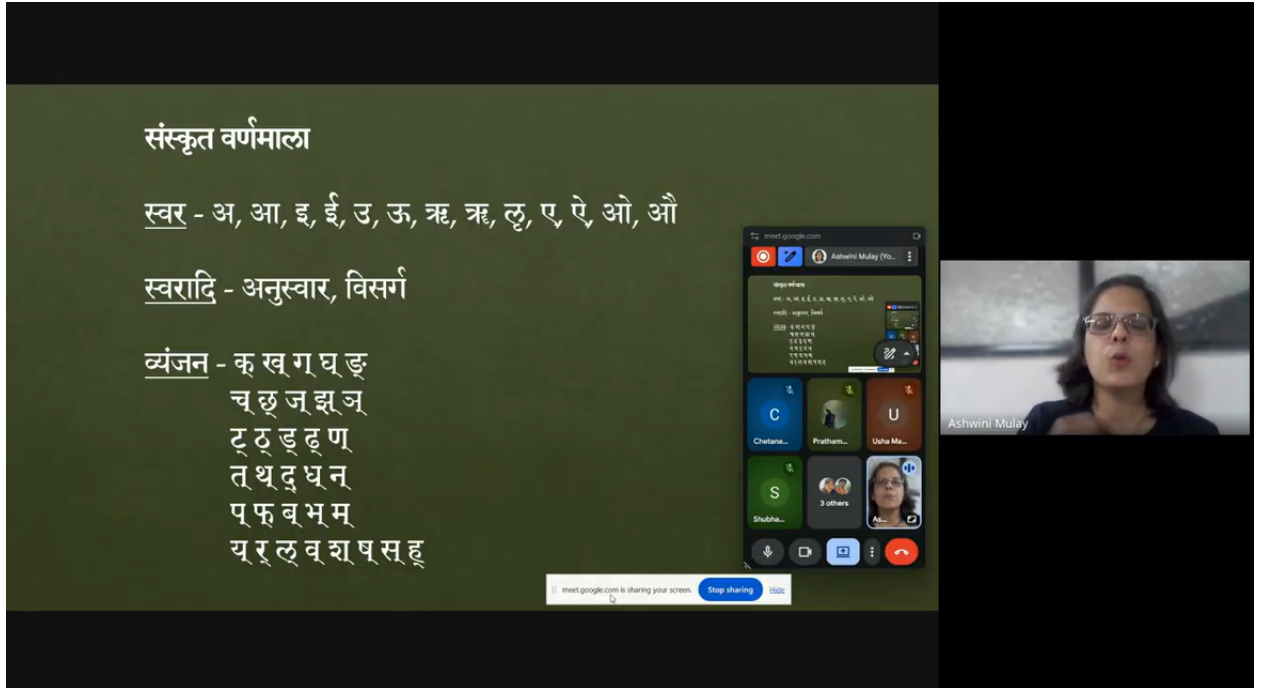


Online Certificate Course in Sanskrit Language**December 6 , 2025 to February 28, 2026****Mode - Online**

As part of its ongoing academic and outreach initiatives, Sambhasha Foundation is conducting a **Preliminary Online Certificate Course in Sanskrit Language**, aimed at introducing learners to the fundamentals of Sanskrit through a structured, accessible, and academically grounded approach.

The course is designed for beginners and interested learners from diverse backgrounds, offering a step-by-step introduction to **basic Sanskrit grammar, prose and poetry reading, and textual comprehension**. Emphasis is placed on learning through clear explanations, guided examples, and gradual progression, enabling participants to develop both confidence and clarity in engaging with Sanskrit texts.

