

TEMPLE ARCHITECTURE IN HARYANA

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Abstract

A large proportion of the workmanship and structural additions dating back to ancient and medieval India are of a graver nature. This does not mean that people did not have the workmanship of the frontal cortex at that time, yet the surrounding houses and the things in them were usually brought using materials such as wood and clay, which went, or made of metal which in some cases was taken apart and reused. As temples became more beautiful, more surfaces were created for the game plan through additional material projections, i.e., artistically demanding, altered walls and properties without detracting from the central plan of the place of reverence. In India, temples should be given due attention considering their locations, plans and elements. The curved top is the fundamental piece in North Indian or Nagara style temple architecture as its superstructure is in any case called shikhara, four-sided, square or oval with a sharp kalasha on top. Another style of temple with different plans and parts is seen in the south and is known as the Dravidian style. Here the superstructure is a revolving vimana with six or eight sides with a round stupa on top. The Vesara style of the temples is a mixture of both Nagara and Dravida, its superstructure is circular.

Paper Identification



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INTRODUCTION

Temple architecture has used such houses, for example, lodges and various ground plans such as round, square, rectangular, apsidal and oval. Any temple plan would basically fall in this category. It may have extensions such as star frames and transepts. Additional fragments of an apsidal or oval shaped temple dated to 500 BCE at Vidisha were excavated by MD Khare. They were covered hotels of standard persons in a town for more than one place in the period between 700 and 500 BC, the temple builders seem to have given the earliest model of the temple. (Dagens, 2016)

The modellers, or sthapatis, retained the architecture of the temples with the advent of the wealthy elite class, who continued with the movement of multi-storeyed, high-roofed structures with clear carvings and enlightened plans, passageways or gateways.

One understanding is that there was some sinister plan in Haryana's Banawali. The site was excavated by work vehicle Ravindra Singh Bisht, additional parts uncover a semicircular reformation of raised areas made of clay blocks dating to around 2500 BC. Regardless, attempts are being made to say whether it was a closed plan with walls, ceilings, entrances, etc.; it is considered to be an open reformulation of the Vedic fire unusual immersed locale type. (Fletcher, 2015)

Exactly when the rituals of love and images (objects of association) are solidified, which express the place of God in which the temple begins. This trademark seems to have originated in India only after 700 BCE, near the beginning of the Mahajanapada period.

Temple architecture essentially commemorates two places, one for the deity and the other for the fan. The place for the Lord's image is called the garbha-graha, i.e., the womb of the mother which is the original place free from air corruption and thus best and blessed. The space for fans is called mandapa, which is coordinated before the sanctum sanctorum. This principle was adopted in the 4th-5th century AD.

Every culture and time has an undeniable movement practice that is exceptional and addresses the attitude, improvisation, craftsmanship and architecture of that particular period or culture. In this remarkable position, the Hindu temples depict the data, workmanship, architecture, culture and address the progress of building evaluation of the ancient Indian subcontinent. Indian temple recognition structures and practices exist in history as well as in ancient times which give a sense of flow to distinctive Indian characteristics as well as influence the wealth status of the people. (Grover, 2018)

In the late fifth and mid-sixth centuries in the Gupta period the shikhara or vimana was turned into part of the millstone in Indian temples, along with a second story necessary for the vertical monument and level. Furthermore, one of the most awe-inspiring components of these temples is that they were built without the use of mortar. Temple architecture or iconography improved markedly during this period as legends and wonderful animals were translated into stone and pieces of temple structure were ornamented.

Hinduism is the peculiar religion of the Indian subcontinent. Going back to what many would consider the Iron Age, it is known as the most coordinated living religion on Earth as a whole. Hinduism has no single coordinator and is a mixture of different practices and viewpoints, rather than a system of strong beliefs. Most Hindus believe in a single transcendental god who takes on many forms in the form of devas (divine animals or deities), and they may regard devas as separate parts of a single God. (Michell, 2018)

Hindu craftsmanship reflects this bulk of beliefs, and Hindu temples, to which the architecture and models are indisputably related, are reliably assigned to various iconic animals. The gods certainly honored Shiva as the destroyer; Vishnu in his signs as Rama and Krishna; Ganesha, the elephant head of progress; and various forms of the goddess Shakti early stage female creative rule. These deities are regularly depicted with various distant positions and ends, indicating the god's power and cutoff levels.

