



INTACH

पुणे पत्रिका

INTACH Pune Chapter Quarterly Newsletter आषाढ २०२५

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Cover Photo: rajgad Fort. Credit: Dr. Vaishali Latkar

From the Editor's Desk

Welcome to yet another edition of Pune Patrika. It is indeed a pleasure to discover and share with our readers diverse aspects of our rich heritage.

In this issue, we continue with our column on Traditional board games with the Pat Sogayya or Chauka Bara. It is a simple, yet interesting game and could be played by people of all ages. The board is simple to make, and if you have a set of pawns, you are ready to go. Do give it a try!

"From the Archives" column brings to you excerpts from the book "Mirror of Indian Art" published almost a century ago, about the art of Rangoli seen across different regions of India. The article that follows brings you glimpses of the living art of Kolam drawn in South India. It is interesting to see how dots and lines come together in different ways to form elegant geometrical patterns in this traditional domestic art.

Heritage comes in many forms, one richer than the other. But while we agree that it is a legacy to be preserved and passed on to the future generations, we sometimes find ourselves helpless against the destructive forces of both man and nature. The article "War and Heritage" focuses on this aspect – the toll that human actions take on Natural and Cultural heritage.

Apart from articles, we have updates on our Chapter activities – Heritage walks, workshops, talks and more.

While we attempt to put together a diverse range of topics in every issue of the Patrika, we hope to receive contributions from our readers that may add variety and colour to this publication. Do send in your articles to us at intachpune.patrika@gmail.com

Manjusha Ukidve, Madhur Barve

Pat Sogayya- Chauka Bara

Board Game

Jui Tawade

Pat Sogayya or Chauka Bara is a 'race game', known by various other names in different parts of India, like Ashta Chamma, Dyootaardha, Gatte Mane, Khaddi Khadda, Baara Atte; to name a few. It is played by two, three, or four players who race their pawns, on a board made up of grid of either of 5x5 or 7x7 squares. Each player has four pawns and the player that manages to get all four pawns into the innermost square from the outer ring, in a set pattern, is the winner. The movement of the pawns is dictated by throwing cowrie shells, which makes it a game of chance, but involves some strategy and planning as well.

At the start of the game, each player picks a side of the board to start from, follows a set path on the board, and ultimately ends up in the centre-most square of the board at the end. The four pawns of a player are placed on the centre square of the outer ring of the board, marked by a cross, on one side per player. The direction of the movement for that player is anticlockwise, dictated from the side they start to follow the set path.



Direction of movement of the pawns of a player on the board



The 5 x 5 board uses four cowrie shells, while the 7 x 7 board uses six. Each cowrie has a flat side and a curved side, and the way the fall decides the move.

For the 5 x 5 board

- 1 flat side up: move 1 square
- 2 flat sides up: move 2 square
- 3 flat sides up: move 3 squares
- 4 flat sides up (chauka): move 4 squares and play again
- 4 curve sides up (bara): move 8 squares and play again

For the 7 x 7 board

- 1 flat side up: move 1 square
- 2 flat sides up: move 2 square
- 3 flat sides up: move 3 squares
- 4 flat sides up: move 4 squares
- 5 flat sides up: move 5 squares
- 6 flat sides up (chauka): move 6 squares and play again
- 6 curve sides up (bara): move 12 squares and play again



Each player can move only one pawn each turn. If a player has a chauka or a bara in their turn and have an additional move in the same turn, they can decide to play the same or a different pawn. A. If a player's pawn lands or passes by an opponent's pawn on the board, the opponent's pawn gets cut and the player who cuts gets an extra turn. The cut pawn returns to the starting home square and the opponent has to start anew in the subsequent turns. The crosses marked on the board are safe zones, and pawns cannot be cut on these squares.

Pat Sogayya- Chauka Bara

Board Game

Jui Tawade

The 5 x 5 board has four safe zones marked by crosses, the centre square one on each side of the outer ring. The 7 x 7 board has additional safe zones on four corner squares of the outer ring and four corners of the second ring. If two pawns of a single player land on the same square, they have the option of moving both together in the next turn. A single opponent pawn cannot cut a pair; the opponent would also need a pair to cut.



Safe zone



Pawn cut

To make things interesting, an optional rule can be implemented to introduce a new pawn into play only when a player gets a chauka or a bara with the cowrie throw. Some additional rules are that a player has to cut an opponent at least once to move into the inner ring, else move another pawn and a player who has thrown three consecutive chaukas or baras during a single turn has run out of moves that turn and has to wait the next turn to play again.

Traditional Games Corner

Jui Tawade



Do you recognize the board game in the picture?
More about this in the next issue of the Pune Patrika!

War and Heritage

Toll on Cultural and Natural Legacies

Dr. Shubhada Kamalapurkar

The impact of war on cultural and natural heritage is often catastrophic, leading to the irreversible loss of historical, spiritual, and environmental assets. In the context of the Iran-Israel conflict or similar geopolitical tensions in West Asia, the stakes are especially high because the region is home to some of the oldest human civilizations and sacred landscapes.