**Certificate Course in Introduction to Ancient Indian Temple Architecture****January 5 to March 15, 2025****Mode - Online**

The **45-session certificate course** titled *Introduction to Ancient Indian Temple Architecture* commenced on **3rd November** and is currently ongoing. The *Online Certificate Course in Introduction to Ancient Indian Temple Architecture* is an academically oriented programme designed to introduce participants to the fundamental concepts, symbolism, and architectural

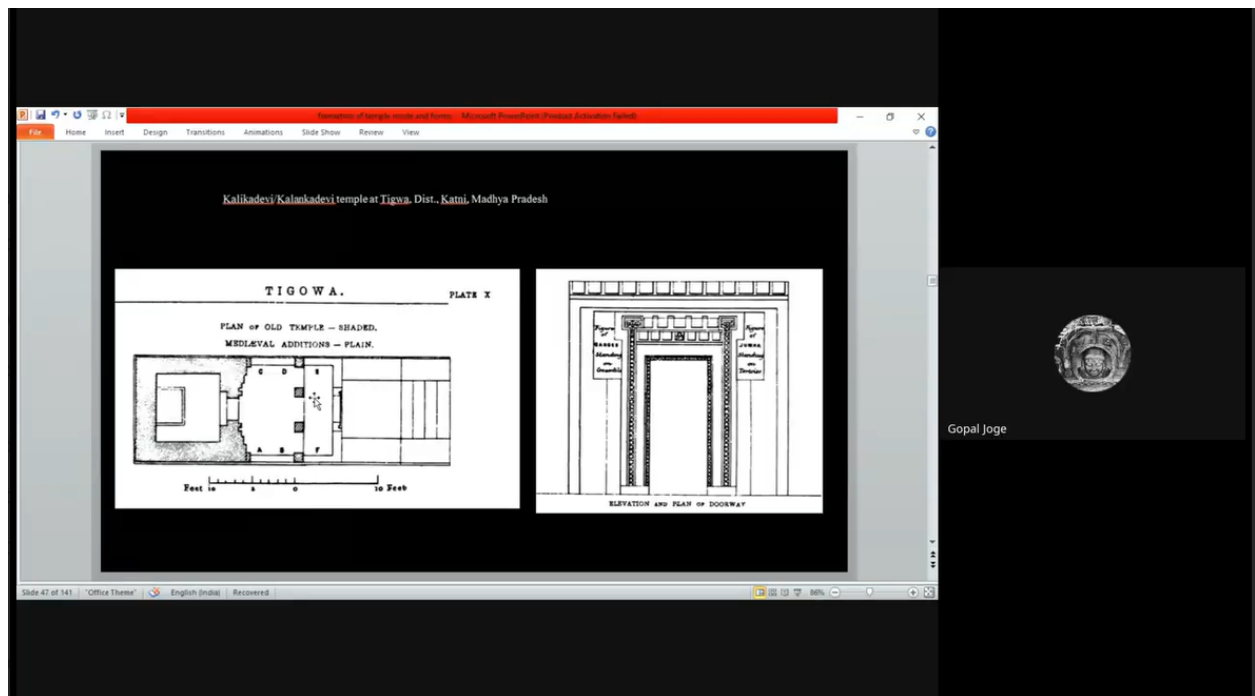
principles that shaped ancient Indian temple traditions. The course aims to build a strong foundational understanding of temple architecture through a chronological and regional approach, situating temples within broader historical, cultural, and religious contexts.

Conducted by Sambhasha Foundation in collaboration with Gandhigram Rural Institute, the course brings together an interdisciplinary perspective by engaging scholars and practitioners from the fields of art history, archaeology, architecture, and cultural studies. The collaborative framework strengthens the academic outreach of the programme and enables meaningful knowledge exchange across institutions.

Course Objectives:

- To familiarise participants with the key concepts, symbolism, and foundational principles of ancient Indian temple architecture.
- To outline the historical origins, evolution, and regional developments of temple-building traditions across India.
- To provide an overview of major ancient Indian temple styles and their defining structural and aesthetic features.

