

In ancient times there were famous Shivalayams like Srinarayaneshwar, Sripunyeshwar, Srinageshwar in Pune. In place of the temple of Srinarayaneshwar on the banks of river Mutha, there stood the dargahs of Thorala Sheiksalla, in place of Sripunyeshwara, Dhakta Sheiksalla. Srinageshwara's temple was a little lucky. Without being corrupted, they survived. Although it was revived in the later period, the Nagtirtha / Nagendratirtha, a 45-step Mahakund adjacent to the temple, disappeared.

No new temples were built during the Muslim rule. But after the arrival of Bala Shivaji and Jijamatoshree, the importance of Sri Kasba Ganapati increased. As a village deity, he gained prominence. The Hindu Swarajya of Sri Shiv Chhatrapati expanded into a country wide Marathi empire during the Peshwa period. The magnificent and innovative temple of Omkareshwar on the banks of the Mutha river, a cluster of temples on top of a mountain hill, was built by the Peshwa dynasty. Sardars, moneylenders, merchants who were in their ranks also built many temples with inspiration, some were also reconstructed. The peaks of the special Peshwa method have to be considered as ignorance of most of them. As the once desolate-ruined Pune was transformed into the most important hub of national politics, Pune came to be known as the 'temple of

temples'.

Village' also became. No other village in Maharashtra has as many temples of gods and goddesses as there are in Pune. This was possible only because of the accomplished Peshwas of the late medieval period.

How come the names of the temples of our revered gods and goddesses were kept in such a way that others may find them strange? Many people ask this question. Many people try to solve it in their own way.

In 1818 Peshwa ended and Marathi power collapsed. The Peshwa family had private shrines, as well as their deities. The ruling East India Company government established a board to ensure that their day-to-day arrangements were not disturbed. It included five dignitaries of Pune city and Collector of Pune. In 1842, it was registered as a Trust under the name 'Sri Devdeveshwar Sansthan Parvati and Kothrud'. After 1950, the government of independent India continued the public trusts. The trustees included all the temples and Parvati Ramana under the Parvati Devasthanam, Ganapati in Thala i.e. Sarasbag Ganesha Temple, Sridashabhuja Ganapati Temple of Kothrud and Srimrityunjayeswarar Temple. It now includes the Balaji Vishwanath Peshwa Memorial Vrindavan (tomb) at Saswad along with its premises.

mountains

Shaniwarwada and Parvati are definitely two places of historical importance in Pune. In the 18th century, all the buildings of the Shaniwarwad of the Peshwas, who created the Marathi power all over the country, disappeared. Apart from the ruins of the ramparts, there is not much left. But the story of Parvati, the place of worship of the mighty Peshwas, is a little different. Even Parvati had to bear the brunt of Peshwa's ups and downs. But in the last two-and-a-half hundred years, the temple on the hill has not only maintained its place, but many Pune residents are also visiting the well-maintained temple complex on this hill every day.

During the time of Peshwas, the temples of gods and goddesses on the mountains and a separate system was also created to look after their affairs. Its responsibility was entrusted to Sardar Privatwale. Will this glory fade away? Such a possibility arose, when the Peshwa went and the Company Government came into effect. Robertson, the first chief (collector?) of Pune appointed by the company government, managed the management of the hill temple well, but due to the fear of the English, the gold and silver idols of the gods on the hill were moved to Sinhagad, they were taken over by

them after conquering Sinhagad, they also returned them. This should be an attempt to win the hearts of as many people as possible. On January 31, 1842, the then Bombay Government passed a resolution

A Sansthan or board of trustees was formed to manage the temple.

By appointing the Collector of Pune as an ex-officio member and six other distinguished citizens as judges, it was provided that the board of trustees should manage it under the guidance of a chief trustee or sarpanch chosen from among themselves. This system was running smoothly till 1972. After that, with the consent of the Charity Commissioner, Panchmandal is being appointed and the administration of this temple is being conducted.

The Nizam's attack on Pune, the destruction caused by it, the terrible blow of the battle of Panipat, the untimely death of Nanasaheb Peshwa, the case of the disappearance of Sadashivarabhau, the theft of the gold idol on the mountain, the shortage of water on the mountain due to the disaster of the Panshet flood, caused one or two calamities, but even 'Parvati' was burnt. The crown prince of a world power that dominates half the world and whose empire never sets,

fell from this mountain while climbing the steps of this mountain on an elephant. But the conscious young generation and older people of independent India climb the mountain steps to stay fit, some of them even managed to reach the third pole of the earth i.e. Vishwakalas Everest peak/Chomolungya/Everest, this happy moment has also been experienced by Parbati.

The oldest living person in Pune is currently resting on the mountain for the past 2-3 centuries. The footprints of the mighty Marathi ruler who once managed the politics of Awadhya are still on the hill on the occasion of the Peshwa Museum.

Marine Drive (now Netaji Subhash Chandra Marg) of Sindhusagarattaki in Mumbai is hailed as the kanthahar/necklace of that metropolis. Ideally, the hill of Pune is like the crown of this Pune city or like the head of a headdress. It is no small matter that the worship of the gods and goddesses on that Punyabhushan mountain has continued on a regular basis.

Residents of Pune, visitors to them, regular educational trips to Pune, tourists and devotees from all walks of life visit Parbati when they come to Pune. Their number should be around one lakh to one and

a half lakh every year. It may be more than that. The youth, adults and

senior citizens who come to the mountain year after year are also seeking health facilities. Mr. The inclusion of Laxmanrao Dinkar, a centenarian, among them is particularly noteworthy.

Every year on all Shravani Mondays, Mahashivaratra, the main shrine Sridevdeveshwar temple, on Vaikunth Chaturdashi at Lord Vishnu temple and on Ashadhi-Kartiki Ekadashi at Srivitthal temple on the hill. Srikarthikaswamy temple gets crowded on Kartiki Purnima. (A clarification must be made in this context. From the Shivililamrita text, it is believed that women should not take darshan of Kartikeya in Maharashtra. But in South India, Devasena and Mahavali are considered to be his two wives, and in many temples, Shanmug or Shadanan is Skanda alias Kartikeya's separate temple is there and every day the women there take darshan of Kartikaya. So there is no reason why women should not go to the Kartikeya temple on the hill. It is also important that the Parvati Devasthan does not prohibit women from entering this temple.

For the past few years, institutions like Sri Devdeveshwar Sansthan, Maharashtra State History Teachers Federation, Marathi State Smriti Pratishthan have jointly celebrated the mountain's anniversary by organizing a day-long session of lectures on history

according to the dates in the almanac of 'Vaisakh Shuddha Panchami'. An increasing number of students are taking advantage of it every year.

Jyeshtha Vadya 6 marks the death anniversary of Shrimant Nanasaheb i.e. Balaji Bajirao Peshwa. For many years on that day, a short play based on the Peshwa period is performed by amateur actors of the Progressive Dramatic Association.

Shravan Vdya 8 (Gokulashtami), Bhadrapada Shuddha 4 Srimangalmurti installation, other days are also celebrated on the mountain with great enthusiasm and devotion.