Conflicts in the Middle East, particularly involving Israel and its neighbors like Iran, Gaza, and Lebanon, have inflicted severe damage on centuries-old cultural and natural heritage. Beyond immediate loss of life, war erodes the physical artifacts, landscapes, and living traditions that anchor communal identity and collective memory.

Targeting Religious and Ethnic Symbols

War often involves deliberate destruction of sacred sites to erase cultural identity (termed cultural cleansing). In Israel-Palestine tensions, religious sites like Al-Aqsa Mosque and historical synagogues face periodic threats.

Destruction in Gaza

Between October 2023 and early 2025, Israeli airstrikes damaged or destroyed over 300 significant religious and cultural landmarks in Gaza — many dating back centuries ; including the Great Mosque, Church of Saint Porphyrius, Ibn Uthman Mosque, al-Qissariya Market, and an ancient port from 800 BC.



Museums and Archives: The Al Qarara Cultural Museum, housing over 3,500 artifacts, was obliterated in October 2023 .



War and Heritage

Toll on Cultural and Natural Legacies

Dr. Shubhada Kamalapurkar

Spreading Ruins: Lebanon and Syria

Context of Lebanon and Syria refers to the widespread destruction and devastation caused by years of conflict in both countries, impacting both their physical landscapes and the lives of their people. This destruction includes physical damage to cities and infrastructure, displacement of millions of people, and the loss of significant cultural heritage.

In southern Lebanon, including Nabatieh and Tyre, Israeli attacks destroyed a 13th-century Mamluk market, Ottoman-era homes, churches, mosques, and parts of Tyre's Byzantine-era fortifications.



Source : NPR

Significant damage has been inflicted on Syria's cultural heritage, including all six of its UNESCO World Heritage sites. For example, parts of the ancient city of Palmyra were deliberately destroyed by ISIL militants. Syria's World Heritage city of Aleppo suffered extensive damage to its historic mosque minarets and medieval buildings during the civil war .



Source : The New York Times

The conflict has forced over 14 million people from their homes, with around 7 million displaced within Syria and nearly 6 million scattered across neighboring countries like Turkey, Lebanon, Jordan, and Iraq.

Loss of Intangible Heritage:

Conflict displaces communities, leading to the loss of oral traditions, rituals, craftsmanship, and languages. In Iran, war has impacted traditional music, crafts, and local festivals in border provinces.

Environmental and Natural Heritage

War-induced environmental degradation in conflict zones is similarly severe.

Ecosystems in Lebanon, Syria, Iran, and Israel face pollution, soil contamination, deforestation, waterway contamination, and habitat loss due to bombardments and military intervention .

Sites once sacred or ecologically protected (e.g., near the Jordan River, Zagros foothills) are increasingly militarized and degraded.

Biodiversity Loss is seen in protected zones, especially in mountain, desert, or riverine ecologies of Iran.

Legal and Ethical Context

The Hague Convention of 1954 and its protocols prohibit targeting cultural property—such actions may constitute war crimes .

UNESCO has placed various Middle Eastern and Lebanese sites on the “World Heritage in Danger” list.

World Heritage Sites:

These are locations identified by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as having outstanding universal value and deserving of protection.

In Danger:

When a site faces serious threats that could diminish its unique characteristics, it is placed on the "List of World Heritage in Danger". This designation serves as a warning and a call for international action to protect the site.

However, active protection measures remain challenged amid ongoing hostilities.

Towards Preservation and Accountability

The protection of cultural heritage is essential to preserving the identity, history, and resilience of communities affected by conflict. The destruction of ecosystems due to bombings, fires, and deforestation is severely impacting biodiversity, particularly in protected

War and Heritage

Toll on Cultural and Natural Legacies

Dr. Shubhada Kamalapurkar

areas, with significant consequences for mountain, desert, and riverine ecologies. This destruction leads to the loss of valuable habitats and species, pushing ecosystems towards instability and threatening their long-term viability. Preservation and restoration of Ecosystems is equally important for long term sustainability.

1. Emergency Responses: Sandbagging museums, relocating archives, and creating "no-strike zones" as first-line mitigations is important.

2. Remote Monitoring: Satellite and photographic documentation by heritage NGOs to track and record damage.

3. International Advocacy: Calls for accountability (e.g. ICJ lawsuits), and increased funding from UNESCO, ICCROM, and others.

