

Intach Pune Patrika

An Intach Pune Chapter Update

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Indian National Trust for
Art and Cultural Heritage
Pune Chapter

- Dr. Varsha Joshi



Dr. Varsha Joshi obtained her M.Sc. degree in Physics from the University of Mumbai and M.S. degree in Physics from Purdue University, U.S.A. She then received M.Phil. and Ph.D. in Physics from the University of Pune. She taught Physics in the Nowrosjee Wadia Collage, Pune for 30 years and retired as Reader and Head, Department of Physics in 2003.

She has 8 research papers and 37 books to her credit. She has written around 750 articles in various newspapers and magazines. She has delivered around 130 lectures on science in everyday life. She has received many awards.

History of ornamentation

We use food, clothing and make-up in our day to day life and all of this has a scientific foundation. Components of food, processes of cooking, weaving of clothes and composition of make-up material have science involved. All the household appliances that we use regularly are scientific too. Science thus envelops us on every walk of life. Apart from food, clothing and make-up material, Indian culture widely uses some ubiquitous elements every day, which are not necessary but are loaded with science and those are ornaments or jewellery. Let's understand the making and science of these ornaments.

The Sanskrit name 'Alankaar' for ornaments originates from 'Alam' which means to adorn, to empower, to protect. The meaning of the word 'ornaments' is equipment for adornment. Ornaments are worn to adorn the body. Ornaments are known by several names such as 'Abhushan' or 'Abharan' too.

It is natural human instinct to try to look adorned and beautiful. In earlier times though, ornaments were worn for protection, to seek

divine blessings and to ward off evil forces. Ornaments would also be worn for protection from ill-will or curses. The custom to make a child wear 'waghnaik' (nail of a tiger) originated from this want of protection. Metal too served this purpose and so copper ornaments were made. Little children still wear copper anklets. It has a scientific reason. Due to this scientific awareness, ornamentation is not just linked with adornment now.

Even a little baby is decked up with several ornaments. Use of ornaments thus begins right from childhood. Ornaments, are primarily worn by ladies but many men are also fond of ornaments. To quote an old example, there is a painting of a prince at Ajanta caves. The painting depicts diamond and pearl jewellery worn by the prince. Love for ornaments is not restricted to just the rich. Even the poor are fond of jewellery. Rich may use jewellery made of gold, diamonds and pearls and the poor on the other hand, use jewellery made of silver, brass and other metals. ■



Dancing girl of Mohenjo Daro



India semi-devine attendant Dancing Celestia

Many tribes use jewellery made of beads. Greek historians have talked of the love of Indians for ornamentation. Once upon a time, India was rich with gold, pearls, diamonds and other gems

and so the Indians' love for ornaments should not be surprising. However, this love for ornamentation has been seen in foreign countries too.



Andhra Pradesh Royal earrings 1st century

Taking a look at the history of ornaments in foreign countries, it is seen that ornaments made from shells and conches were used since 75000 years in Africa and those made from copper were being used from around 7000 years. These things are proved from the findings of excavations. For example, ivory bangles have been found in south Russia. Traces of jewellery have been found in Egypt. Those are 3000-5000 years old. People of Egypt were fond of ornaments made from gold. Ornaments indicated the social status of a person. In Egypt,

a dead body would be buried along with ornaments.

5000 years ago, a lot of importance was given to the art of jewellery-making in Europe and Middle East. Things like gold, silver ware, valuable gems would be placed in the tombs. Besides, both men and women used numerous ornaments. Gold and precious gems began to be used for making jewellery since 1600 B.C. in Greece. These people had special expertise

in making colourful ornaments.

Such jewellery began to be made there since 300 B.C. Jewellery would be worn on special occasions. Women used to wear ornaments to show their social status, prosperity and beauty. The Greeks had imported most of their designs from Asian countries. Some designs also exhibit European influence. There is Roman influence seen too.

A commonly used ornament in Rome was the 'brooch'. Romans used gold to make jewellery but they also used bronze and bones. Glass beads and pearls were also used. Rome imported diamonds from India and sapphire from Sri Lanka to make ornaments. Ornaments were used in both Greece and Rome to ward off evil eye.

Making of ornaments began in middle and south America since 5000 years. Most of the times, gold was used for making jewellery. Natives of North America used shells and conches, wood and so on to make ornaments. Later in modern era, they started making jewellery using gold and diamonds.

Indian ornaments are mainly of four types; 'Avedhya' viz. earrings and studs, 'Bandhneey' such as flower-strings, 'Akshepya' such as anklets and 'Aropya' viz. garlands and necklaces of pearls and beads.

In Asia, tradition of wearing ornaments dates back to almost 5000-8000 years. References of ornaments are found even in Ramayan and Mahabharat. Making of jewellery began from the Indus civilization. This is evident from the findings from excavations at Mohenjo Daro and Harappa. Those people made earrings, necklaces and bangles. Beads for making ornaments were made even earlier than that. This dates back to around 2100 B.C. Gold and silver have been used for several years to make jewellery. References of jewellery are found in Rigveda, Atharvaveda and Taittiriya Samhita too. Gems have also been mentioned in the

Rigveda. Several ornaments were used in post-Vedic period too. New designs were introduced in jewellery due to Moghul influence from 16th century to 19th century. Ornaments of nine gems were popular too. Work of extracting diamonds from mines first began in India. These mines are as old as 296 B.C. Diamond jewellery started being made largely.

Other countries in Asia give a lot of importance to ornaments too. Actually, jewellery is considered important everywhere.

Man has been using jewellery since ancient stone age. Initially he used hide, flowers, leaves, colourful stones, seeds, bones of animals, teeth, wood, beads, ivory to make jewellery. Bead strings to be worn around the neck and bracelets and bangles for the hand were made. Around 4040 B.C. people discovered that gold can be heated to make thin fibres or it can be flattened into sheets. Jewellery then began to be made from gold as well from other metals. Golden yellow colour of gold, its glitter, its softness and it being unaffected by heat, water and several chemicals, non-rusting nature etc. earned tremendous importance for gold. This importance of gold is intact even today after several thousand years and it will continue to remain so further too.

Gold is looked upon as an ideal form of investment these days. Prices of gold are constantly shooting up and gold offers immediate liquidity. These are the two main reasons for the boom in investment in gold. In a nut-shell, gold has thus gained tremendous importance.

Dr. Varsha Joshi

(Translated from Marathi into English: Dr.

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Editorial

It is always a pleasure to present a new edition of the Pune Patrika, our quarterly newsletter. It gives us an opportunity to look back and introspect on the work done by the Chapter in the last three months and also to share with our readers upcoming events and projects.

A lot of interesting and varied themes were dealt with in all the Chapter events, from traditional water systems to modern techniques in Conservation, from sacred groves to Royal Palaces. The formats for interaction also varied from lecture demonstrations to walks and hands on workshops, spreading awareness about our tangible and intangible Heritage. The Patrika brings to you glimpses of these events.

We also continue with our columns 'On the shoulder of giants' featuring Na.Go.Chapekar, 'Nisrgawaata' that documents the ecological diversity of the region and 'Food Yatra' the bilingual column that features the cuisine of Vidarbha in this issue.