At the foot of the mountain, the hunting lodge of the Peshwas was a zoo. The Peshwas had a Ganapati temple complex in the lake for secret consultations, and a palace in Hirabage near the same vast lake in the north of the Peshwas. During the time of Sawai Madhavrao, various types of decorative works were done at the foothills of the mountain. The rich Sawai Madhavrao Peshwa and his dependents, the Assamese, used to come to the mountain to enjoy the fireworks.

The daily and occasional expenses of the hill shrines are very high. There are also conservation and maintenance

costs. The salary of the servants appointed here, maintenance and expansion of the museum is also incurred. Every small thing needed on the mountain has to be carried to the top of the mountain hill by doiboja. Considering all this, the regular source of income for this shrine is the Dakshina which is kept before the deities. All the devotees who come here should donate as much as they can to help Sridevdeveshwar Sansthan It is my humble request. If you donate your old historical items to the museum here, it will also be definitely useful.

In relation to this mountain, the famous writer Shri. C. A. Kincaid says in his book 'Tale of the Tulsi Plat', 'Among its buildings one prince died of a broken heart (Balaji Bajirao), another (Bajirao II) watched his empire tumble to pieces.' That is, one Peshwa (under the circumstances brought about by the disaster of Panipat) died in a building on a mountain, while another watched his empire fall from the mountain itself.

But now all this is history. Even in today's Pune, this 'Parvati' has retained its importance. The daily and regular worship of all the gods and goddesses here is going on in harmony. The maintenance, painting and other works of this temple complex are being carried out through 'Sridevdeveshwar Sansthan, Parvati'. He has

not only done things such as drinking water system and toilet facilities on the top of the hill, but he has also added many innovative activities like planting as many different indigenous trees as possible and increasing and maintaining the plant diversity, building the Peshwa museum. It is very important to remember all of them on this occasion and take note of their achievements. We should also support all their activities.

Foothills and steps front desk

A long time ago there was a small settlement near the base of the mountain hill. It was known as Jalkiwadi. In that settlement Mr. There lived a motherly man named Nauloba Taware. His mother's name was Sakrau. She was in some pain. The disease was not getting better. One night she had a vision. 'I am at the top of the hill. This vision was that if you serve me the pain will be removed. According to that vision Nauloba reached the top of the hill. Searched in the bushes and grass there. He found the goddess. After cleaning the place, placing a makeshift mandava on it, he started regular worship of the goddess. His mother Sakarau also got cured due to Prasad-Angara of Devi. Slowly people also came to know about this. They too started going to the hill to see the goddess.

The pain in the feet of Kashibai Saheb, the wife of the elder Bajirao Saheb, was not getting any better. When the glory of Shri Parvatai on the hill came to his ears, he told about it to Shrimant Nanasaheb for his eternal life. Taking his mother's wish as standard, he decided to build a temple of Shri Parvatai. Instead of erecting a single goddess temple, he installed precious metal idols of Shri Shambhumahadev, Parvati in the form of Goddess Parvati, and Shri Ganesh in the center and erected temples of Shri Suryanarayan, Shri Ganesh, Shri Devi Parvati and Shri Lakshmi Shrijanardan Vishnu on its four sides. Perhaps the Sivasthan near his native village of Srivardhan is known as Sriharihareshwar. He also thought that this newly built Shivpanchayatana temple should be known as Sridevdeveshwar. In 1749, this Shiv Panchayat temple was built. What is that day exactly? There are some opinions about this.

At one time there was only a footpath to reach the hill which is 704 m/ 2111 ft above sea level and 78 m/ 234 ft above the base. But the last Peshwa II Bajirao built such 103 flat-wide-low-height steps. For this, the black colored stones are carefully fixed firmly in the lime. The steps were also lined to prevent smoothness from constant use. These steps are designed in such a way that elephants, camels and horses can be climbed. Now suitable walls have also been erected on both sides of

these stairs. (2015)

In 1875, the 'Prince of Wales' was riding an elephant up a hill when the elephant tripped over a step. 'The Tale of Tulsi Plant' Referring to page 91 of CA Kincaid's book 'Parvati - Temples and History' edition 1966 on page 45 of Prof. Kr. Noolkar notes that 'this incident took place at the 53rd step from the base or the 37th step from the top', there is a record that Albert Edward, Prince of Wales (hereafter 'King Edward VII'), the heir to the British Empire, seated in Ambar, fell. This was the first time for the princes to sit on an elephant. A fine drawing of this elephant was also published in the issue of 'Illustrated London News' dated 18th December 1875. The accompanying news was titled, 'Visit of Prince of Wales, India.'

The same drawing in 'Loksatta' on 17th June 2001 by noted writer Shri. Arun Tikekar also included it in his article on 'Sthalkal'. His private elephant was brought by Rajesaheb of Bhor for this coronation of the British princes. After this, however, there is no record of any elephant going to the mountain.

After this incident did the crown prince of Britain go to the mountains or not? If so, how exactly did it go? If they reached the mountain, what exactly did they do there?

Details are not available.

Parvati village was inhabited since Shiva period. The Parvati village is mentioned in an award letter to Chiranjiva Mahadabhat of the Mudgalbhats of the Purandare (Tiger?) dynasty. Even today Puranderas live here. At that time, there was thick green vegetation on the mountain hill and the flat-grassy plains around the mountain hill used to pitch tents for the stay of army chieftains coming to Pune area. During the reign of Bajirao Peshwa II, Sir Charles Mallet, who came to present his documents at the Peshwa's court, also stayed in this field in the mountainous area.

Until the 1961 Panshet flood disaster, this area outside the village was covered with fertile fields, orchards, flat grasslands and thickets of trees. Panshet-The water in the Khadakwasla dams led to old Pune on the banks of the Mutha river. For the residence of those flood-affected citizens, a large open space owned by Sridevdeveshwar Sansthan was made available by the Government of Maharashtra for the construction of new houses. However, due to this concrete forest, the original natural beauty of the mountain has been completely destroyed.

In addition to this, a very large slum has also been

created on the foothills and slopes of the mountains. So many new questions have arisen. Of course, many people have some questions about this slum. Sridevdeveshwar Sansthan, which looks after the mountain system, owns only the top of the hill and the road leading to the stone steps on the hill. (They also own a large plot of land right at the top of the steps.) The slopes of the mountain are owned by the forest department and privately. Therefore, it should be understood that Parvati Devasthan has no control over the slums created there.

On the mountain road

At the foot of the mountain, on the right side, there is a square open space. He is known by the name 'Vetalacha Chabutara'. This shrine must have once been the village deity of a mountain village. Its mark is a few stones planted with shendur and a white mark there. There was a way to go there along the canal of the foothills. Though it is not worshipped, once upon a time the Aghori healers used to come there on Amavasya and perform chanting. Now this place has disappeared into the slums.

Next to this is the 'place of Mangirbuwa' on the hill. Even there now the slums are spreading. Stones planted with

shendur are also here. Once Harijan congregation used to hold fairs here. The judgments of their caste panchayat used to be held there. Coming from this place to the steps, an old plow was seen. That place came to be known as 'Math'. The monastery was built for the residence of a sattvik and devout Gosava named Nagga by Peshwaite.