Hindu sculpture is also characterized by favorite images giving different emphasis, including Om, the spell of God's brilliant insight; seal, a picture of the oblige; and the lotus bud, a figure of wisdom, importance, mastery and excellence. Sculpture is associated with the architecture in Hindu temples, usually dedicated to various deities. Hinduism is a mix of different traditions and techniques for thinking rather than a firm game plan of firm beliefs. Most Hindus have a belief in a truly singular god who gives off distinct signs in the form of devas and they may consider the apparent devas to be distinct parts of the close to God. The Hindu motif, as seen in a variety of Hindu craftsmanship, reflects this conviction. (Shankar, 2019)

Temple architecture of speculations built basically in all regions during ancient India. The distinctive arrangement style of temple reform in different parts was the result of topographical, climatic, ethnic, racial, definite and etymological groupings. Ancient Indian temples are grouped into three broad types. This party depends on the different creative styles used in the improvement of the temples.

It is believed that the real substance of a Hindu temple is built using the approach that everything is one and everything is related. The four important and titanic directions, which are additional

points of human life as shown from the Indian point of view, are Artha - journeys to wealth and prosperity; work - sex and enthusiasm; Dharma - moral life and ethics; And salvation - self data and demand.

The mathematically arranged space, the separation of expressive expressions, the help of Hindu temples and the planned and truncated positions of figures reflect and value such a framework for thinking. An empty space with essentially zero ornamentation is formed in place of the temple blending in, talking all around, below the god, may be along the side or above the splendid nature, looking at the wonderful thought of Purusha or Purusa Keeps which means general rule, care, unlimited man or self without bundle close, coincidentally, indispensable and related to all things. (Gupta, 2019)

Hindu temples suggest contemplation, support and further cleansing of the mind and abbreviate the course of self-affirmation in loved ones; But the tilt towards the bicycle is given to the presence of individual fans.

The fighting areas of Hindu temples are generally very large, with a surprising pile of them, near water bodies, in the lap of nature. This is likely considering that as demonstrated by ancient Sanskrit texts, the most sensible site recommended as a "temple" for a Hindu temple is in proximity to water bodies and gardens where blooms, birdsong, the chirping and quacking of ducks and swans can be heard. And the animals can essentially rest without fear. These sites, showing harmony and detachment, have been proposed by the texts for the construction of Hindu temples, suggesting that such places are home to wonderful beings.

Despite this, Hindu temples are advised to be located near standard water bodies such as streams, banks of streams, banks and differences in lakes, according to "Puranas" and "Bharat Samhita", temples should not be located near any area of standard water bodies can be made in (Shweta, 2013)

The circumambulation of the temple is generally done with the help of the four according to the basic headings and as a result, a perfect square is formed around the center inside the open space. This square, which is delineated by the Mandala Chakra and separated into stunning square formations, is considered sacred. The circle, on the other hand, is seen as something human and normal that should be apparent or found in normal appearance, for example, the sun, moon, rainbow, horizon or drops of water. Both the square and the circle support each other. People have thrown away any goal of money and time to come up with exciting plans in the context of

faith, science and mystery. For a very large part of us, considering many long stretches of imagination to appreciate temples is lost... wisdom is lost. (Gokhale, 2014)

List of Temples Studied:

S.No.	Temples
1.	Agroha dham, Hisar
2.	Mata Mansa Devi Temple, Panchkula
3.	DEHRA MANDIR, MEWAT, NUH
4.	Bhadrakali Temple, Kurukshetra
5.	Bhuteshwar Temple, Jind
6.	Devi Mandir, Panipat
7.	Kartikeya Temple, Pehowa

TEMPLE ARCHITECTURE IN HARYANA

Agroha dham, Hisar

Agroha Dham is a must visit place for Hindu. This temple is integrated in Agroha region of Haryana state. Improvement of the complex began in 1976 and was completed in 1984. The elephant structure on different sides of its entrance works on the meaning of the temple. The precincts of the Agroha Dham temple are treated with some good timing. The phenomenal demeanor of this temple bestows peace and completeness to the mind and soul, gratifying all unnecessarily.

The Agroha Dham complex is divided into three administrative parts. The specialty of the meeting place of the campus is the temple of Goddess Mahalakshmi. In the western part of the complex there is a temple of Goddess Saraswati and in the eastern part of the complex there is a temple of Maharaja Agrasen ji. The three temples are visited by different advances towards the going.

Shakti Sarovar is a tremendous lake behind the temple complex. It was filled with water from 41 floods of India in 1988. The Beating of the Seas area is depicted near the completion of the North-West Complex. A brand name clinical center operates near Shakti Sarovar. The fair is set up with a floating site near the campus.



Mata Mansa Devi Temple, Panchkula



Mata Mansa Devi Temple is located in Panchkula city of Haryana. This holy novel Ghumantu District is totally dedicated to Mata Mansa Devi. The entire temple complex is spread over 100 acres which is known for the Shivalik slopes in the city of Bilaspur. Found at a distance of ten kilometers from Chandi Temple, it is seen as one of the major 'Shakti' temples in the whole of North India. The entire temple complex is spread over an area of about 100 blocks which is known for the Shivalik lower district. The core charm of the temple is underlined by a tree around which the beloveds tie shining stars to receive a response to their mention. It is brilliantly coordinated with the original temple consisting of 38 sheets of wall structures, in addition to the usual plans around the walls and ceiling. The temple is replete with wall etchings and for all intents and purposes there are 38 sheets of wall paintings and blossom rooftop plans.