Starting this month, we bring to you yet another aspect of our cultural heritage ornaments. The article by Dr. Varsha Joshi talks about the history of ornaments through the ages, their types, materials used to make them and their cultural importance. We will follow it up by interesting insights into the world of ornaments in our column 'Alankar' from the next issue.

We hope you will find this an interesting read. Looking forward to your feedback.

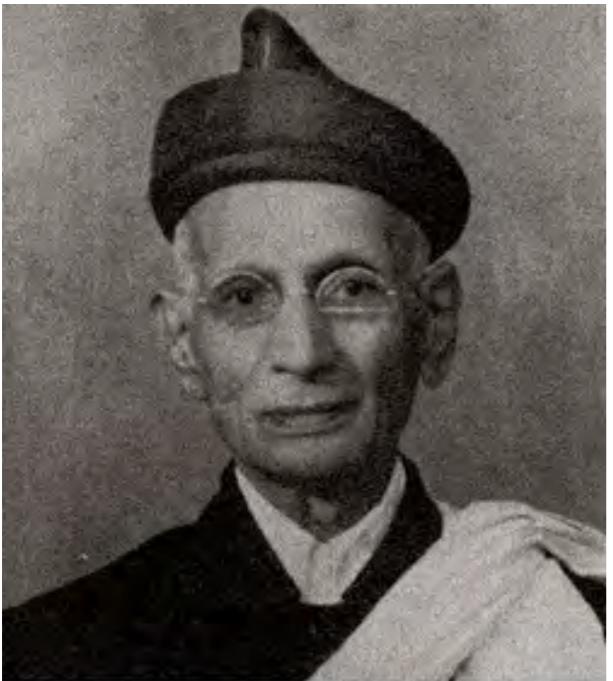
You can write to us on intach.punepatrika@gmail.com

- Manjusha Ukidve

On the shoulder of Giant's

- Na Go Chapekar (1869-1968)

Na Go Chapekar was a graduate of law and retired as a judge. Perhaps a career like many lawyers in the country. However, simultaneously he was also an author, researcher, critic, Indologist, historian, a person of great literary taste and most importantly an institute builder.

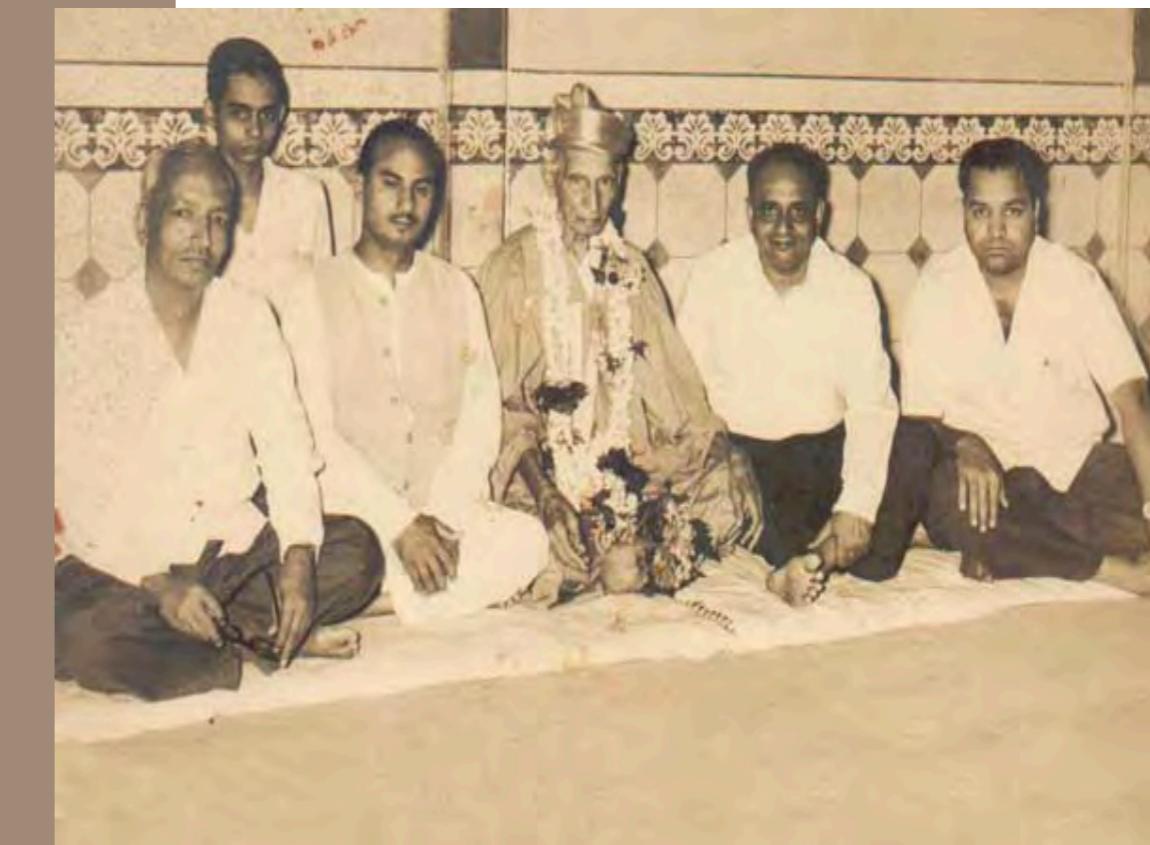


ना. गो. चापेकर

He was perhaps the last of the illustrious judges who following the footsteps of William Jones (Such as M. G. Ranade, Krishnalal Jhaveri, T Paramasiva Iyer, Sir Syed Ahmed Khan and so on...) expanded their horizons to encompass much more than their immediate duties becoming social historians, researchers, authors, linguists and also leaders. Just a look at the titles of Chapekars books is illustrative enough of his ken of various subjects.

Gacchivaril Gappa (Talks on the terrace) deals with cause of women. Paisa (Money) traces the history of money with references to the local monetary systems. Chitpavan traces the history of the Chitpavan community. Badlapur, Aamcha Gav (Badlapur, our village) is perhaps the best example of a historically grounded cultural history of a place that goes beyond the mere document and traces local communities along with various customs and rituals. Perhaps the most important contribution of Chapekar for the cause of eighteenth-century history would be his book Peshwaichya Savlit (in the shadow of Peshwai). The book reproduces documents related to the economic and social history of eighteenth-century Maharashtra. Rather than reproducing mere documents, Chapekar has organized them in categories. The whole collection is introduced by an erudite essay by Chapekar himself that gives the context of the documents. The best part of the book is its ability to promote a multitude of smaller research projects based on the data. For example, in one of the chapters Chapekar has compiled a lexicon of Marathi naval terms. ■

On the shoulder of Giant's



These terms still await a researcher of naval history for detailed explanation and a visual interpretation.

As would be expected, Chapekars Wada in Badlapur has long been demolished, the new building standing there now sports a blue plaque! A vacuous gesture that has become the standard of showing 'cultural concern' in our society. While researching for this article I found numerous citations of national as well as international scholars that have made use of Chapekar's writings for their own research. Perhaps this memory in the books and research papers citing his work is a much better tribute to the researcher that Chapekar was.

