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I would like to thank my parents for helping me in doing this project.

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MYSTERIOUS TEMPLES IN INDIA

A Hindu temple or mandir is a symbolic house, seat and body of divinity for Hindus. It is a structure designed to bring human beings and gods together, using symbolism to express the ideas and beliefs of Hinduism. The symbolism and structure of a Hindu temple are rooted in Vedic traditions, deploying circles and squares.^[3] It also represents recursion and equivalence of the macrocosm and the microcosm by astronomical numbers, and by "specific alignments related to the geography of the place and the presumed linkages of the deity and the patron". A temple incorporates all elements of Hindu cosmos—presenting the good, the evil and the human, as well as the elements of Hindu sense of cyclic time and the essence of life—symbolically presenting dharma, kama, artha, moksa, and karma.



1. Siddhivinayak Temple, Mumbai

The Shree Siddhivinayak Ganapati Mandir is a Hindu temple dedicated to Lord Shri Ganesh. It is located in Prabhadevi, Mumbai, Maharashtra, India. It was originally built by Laxman Vithu and Deubai Patil on 19 November 1801. It is one of the richest temples in India.

The temple has a small mandap with the shrine for Siddhi Vinayak . The wooden doors to the sanctum are carved with images of the Ashtavinayak . The inner roof of the sanctum is plated with gold, and the central statue is of Ganesha. In the periphery, there is a Hanuman temple as well. The exterior of the temple consists of a dome which is lit up with multiple colors in the evenings and they keep changing every few hours. The statue of Shri Ganesha is located exactly under the dome.

The Siddhivinayak Mandir evolved from a small, tiny place of worship to the Grand Temple that stands today in the later half of the twentieth century. Temple glory was bought not only by the politicians who frequented the temple but also Bollywood film stars who continuously visit to seek the blessings of Lord Ganesha. Tim Cook, Apple's CEO began his 2016 India trip with morning prayers at the temple.

Siddhivinayak is well known as "Navsacha Ganapati" or "Navasala Pavanara Ganapati" ('Ganapati bestows whenever humbly genuinely prayed a wish') among devotees. Facilities for performing different kind of puja are made available by the temple authorities.



History of siddhivinayaka temple

It was constructed on 19 November 1801. The original structure of the Siddhivinayak Temple was a small 3.6 metre x 3.6 metre square brick structure with a dome-shaped brick shikhara. The temple was built by the contractor Laxman Vithu Patil. The building was funded by a rich Agri woman named Deubai Patil. Childless due to infertility, Deaubai built the temple so that Ganesha should grant children to other infertile women. Ramakrishna Jambhekar Maharaj, a disciple of the Hindu saint Akkalkot Swami Samarth, buried two divine idols in the front of the presiding deity of the temple on the orders of his guru. It is claimed that after 21 years of the burial of the icons, a mandar tree grew at that spot with a svayambhu Ganesha in its branches - as prophesied by Swami Samartha.

The 2550 temple complex had two 3.6 metre Deepamalas, a rest house and living quarters for the caretaker. It had an adjoining lake, 30 x 40 square metres in size on the eastern and southern side of the temple. The lake, dug by Nardulla in the early 19th century to counter the scarcity of water, was filled up in the later years and the land is now not part of the temple complex. Around 1952, a small Hanuman shrine was built in the temple complex for the Hanuman icon that was found during the road extension project of Sayani Road near Elphinstone Road. In the 1950s and 60s, the fame of the temple spread and a significant number of devotees began visiting. However, in the same period, the owner of the plot sold some of the temple land, reducing the complex area. After 1975, the number of devotees increased dramatically.

The Siddhivinayak temple receives donations of around ₹100 million - ₹150 million every year, which makes it Mumbai city's richest temple trust. In 2004, the Siddhivinayak Ganpati Temple Trust, which operates the temple, was accused of mismanaging donations. Consequently, the Bombay High Court appointed a committee headed by retired judge V P Tipnis to scrutinize the trust's donations and probe the allegations. The committee reported that "The most shocking aspect of the matter is that there is no method or principle followed for particular institutions. The only criteria for selection were recommendation or reference by trustees or the minister or a political heavy-weight, generally belonging to the ruling party".

In 2006 the Bombay High Court directed the state government, the Siddhivinayak Temple Trust and the petitioner Keval Semlani to prepare "suggestive guidelines" for using the temple's trust funds.