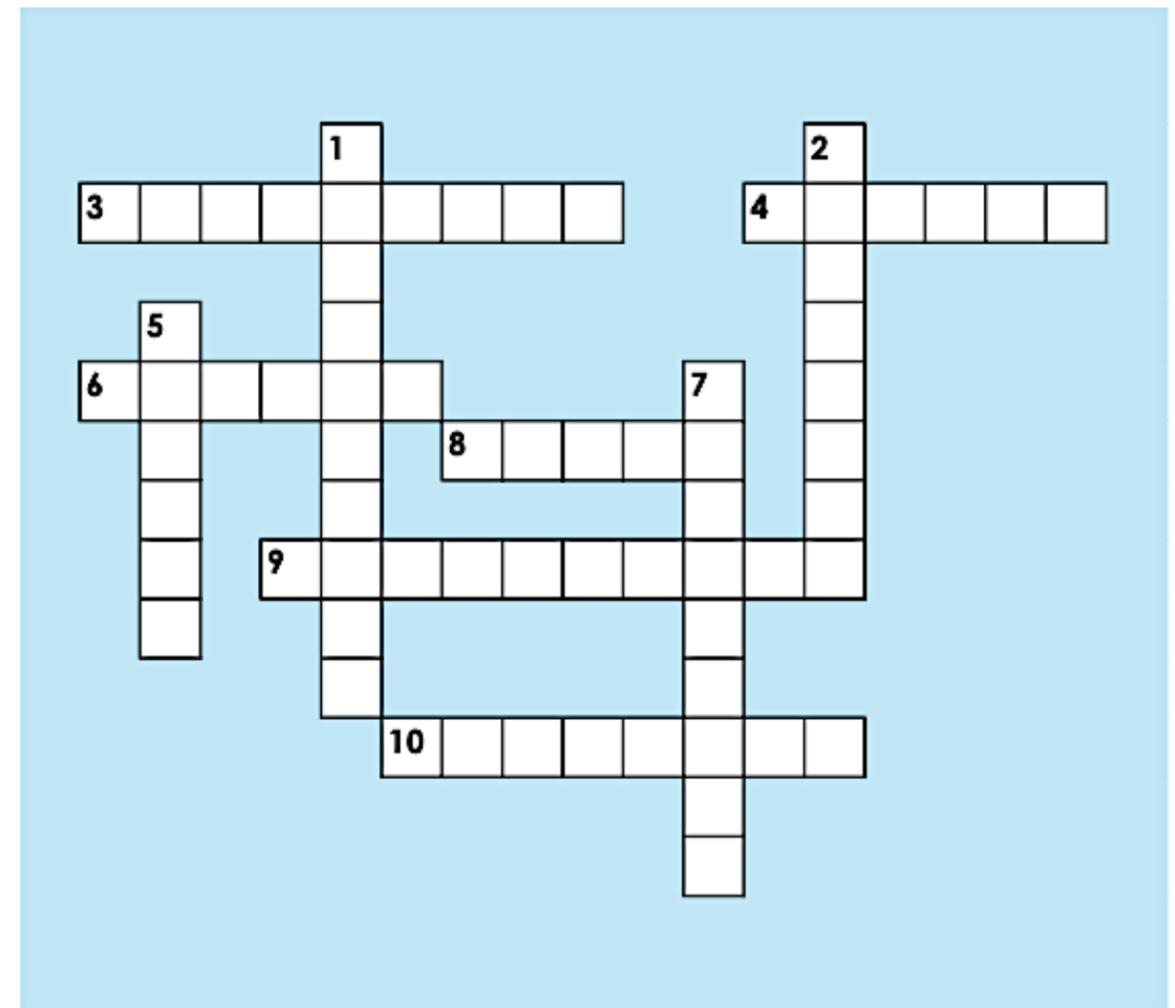
4. Post-Conflict Restoration: Collaborations for rebuilding cultural landmarks as acts of reconciliation and identity preservation.



GI tagged footwear from Maharashtra. Image source: wikipedia.org

CROSSWORD

GI Tagged Handicrafts Of India



ACROSS

- 3. Footwear from Maharashtra
- 4. Mask from Assam
- 6. Metal work from Chhatisgarh
- 8. Jewelry from Rajasthan
- 10. Mirrors from Kerala

DOWN

- 1. Reed mats from West Bengal
- 2. Wooden furniture from Gujarat
- 5. Applique work from Bihar
- 7. Durries from Karnataka

From the Archives - Rangoli

Manjusha Ukidve

Excerpts from the Chapter “Rangoli”, book “Mirror of Indian Art”

Author: **G. Venkatachalam.**

Publisher: D.B. Taraporewala Sons, Bombay

Publication date: August 1929

Accessed from source:

<https://archive.org/details/in.ernet.dli.2015.97063/page/n9/mode/2up>

..... A characteristic feature of Hindu religious life is the socialization of its arts. In the West, art is personal and aristocratic; in the East art has always been impersonal and democratic. This is best exemplified in the folk and domestic arts of India.