Nisarga Waata

- Mukul & Supriya Mahabaleshwarkar

Mukul is an environmental scientist. Supriya works as Coordinator for INTACH Pune. Both are INTACH Life members and they love to explore nature and understand the inter-relationship between nature and culture.

Nature worship is an ancient Indian tradition and all forms of life have been considered as sacred. Sacred groves, natively known as "Devrai", are forest patches conserved traditionally by communities in the name of a deity. It is a pre-historic practice and hence these groves are often the last forest patches of the original vegetation in that area. Through their historical, spiritual, cultural and ecological associations, these groves act as last repositories of the rich endemic biodiversity.

Almost every village in the Northern Western Ghats of Maharashtra region had at least one mother-goddess cult. Such groves are usually associated with the concept of a 'presiding deity' and several taboos on resource utilization from these groves. These deities have interesting myths and stories associated with them along with the particular customs and traditions which have been passed from one generation to other orally.



Nisarga Waata

In this column, we introduce you to some of these wonderful forest patches around Pune.



Muleshwar Devrai is a lush green forest area located in the village Mula Deoghar in Mulshi. Nestled in the Sahyadris or the Northern Western Ghats mountain ranges the grove covers an approximate area of 10 acres on a hill slope. This sacred grove is special as it is the origin of the River Mula. Unlike many other sacred groves in this area, dedicated to mother goddesses, this one is dedicated to Lord Shiva or Muleshwar. There is a modest temple dedicated to Lord Shiva. A small tank and canal near the temple protects a small stream regarded as source of the river. Village Grampanchayat takes care of the management and protection of the temple and forest area around the temple. Remaining forest patch is managed by forest department. Part of this forest patch comes under the management of Forest Department and part of it is under village community owned land.

One can plan a short day trip to this serene peaceful abode of a variety of biodiversity. It is located around 65km to the west of Pune.

The sacred grove is a forest of semi evergreen type with tree species like Phansada or Garcinia talbotii, and shrubs like Leea indica or Bandiccot berry or Karkani in Marathi. Local traditional healers or vaidus occasionally visit the grove for collecting medicinal plants.

A Shekru / Indian Giant squirrel (Ratufa indica) and some interesting bird species will welcome you if you visit the grove.

Food Yatra column

- Mrinal Dhongde & Manjusha Ukidve

Mrinal is a Linguist and works as proprietor, Tatsam Linguistic Services.

She has 14 years of experience in Translation, Content Development and Language Training.

Manjusha is a Landscape Architect by training, a teacher by profession, she is Life member of INTACH and an enthusiastic writer and a passionate poet.

Vidarbha, the north eastern region of Maharashtra state is located at the geographical centre of India on the northern part of the Deccan Plateau. The land of large basaltic rock formations, it has no major hilly areas and is characterised by an almost flat arid topography. The climate is known to be hot and dry, with summer temperatures soaring to almost 50 deg. Celsius. In spite of the existence of small and big rivers, the region is dry, characterised by delayed Monsoon, scanty rain and deficient rainfall. The continuation of the dry spell often leads to delayed or poor sowing of kharif crops – sometimes the cause for the drought-like situation. The main cash crops of the region are cotton, oranges and soya beans. Traditional crops are sorghum (jowar), pearl millet (bajra) and rice. The extremes of geography and climate reflect in the people of the region who are bold and candid, as it does in the traditional

cuisine. Vidarbha has two unique cuisines 'Varhadi' and 'Saoji'. Both these cuisines are particularly spicy. While Saoji is known for its spicy non vegetarian food, Varhadi cuisine is comparatively a little milder. But oil, spice and bold flavours are the mainstay of the food culture of the region. 'Tarri poha'(very spicy hot curry on top of poha), sometimes with black gram pulse or green/hirwa vatana, is a typical breakfast dish. Many kinds of rice like pithala bhaat, gola bhaat, wadaa bhaat all form delicious one pot meals using mainly rice and besan (gram flour) as the main ingredients. Non vegetarian dishes with their unique spice mixes are best eaten with jowar bhaakri with side dishes like 'dahyatli mirchi' (yogurt with chillies) as accompaniment. Apart from the spicy curries, this region also offers sweet delicacies like Puran poli and Santra barfi, which is unique to the region.

Food Yatra column

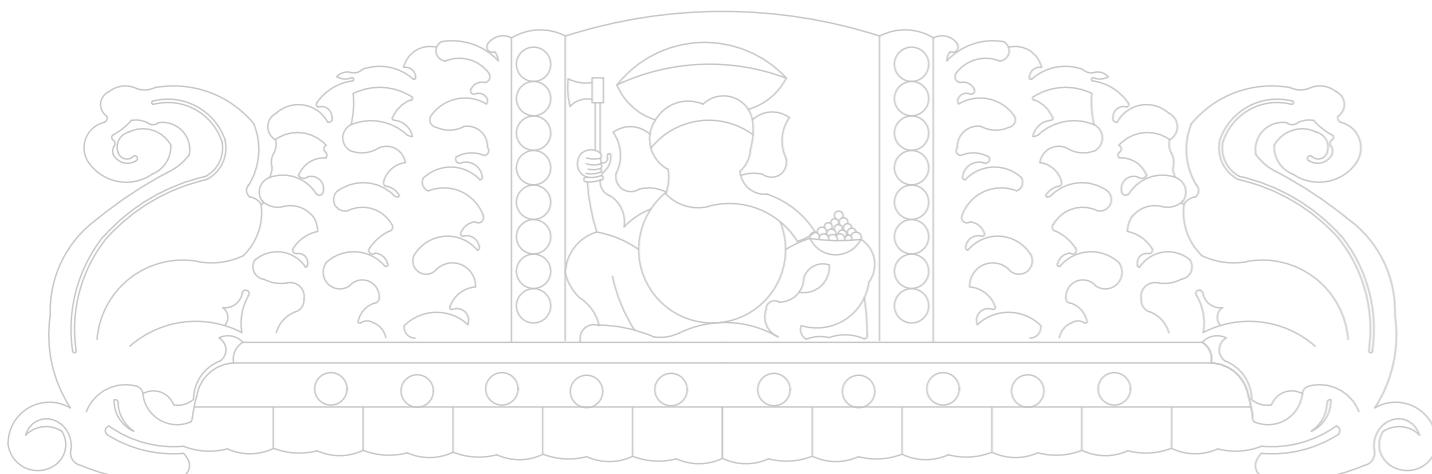
महाराष्ट्राच्या उत्तर पूर्वकडील विदर्भ हा भारताच्या भूभागाचा मध्यवर्ती प्रदेश. दक्खन च्या पठाराचा हा उत्तरेकडचा भाग. प्रमुखतः सपाट असलेला हा भूभाग 'डेक्कन बसाल्ट' या अग्निज खडकाचा व उष्ण आणि कोरड्या अशा हवामानाचा प्रदेश. येथील उन्हाळी तापमान अगदी ५० अंश सेल्सियस च्या पातळीपर्यंत ही जाते.