2.KAMAKHYA DEVI TEMPLE ,ASSAM

Kamakhya Devi is famous as the bleeding Goddess. The mythical womb and vagina of Shakti are supposedly installed in the 'Garvagriha' or sanctum of the temple. In the month of Ashaad (June), the Goddess bleeds or menstruates. At this time, the Brahmaputra river near Kamakhya turns red. The temple then remains closed for 3 days, and holy water is distributed among the devotees of Kamakhya Devi.

There is no scientific proof that the blood turns the river red. Some people say that the priests pour vermilion into the waters. However, symbolically, menstruation is the symbol of a woman's creativity and power to give birth. So, the deity and temple of Kamakhya celebrate this 'shakti' or power within every woman.

It is believed that when the body of Sati was pierced into pieces by the 'Sudarshan Chakra' of Lord Vishnu, parts of the body fell into different places each creating a 'Shakti Peeth' which are thought to be very sacred. Similarly, the vagina of Sati fell in Pragjyotishpur or Assam, giving rise to the Kamakhya Temple.



The normal biological process of a girl makes her undergo the menstrual cycle. Since the vagina of Sati fell to give rise to the Kamakhya temple, it is believed that the Goddess suffers her periods for three days in the month of June as a result of which the doors of the temple remain closed. Thus Ambubachi Mela signifies that for 3 days the

ambience is not pure. However, there is no downfall of enthusiasm amongst the congregation.

inside the closed temple, the yoni of Goddess is covered with a red cloth. At the end of the festival, when it is removed, the cloth is wet. And the worshippers take the red cloth as Prasad. In our society, where on one hand people feel shy to talk openly about the maintenance of hygiene during periods, on the other hand, these same people embrace the periodic cycle of the Goddess as a matter of spirituality.

It may be mentioned here that a headless body of a woman was found on last Wednesday from near Kamakhya temple. Circumstances point it out like a human sacrifice. But what it indicates? We are living in a world of the 21st century, and people are committing a crime in the name of superstitions and beliefs, exactly like handling menstruation. It may be mentioned here that a headless body of a woman was found on last Wednesday from near Kamakhya temple. Circumstances point it out like a human sacrifice. But what it indicates? We are living in a world of the 21st century, and people are committing a crime in the name of superstitions and beliefs, exactly like handling menstruation.

HISTORY

The Kamakhya Temple had been built in reverence to Goddess Kamakhya or Sati, who was one of the numerous incarnations of Goddess Durga or Goddess Shakti. The temple is situated a few kilometers away from the Guwahati Railway Station, and is open for visitors throughout the year.

There is a legend attached to the history of the temple, which goes way back to the mythological age. According to the legend, Sati the wife of Lord Shiva (one of the holy Trinities in Hindu mythology) took her life at a 'Yagna' ceremony that had been organized by her father Daksha, because she could not bear the insults hurled at her husband by her father. On hearing the news of his wife's death, Shiva, the destroyer of all that was evil flew into a rage and punished Daksha by replacing his head with that of a goat.

3.Veerabhadra Temple, Andhra Pradesh

Veerabhadra temple is a Hindu temple located in Lepakshi, in the state of Andhra Pradesh, India. The temple is dedicated to Virabhadra, a fierce emanation of Lord Shiva. Built in the 16th century, the architectural features of the temple are in the Vijayanagara style with profusion of carvings and paintings at almost every exposed surface of the temple. It is one of the centrally protected monuments of national importance and is considered one of the most spectacular Vijayanagara temples.^{[1][2]} The fresco paintings are particularly detailed in very bright dresses and colours with scenes of Rama and Krishna from the epic stories of the Ramayana, the Mahabharata and the Puranas and they are well preserved. There is a very large Nandi (bull), mount of Shiva, about 200 metres (660 ft) away from the temple which is carved from a single block of stone, which is said to be one of the largest of its type in the world.

The temple has been built on the southern side of Lepakshi town, on a low altitude hillock of a large exposure of granite rock, which is in the shape of a tortoise, and hence known as kurma saila. It is 140 kilometres (87 mi) away from Bangalore. The approach from the National Highway NH7 to Hyderabad that takes a branch road at the Karnataka-Andhra Pradesh border leading to Lepakshi, 12 kilometres (7.5 mi) away. Another route to reach the temple is taking a route from Hindupur. It is situated 35 kilometres (22 mi) from Penukonda, located in Anantapur district of Andhra Pradesh.