There is a square to the left of the stairway near the 62nd step about halfway up. There is the 'Vrindavan of Sati'. The priest of the mountain Shri. Mahadev Shastri Dixit was an Agnihotri Brahmin priest. After his death, his wife Ramabai (Parvatibai) moved to this place. In the meantime, the restoration of this memorial Vrindavan was also done. From here on the trail to the west there is a cave on a mountain hill after crossing an old stone wall that runs across it.

There is a stone nandi on the right hand side of the 75th step. To his left was a room. It came to be known as 'Talimi Kholi'. Two guns were kept there during Peshwa times. On Ekadashi-Sanwar - Chandrat - special occasions, they used to shoot bars from the gun. In 1817, Pune fell to the East India Company. In 1818, Peshwa became Itishri. The era of company government began. Later after 1857 the administration of this region (and the entire country) passed to the British

Parliament. Vasudev Balwant Phadke, a brave young man of Pune, revolted against these foreign unjust tyrant rulers. In the same year (1879) these guns were moved from here by the government.

The two rooms on the right hand side were known as clock house and nagar house. In that place now a spacious east-facing sajja has been built. From there, one can feel the gentle breeze while looking at the vast expanse of new old Pune.

At the end of the mountain steps is the Shrivitthal Temple in front and the newly constructed Peshwa Museum building to its left. If you climb a few steps on the right side, you can reach the Mahadwara of Sridevdeveshwar Panchayat Shiva Mandira, the main one on the hill. A few years ago there was a cloud to the right of these steps. The building was demolished as it became dangerous. To the right of these steps are built stone steps for resting. On the outer wall of Sridevdeveshwar temple one can see magnificent images of Shaivite gatekeepers. It was created in 1984. Those idols are of Bhairava in black stone.

While entering the premises of Sridevdeveshwar temple from the outer courtyard, one has to go through the arched entrance, which has a square-on-square design.

The view of the temple from there is different. The group of stone-built temples in the paved patangan, the taptip and cleanliness of the area make this area attractive.

Sridevdeveshwar (Shiva) temple on Mt

The main temple on the hill is Sridevdeveshwar Shivpanchayatana. Its structure is similar to the Shiva Panchayat in temple construction. In the center is a large sized Shiva temple. It is east facing. Hence the drainage of Shalunka of Shivpindi in Gabhara is to the right / north. Sub-temples (smaller than the main temple) are built in the south-east, the Sun Temple, the south-west Ganesha Temple, the north-west Devi Mandir and the north-east Vishnu Mandir. Major construction on the hill was done between 1744 and 1791.

According to temple scholars, Panchayatana Puja was strongly advocated by Adya Shankaracharya (7th-8th century). At that time sects worshiping Shaiva (Shiva), Vaishnava (Vishnu), Shakta (Goddess), Ganapatya (Ganesha) and Saura (Sun) were in majority. All of them considered other gods to be subordinate to their worshiped gods. They should not even want to worship other gods. Adya Shankaracharya reduced the growing animosity between these sects by making Panchayat

Puja and Panchayat temple construction.

Generally most of the temples face east. Hence the main deity's face is towards the east (in the case of Shivapindi, his Varimarg is towards the north). In this panchayat there are traditional indications of which deity should be installed in which direction.

Accordingly, it is customary in the Shiva Panchayat to have Shivapindi or Shiva idols in the center and south-east of the sun, south-west of Ganapati, north-west of Devi and north-east of Vishnu.

There is a water tank in front of Sridevdeveshwar temple. Next to it is a well-defined Nandi in black stone in a separate chaupala. The craftsmanship on it is worth seeing. Nandi Shilpa in this monolithic rock has to be seen as a fine example of sculpture. On special occasions, this Nandi is decorated with an engraved silver shell.

A simple structure with arches on all four sides and a roof that protects from sun and rain is found here.

Maharashtrian, Mughal and Malwa architectural styles have been used appropriately and mixed in the construction of Sridevdeveshwar temple. In front of the core of the temple is a long sabhamandapa or open area with 5 arches. Its linear stone mahirpi and round pillars seem artistic. In the core of the main temple, the

priest can enter by wearing robes and some special congregations can also enter by following certain rules. The general public has to take darshan from outside the gate of the gabhara.

At the core there is a bright red arrow (Linga). It has tiny lines like those on a walnut or a human brain, but delicate. (Photo Page-2) This Shivlinga Admase is 15 cm/6 inches in diameter and about 20 cm. / 8 inches tall. This arrow / linga is firmly fixed on a curved shalunka made of black stone. (That is, it cannot be picked up and thrown aside.) This arrow/linga is believed to have been made from a stone found in the Gandaki river in Nepal. This Shivling is always covered with mask and hawthorn. Nanasaheb Peshwa had great faith in Shambhuputra Shahu Maharaj, the grandson of Shri Shivchhatrapati.

According to a legend, after Shahu Chhatrapati's death, he brought his Khadava with him to Pune as a memento of him. He established this revered object of his under the Shivlinga. Therefore, while worshiping that Shivlinga, the sanctity of these venerable stones will also be preserved. Of course, there is no documentary evidence for this.

And that's why, due to the huge political and family

trauma on Panipat, Shri. He decided to spend his last days following the footsteps of Shahu Chhatrapati, in the presence of the Shridevdeveshwar Shivlinga, which is carved in the ground below him. In fact, staying at Shaniwarwada while ill was convenient in many ways. But due to his faith and devotion towards Sridevdeveshwar, he shifted his residence to the mountain. (At that time there were no steps to reach the mountain!)

On 23 April 1749 i.e. Vaishakh Shuddha Panchami Shaka 1761, Sri Devdeveshwar was installed. On the same day (Tithila), Parbati's birthday is celebrated every year by Sridevdeveshwar Sansthan. But there are some differences in this too.

In the Wad diary this day is recorded as Tisa Arbenmaya and Alf 4 Jamadilawal i.e. Baisakh Shuddha 6 Shaka 1671 i.e. 11th April 1749. Eminent researcher and former trustee of Parbati Sansthan, Tisa Arben records the date as 29 Rabilakhar i.e. Baisakh Shud 1 Shaka 1671 i.e. 7 April 1749. In the book 'Pune Parvati', Mr. Q. Go. Bhatye in his interpretation says that this day is Vaishakh Shuddha 5, Saka 1671 i.e. 23 April 1749.

There is a jamdarkhana room right next to the core of the temple. Valuable items related to God, jewellery, jewels etc. were kept there. Now, however, such items

are kept in a safe deposit vault (safe deposit vault) in a bank.