लहान मोर्ट्या नद्या असूनही, या भागात उशिरा व अशाश्वत येणाऱ्या पावसामुळे पाण्याचे दुर्भिक्ष जाणवते. या मुळेच खरिफ पिकांवरही परिणाम होऊन कधी कधी दुष्काळी स्थिती संभवते. कापूस, संत्री, सोया बिन ही इथली प्रमुख पिके तर ज्वारी, बाजरी आणि भात ही इथली पारंपारिक पिके.

टोकाचे उष्ण आणि कोरडे हवामान असलेल्या या प्रदेशातील माणसेही काहीशी टोकाच्याच स्वभावाची. आणि तशीच इथली पारंपारिक खाद्य संस्कृतीही.

विदर्भात 'वन्हाडी' आणि 'सावजी' या दोन पारंपारिक आणि मसालेदार खाद्य पद्धती. वन्हाडी ही त्यातल्या त्यात तिखट मांसाहारी सावजी पद्धतीपेक्षा मवाळ. तेल व मसाले यांचा सढळ हस्ते वापर करून ठसठशीत पण चवदार पदार्थ बनवणे ही विदर्भाची खासियत.

छोले किंवा हिरवे वाटणे घातलेले तर्री पोहे हा इथला नाश्त्याचा खास पदार्थ. तसेच बेसन व तांदूळ यांचा प्रामुख्याने वापर करून बनवलेले पोटभरीचे अनेक प्रकार - जसे पिठळं भात, वाद भात, गोळे भात. मसालेदार मांसाहारी पदार्थ खायचे ते ज्वारीच्या भाकरी सोबत. आणि त्या बरोबर दह्यातल्या मिरची सारखे चटकदार पदार्थ ही विक्कार. पण फक्त तिखट आणि मसालेदार पदार्थ म्हणजे विदर्भाची ओळख नाही. तर तितक्याच निगुतीनी केलेले पुरणपोळी आणि संत्र्याच्या बर्फी सारखे पदार्थही या प्रदेशाची खासियत म्हणता येतील.



Nagpuri Gola Bhat

Nagpuri Gola Bhat is a specialty of the Vidarbha region of Maharashtra. It is essentially rice cooked with spiced besan balls and is great one-dish meal!

नागपुरी गोळा भात

महाराष्ट्रातील विदर्भ प्रांताच्या खाद्य संस्कृतीत नागपुरी गोळा भात हे नाव कार महत्वाचं! बेसनाचे गोळे घातलेला हा मसालेदार भात म्हणजे पोटभरीचा, स्वादिष्ट आणि बनवायलाही सोपा असा पदार्थ.

Ingredients

For the Gola

- 2/3 Cup Besan
- 1 tsp Ajwain/Ova/Carom Seeds
- 2 tsp Chilli Powder
- 1 tsp Dhania/Coriander Powder
- 1 tsp Roasted Jeera/Cumin Powder
- 1/2 tsp Haldi/Turmeric Powder
- 1 tbsp Lemon Juice
- 1 Handful Finely Chopped Coriander Leaves
- Salt to Taste
- Water As Needed
- Mohan (hot oil to add to besan)

For the Rice

- 1.5 Cups Rice I used Basmati
- 2.5 Cups Water
- 1 tsp Lemon Juice
- 1 tbsp Oil
- Salt to Taste
- Coriander for Garnish

साहित्य: गोळ्यांसाठी:

कृती:

- दोन/ तीन वाट्या बेसन
- १ चमचा ओवा
- २ चमचे लाल तिखट
- १ चमचा धाणे पूड
- १ चमचा जिरे पूड
- अर्धा चमचा हळद
- १ चमचा लिंबू रस
- बारीक चिरलेली कोथिंबीर
- चवीप्रमाणे मीठ
- लागेल त्या प्रमाणात पाणी
- गरम तेलाचे मोहन

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- गरम तेलाचे मोहन

Recipe Notes:

Ensure that the dough for the golas is firm, otherwise the golas will disintegrate. Add the golas when the rice is half-done. This gives them enough time to cook. When the Nagpuri Gola Bhaat is fully cooked, you can break or lightly crush the golas so that they mix through the rice.

साहित्य: गोळ्यांसाठी:

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टोकाचे उष्ण आणि कोरडे हवामान असलेल्या या प्रदेशातील माणसेही काहीशी टोकाच्याच स्वभावाची. आणि तशीच इथली पारंपारिक खाद्य संस्कृतीही.

विदर्भात 'वळ्हाडी' आणि 'सावजी' या दोन पारंपारिक आणि मसालेदार खाद्य पद्धती. वळ्हाडी ही त्यातल्या त्यात तिखट मांसाहारी सावजी पद्धतीपेक्षा मवाळ. तेल व मसाले यांचा सढळ हस्ते वापर करून ठसठशीत पण चवदार पदार्थ बनवणे ही विदर्भाची खासियत.

छोले किंवा हिरवे वाटणे घातलेले तर्फ पोहे हा इथला नाश्त्याचा खास पदार्थ. तसेच बेसन व तांदूळ यांचा प्रामुख्याने वापर करून बनवलेले पोटभरीचे अनेक प्रकार - जसे पिठळं भात, वाद भात, गोळे भात. मसालेदार मांसाहारी पदार्थ खायचे ते ज्वारीच्या भाकरी सोबत. आणि त्या बरोबर दह्यातल्या मिरची सारखे चटकदार पदार्थ ही चिक्कार. पण फक्त तिखट आणि मसालेदार पदार्थ म्हणजे विदर्भाची ओळख नाही. तर तितक्याच निगुतीनी केलेले पुरणपोळी आणि संत्राच्या बर्फी सारखे पदार्थही या प्रदेशाची खासियत म्हणता येतील.

Preparing the Rice:

Wash the rice thoroughly in running water. Soak the rice in 3 cups water for 10 minutes. Drain the water and set the rice aside in a colander for 10 minutes.

Making the Golas:

Dry roast the besan till it starts changing colour. Add the roasted besan to a large bowl or a plate. Let it cool. To the besan, add the chilli powder, coriander powder, cumin powder, salt, turmeric, chopped coriander, ajwain, and lemon juice. Mix well. Add enough water to make a firm dough. Divide the dough into 18-20 equal portions. Roll each portion into a elongated ball. Set aside.

Making the Nagpuri Gola Bhat:

In a large kadhai, heat 1 tbsp oil. Add the drained rice and stir-fry for 1 minute. Add 2.5 cups of water and the lemon juice. Over medium flame, cook the rice till it is half-done. If you press a grain of rice, it should break but still feel a bit raw. Add the golas to the semi-cooked rice. With a gentle hand, mix well so that the golas are covered with rice. Cover and cook for 5 to 7 minutes, while mixing occasionally. When the rice and the golas are completely cooked, turn off the heat. To check if a gola is cooked, just use a spoon to break one in half and check that it has cooked through. If you need to cook the goals just a bit longer, add a little hot water to the rice and cook covered.

The Tempering:

In a ladle heat 1 tsp oil. Add the mustard seeds and wait till they splutter. Add jeera and split red chillies, Garlic cloves and curry leaves and stir-fry for a few seconds. Add the hing and mix well. Pour the tempering over the Nagpuri Gola Bhat. Mix well. Serving the Nagpuri Gola Bhat. Serve hot with Raita, Plain Yogurt or Chincheche Saar.