The temple was built in 1530 AD by Virupanna Nayaka and Viranna, both brothers who were Governors under the Vijayanagar Empire during the reign of King Achutaraya, at Penukonda. The cost of building the temple was defrayed by the government. According to Skanda Purana, the temple is one of the *divyakshetras*, an important pilgrimage site of Lord Shiva.

The temple is of the Vijayanagara architectural style. The main temple is laid out in three parts, these are: The assembly hall known as the Mukha mantapa or Natya mantapa or Ranga mantapa; arda mantapa or antarala and the garbhagriha or the sanctum sanctorum. The temple, as an edifice, is encircled by two enclosures. The outermost walled enclosure has three gates, the northern gate is used regularly. The inner east gate is the entry to the assembly hall, which is a large sized open hall designed with a large space in its central part..

The paintings in each bay on the ceiling of the main mandapa, the antarala and other shrines, depict the grandeur of Vijayanagara pictorial art. They are painted over an initial plaster layer of lime mortar. The colour scheme consists of vegetable and mineral colours of yellow, ochre, black, blue and green blended with lime water; the background is generally painted in red colour. Apart from figures of gods and goddesses, in the presence of the devotees arranged in rows, the frescoes also depict the incarnations of Vishnu. The paintings are in striking compositions where the particular emphasis is on the period costumes and facial expressions.

The fresco in the ceiling of ardha mantapa (ante chamber), which is said to be Asia's largest, measures 23 by 13 feet (7.0 m × 4.0 m). It has frescoes of the 14 avatars of Lord Shiva as: Yogadakshinamurthy, Chandes Anugraha Murthy, Bhikshatana, Harihara, Ardhanarishwara, Kalyanasundara, Tripurantaka, Nataraja, Gouriprasadaka, Lingodhbava, Andhakasurasmahara and so forth.

4. Brihadisvara temple, Thanjavur

Brihadishvara Temple, also called Rajarajesvaram or Peruvudaiyār Kōvil, is a Hindu temple dedicated to Shiva located in South bank of Kaveri river in Thanjavur, Tamil Nadu, India. It is one of the largest South Indian temples and an exemplary example of a fully realized Dravidian architecture.^[4] It is called as *Dhakshina Meru* (Meru of south). Built by Tamil king Raja Raja Chola I between 1003 and 1010 AD, the temple is a part of the UNESCO World Heritage Site known as the "Great Living Chola Temples", along with the Chola dynasty era Gangaikonda Cholapuram temple and Airavatesvara temple that are about 70 kilometres (43 mi) and 40 kilometres (25 mi) to its northeast respectively.

The original monuments of this 11th century temple were built around a moat. It included gopura, the main temple, its massive tower, inscriptions, frescoes and sculptures predominantly related to Shaivism, but also of Vaishnavism and Shaktism traditions of Hinduism. The temple was damaged in its history and some artwork is now missing. Additional mandapam and monuments were added in centuries that followed. The temple now stands amidst fortified walls that were added after the 16th century.



Built out of granite, the vimana tower above the sanctum is one of the tallest in South India. It was, in all likelihood, one of the tallest structures in the world at the time of its construction. The temple has a massive colonnaded prakara (corridor) and one of the largest Shiva lingas in India. It is also famed for the quality of its sculpture, as well as being the location that commissioned the brass Nataraja – Shiva as the lord of dance, in 11th century. The complex includes shrines for Nandi, Parvati, Kartikeya, Ganesha, Sabhapati, Dakshinamurti, Chandeshvara, Varahi and others. The temple is one of the most visited tourist attractions in Tamil Nadu.

A spectrum of Hindu temple styles continued to develop from the 5th to the 9th century over the Chalukya era rule as evidenced in Aihole, Badami and Pattadakal, and then with the Pallava era as witnessed at Mamallapuram and other monuments. Thereafter, between 850 and 1280 CE, Cholas emerged as the dominant dynasty.^{[2][21]} The early Chola period saw a greater emphasis on securing their geopolitical boundaries and less emphasis on architecture. In the 10th century, within the Chola empire emerged features such as the multifaceted columns with projecting square capitals. This, states George Michell, signaled the start of the new Chola style. This South Indian style is most fully realized both in scale and detail in the Brihadeshvara temple built between 1003 and 1010 by the Chola king Rajaraja I.