But in no other field of art has this love for designing beautiful patterns, drawing decorative designs, ensembling clever colour combinations, been more persistent than in the most popular of domestic arts, the Rangoli. The art of drawing figures, geometrical patterns, floral designs and flowers in colours on the floor is universal in India, and though there are local variations and provincial

peculiarities, both with regard to their forms and contents, yet it is a national art indulged by all alike, young and old, rich and poor, and in villages as well as in towns. It is here that the native feeling for decorativeness is seen at its best, and Indian women best display their indigenous tastes, variety of expressions and skill of hands in this domestic art.

..... This art is entirely in the hands of womenfolk in India. In the South, it is called *kolam*; in Bengal, *alpana*; in Orissa, *jhunti*; and in Gujarat, *rangoli*.

This folk art is not an aboriginal art nor is it childish. It is a highly developed domestic decorative art in which the artists as well as the onlookers take delight and pride. It is a traditional art, and though much of the designs that one sees in India are extremely conventionalized, yet there is a freshness and charm about them. In the South, no colour is introduced, and the designs are mostly geometrical; in Bengal, very little colour; it is in Gujarat this art is to be seen in its richness and its full glory. It must be seen in its own environment to be properly

appreciated and to feel the sense of mastery in drawing and colour-combinations it shows.

It is entirely a freehand art, and most of the girls that draw such beautiful patterns, freely and “out of their minds” have had no instruction or training in drawing, nor are they taught to follow blindly the designs and patterns of the elders. The forms and the contents are in their own imagination carried on through generations, and in the joyous expressions of their life, it finds the fullest and freest expression.

It has often been observed that, when boys trained in the Schools of art method make experiments in Rangoli, they produce stiff and lifeless designs, compared with those of the girls who do them out of reverence and joy. It is impossible to put down in cold letters the pleasure and the understanding that one gets when one sees them being done slowly, carefully and religiously, with anxious expression on the face of the designers as to their ultimate success or failure.

I have watched with great interest several girl friends of mine design and finish perfect specimens of *Rangoli* patterns for my delight and edification.



Alpana - Bengal



Rangoli - Gujarat



Jhota Chita- Odisha

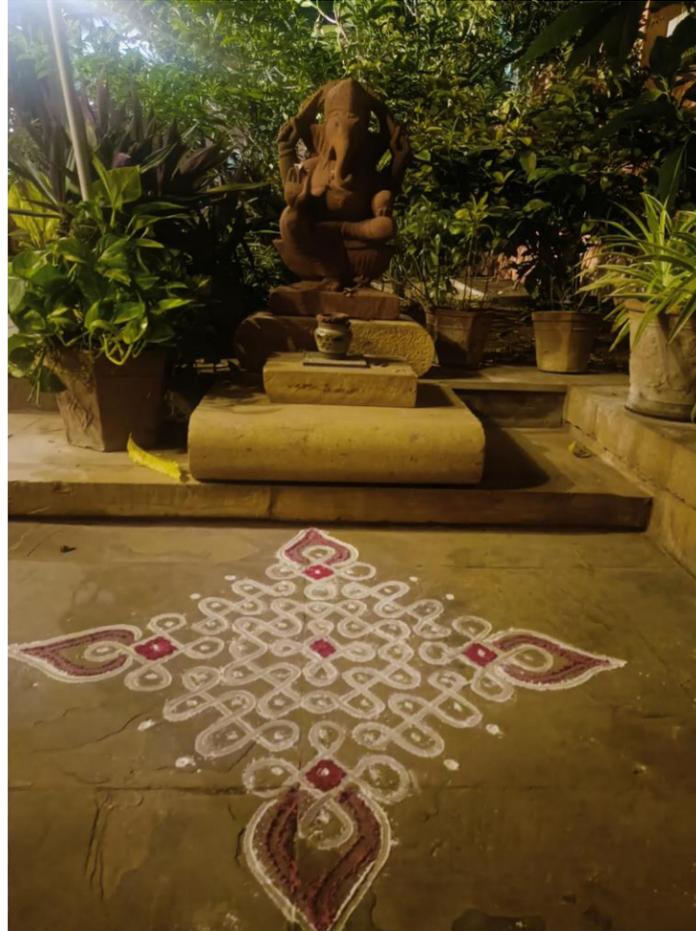
All images: source: wikipedia.org

Where Geometry meets Grace

The living art of Kolam

Priya Ramakrishnan

The earliest visual and textual references to kolam-like forms can be traced to Sangam literature (circa 300 BCE–300 CE), particularly the Purananuru, which mentions threshold decorations. The Silappadikaram, a classical Tamil epic, alludes to ritual diagrams resembling kolams drawn during auspicious occasions. In the broader Indic context, the Bhagavata Purana and Agamas speak of mandalas and yantras sacred diagrams for cosmic order suggesting that kolams are vernacular echoes of these ritual geometries.