Dahyatali Mirchi

Ingredients

Medium sized pieces of Green chilly handful
Curry leaves 3-4sticks
Garlic cloves 10-12
Kothimbir 1/4katori
Refined oil
Hing
Turmeric 1/4th spoon
Salt 1/2spoon
Little sugar for taste
Dahi(curd) 1/2 katori

साहित्यः

हिरव्या मिरची चे मध्यम आकाराचे तुकडे: अर्धी वाटी
कडीपत्ता: ३/४ काडया
लसूण पाकळ्या : १०-१२
कोथिंबीर: १/४ वाटी
रिफाइंड तेल
हिंग चिमूटभर
हळद: १/४ चमचा
मीठ: १/२ चमचा
साखर: चवी प्रमाणे
दही: १/२ वाटी
जिरे
मोहरी

Method

Heat the oil. Add mustard seeds and Jeera.

After cracking of Jeera add cloves of garlic, Green chilly pieces.

After they become tender add dried curry leaves and Kothimbir, after they become crisp, add Turmeric, Hing.

Let it cool for some time, at the end add curd, salt and sugar to taste.

तेल तापवून त्यात मोहरी आणि जिरे घालावे. जिरे तडतडल्यावर लसूण व हिरवी मिरची घालावी. लसूण मिरचीचे तुकडे थोडे मज झाले की त्यात सुकलेला कडीपत्ता आणि कोथिंबीर घालावी. ते छान तळले गेल्यावर हळद व हिंग घालावे. फोडणी थंड झाल्यावर मग त्यात दही, मीठ आणि साखर मिसळावे.

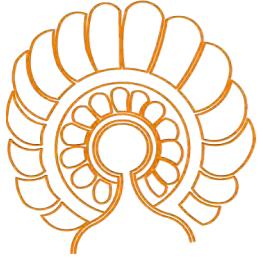
This is a great accompaniment for the meal when Chatpati chutney is needed.

रोजच्या साध्याच जेवणात डावीकडच्या बाजूच्या इतर पदार्थांबरोबर ही चटकदार मिरची जेवणाची लज्जत नव्हीच वाढवते.



What's up !

What's up !



'Vedh - Retrospection'

"Vedh-Retrospection" is joint series of INTACH and Maharaja Shivachatrapati Pratishtan of programs and activities to create awareness and to promote conservation of our heritage. To explore built, cultural, art & natural heritage of Maharashtra is the main objective of the series. Launched in June 2018 programs are conducted on every last Saturday of the month at Sarkar Wada at Shiva Srushti, Pune.



«Story of our traditional water systems»

As a part of the ongoing monthly series of 'Vedh: Retrospection' jointly with the Maharaja Shivachhatrapati Pratishthan Pune, we had **Prof Vijay Paranjpye's** talk on «आपल्या जलपरंपरे ची गोष्ट» - Story of our traditional water systems' on 27th October 2018 at Sarkar Wada at Shivasrushti Heritage Park, Pune. The presentation gave an overview of **cultural** and **hydrological perceptions of our rivers** and **water systems**. Through stories of our rivers from source to the mouth, it revealed the rich world of our water systems seen through the traditional prism.



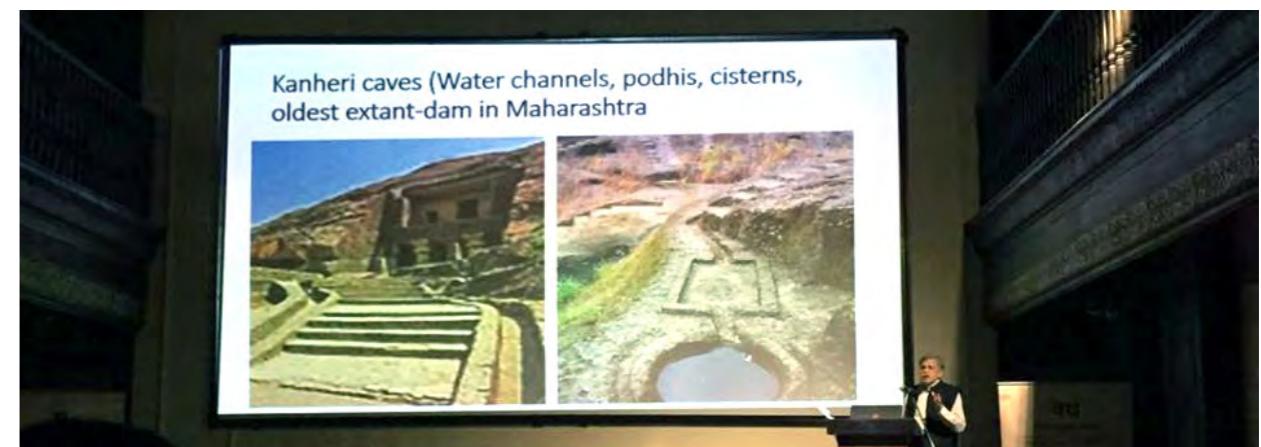
Speaker Mr Vijay Paranjpye's

We are sharing here excerpt from Manjusha Ukidve's blog
<https://shabdamanjusha.wordpress.com> with a review of the session:

थेट हिमालयाच्या निर्मिती प्रक्रियेपासून सुरु झालेली ही गोष्ट सिंधु संस्कृती, जुनागढ, अमदावाद, धामापूर, बोरिवली, लिंब, असे टप्पे घेत घेत मेघालयापर्यंत पोहोचली तेव्हा फक्त भारताच्या भूभागाचीच नाही, तर जल संस्कृतीचीही आपण केवळी सेर करून आलो हे लक्षात आल.

पाण्याकडे बघण्याचा आपला दृष्टिकोन प्राचीन काळापासून आतापर्यंत किती आमूलाग्र बदलला आहे! जल हे पंच महाभूतांपैकी एक, त्यामुळे ते पूजनीय. त्याच्याशी संलग्न असलेले सगळे नैसर्गिक घटकही पूजनीय. या सगळ्यांचं संरक्षण आणि संवर्धन करणं ही आपली संस्कृती. नदी ही वसाहतीची जीवनदात्री म्हणून घाटावर तिची पूजा होणारच. पण नदीच्या उगमाला पवित्र मानून, तिथे शिवालय आणि देवराई स्थापन करून तिथपासूनच तिच्या पावित्र्याचे रक्षण करण्याची आपल्याकडे पद्धत आहे. या उगमाजवळची झाडं झुडपं, वनस्पती, पशु, पक्षी सगळ्यांचं रक्षण केलं की या जैव वैविध्याने नटलेल्या राईतून झन्यात येणारं पाणी शुद्ध, सात्विक, औषधी गुणधर्मांचं असणारच, अगदी अमृतासारखं. यालाच 'सर' म्हणायचं – अमृतसर, दहिसर, बोईसर .. ही नावं कुठून आली हे कोडं उलगडलं. म्हणजे या ठिकाणी पूर्वी अगदी अमृतधारा वाहात असतील. आज आपण त्यांचं पावित्र्य राखतोय का?