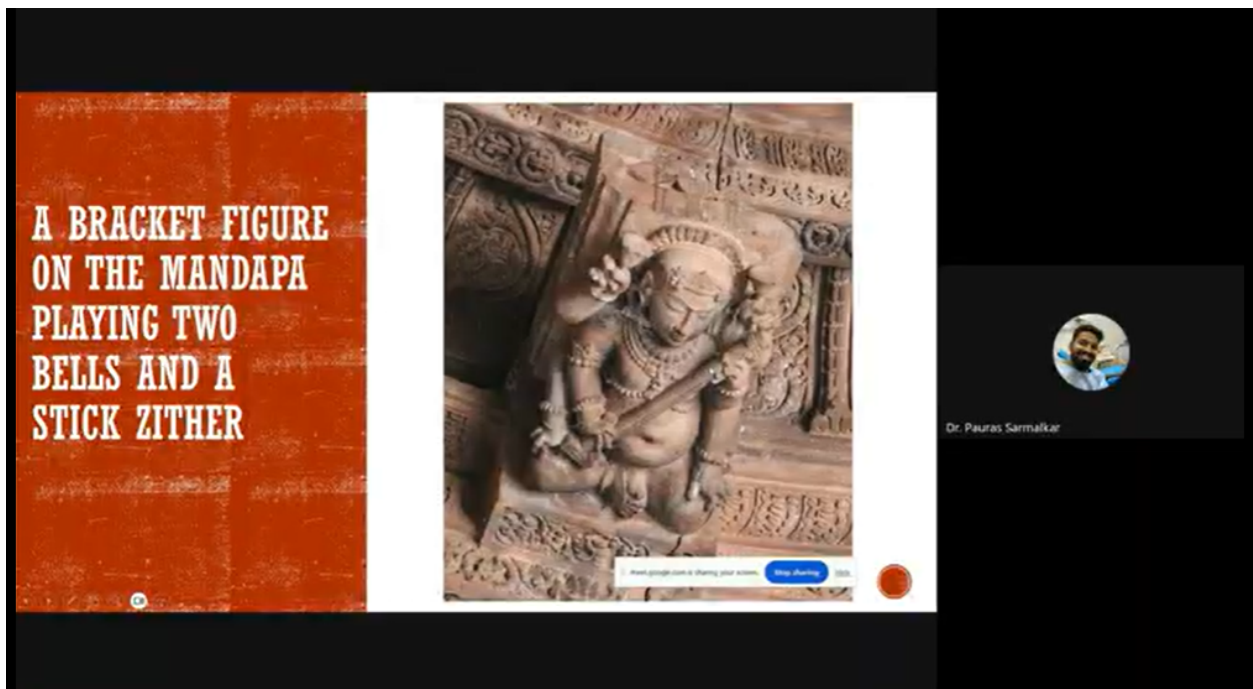
Sessions are being facilitated by a diverse faculty comprising senior scholars, researchers, and practitioners from across India, allowing participants to engage with multiple methodological and interpretative approaches bridging the gap between academic scholarship and common understanding.



Lecture Series- History of Indian Musical Instruments**January 30, 31 and February 1, 2026****Mode - Online**

The Online 3-Day Lecture Series on History of Indian Musical Instruments was successfully conducted from 30 January to 1 February, offering participants a comprehensive historical understanding of Indian musical traditions through the study of instruments. The sessions explored the origins of music from prehistoric times and highlighted the crucial role of musical instruments in ritual, religious, and cultural contexts. The lecture series examined the evolution of Indian instruments—tracing how some transformed over time, some became extinct, and others travelled beyond regional and national boundaries.

The series was delivered by Pauras Sarmalkar through PPT-based presentations on Google Meet and was structured into three thematic lectures: *Tata Vadya* (string instruments), *Avanaddha Vadya* (percussion instruments), and *Sushira and Ghana Vadya* (wind and struck instruments). Each session addressed historical development, structural features, playing techniques, mythological associations, archaeological evidence from sculptures and paintings, traditional practices, and the present status of the instruments. By bringing together academic research, visual and textual sources, and cultural narratives, the lecture series reflected SAMBHASHA Foundation's continuing effort to create meaningful connections between scholarship, cultural heritage, and wider community engagement.