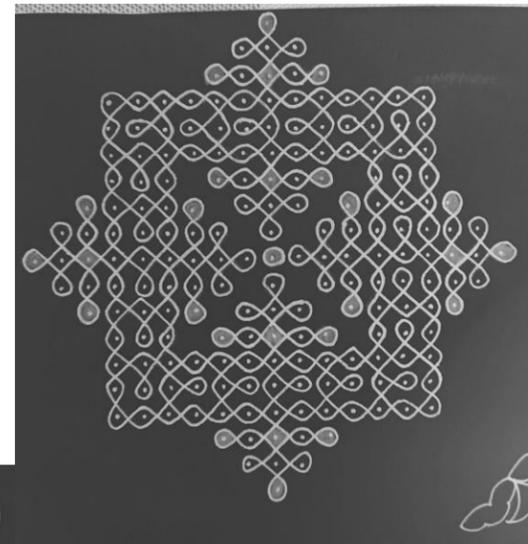
More complex types include Sikku Kolam (entangled or knotted), where a single line weaves around the dots without overlapping itself.

All sikku kolams are chuzhi kolams, but not all chuzhi kolams are sikku kolams.

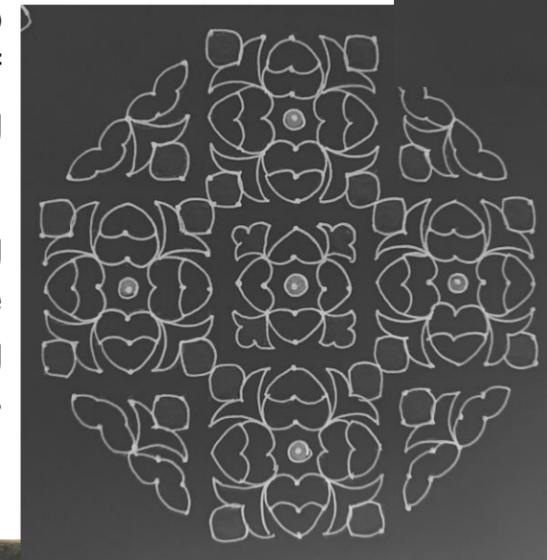
Kolams are classified broadly into Pulli kolam (dot-based) and Kambi kolam (line-based), though the distinction is often fluid. Among pulli kolams, there are two primary styles:

Chuzhi Kolam (Chuzhi meaning loop): Lines loop gracefully around a grid of dots, often forming continuous paths.

Neli Kolam (Neli meaning curved or wavy): Intricate forms created by connecting dots directly, producing star-like or floral geometries.



Chuzhi Kolam



Neli Kolam



All images: source: Author

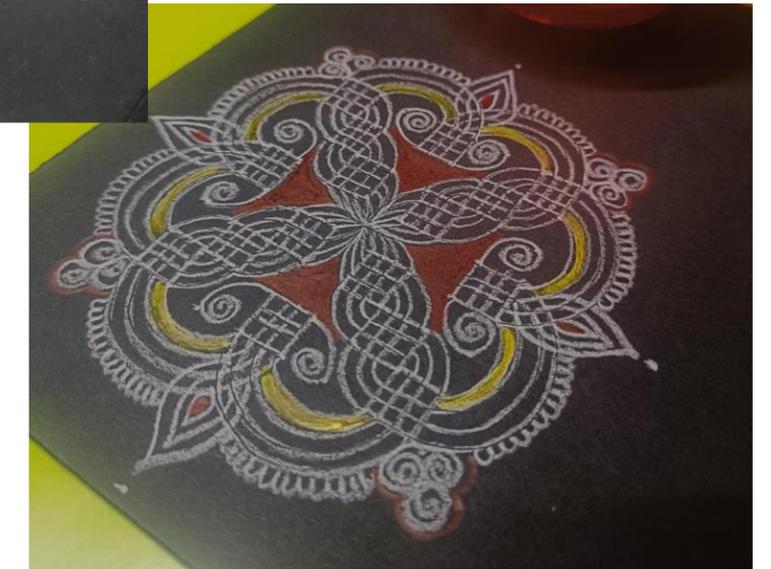
Where Geometry meets Grace

The living art of Kolam

Priya Ramakrishnan



All images: source: Author



Traditionally, rice flour is used not merely as a medium but as an offering. By feeding ants, birds, and insects, kolam embodies the principle of ecological coexistence. The kaavi (red oxide), turmeric, and kumkum are also used in making the Kolam.

Kolam finds deep resonance with principles of Vaastu Shastra and temple architecture, where geometric order signifies cosmic harmony. Like a mandala, it defines sacred space marking the threshold between the private and the public, the sacred and the profane.

Musically, the process of creating a kolam mirrors the mathematical precision of tala. The repetition, symmetry, and proportional division of space reflect an intuitive grasp of rhythm and order. In both, variation within structure is key a creative tension that invites improvisation within rules.

Drawing Kolam is an act of embodied mindfulness. The repetitive motion of the hand, the quiet concentration, and the necessity of balance between symmetry and flow create a meditative state.

Kolam stands at the intersection of art, ritual & science. "It is architecture on the floor, music in visual form, and prayer in action."