अगदी वैयक्तिक पातळीवर आपण काय करू शकतो? परांजप्ये यांच्या मते परिक्रमा करावी, आपल्या शहरातल्या नदीची! त्याने काय साध्य होईल? बरंच काही! आपल्या नदीचा उगम, तिचं वेगवेगळ्या टप्प्यांवरील रूप, नदीच्या लगतचा परिसर, तिथली माणसं, त्यांची संस्कृती सगळ्याची ओळख होईल. कुठे काय घडतंय किंवा बिघडतंय याचा अंदाज येईल आणि आपण आपल्या नदीसाठी काय करू शकतो, हे आपलं आपल्यालाच कळेल! पूर्वीच्या काळी परिक्रमा करण्याला खूप महत्त्व होतं. त्यातला धार्मिक भाग सोडा, कदाचित तो आजच्या पिढीला पटणार नाही. पण परिक्रमेला जाऊन आल्यावर आपण अधिक ज्ञानी होऊ हे मात्र अगदी पटण्यासारखं आहे.



Team MSPT and Team Intach

«Waarsa Shivakathanacha»

Shri. Digpal Lanjekar, well-known writer & director of the movies and dramas like, 'Farzand', 'Challenge', 'He mrutunjay' gave a talk on Waarsa Shivakathanacha. The session, held on 24 November 2018, was a **retrospection of narrative of Shivacharitra through old cinemas and dramas**. It was an interesting session covering appreciation of historic films' of eminent directors like Bhalji Pendharkar and books by authors like Go Ni Dandekar through the speaker's sensitive interpretation.



Speaker Mr Shri. Digpal Lanjekar



« वारसा अभिव्यक्तीचा »

लेखन, दिग्दर्शन, संगीत, अभिनय, अभिवाचन इ. माध्यमांतून सातत्याने अभिव्यक्त होणाऱ्या

एका साहित्यिक कुटुंबातील अभिनेत्री, लेखिका, दिग्दर्शक

सौ. मृणाल कुलकर्णी यांची मुलाखत मुलाखतकार – अॅड. आनंद देशपांडे

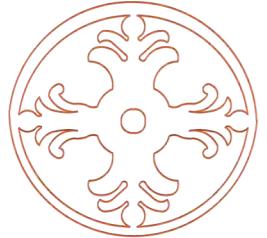
The Vedh: Retrospection session on 22 Dec 2018 was an interview of **actor writer director Mrinal Kulkarni** by **Adv Anand Deshpande**. The session was based on **creative expression** exploring the work of the family's three generations that are well known in the field of **literature** and **other creative media**. Mrinal Kulkarni shared her memories with her grandfather Go Ni Dandekar and the rich heritage of literature he left behind. Smt Veena Dev, Shri Vijay Dev and her other family members who was present in the audience added their own views and the session thus became a wonderful treat for literature and historic film lovers. Reading out a passage from the celebrated novel series Kadambaramay Shivakal towards the end of the session enchanted the audience.



Mrinal Kulkarni



What's up !

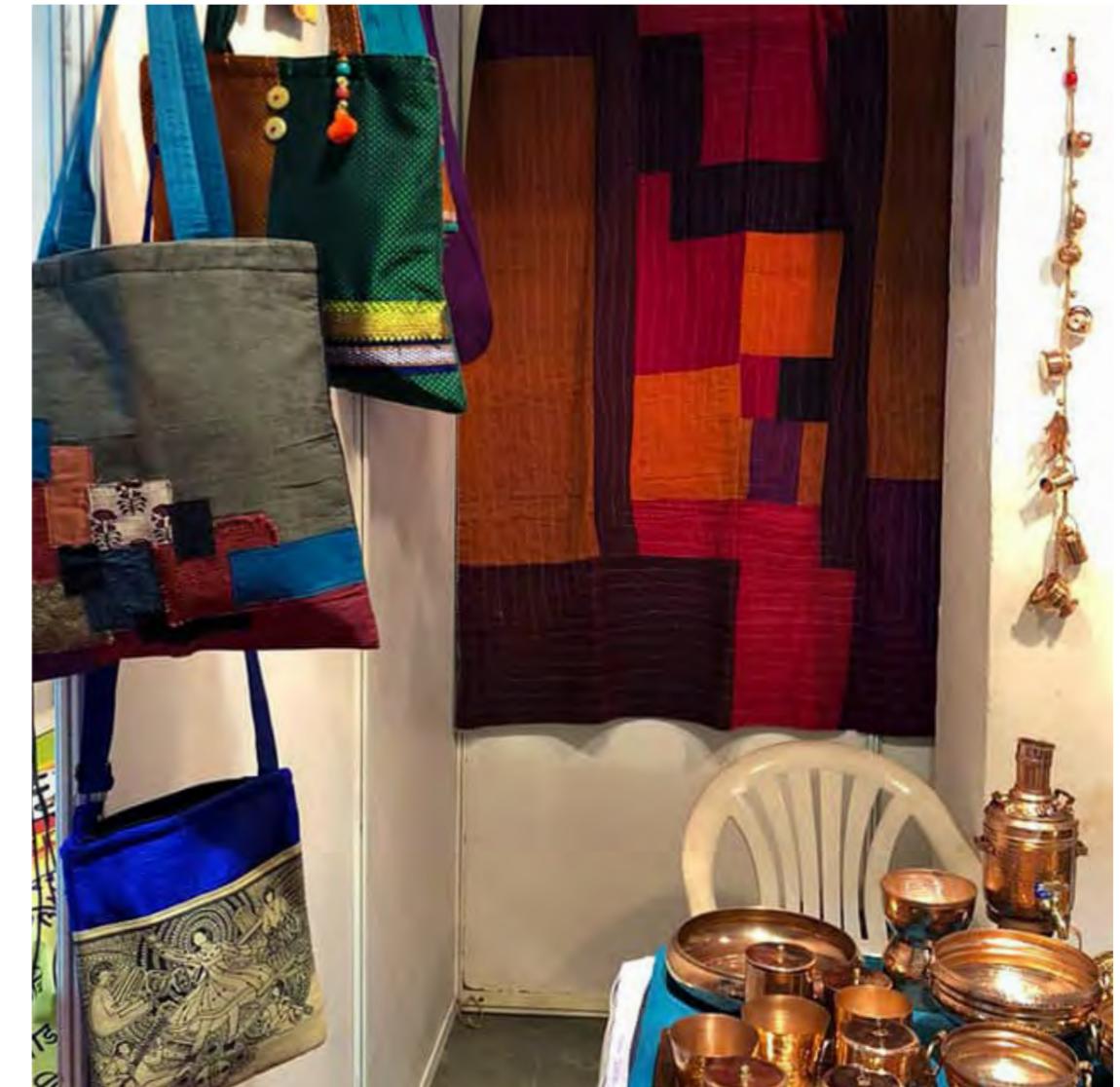


'Warsaa, The Heritage Shop'

The Warsaa shop at Shaniwar wada is a project initiated by the Pune chapter of INTACH. Warsaa's endeavor is to promote and create awareness about Pune, its craft, environ and its heritage. They created series of Warsaa Walks and Workshop.



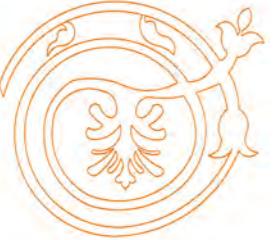
What's up !