The main temple along with its gopurams are from the early 11th century. The temple also saw additions, renovations, and repairs over the next 1,000 years. The raids and wars, particularly between Muslim Sultans who controlled Madurai and Hindu kings who controlled Thanjavur caused damage. These were repaired by Hindu dynasties that regained control. In some cases, the rulers attempted to renovate the temple with faded paintings, by ordering new murals on top of the older ones. In other cases, they sponsored addition of shrines. The significant shrines of Kartikeya (Murugan), Parvati (Amman) and Nandi are from the 16th and 17th-century Nayaka era. Similarly the Dakshinamurti shrine was built later.

5. Kailasa Temple, Ellora

The Kailasha or Kailashanatha temple is the largest of the rock-cut Hindu temples at the Ellora Caves, Maharashtra, India. A megalith carved from a rock cliff face, it is considered one of the most remarkable cave temples in the world because of its size, architecture and sculptural treatment, and "the climax of the rock-cut phase of Indian architecture". The top of the superstructure over the sanctuary is 32.6 metres (107 feet) above the level of the court below, although the rock face slopes downwards from the rear of the temple to the front.

The Kailasa temple (Cave 16) is the largest of the 34 Buddhist, Jain and Hindu cave temples and monasteries known collectively as the Ellora Caves, ranging for over 2 kilometres (1.5 miles) along the sloping basalt cliff at the site. Most of the excavation of the temple is generally attributed to the eighth century Rashtrakuta king Krishna I (r. c. 756 – 773), with some elements completed later. The temple architecture shows traces of Pallava and Chalukya styles. The temple contains a number of relief and free-standing sculptures on a grand scale equal to the architecture, though only traces remain of the paintings which originally decorated it.



Kailasa temple lacks a dedicatory inscription, but there is no doubt that it was commissioned by a Rashtrakuta ruler. Its construction is generally attributed to the Rashtrakuta king Krishna I, based on two epigraphs that link the temple to "Krishnaraja"

- The Vadodara copper-plate inscription (c. 812-813 CE) of Karkaraja II (a ruler of a Rashtrakuta branch of Gujarat) records the grant of a village in present-day Gujarat. It mentions Krishnaraja as the patron of Kailasanatha, and also mentions a Shiva temple at Elapura (Ellora). It states that the king constructed a temple so wondrous that even the gods and the architect were astonished. Most scholars believe that this is a reference to the Kailasa Shiva temple at Elora.
- The Kadaba grant of Govinda Prabhutavarsha similarly appears to credit Krishnaraja with the construction of the temple.

However, the attribution of the temple to Krishna I is not completely certain because these epigraphs are not physically connected to the caves, and do not date Krishnaraja's reign. Moreover, the land grants issued by Krishna's successors do not contain any references to the Kailasa temple .

The Kailasa temple features the use of multiple distinct architectural and sculptural styles. This, combined with its relatively large size, has led some scholars to believe that its construction spanned the reigns of multiple kings. Some of the temple reliefs feature the same style as the one used in the Dashavatara cave (Cave 15), which is located next to the temple. The Dashavatara cave contains an inscription of Krishna's predecessor and nephew Dantidurga (c. 735–756 CE). Based on this, art historian Hermann Goetz (1952) theorized that the construction of the Kailasa temple began during the reign of Dantidurga. Krishna consecrated its first complete version, which was much smaller than the present-day temple. According to Goetz, Dantidurga's role in the temple construction must have been deliberately suppressed, as Krishna sidelined Dantidurga's sons to claim the throne after his death. Based on analysis of the different styles, Goetz further hypothesized that the later Rashtrakuta rulers also extended the temple. These rulers include Dhruva Dharavarsha, Govinda III, Amoghavarsha, and Krishna III. According to Goetz, the 11th century Paramara ruler Bhoja commissioned the elephant-lion frieze on the lower plinth during his invasion of Deccan, and added a new layer of paintings. Finally, Ahilyabai Holkar commissioned the last layer of paintings in the temple.

LEARNING OUTCOME

This project helped me a lot to know about my country and the mysterious temples which are there in my country which has innumerable culture in different areas of India.

This project also taught me many various cultures. This project is really one of the wonderful and amazing projects I have done. It was very interesting project and I learned many new things about our culture.

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