INTACH Pune Event updates

April – June 2025

Supriya Mahabaleshwarkar

Workshops & talks

HECS INTACH and INTACH Pune chapter in association with Vidya Pratishthan's School of Architecture (VPSOA), Baramati organized a 2-day Teacher Training Workshop on INTACH Heritage Clubs. The venue partner was INTACH Institutional member Vidya Pratishthan's School of Architecture. Ms Purnima Dutt, Principal Director, HECS INTACH and Ms Vaishnavi Singh, Program Coordinator, HECS INTACH, were the main facilitators. Pune Chapter Co-convenors Ms. Jui Tawade and Ms. Supriya Mahabaleshwarkar, along with Principal Rajashree Patil, VPSOA and Dr. Seemantini Chaphalkar, Academic Head and Professor, VPSOA were present.

49 teachers from 20 schools in rural areas of Pune attended the workshop. Day 1 had sessions on "Introduction to different aspects of heritage" and "Role of heritage education", as well as introduction to teacher's kit and formation of heritage clubs.

Dr Seemantini Chaphalkar gave a presentation on 'Introducing Local Heritage and types of heritage' INTACH Pune Co-convenor Jui Tawade presented an 'Overview of Pune Chapter's work and Overview of Regional Heritage'.

Ms Purnima Dutt and Ms Vaishnavi conducted the sessions regarding heritage education and formation of heritage clubs.

Day 2 included a field trip – a guided heritage tour conducted by Dr Seemantini Chaphalkar, along with local experts to heritage sites in Baramati. This was followed by group work and presentations by participating teachers.

HECS Resource Kits and certificates were given to all the participant teachers.



INTACH Pune Event updates

April – June 2025

Supriya Mahabaleshwarkar

INTACH Pune Chapter was invited to be a part of HCL Tech Grant Symposium - Reviving Heritage, Rebuilding Livelihoods: CRS for Traditional Skill Development held in Pune on 27th June 2025.

Our Co-Convener Jui Tawade represented INTACH Pune as a panelist at the symposium.



Chapter Co-convenor Supriya Mahabaleshwarkar was invited as expert resource person for a day long field trip to study cultural landscapes for Fourth year students of Architecture on 7th July 2025.

The field visit included visit to a sacred grove in the Western Ghats mountains and interaction with the local community for understanding the cultural landscape.



INTACH Pune Event updates

April – June 2025

Supriya Mahabaleshwarkar

Heritage walks and awareness sessions

As part of the Chapter's monthly walk series, a Sports Heritage walk delving into the world of cricket was organized at the Blades of Glory Museum in Pune on 28th June 2025. The walk was led by Mr. Milind Gunjal, Cricketer and ex-Captain of Maharashtra. With over 75,000 cricket memorabilia pieces dating back to the 1900s, including the jersey adorned by the legendary Cricketer Sachin Tendulkar during the triumphant final match of the 2011 World Cup against Sri Lanka and Virat Kohli's 2016 bat, among many others.



Shaniwar Wada Heritage Walk was conducted by EC members Dr. Chetan Saharabuddhe and Madhur Barve on 26th April 2025 to commemorate World Heritage Day. April also commemorates the death anniversary of Peshwa Bajirao I, and the walk paid tribute to this great leader who ruled from the place.

Customized heritage walks were conducted on request by Co-convenor Jui Tawade for various visitor groups in the city including students from Pearl Academy, Department of Interior Design, Mumbai and the Mysore School of Architecture, Mysore, Karnataka.

A heritage tour was conducted by our EC member Madhur Barve for YouTuber Harish Bali has been featured on his channel Visa2Explore.

https://youtu.be/e0ESz1_45LU?si=kbBcWc037YQWzEES

Publications

INTACH Pune's EC member Dr Mukul Mahabaleshwarkar was invited by Maharashtra State Biodiversity Board, Government of Maharashtra to contribute as a key resource person for Compendium 'Sacred Groves of Maharashtra' which is a compilation of existing listing of sacred groves in Maharashtra. This publication will act as a baseline data for further research, documentation and conservation action of these ecologically sensitive and culturally important sites.