Yellow Ribbon NGO Fair inauguration:
Fair 6-8 Oct 2018 and Tech Mahindra's pre-Diwali fair on 23 Oct 2018

Warsaa The Heritage Shop, INTACH Pune's heritage outlet for promoting heritage arts and crafts participated in the yellow Ribbon Fair 6-8 Oct 2018 and Tech Mahindra's pre-Diwali fair on 23 Oct 2018. Products from traditional fabrics and Pune's copper craft were displayed at these fairs.

What's up !



'Warsaa Walks and Workshops'

The Warsaa shop at Shaniwar wada is a project initiated by the Pune chapter of INTACH. Warsaa's endeavor is to promote and create awareness about Pune, its craft, environ and its heritage. They created series of Warsaa Walks and Workshop.

What's up !





Talk on Sacred Groves: a Treasure Trove on 30 Sep 2018 at Zaga, Pune

Intach Pune Chapter as part of Warsaa Walks and Workshops organised a talk on Sacred Groves: a Treasure Trove by **Mukul Mahabaleshwarkar**. Talk took the audience through the lush green forests that have been conserved traditionally by local communities. Dedicated to primitive deities, these groves are a rich treasure of biodiversity. Replete with natural and cultural wonders, their survival is threatened today.

We are sharing here excerpt from Manjusha Ukidve's blog <https://shabdamanjusha.wordpress.com> with a review of the session:

गेल्या रविवारी 'देवराई' या विषयावर मुकुल महाबळेश्वरकर यांचं लेक्चर ऐकायला गेले होते. या विषयाचा साधारण परिचय मला होता तरीही खूप नवीन गोष्टी कळल्या, खूप शिकायला मिळालं. देवराई म्हणजे जैववैविध्याने समृद्ध अशी हिरवाई! वर्षानुवर्षे जपलेली. आपल्या संस्कृतीत निसर्गाच्या प्रत्येक घटकाला पवित्र मानतात, तशीच ही पवित्र राई.

एखाद्या गोष्टीला देवत्व बहाल केलं की आपण त्याची जिवापाड जपणूक करतोच. आपले डोंगर पवित्र - कैलासा सारखे, सरोवर पवित्र- मानसरोवर, पुष्कर सारखे, नद्या पवित्र - त्यांना तर गंगामैय्या, नर्मदामैय्या असंच संबोधतात. झाडं पवित्र - वटवृक्ष, बेल, तुळस आणि अशी कितीतरी. या सान्यांची रीतसर पूजा होते, किंवा कोणत्यातरी देवतेच्या पूजेत त्यांना मनाचं स्थान असतं. निसर्गसंपन्न स्थळी बांधलेल्या देवदेवतांच्या मंदिरांमुळे त्या सगळ्या परिसरालाच पावित्र्य मिळतं.

आपल्या पूर्वजांनी ही योजना का बरं केली असेल? भूमातेची आपण मुलं. तिच्या अंगा खांद्यावर खेलुनच आपण लहानाचे मोठे होतो आणि सरतेशेवटी तिच्याच कुशीत जीवनयात्रा संपवून विसावतो. आपल्या आईला आदर आणि मान देणं ही तर सहज प्रवृत्ती! निसर्गाला पालन पोषण करणारे माता पिता मानणारे आपले पूर्वज निसर्गाशी प्रेमाच्या, आत्मीयतेच्या नात्याने बांधले गेले होते. पिढ्यानपिढ्या या नात्याची जपणूक घावी म्हणून काही नियम, काही परंपरा अस्तित्वात आल्या. वनस्पती, पशु पक्षी यांनी समृद्ध अशी वनं जपणं, त्यांचं संवर्धन करणं, ती कायम समृद्ध राहावीत म्हणून स्वतःवरच काही बंधनं घालून घेणं, फक्त काही वेळाच आणि तेही काही विशिष्ठ लोकांनाच देवराईत प्रवेश देणं, तिथे देवाची स्थापना करून पूजा अर्चा करणं हे सगळं आपल्या समाजजीवनात किती सुंदर गोवलं गेलं होतं! फक्त देवधर्मच नाही तर उत्सवांच्या निमित्तानंही माणसं देवराईशी जोडली गेली होती.





Workshop on Conservation by Laser:

20th October 2018 at M.K.S.S's Mahendra
M. Nanavati Institute of Laser Technology
and Applications

Intach Pune Chapter as part of Warsaa Walks and Workshops conducted a workshop on Conservation by Laser in association with **M.K.S.S's Mahendra**

M. Nanavati Institute of Laser Technology and Applications. The idea of using laser cleaning for the removal of encrustation from the surface of artifacts dates back to the 70s. However, only in the last years, thanks to studies conducted and the development of dedicated laser systems, laser cleaning has become a daily routine in the world of conservation. A presentation and demonstration of Laser Technology for Heritage Conservation and Artefacts was conducted and participants were also encouraged to bring their own artefacts for the demonstration of the cleaning process.



'Timeless splendours of India - Our Regal Heritage: on 17th November 2018

As part of Intach Pune Chapter's ongoing series of Warsaa Walks and Workshops, an audio visual lecture on Royal Plaques of India - 'Timeless Splendours of India - Our Regal Heritage' was organized conducted by **Ms. Mrinalini Sane and Mr. Swanand Arole.** India is blessed with such a rich collection of palaces, of many eras and cultural influences. To appreciate the romance and history of these palaces takes a truly passionate and astute lover of the subject. The venue was Zaga Studio Space, Pune.

What's up !

What's up !