Tambat Ali- Heritage Walk

February 14, 2026

Mode - Offline - On site

As part of the **educational excursion for the students of the AUGP India Program of Asia University, Japan**, Sambhasha Foundation organized a **Tambat Ali Heritage Walk in Pune** to introduce the visiting students to the city's historic neighbourhoods and living craft traditions.

The walk was designed to provide participants with an immersive understanding of **Pune's urban history, cultural landscape, and traditional artisan communities**. During the walk, the group visited **Kasba Ganpati**, offering insights into the religious and cultural history of the city. The participants were also introduced to the architectural character of **traditional wada structures**, with a visit to **Shitole Wada**, which reflects aspects of **Maratha-period residential architecture**. The route continued through **Tambat Ali**, the historic lane of copper craftsmen, where students had the opportunity to observe the continuing tradition of **copper utensil making**, a craft practiced in the locality for several generations. The walk also included visits to **Mahatma Phule Mandai**, an important market structure representing colonial-era urban planning, and **Burud Ali**, a locality traditionally associated with bamboo craft.

Through these visits, students were able to experience how **religious spaces, historic residential architecture, markets, and craft communities together form the living heritage of Pune**. The heritage walk created a meaningful platform for **intercultural learning and exchange**, allowing the visiting students of the AUGP program to engage directly with the everyday cultural life and traditions of the city.



Shivashakti**February 15, 2026****Mode - Offline**

On the auspicious occasion of Mahashivratri, Sambhasha Foundation collaborated with Nrityamukula to explore the deep relationship between Indian culture and classical arts through an experiential engagement with Bharatanatyam. The event, titled “Shivashakti”, was designed as a combined lecture demonstration and performance, presenting glimpses of the profound philosophical and artistic traditions associated with Lord Shiva.

The programme was conducted as part of the cultural exchange engagement with students from Asia University, Japan, offering them an opportunity to experience Indian classical dance not merely as a performance tradition but also as a cultural and philosophical expression. Through the lecture demonstration format, participants were introduced to the symbolism, gestures, rhythmic structures, and narrative elements that form the foundation of Bharatanatyam. The celebration of Mahashivratri was marked by the offering of Nrityaseva to Lord Nataraja, highlighting the sacred connection between dance and devotion in Indian tradition. The performance illustrated aspects of Shiva-Shakti philosophy, where movement, rhythm, and expression conveyed the dynamic balance between cosmic energy and consciousness.

This collaboration provided international students and audiences with a meaningful cultural experience, helping them understand how classical dance functions as a medium of storytelling, devotion, and philosophical expression in Indian heritage.



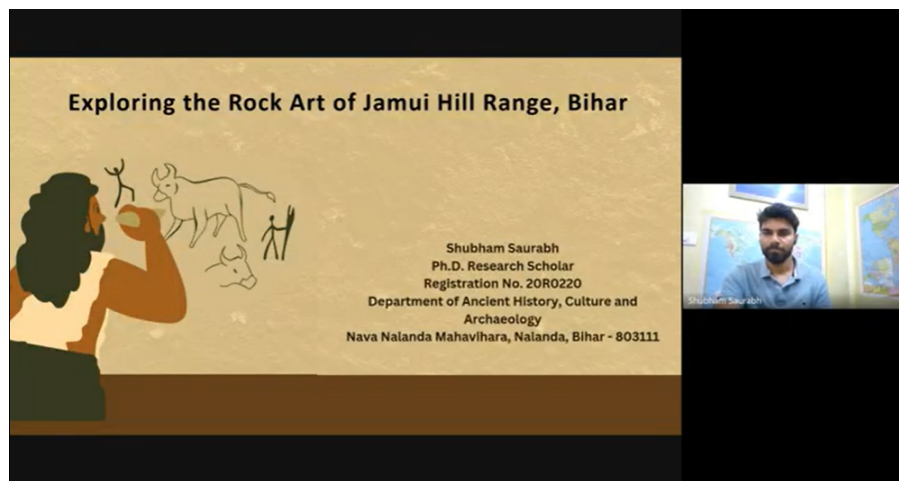


Study Group**February 27, 2026****Mode - Online**

As part of its ongoing Study Group initiative, Sambhasha Foundation organized an online session titled **“Exploring the Rock Art of the Jamui Hill Range, Bihar”**, presented by Shubham Saurabh. The session focused on introducing participants to the rich yet relatively lesser-known tradition of prehistoric rock art found in the Jamui Hill Range, located in the Jamui and Nawada districts of Bihar, forming part of the north-eastern extension of the Chhotanagpur Plateau.