Hidden Gems

Madhur Barve

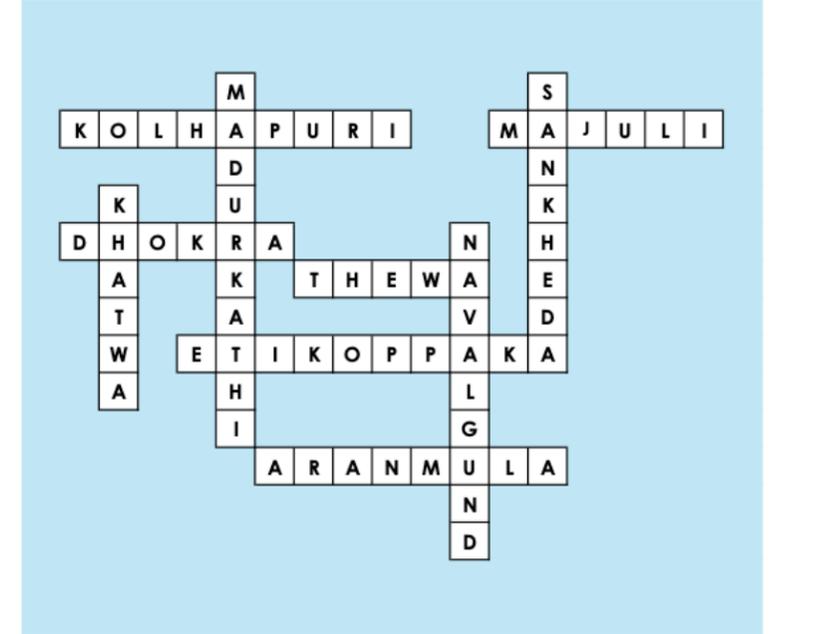
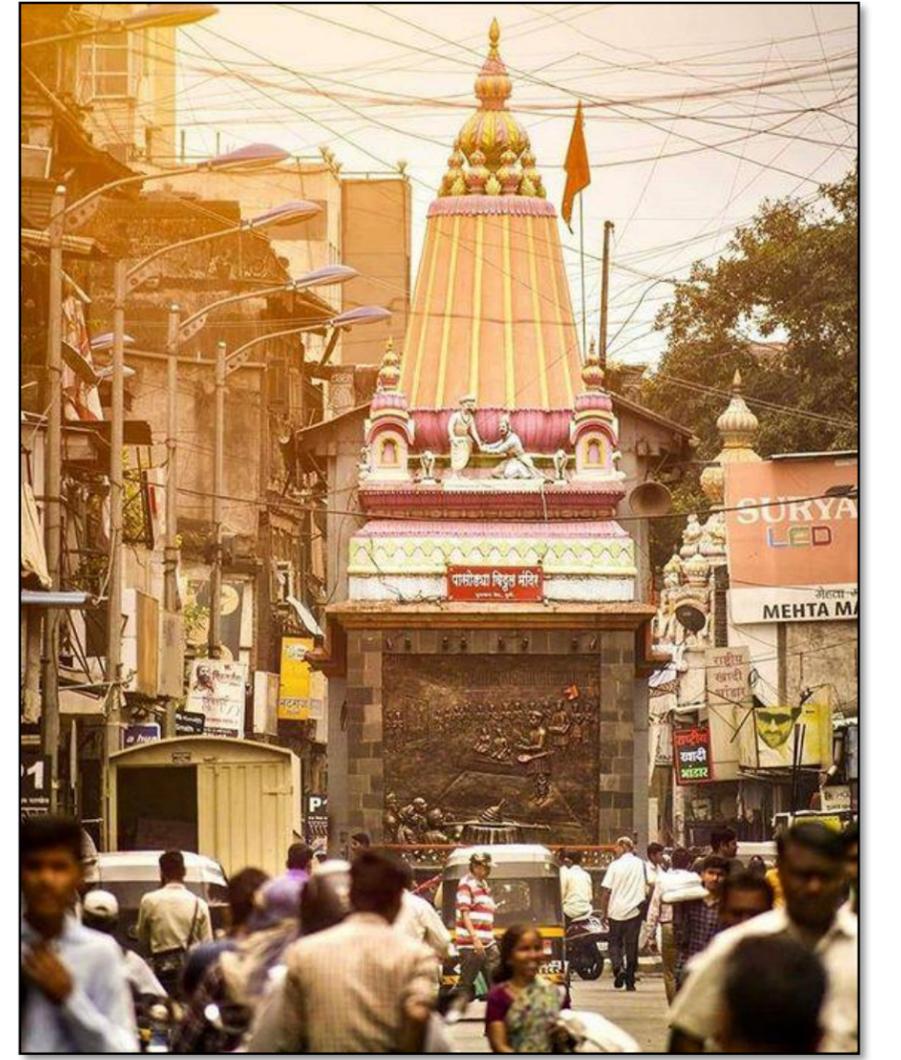
वारकरी संप्रदायाचे एक प्रधान आराध्य दैवत म्हणून महाराष्ट्रात विठ्ठलाला महत्व आहे. महाराष्ट्र व कर्नाटकात प्राचीन काळापासून विठ्ठलाला उपास्य दैवत म्हणून पुजले जाते. भारतीय भक्तिसंप्रदायांपैकी वैष्णव संप्रदायी विठ्ठलाला मनोभावे पुजतात. संत ज्ञानेश्वर, संत नामदेव, संत एकनाथ, संत तुकाराम असे अनेक संतश्रेष्ठ या पंथात होऊन गेले.