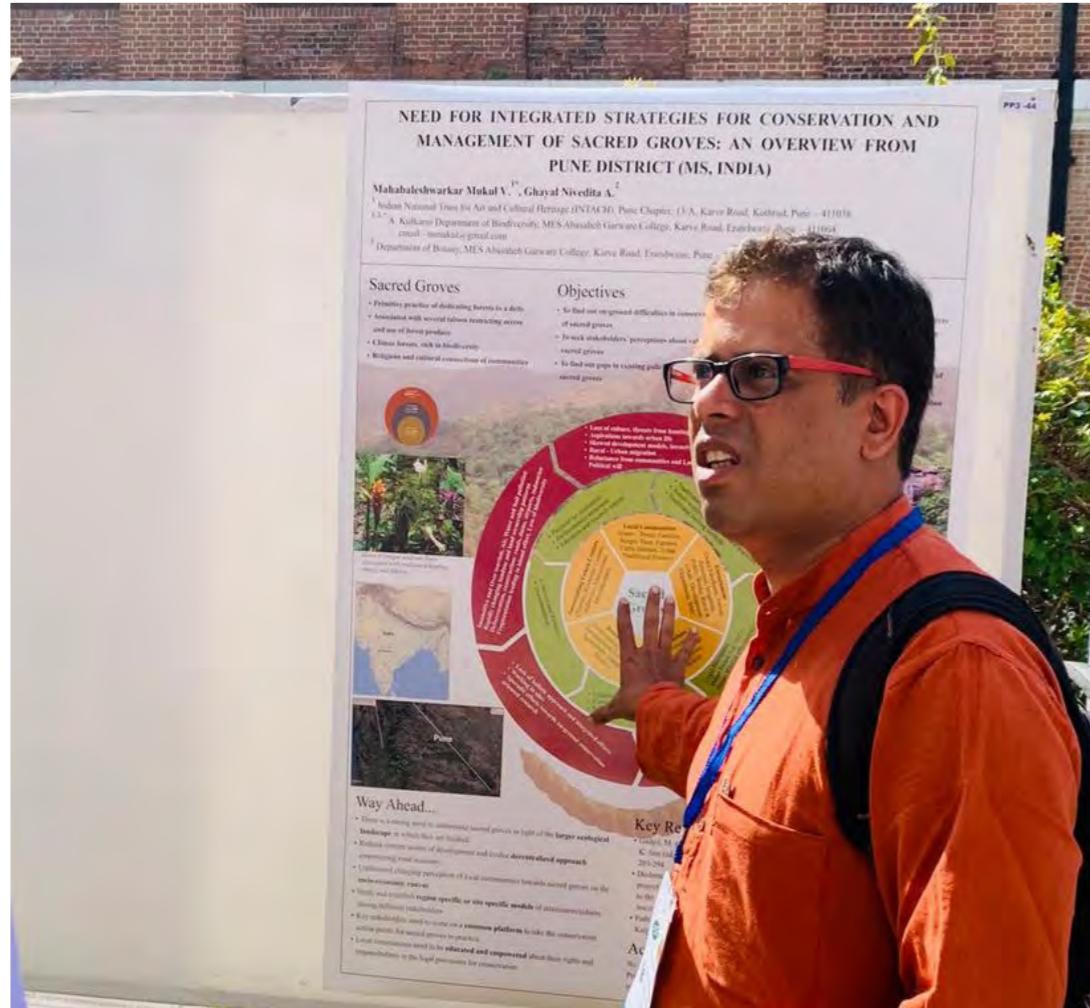
Heritage walks

Heritage walks were conducted for **various citizen groups** including students exchange programme delegates from Vikhe Patil School, Pune; students from Thakur college of architecture, students from CTES College, Mumbai and family guests visiting from abroad.



Heritage walk for French students at Vikhe Patil School

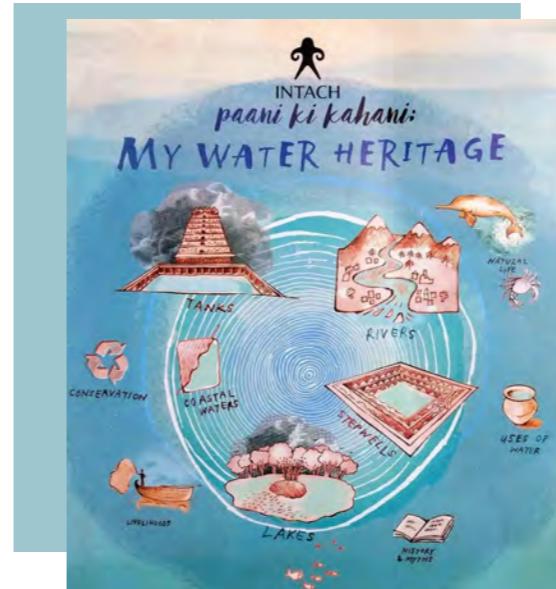
What's up !



International Biodiversity Congress 2018: Dehradun, 4-6 October 2018

Shri Mukul Mahableshwarkar represented INTACH Pune Chapter at the International Biodiversity Congress 2018, Dehradun, 4 - 6 Oct 2018 and presented work on Sacred Groves, their importance and their conservation. The title of the paper was Need for integrated strategies for conservation and management of sacred groves, an overview from Pune district, Maharashtra.

Upcoming event



12 DEC - 29 MAR

Kochi-Muziris Biennale 2018, Thought is also a matter: 12 December 2018 to 29 March 2019

INTACH Pune is institutional support partner for a group of artists from Pune participating in the upcoming international event of Kochi-Muziris Biennale 2018. Curated by artists Raju Sutar, the group includes well known artists from Pune – Hrishikesh Pawar, Rajesh Kulkarni, Sandeep Sonawane and Vaishali Oak.

The Kochi-Muziris Biennale (KMB) is a prestigious international exhibition and was the first Biennale held in India which started in 2012. The Kochi-Muziris Biennale is an initiative of the Kochi-Biennale Foundation with support from the Government of Kerala. The exhibition along with other official collateral events is set in spaces across Kochi, Muziris and surrounding islands. The exhibits are displayed in existing galleries and halls, and site-specific installations in public spaces, heritage buildings and structures not in use.



23 FEB

Vedh Retrospection, 23th February 2018:

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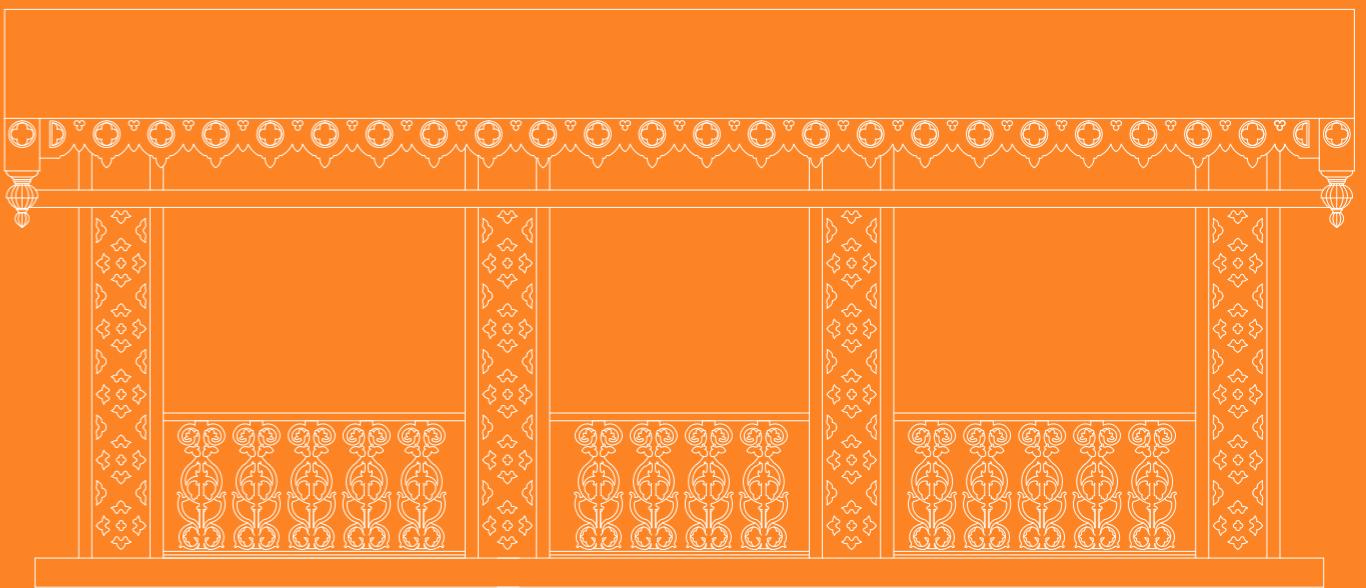
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Elevation of Balcony at the Pune Nagar Vachan Mandir.



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