The presentation discussed 29 documented painted rock shelters, including seven recently discovered sites, offering insight into the artistic expressions of early human communities. The rock paintings feature a wide variety of anthropomorphic, zoomorphic, and geometric motifs, reflecting scenes from everyday life, beliefs, and symbolic imagination. Through these visual narratives, the session highlighted how art functioned as one of the earliest mediums of storytelling and communication long before the emergence of written scripts. An important aspect of the talk was the discussion of ethnographic observations from nearby villages, particularly among the Santhal, Khairwar, and Yadav communities. These observations explored possible cultural continuities between contemporary ethnic artistic practices and prehistoric visual traditions, opening avenues for thinking about the long-term transmission of cultural motifs and symbolic forms.

Conducted in an online and open format, the Study Group session reflected Sambhasha Foundation’s commitment to making scholarly discussions accessible, participatory, and free for a wider audience as well as to provide a platform to young researchers for sharing their observations and interpretations. By bringing attention to lesser-known archaeological landscapes and research, the platform encourages curiosity, dialogue, and engagement with India’s diverse cultural heritage beyond conventional academic spaces.



Educational Excursion**February 27, 28 and March 1, 2026****Mode - Offline**

Sambhasha Foundation collaborated as the **Knowledge Partner** for an **educational excursion** organized for the students of the **AUGP India Program of Asia University, Japan**. **Ms. Chetana Gosavi, Director of Sambhasha Foundation**, is also an **Advisor to the program**.

As part of this educational visit, the students participated in a series of **field explorations designed to introduce them to the broader historical and cultural landscape of India**. Through guided discussions and site visits, the students were given an overview of the **history of India, its diverse cultural fabric, and the development of architectural traditions, including temple architecture and rock-cut monuments**.

The excursion included visits to the **Ajanta Caves and Ellora Caves**, two of India's most significant rock-cut heritage sites. Here, students were introduced to the artistic, religious, and architectural developments represented in these monuments, including Buddhist, Hindu, and Jain traditions. The visits provided insights into **rock-cut architecture, narrative painting traditions, and the evolution of sacred spaces in the Indian subcontinent**.

The group also visited **Bibi Ka Maqbara**, an important monument of the Mughal period in the Deccan, where discussions focused on the stylistic characteristics of **Mughal architecture and its place within India's broader historical and cultural context**.

In addition to monumental heritage, the excursion included a visit to a **traditional Himroo weaving factory**, where students observed the processes involved in producing the historic textile known for its distinctive weaving techniques. This component helped students understand the **continuity of traditional craft practices and their role in shaping the cultural identity of the region**.

Overall, the educational excursion offered students **first-hand exposure to India's history, cultural traditions, temple and rock-cut architecture, and living craft heritage**, enabling them to engage with the country's rich cultural landscape beyond classroom learning and fostering meaningful cross-cultural exchange.





Research Projects

PGKM School Project based learning programme ‘Exploring Maharashtra’ Grade V

Building on the success of the previous year’s project-based social science learning programme conducted with Grade VI students of PGKM school, this ongoing initiative aims to explore the impact of early experiential learning in shaping foundational social science understanding among younger learners. Observations from earlier programmes have indicated that introducing students to the study of their surroundings and their formation through activities, interaction, and storytelling significantly enriches the overall learning experience.