About 45 cm in the back niche of the Shivlinga. (one and a half feet) tall silver Shiva idol. The quadrupedal Shiva holds an arrow in his lower right hand, a parashu in his upper right hand, a bow in his upper left hand (but this bow is probably broken, so the upper part of it looks like a jambia.), trident in his lower left hand. This 6734 tola silver idol in Baddha Padmasana has a small bibhuja Parvati idol on the left thigh and a small bibhuja Ganesha on the right thigh. Those two idols were earlier made of gold. (Photo Page- 2) An old large photo of this original idol is kept in the hall near the Peshwadi on the hill. After it was stolen in 1932, in 1936 a new panchdhatu idol with more copper was installed, replacing the original idol. On the head of the Shiva murti is a linear jatamukuta. This is a Prasannavadana silver Shiva idol with a very proportionate smiling posture. There are no body ornaments on that idol. These earlier gold pearls of Ganapati-Parvati and silver pearls of Mahadev were made by Pune-based idol-artist Shri. Panganti's ancestors had done it, while the present Ganapati-Parvati idols were made by Shri. Done by Shankarao Badde.

A rare reference is found in the writings of Sir Edwin

Arnold (Selections from Edwin Arnold - 1928 London. Macmillan & Co.). When he visited Parbati, Hari Govind, son of the local priest, who knew English, lighted lamps and showed the idols in the gabhara, he described.... "Saw a large silver idol of Mahadev in dim light, two pure gold idols of Parvati, his consort, on one digit and son Gajanan on the other. But if there are such metal snakes, what happened to them?

Shaheer Ram Joshi says about this god,

Add Pujiti Uma-Maheshwar.

This Bada (thapa) is not a yellow gold idol.

Set the soldiers on fire to watch.

A strict guard was always kept for the protection of such a venerable and valuable idol. But on very difficult occasions, these precious idols, along with the jewels of the Peshwas, were moved to a lofty, strong and beautiful lion fortress.

That time came immediately after the idol installation. During 1751-1752, the Nizam of Hyderabad/Bhaganagar came to Pune. When he arrived in Sasainya Talegaon-Shikrapur area, idols of Shiva-Parvati-Ganpati and silver

shell of Nandi were sent to Sinhagad. These idols were safe at Sinhagad from 17 November 1751 to 1 March 1752. But the Tandala idol of Shri Parvatai Devi was broken during this period. And the golden culmination of the temple of Sridevdeveshwar was cut off by the Nizam's soldiers.

These idols were also moved to Sinhagad during the raids of the Nagpurkar Bhoslas of 1768-69. Even during the reign of the rich Sawai Madhavrao Peshwas, once the idols had to be moved from here to Sinhagad.

In 1817, the second Bajirao Peshwa clashed with the English and started preparations to put an end to their nuisance. At that time Mr. On November 10, 1817, the idols on the mountain again left for Sinhagad with Pandurang Krishna Bapat, a faithful servant. On March 2, 1818, when the forces of the East India Company occupied Sinhagad, these idols along with other jewels fell into their hands.

But respecting the religious views of the subjects, he returned the idol and the silver shell of Nandi to Sridevdeveshwar Sansthan.

In this context, the then Governor of Mumbai was appointed as the head of the newly conquered city of Pune. D. Details of the text of Robertson's letter dated

8th April 1818, 'Maharashtra History, Volume-3', to eminent historian Shri. or C. Available in Bendre's 1967 book.

'... The idea that it is very necessary that we should do something to give some satisfaction to the citizens of this city has firmly settled in my mind, and therefore I respectfully beg you to devise a measure which the people will never forget, and which, when carried out, will put an end to the grievances of the people. The solution is to return the looted idol (on the mountain) after the conquest of Sinhagad fort to the temple on the mountain hill, what is the value of this idol? I have no idea. But in the sense that they are gold, they are sure to be very precious. They are currently kept in a palace in Pune along with other valuable booty won from Sinhagad....'

What exactly was the effect of this action of the new, foreign, pagan rulers? It is not clear. But this new system of governance is ours many people must have thought that he will not interfere much in religious matters, if possible he will keep a mild attitude.

The theft of the golden idol from the mountain

.... On 15 July 1932, both the gold idols of Parvati and

Ganapati were stolen.' Prof. And Kr. Noolkar sir has done it in his book. (He was a trustee of Sridevdeveshwar Sansthan for a long time and chief trustee/sarpanch for some time.) The theft took place at night. The then police department tried hard to investigate this theft. But their efforts were not successful. There was also a rumor that the then administration (British government) was behind this theft. But the truth never came out.

In the year 1936, by preparing idols of Parvati and Ganpati made of copper-brass etc., the then trustee Rao Bahadur Shri. They were installed by Vaidya. (Photo Page - 2)

This is mentioned in many writings. From this it appears that the original silver idol of Shankara is still there.

Although the incident of theft of the idol from Parvati took place on July 15, 1932, a different date is given in 'Sakal' of Pune. However, in that context (incident of theft on September 30, 1932), the exact basis is not found in the news.

The theft of two idols from the mountain

On October 1, 1932, there was a news in Pune's 'Sakal' newspaper. The same news item was reprinted on 1

October 1982 under the headline 'Fifty Years Ago'.
(fifty years ago)

The theft of two idols from Parvati (by our
correspondent)

Pune, 30 This morning when the Parvati priest went to the gabhara to perform Prakshaal Puja, he found that the gold idols of Parvati and Ganapati had been stolen. The idol of Parva-ti weighs 1,200 tolas and that of Ganapati weighs 800 tolas. These idols were present in this temple for about 175 years. On the north side is a thin windowless wooden door with five one-inch holes punched through it, through which the thieves must have entered. But it seems that there must be more than one thief. Last night, three Gurus and two sepoys slept on the south side of the temple. Both the idols of the god together weigh 25 lions and will easily cost Rs 50,000. The number of guards here since the last six years was reduced from thirty to seven. At three o'clock in the afternoon, Po.S.E.S. of C Division. Deshmukh did Panchnama. At present, there is no one in charge, but the police investigation is ongoing

is (Morning : 1/10/32)

After this, however, the theft of the stolen gold idols
of

Parvati and Ganesha was not investigated. Neither the thieves nor the stolen idols were found. So who exactly did this robbery and for what? Nothing can be said about it.

The climax of the temple

The main shikhara and all the four sub shikharas of the Sridevdeveshwar temple have copper culminations decorated with fine kalashaka and leaf velpatti carvings. 1079 in the year 1760. They were plated with gold, using a tola weight of gold. Later, during Nizam's attack on Pune, it was cut off by Nizam forces. In the year 1768, the elder Madhavrao Peshwa set the gold again.

In 1980, a colourless-transparent layer of Saran-1 was applied by spray-technique to ensure the careful maintenance of these culverts and to avoid damage to the culverts due to the current polluted environment. Due to the protective coating layer of this plastic resin, sun-rain-wind-temperature difference-polluted air will not affect the peak. This will also reduce the hassle of repeatedly polishing the kalasa to keep it shiny. This protective layer will provide protection for years. This layering is called hymenetic sealing. This protective layer is best for non-ferrous metals. 'Electron and Electrons Company' Mr. Chitale did this work in 1980.

His detailed report was dated 27th July 1980. It was published in Sakal.

Temple Entry Satyagraha

October 13, 1929 is a day recorded in the history of the mountain. It was a battle of 'Orthodox vs. Reformists'. This struggle actually started in Kerala. Should Dalits go on the road next to a famous temple there or not? A dispute and a fight took place over this. Taking inspiration from it, this question was discussed all over the country. Dr. Babasaheb Ambedkar participated in many such struggles and led them.