आजमितिलाही लाखो वैष्णव संप्रदायी आहेत. ते दर वर्षी आषाढी, कार्तिकी, माघी वा चैत्री यांपैकी एका शुद्ध एकादशीला गळ्यात तुळशीची माळ घालून, हरिनामाचा गजर करीत नित्य नियमाने पंढरपुरास विठ्ठलाचे दर्शन घ्यायला जातात. पंढरपूरला महाराष्ट्रातील भक्तिसंप्रदायाचे आद्यपीठ मानले जाते. विष्णूचा अवतार असलेल्या श्रीकृष्ण आणि तस्वरूपी असलेल्या विठ्ठलाची भक्ती असलेले हे वारकरी एकादशी व्रत निष्ठेने करतात. आषाढी एकादशी निमित्त निघणारी पंढरीची वारी हा महाराष्ट्राचा आणि किंबहुना देशातलाच एक मोठा सण बनला आहे. शेकडो वर्षे ही वारीची परंपरा कायम आहे. आळंदी आणि देहू येथून निघणारी संत ज्ञानेश्वर आणि संत तुकाराम महाराज यांची पालखी पुण्यामार्गे पंढरपूर येथे प्रस्थान ठेवते. या पालख्या पुण्यात अनुक्रमे पालखी विठोबा आणि निवडुंग्या विठोबा येथे मुक्कामी राहतात. पण याशिवाय सुद्धा पुण्यामध्ये अनेक वैविध्यपूर्ण आणि ऐतिहासिक वारसा लाभलेली विठ्ठल मंदिरे आहेत. पासोड्या विठोबा मंदिर हे त्यापैकीच एक.

बुधवार पेठे मध्ये ज्या भागाला आपण इलेक्ट्रॉनिक गल्ली म्हणून ओळखतो तेथे फरासखाना किंवा हुतात्मा चौकाकडून मोती चौकाकडे जाणाऱ्या केळकर रस्त्यावर, रस्त्याच्या अगदी मधोमध हे मंदिर आहे.

पासोडी (घोंगडी) हे अंगावर पांघरायचे उबदार वस्त्र म्हणून पूर्वी प्रचलित होते आणि या पासोड्या विकणारे लोक व दुकाने तेथील मारुतीच्या मंदिराजवळ बसत म्हणून तेथील मारुती मंदिराला पासोड्या मारुती म्हणत व या मारुतीजवळील हे विठ्ठलाचे मंदिर म्हणून त्यालाही पासोड्या विठोबा हे नाव दिले. शिवाजीमहाराजांपासून हे मंदिर अस्तित्वात असावे असे काही जण म्हणतात पण या विषयी काही पुस्तकी आधार नाही. या ठिकाणी पूर्वी एक प्राचीन शिवलिंग असलेली घुमटी व त्यासमोर पाण्याचा सार्वजनिक हौद होता, अशीही नोंद इतिहासात सापडते. त्यावरून हे स्थान पेशवाईत शिवमंदिर असावे. परंतु याला सुद्धा कोणता ठोस पुरावा नाही, पण येथे असलेल्या मारुती मंदिरावरून विठ्ठल मंदिराला पासोड्या हे नाव मिळाले असावे हे नक्की. इंग्रजी अमलात येथे विठ्ठल-रखुमाईच्या प्रतिमांची स्थापना झाली असावी. १९२८ मध्ये जुन्या मंदिराचा जीर्णोद्धार / डागडुजी झाली.

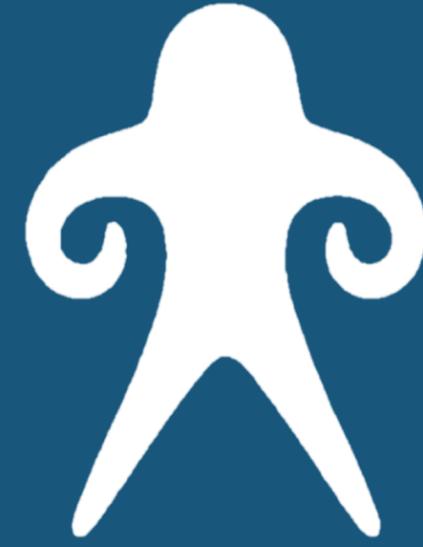
पुण्यामध्ये मारुती, शंकर, विष्णू, गणपती इत्यादी देवदेवतांची शेकडो मंदिरे आहेत आणि अनेकांना कुतुहलपूर्ण वारसा आहे. जो आपल्या विस्मरणात गेला आहे. आज येता जाता आपण कित्येकदा या मंदिरावरून जात येत. पुढच्या वेळेला जाताना एकदा दर्शनाला किंवा कुतुहल म्हणून तरी का होईना आपण २ मि नक्की थांबून त्यांची दखल तरी घेऊया.



How many did you get right?



From Pataleshwar Cave temple, Pune. Photo credit: Manjusha Ukidve



INTACH PUNE CHAPTER

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