In response to this, Sambhasha Foundation has designed a customised curriculum titled **“Exploring Maharashtra,”** developed specifically for Grade V students, conducted with Grade V students of PGKM school. The programme adopts a project-based learning framework that

connects key concepts of social science with students' lived experiences, thereby emphasising the relevance of historical and geographical knowledge in their immediate surroundings.

The programme is being implemented in close alignment with the school's monthly interdisciplinary themes to ensure that learning remains both meaningful and integrated. By linking social science concepts with other subjects such as environmental studies, language, and art, *Exploring Maharashtra* seeks to create a holistic and contextually rich educational experience for young learners.



Oral History Documentation Project

1. Ms. Athale Documentation

This month, Sambhasha Foundation continued its oral history documentation project through detailed conversations with **Ms. Athale**, a century-old woman whose life journey spans the pre-independence, independence, and post-independence periods of Indian history. A degree holder in Political Science, she emerges as a well-informed and politically aware citizen whose observations offer a valuable, impartial lens into India's evolving socio-political landscape.

Ms. Athale hails from a family that actively supported reformist ideologies, which shaped her worldview and civic engagement from an early age. Her life experiences are further enriched by her residence in multiple regions across India, owing to her husband's service as an army doctor. This geographic mobility allowed her to witness regional variations in social practices, political

awareness, and everyday responses to national events, all from within domestic and community spaces.

The project involves in-depth conversations not only with Ms. Athale but also with her daughters, enabling a layered understanding of her life, values, and intergenerational perspectives. These narratives collectively offer insight into how political ideas, national movements, and social reforms filtered into everyday household life rather than remaining confined to public or institutional domains.

This documentation aligns with what historian **Gerda Lerner** described as “the history of the majority”—the histories of representative individuals whose lived experiences, though not extraordinary in a conventional sense, collectively shaped social consciousness. Ms. Athale’s testimony reveals how political ideologies were understood, negotiated, and practiced within domestic spaces, offering an essential counterpoint to elite or event-centric historical narratives.

2. Nitsure Life Documentation

The *Balkrishna Nitsure Life Documentation Project* focused on recording the life, craft practice, and philosophy of Balkrishna Nitsure, an independent woodcraft practitioner based in Pune. Trained in basic technical skills during his schooling and professionally engaged as a typist for several decades, Nitsure represents a rare example of a self-taught artisan who consciously chose to practise craft solely for personal fulfilment, rather than commercial gain.

The documentation captures his transition from professional life to full-time engagement with woodcraft after retirement, highlighting his sustained commitment to hand-crafted processes, patience-intensive carving techniques, and the use of found or reclaimed wood. The *Balkrishna Nitsure Life Documentation Project* is being undertaken using an oral history-based documentation methodology, as Balkrishna Nitsure is no longer alive. To reconstruct his life, practice, and philosophy, detailed conversations are being conducted with his family members, friends, former students, associates, and neighbours, allowing for a multi-vocal understanding of his personality, creative process, and everyday life.

In addition to oral testimonies, the project includes site-based documentation, with a visit to his former residence and workspace, where observations were recorded regarding his working environment, tools, spatial organisation, and the material traces of his craft practice. e. The documentation contributes to preserving the legacy of a non-commercial, self-motivated craft practice and demonstrates the value of oral history in recording intangible cultural heritage.

Documentation of Old Talims in Pune

Sambhāṣā Foundation has initiated a new project to document the old Talims of Pune, many of which were established during the Peshwa period. These Talims are not merely wrestling schools

but historic institutions that nurtured physical discipline, moral values, and social leadership. They significantly shaped community identity and played an important role in Maharashtra's social and political awakening. However, with rapid urban change, modernization, and declining patronage, many traditional Talims face the threat of transformation or disappearance. This makes systematic documentation crucial to preserve their histories, practices, and cultural relevance for future generations.