On 13 October 1929, Sarvashree No. Vs. Gadgil, Mr. m. (SM) Joshi, Keshavrao Jedhe, Vinayak Bhuskute, Va. Shi. Sathye, Deshdas Ranade, c. no Kanetkar, p. no Rajbhoj, Shivram Janba Kamble, Shri. S. Leaders like Thorat, Krishna Rao Gangurde along with upper caste and Dalit workers decided to enter the temple on the hill and perform satyagraha.

The reformist congregations demanded that 'it is our right to enter the temple'. Sanatani used to say that 'being born as Dalit is the fruit of previous birth sin, untouchability should be observed according to memory'.

At that time, there were prickly cactus on both sides of the mountain steps. Sanatani was holding a suitable place to stop the satyagrahis coming from the stairs with stones and sticks in their hands. Those satyagrahis were heavily stoned. In it, N.V. Gadgil, Deshdas Ranade was seriously injured. Rajbhoj had to be admitted to the hospital.

The repercussions of this incident were felt everywhere. Dr. Ambedkar, Prabodhankar Thackeray called a meeting in Mumbai in this regard. Due to the sanctum sanctorum of freedom fighter Savarkar, it was possible for everyone to enter the temple. Similarly, for entry into Vitthal Temple of Ratnagiri, Dr. Babasaheb Ambedkar was invited. On March 2, 1930, entry to the Kalaram Temple in Nashik began.

Later this issue did not remain in Kalauga.

Kiron festival on the mountain

Many people are aware of Kirontsava which is held every year on January 29-30-31 and November 8-9-10 at Sri Mahalakshmi temple in Kolhapur. The rays of the sun enter through the entrance of the hall and fall directly on the Lord. That is called radiation.

A similar thing happened in Sridevdeveshwar temple on the hill in Pune. In Uttarayana every year for 2-3 days the sun's rays fall directly on Shivpindi. (Sunrays also fall directly on the [Madhava] Vishnumurti for 2-3 days in the Vishnu temple on Dakshinayana Parvati every year.) The bright rays of the rising sun enter through the nagarkhana, through the horns of Nandi, through the fountain, through the door of the temple core.

First on the head of the Shiva murti in the gabhara, then on the face, then moving down from the chest on the snake on the Shivapindi, then on the Shivapindi in this order, the sun rays are as if anointed. Even the bela leaves - colorful flowers used in the puja are lit up by it.

This Kironotsav in Sridevdeveshwar Temple can be experienced on March 22 and September 23. But this is not part of any miracle, but due to proper direction and no obstacle in the path of sun rays, this invention can be experienced.

North Osari in Sridevdeveshwar temple precinct
(Photo Page - 3)

The second Bajirao Peshwa (in 1817) finally made two with the English Decided to do it. The Marathi army was

mobilized. The post of commander was given to Bapu Gokhale. Finally the battle started, it was at Khandoba's Mala near Khadki. Presently there is Deccan College at this place. The omens of this encounter were not good. The side of the company government seemed to prevail. Rich Bajirao Peshwa (2nd) left Prakharwad for Parvati in the afternoon before the actual battle started. Binoculars would make it possible to observe the battle from that high point. (On October 16, 1803, during the meeting between Bajirao Peshwa II and Lord Valencia, Lord Valendishaya, on behalf of the East India Company, showed Bajirao a long-stage telescope. The same telescope was used by Bajirao Saheb to watch the battle.)

He watched this battle from the arched portico on the northern bank of the Sridevdeveshwar temple-prakara. This day was November 5, 1817. Jaripatka's stick was broken while marching towards Parvati in a hurry from Jukarwarada. Such an event is considered inauspicious. Yet that day's battle ended without a decision.

Further, Srimanta Bajirao (2nd) Peshwa left Pune due to failure in the battle of Mula River in Yerwada area on 16 November 1817. After that he never set foot again in Pune. In 1920, the descendants of Peshwas came to Pune after a hundred years.

Sub temples in Shiv Panchayat

The Sridevdeveshwar Shivpanchayatana temple is surrounded by a thick octagonal wall. Apart from the main Shiva temple, there are four sub-temples namely Surya in the southeast, Ganapati in the southwest, Devi in the northwest and Vishnu in the northeast. These gods and goddesses are established in these small temples and are worshiped regularly. In addition, there is a separate place for Lord Ganesha on the north side of the Shiva temple.

Sri Suryanarayan (Photo Page - 2)

On the stellate pedestal is a seated figure of the quadrupedal Sun in a chariot of seven horses with his lame charioteer Arun. The lower left and right hands of the idol are shown in Namaskar posture, while the upper right hand holds a trident and the upper left hand holds a lotus. On the head of the idol is a convex shaped crown and the circular effigy behind it is raised by its diamond-like rays. On top of it, the work is seen to be effective without the shallow culmination. From it, two lines have gone down from the left-right sides like a graceful arch. To the left and right of the idol are two Chamardhari images standing on a pedestal.

Similarly, at the feet of the Saptashvas are two small idols seated in Veerasana in salutation posture. They should belong to seekers.

(According to murtishastra, the idol of Surya should be two-armed, and both of those arms should hold Kamalkalikas or lotuses, indicating that they should reach the shoulders.)

This marble idol is facing the front side.

Sri Ganapati (Photo Page - 2)

In Kamalasan, the left leg is folded at the knee and the right leg is folded at the knee and the lower right hand is resting on the right knee. The upper right hand holds Parashu and the upper left hand holds a pash (lotus?). A ladle is held in the lower right hand, and Ganesha's trunk is shown touching the ladle. A small mouse is also carved near the right leg of the idol. Garbed in lambodara's Nesu garb, a stunning necklace of beads around the neck, with simple bangles on the arms and legs, this monodent (right tooth only) Ganesha idol wears a cap-like crown. This statue is also made of marble.

Sriparvatai and Sribhavani Devi (Photo Page - 2)

The place Parvati originally belonged to Parvatai Bhawani. In Devdeveshwar Panchayat, the rice-shaped black stone idol is often covered with a cloth.

In the same sub-temple there is a marble octagonal idol of Sri Mahishasurmardini Devi in the center. Mahishasura in a battle posture emerges from the redya with a shield sword as she thrusts the trident in her fore right hand into the neck of the left facing Mahisha. The other hand on the right side of the goddess holds an arrow. The third hand on the right holds a sword, while the fourth hand holds a chakra. In the upper left hand is a conch shell, in the second hand a shield, in the third hand a small bow and in the lower fourth hand is holding the shin of Mahishasura. Convex-shaped crown, prominent earrings like round ear rings, necklaces around the neck, long necklaces hanging down to the knees, mekhla around the waist and bangles in all the eight hands are just a few ornaments carved. The left leg of this Prasannavadana idol is planted on the back of Mahisha.

To the left and right of this central goddess there are separate deities. Then there is another goddess facing south in front of the goddess to the left of the goddess. It is believed to be the same mountain range.

Sreejanardhan Vishnu (Photo Page - 2)

The weaponry of Vishnumurti in the Shiva Panchayat is Pacharaga which is Padma in the lower right hand, Chakra in the upper right hand, Shankha in the upper left hand and Mace in the lower left hand. Therefore, this idol is of Janardana Vishnu. Perhaps this Janardan Vishnu Pratima, Nanasaheb Peshwa, was installed in memory of his younger brother, Bajiraoputra Janardan.

(Janardan Bajirao was born on 10th July 1735/ Shravan Shuddha 2. Shaka 1657, and died on 26th March 1740/ Chaitra Shuddha 10. It took place on 1662. It is yours in just three weeks after Munji

Along with Matoshree Kashibai, due to his father's illness, he left for Narmada at Raverkhedi. Then in just two days on 28th April 1728 Bajirao the elder passed away. Janardan Pant was known as Babasaheb. Devi came next to them in 1741. He participated in the Bundelkhand War. 20 April 1744. He was married to Sagunabai daughter of Ramaji Naik Bhide on Vaishakh Vdya 5, Shaka 1666. He died on 21 October 1749/Madrapada Bahul 7 Shaka 1671 at Satara at the age of fourteen.)

- Statues of sadhaks in veerasana in small salutation posture are carved near Janardana Vishnu's left and right feet. This Vishnumurti is made of marble stone.

Ganpati in Sadra (Photo Page - 2)

There is a beautiful marble idol of Srigajananana in a beautiful temple to the north / right of the core of the Devdeveshwar Mahadev temple. Ganesha is invoked by placing a betel nut during any religious ritual. On the mountain, however, punyachachan was performed by invoking the actual Ganesha idol itself. That is the idol of Ganesha on the spot. Even today, this idol is worshiped first on religious occasions on the mountain.

This marble idol of Ganesha is seated on a carved hooves seat and has a Ganesha Vahana rat feeding on its right knee. The idol's left leg is bent at the knee and is lying horizontally on the ground. While the right leg is bent at the knee, the palm is bent downwards. This quadrupedal Ganesha holds Akshamala in his lower right hand, Parshu in his upper left hand, Gada in his upper left hand and the upper ladle of Shree Ganesha in a raised bowl in the lower left hand. The trunk is bent. Ganesha's wide ears, both hands and graceful crown fill the eye. There is a garland of beads around Ganesha's

neck and the sacrificial offering of the limb is draped over the left shoulder. Ganesha is wearing a nagmekha, with the raised fana of the serpent coming before the Lambodara. Although there are two sevikas carved on the left and right sides of this idol, they are not easily noticed as they are in the side part.

Lord Ganesha on the mountain

A Ganesha idol in the India History Research Society in Pune was believed to be a broken Ganesha idol on the mountain. It was believed that the Ganesha idol was broken during the arson and looting that Nizam did in Pune. But Pune Nagar Research Journal, Volume 3, Page 222 noted researcher Shri. Ch. c. A note by Karve has been published. This disproves this belief.

152 Ganapati on the mountain

(Mr. Chin. G. Karve)

The arson and looting that Nizam did in Pune also affected the mountains. Some gods were broken and gone. Then the next thing that had to be done was -

'About to make new idols

1 Narayan

1 Sun

1 Swami Karthik

=

3

4 Archa old

1 Vishnu

1 Ganapati

1 Goddess

1 Nandi

=

4

Re-establishment of the temple of seven gods by creating three new ones and re-establishing the archa of the old seven gods (25-1-1764) P.D. 32nd. '176.

From this, Ganapati on the mountain is old, Bh. etc. no. The broken Ganesha in the circle seems to have nothing to do with it.

In 1929 (or 1935?) Shri. Vishnupant Karandikar is a researcher and Mr. While Balkrishna Bhaskar was excavating and exploring at Paranjpe, he found a broken marble idol in a cactus plant beside the steps. That idol had no hands and no head. But the sitting posture of the idol, its huge belly, the serpent crawling on it, and the rat carved on the elaborate seat, confirm that the image is of Ganapati. It was argued at that time that this should be the original idol of Ganesha on the spot. According to some, it may be the original Ganesha idol in Ramana. A broken idol is usually immersed. Those broken idols are not thrown in the open or in the bushes. This may be a Ganesha idol that was broken during the Nizam's ride on the mountain. But where exactly is she? No definite statement can be made about this. At present this same Ganesha statue is safe in the India History Research Board.

The mountain subway is a misconception

Talking about Parvati or Shaniwarwada, it is said that there was a subway from Parvati to Shaniwarwada. About such a subway Some assert, even narrate legends about it.

But many people also raise doubts about the feasibility of that subway, the reality is that the Parvati to

Shaniwarwada subway does not exist.

One of the facts about the discovery of the mountain tunnel is the famous scholar of old Pune Shri. Mandar Lawate has given in his article in 'Loksatta' dated 14 April 2012.

granddaughter 4)

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C

In 1935 Mr. from Satara. Vishnu Raghunath Karandikar and Shri. Two men named Balkrishna Bhaskar Paranjape had come to search for the alleged tunnel after digging a little on the mountain. At that time Sarpanch Sardar Abasaheb Mujumdar, Sardar Dhamdhere and Vartak Engineer of the Board of Trustees who were in charge of the mountain had also given permission for excavation.

As they roamed the northern slopes of the mountain hills

Karandikar saw a wavy line made of broken bricks and stones. The line went up to the chaffi tree behind the Peshwa's castle on the hill. Karandikar started digging

there. After digging a little deeper, they found three steps and a stone chatroom window partially covered with stone. No remains have been found in any direction near this frame, so it is unlikely that there is a supposed tunnel from this area. This incident was mentioned by Mr. Mandar Lawate directed 'Punavadi to Pune'. In an article in 'Lokmat' daily on 14 April 2012.

Parbati to Shaniwarwada subway is not possible

The distance in a straight line from Parvati to Shaniwarwada is about 2-3 km. is All this area is made of hard basalt stone. (Not river silt soil.) Chisels and hammers were the main tools used for digging at that time. Use of mines, other explosives is limitedwas Therefore, to dig a 2-3 km subway that a person can walk standing under the ground would require immense time, a lot of money and a lot of labor. Lighting should be provided in such subways. Because if you carry a torch, the smoke will choke you and cause breathing problems. Death may also result from smoke inhalation. If there were windows/windows like vents for light, they would have been seen by someone somewhere - sometime. Some measures have to be taken to prevent rain water and seepage water from seeping into the ground. Records of such expenditure details are also not available.

Such a tunnel would certainly have been found in the excavation of the water canal dug from the Khadakwasla dam near the base of the mountain. It didn't happen. Of course, if the supposed subway was dug under it too, the technology to dig that deep was not advanced at that time. In the last 50 years, numerous constructions have taken place in the area between Parvati and Shaniwarwada. An excavation for the foundation of a building would have intersected the subway. But that has not happened.

That is why a subway from Parvati to Shaniwarwada is not possible, nor was it necessary at that time.

The mouth of the subway?

A little to the east behind the Nandi in the precincts of the Sridevdeveshwar Panchayat temple on the hill is a vertical rampart. Many people think that it is the mouth of Parvati to Shaniwarwada subway. At present, to prevent rainwater from entering, the area is covered with a sheet roof and netted on all four sides.