On the Job Training (OJT)

The On-the-Job Training (OJT) initiative by SAMBHĀṢĀ Foundation is conceived as a step towards strengthening the capacity of the social sciences field itself by nurturing informed, skilled, and socially sensitive young researchers. By engaging students in ongoing research, heritage initiatives, and field-based projects, the programme contributes to building a sustainable knowledge ecosystem grounded in practice and critical inquiry. Through hands-on exposure to fieldwork, documentation, market research, and data interpretation, students not only develop individual competencies but also contribute to the long-term capacity building of the field by

addressing current gaps, emerging needs, and methodological challenges. Guided mentorship and interaction with experts enable participants to bring fresh perspectives and innovative approaches, thereby reinforcing the academic and societal relevance of social science research.

As part of training and guidance a session on Research Methodology, Ethics, Literature review and Bibliography was engaged with the OJT candidates.

1. Ravivaar Peth Art Deco

As part of On-the-Job Training (OJT) at Sambhāṣā Foundation, candidates are engaged in a research and documentation project focusing on Art Deco architecture in the Raviwar Peth area of Pune. This project involves studying the historical background, evolution, and local adaptation of the Art Deco architectural style, tracing its global emergence and examining how it was interpreted within the urban and cultural context of Pune.

The work includes field documentation of Art Deco buildings in Raviwar Peth, with careful observation of architectural features such as geometric forms, streamlined facades, decorative motifs, balconies, and material usage. Particular attention is given to identifying how international Art Deco elements were blended with Indian traditional motifs, regional symbols, and locally available materials, resulting in a distinctive architectural expression unique to Pune.

The project also examines the coexistence and visual relationship between earlier wada architecture and later Art Deco structures, highlighting the layered urban fabric of the area. Through systematic documentation, photography, architectural observation, and contextual research, this project contributes to understanding Raviwar Peth as an important site reflecting Pune's transition into architectural modernity while retaining its cultural continuity.





2. Documenting the Talims of Pune

Sambhasha Foundation has engaged students as part of an ongoing research project, **Documentation of the Talims of Pune**—traditional community spaces that historically functioned as centres for physical training, social interaction, and cultural exchange. Through guided field visits, oral history interactions, and archival exploration, students are actively documenting the architectural features, historical backgrounds, intangible traditions, and present conditions of selected Talims. These spaces, once central to wrestling (kushti), martial arts training, and local socio-political life in pre- and post-independence Pune, are being studied to trace their evolution and assess their relevance within contemporary urban contexts. By involving students in recording these narratives, the project not only builds research capacity but also contributes to preserving an often-overlooked dimension of Pune’s cultural identity before it fades from collective memory.



4. Documenting the Sugandhis (Attar Makers) of Pune

This research project focuses on documenting the Sugandhi community of Pune—the traditional artisans engaged in attar (natural perfume) making. For generations, these families have preserved the delicate art of distilling and blending fragrances using natural ingredients such as sandalwood, rose, jasmine, and vetiver.

The project aims to explore the cultural, historical, and sensory dimensions of attar-making in Pune, tracing its journey from temple rituals and ceremonial use to everyday life, festivals, and contemporary markets. Through interviews, field documentation, photographic records, and tool documentation, students will capture the craftsmanship, oral traditions, trade practices, and lived experiences of the Sugandhis. By preserving these narratives, the project highlights an important form of intangible heritage that connects memory, identity, and Pune's old factory and artisanal culture.

5. Chronological Mapping of Indian History

Understanding history through a chronological framework is fundamental to comprehending the evolution of cultures, political systems, and artistic traditions. This project focuses on developing accurate and comprehensive chronological timelines of Indian history, ranging from broad national narratives to region-specific and theme-based studies.

Students will work on creating a general timeline of Indian history as well as more focused timelines such as the Timeline of Maharashtra, Timeline of Ancient Indian Art and Architecture, and period-specific timelines covering phases like Prehistoric, Mauryan, Satavahana, or Maratha history. The project involves extensive research to identify accurate dates, dynasties, events, and cultural milestones, supported by reliable academic sources and site-specific examples.

Through this exercise, students will gain a deeper understanding of India's historical chronology while learning to analyse, verify, and visually represent historical data. The project also introduces timelines as interpretive tools that help connect political, cultural, and artistic developments across time.