If you look inside this basement, there is 3.2m. x 1.8m. of size and 3.5 m. Height is depth. It was formerly a storage barn. There are also hooks on the ceiling of this

cremated room to hang some things are trapped. There is no way out of this room in any direction. Or there is no such thing as nook, window or door inside.

(Photo Page - 3)

This proves that this balad is not the mouth of a subway. The story of Bhuyar is as hollow and untrue as Bhuyar.

The origin of the subway legend

C. A. Kincaid was the Collector (Collector) of Pune in English Amdani. He was a scholar of Sanskrit language, Indian culture and tradition. In his novel 'Tale of Tulsi Plat', it is mentioned that the second Bajirao Peshwa used to go to the mountain by subway from Shaniwarwad. Basically the second Bajirao Peshwa stayed in Shaniwarwada very rarely. And that book of Kinked Saheb is his imagination-luxury. But many of us believe that 'everything written by Saheb is true'. Everyone does not realize that it is necessary to accept the pros and cons of anything, carefully and carefully, who will do what to him? It should be noted that Kincaid's book is a novel, not an objective history book.

New city hall

As part of the beautification of the hill and surroundings, a meghdambari was erected at the entrance of the Sridevdeveshwar temple. His haircut is meant to look historical. Earlier there was an old Nagarkhana building in front of this main entrance. As it became dangerous, it had to be removed. Therefore, this part started to look ugly. Now there is a small entrance fee to go to the ramparts of Sridevdeveshwar temple. By going to that wall, the view of the surrounding area is beautiful.

Rich Nanasaheb Peshwa

Shrimant Nanasaheb Peshwa is the son of Baji Rao the Great. Bajirao Saheb expanded the Marathi power beyond the Narmada. Virtuous, valiant and strategic regardless of caste, Shinde Holkar Pawar - Gaikwad-Bundele (Kher) - Rethrekar gave leadership to many heroes and raised new horizons for their activities. A good administration was needed to stabilize the Marathi Empire, which grew with such generosity. After the death of Bajirao Peshwa, the responsibility of Peshwa was ably carried out by Balaji Bajirao i.e. Nanasaheb Peshwa. Pune was a large village at the heart of the growing Marathi Empire. Undoubtedly, the credit of making Pune a networked city full of amenities goes to

Nanasaheb. Nanasaheb Peshwa did a unique job as the 'Father of Modern Pune' at a time when the foundations of Indian politics were being shifted from Pune and primarily from Shaniwarwad. It was under his influence that Ambil River was diverted and a large flat land was made available for the expansion of Pune. The excavated ramparts of Shaniwarwada and the handsome Delhi Darwaza were built during this period. Keeping in mind the growing needs of Pune, by storing the rainwater falling in the mountains of Katraj in two dams, bringing that water to Pune through underground pipes and constructing public cisterns at various places for public use, bringing artisans of different professions to Pune, building their settlements and starting industries in Pune, predicting that Pune will become an important commercial center, building new temples, creating numerous gardens, setting up new pethas, many such prophetic works. Nanasaheb, who was an efficient and good administrator, did it in Pune. Due to all these things, Pune itself became the then undeclared capital of India. Like many rulers, the Peshwas built a Devalaya group (temple complex) on a hill in Pune. Through it, a lot of work was available to scholars, traders, artists, artisans, professionals, laborers.

Sridevdeveshwar on the hill was established so that the

Peshwa, his family members and stewards, who are constantly engaged in politics, could get four moments of rest and contemplate the Lord. A palace or a residence was also built on the mountain itself in the vicinity of the temples to get more benefit from the pleasant open air, cool breeze, surrounding Vanashree. Even today this building is in good condition and is in use. A direct staircase has also been constructed from this Peshwawad to reach the Sridevdeveshwar Shivpanchayatana temple complex within the fortified walls, which is the main shrine on the mountain.

Peshwewada

After climbing the steps of the mountain, the Vitthal Mandir is in front, next to it is the newly constructed Peshwa Museum. There is an entrance between the two. That is the main entrance of Peshwawar. Upon entering, there is a spacious courtyard with lots of trees. Going beyond it, one faces a small sofa and behind it, a two-storied Peshwada. Entering from the entrance, there is a spacious hall. Their high-rise windows allow open air inside. Adequate niches can also be seen in the wall of the hall.

To the left of this hall was formerly the Deoghar. There is also a kitchen on the left side of the house. It contains

the Phadtale, the Kothi room, the adjoining Sovala offering room and three consecutive halls on the right side next to the majghar. Stairs lead to the upper floors through the thick wall on the side of this central great hall.

On the west side was the home school. There was a place called Sahana's room. Now completely transformed, there is a handsome memorial to the rich Balaji Bajirao aka Nanasaheb Peshwa.

Sahan's room - Nanasaheb Peshwa's death place

On 10 January 1761, the cousin Sadashivaraobhau and the elder son (and future Peshwa) Vishwasrao were killed in the Battle of Panipat. The rich Nanasaheb aka Balaji Bajirao Peshwa died in the adjoining room of the Peshwawad on the hill or at the place of home school. At the place where he breathed his last, a neat quadrangle was built to commemorate him. On the walls of that room were painted oil paintings of many men of the Peshwa family. (These pictures are still there.)

This structure has now been fully restored. There is a handsome design of a memorial square with a waist-high octagonal square and a marble plinth on it. (Photo page-3) There is a spacious open space around it and

there are pictures of Peshwa period persons, some charts and maps on the walls.

This is how the place looks now. A spacious open hall has also been created by connecting it. It is there that Parbati's anniversary programs are organized. The murals on the top of the walls are a must-see.

(The statue of Nanasaheb Peshwa was cremated to the west of the wooden bridge. A monument Chauthara or Vrindavan was also built at that place. As it was very dilapidated, at the time of its restoration, a structure like a neat square umbrella, a structure like four towers in four corners on its side and on the wall behind the monument, important things such as Nanasaheb, the Peshwa period, its events in the form of murals, maps, pictures and By putting up information boards, the area was beautified. But now the concerned M.N.P. Due to the neglect and irresponsibility of the administration, its condition has also become miserable.)

In the upper facade of the room adjacent to this outer hall, excellent murals of Parvati and Shaniwarwada have been installed. A fine wall sculpture (mural) of Ganesha immersion during the Peshwa period can be seen at the head of the southern door.

After the renovation of the memorial, the beautified site was inaugurated on 30 June 2002 by Namdar Ram Naik, the then Union Minister of Petroleum. The same day was the 241st death anniversary of Rich Nanasaheb Peshwa.

Nanasaheb's last days were spent on the mountain

After the battle of Panipat, Nanasaheb, who had gone there to keep the Marathi practice intact in North India, left for Pune. On the way, on April 11, 1761, at Omkar-Mandhata, he weighed his gold coins on the banks of the Narmada. At that time he weighed only 114 pounds. (He had weighed 178 pounds during the previous gold weighing 6-7 years ago.) It cost 73, 125 rupees 17 annas worth of gold coins. On April 21st at Indore, he paid his last respects at Toke on May 16th, 1761 and reached Pune on June 6th, 1761. After that, his condition continued to deteriorate.

12 June Friday Sick on the mountain. Returned to the village.

Monday June 22 went to the mountains again, for the weather.

He breathed his last on the mountain on Tuesday night,

June 23. At that time, brother in a fit of wind! Brother! (Cousin Sadashivarao Bhau) screaming. One and a half hours later, Brother Raghunathrao passed away with his head on his lap. On this day Jyeshtha Vadya 6, Shaka 1683, Vrishnam Samvatsara.

June 24, Wednesday - His last rites were performed by his son Madhavrao near the wooden bridge.

Nanasaheb Peshwa was awarded gold four times.

30th August 1748 Angaraki Chaturthi - First Golden Libra at Theur.

26 June 1754 Second Suvarnatula. (Weighed 178 lbs.) 1760 (Phalguni Poornima) Third Suvarnatula to Paithan.

11 April 1761 Fourth Suvarnatula. At Narmadatiri Omkar Mandhata.

He became the only Marathi ruler who had the fortune of winning the gold medal four times. The money from all these gold coins was used for the welfare of children of poor Brahmin families in Pune.

At present, some servants of Sridevdeveshwar Sansthan live in this Peshwa's palace. In the kitchen here, offerings are made both times to all the gods and

goddesses of the mountain. The graceful arches of the small living room windows on the top floor of this historic mansion dating back 250-300 years are worth seeing, with their beautiful carvings of wooden pineapples.

Sawai Madhavrao, the son of Narayanrao Peshwa and his wife Gangabaisaheb, who was murdered in Shaniwarwada, was born in the same palace on Munj hill on Vaishakh Shuddha 5, Shaka 1701 Vikari Naam Samvatsar i.e. April 1779.

(Sawai Madhavrao was born at Purandar Fort on 18th April 1774, Wednesday, Vaishakh Shuddha 7, Shaka 1696, Jayanam Samvatsar. He was conferred the Peshwaship on the 40th day of his age, on 28th May 1774, Saturday Vaishakh Vadya 3, Shaka 1796. On 25th October 1795, he died from the top floor of the Ganesh Mahal in Shaniwarwad at around 6-6 in the morning. He died two days later, on Tuesday 27th October 1795, Ashwin Shuddha 1717, Rakshasanamvatsar. He was 21 years old at that time.

Nagkunagkushake pragdale rakshasabde.
Shwinibhayutkujahe Poornimachashwinsya Akhil
Narvar Srimadhavakhya: Pradhano.

Dinamanirivchast Devloka Jagam.

Oldest Living in Pune (See Front Page)

In the back (northern) yard of the majghara is a thick-trunked white chaffi tree. The age of this mythical tree should be around 300-350 years.

There is an old photograph of this tree from around 500 years ago right in front of Peshwawad. The year when the photo was taken is also written as 1894. (Malpaj) Looking at the height and extension of this tree in this photo, considering the height and extension that has increased since then, the age of this mythical tree is easily 300 to 350 years. This tree is white chaffa.

White Chafa is not a native Indian tree. Known by the scientific name '*Plumeria acutifolia*', this tree is native to Central and South America. Probably the Portuguese or the British brought this beautiful flower tree to India. (Exactly when and by whom it was brought to India? need not be investigated.) As the natural enemies of the tree (insects, fungi, micro-organisms etc.) did not come with it, the tree took root well in the climate here. But as the insects necessary for their pollination are absent, the white chaffa trees are abundant here, and although they bear innumerable flowers, fruiting seems to be very

rare. But it has vegetative reproduction. Therefore,
even

if a branch of this tree is cut and planted in the ground, a new tree is formed. It has spread more through those thick, fleshy, thick branches.

Where ever this tree bears fruit, it looks like a pair of pods. In fact, plants in the Apocynaceae family have similar fruits. Since the white chafa is of the same genus, it consists of two pods that look like pods but are not pods, forming a compound fruit. These pods, about 15 cm/6 inches long, contain many, flat seeds. At one end they have a tuft of hairy threads with a delicate silky touch. The seeds are spread everywhere by the wind.

Due to its ability to survive in sandy-murmad soils and low rainfall regions, this tree is seen being planted near the Shiva temples on the hilltops of our arid hills. Because the trunk and branches of this tree are thin and break easily, its flowers cannot be climbed up. But these flowers fall off (without fruiting) and even the fallen flowers remain vibrant with fresh vigor for a long time. White flowers are indicated for Shri Shiva Shankar Mahadev, who resides on the mountain peaks. Therefore, white chaffa trees are seen near many Shiva temples. No one feeds them with fertilizers or water them regularly. But the white chafa with 'Temple Tree' continues to bloom absolutely. We also know this chafa as 'Khurchafa'. Some people call this tree 'Kshirchampak' because of the white spots on its

branches.

All the writers who write with compassion about our trees have been seduced by this virtuous tree.

In the book 'Rituchakra', Smt. Durga Bhagwat writes,
...

Where Vasantalakshmi's white smile was blooming, she was standing on the white saffron tree, in Falguna, some trees were blooming, while others were wondering whether they should bloom or not. It takes several days for a tightly closed bud of chaffa to bloom. How the leafless stalks of the chaffa, bluish-white, seem to blend in with the color of the sky, but, because of their bluntness, our attention is frequently disturbed by their ugliness!...

Renowned nature writer of Nashik and medical profession by profession Dr. Srish Kshirsagar says in his book 'Bahar', '... we know this 'Champak' or 'Kshirchampa', which has won its rightful place in the temples and in the courtyards of houses here, since childhood... It is a 'Temple Tree' because it is planted near the temples, while the chaffa known as 'Pagoda Tree' in Sri Lanka, Burma is also called 'Jasmine Tree' because of its fragrance. It is called the 'tree of life' because of its quality of producing leaves and flowers even after it is uprooted from the ground. So the exact

opposite name is 'Dead Man's Flower!' This name underlines the virkti, sattvikness of the chaffya's limbs. The name of the chafya who sprinkles flowers on the graves of Christians every day is also very worthy...'

Dr. in the medical profession who became famous for his excellent and quality book 'Vrikshagana'.

Sharadini Dahanukar says, '... Devchafa blooms without even keeping a leaf. But there is no flamboyance in that acting either. His beauty is in his gentleness! Looking at Chafa, I think that why should anyone go there?... This Chafa is also very simple to behave. No beaks need to be provided. If a branch is planted at the beginning of the rainy season, it will surely get ten or fifteen flowers in the next Baisakh.... Baby tree, tender like a small baby, with luxuriant branches and not shedding leaves while blooming! As the age increases, the trunk becomes knotty. Branches of uniform thickness to the tip!... Those foot-long leaves of the chaffa curled at the tip of the branch, and from the center of this circle came a cluster of spikes! The smoke of these buds is as soft as a newborn baby's finger, pink, kissable at the sight!... Not so beautiful as the white rose flower. But that turmeric color and velvety touch that feels like a pinch of turmeric is left inside....'

So, this old tree here with a handsome appearance
now

seems to be a little decorated with roots like a beard split from all sides. But this is the oldest living person in the world of wise Pune people, this much is true!