DEHRA MANDIR, MEWAT, NUH

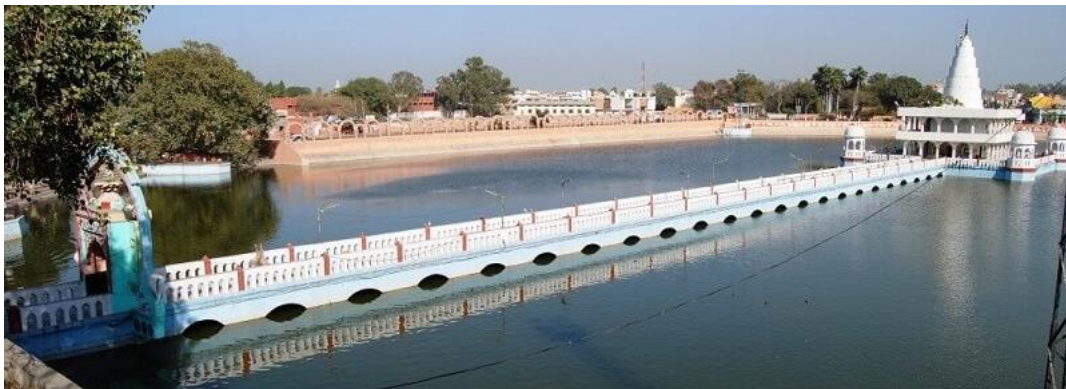
The temple was probably developed in 1451 movement (Samvat 1508), as can be gathered from the cuttings fixed on the upper piece of the pillared entrance gate (sabha mandapa) of the temple. The temple has three sanctums for the three Tirthankaras; a pillared section and a circumambulation (pradakshinapath). The architecture of the temple gives the impression of being energetically influenced by the victorious Lodhi style of architecture of the time.

Bhadrakali Temple, Kurukshetra

Bhadrakali Temple is located at Jhansa Road, Thanesar, Kurukshetra, Haryana. The Bhadrakali temple is commonly known as the Sri Devikoopa temple. The temple revolves around Goddess Kali who is one of the nine forms of the Goddess. This temple is one of the 51 Shaktipeeths. Bhadrakali Shakti Peeth is commonly called Savitri Peeth. An original image of Goddess Kali is enshrined in the temple. On entering the temple, one sees an original lotus which has the effect of the feet of Goddess Sati. It is done of white marble.

The temple has three pyramidal shikharas, each taller than the other two. Inside the main gate, there is a central well area where an incredible lotus stands. The image of the right lower leg of the goddess on a lotus has its significance as a Shaktipeeth. Beyond this is the important place of Maitri, in which there is a picture of Maa Kali. There are images of various fabulous creatures and gods and goddesses along the way of circumambulation. The central shrine room has an open section for satsang/kirtan. There are more images including Shivalingam on the main floor.

Bhuteshwar Temple, Jind



Bhubaneswar Temple is one of the most established temples of Lord Shiva. This Hindu temple is based on the ruler Shiva, who is called Bhootnath here. This temple is in the series of 48 Kos Parikrama of Kurukshetra. It was created by Raghubir Singh. It is close to Jind in railway station.

The temple has changed over time and so have some of the scenic spots. There is a magnificent lake 'Rani Talab' around the Bhuteshwar temple. The ruler built the connection in the form of a "tunnel" that served as a connection between the palace and the lake.

It is said that this temple can be thought of by many till the time of Mahabharata. Entry is made in the temple on every Phagun Mahashivratri. On this occasion, some such practices and abusive company is performed which fills the atmosphere with quietness.

Devi Mandir, Panipat

The city of Panipat has the facility of a Devi temple. This temple is dedicated to Goddess Durga. It was built in the eighteenth century and has been around for over 250 years. Being basically a recognizable place, the temple reliably attracts innumerable travelers. Ramlila is a source of special interest to all the dear ones living in this temple. It has been a century that Ramlila has been held in the redirection area during Navratri festival in the temple.



The temple complex houses images of Hindu goddesses, and exotic creatures, and a sacrificial hall. The Devi temple is re-examined with the splendid architecture which shows the stunning image of Indian architecture. Admirers from every nook and corner of India throng this place for the satisfaction of the Goddess.

On the occasion of Navaratri and Durga Puja, all Hindu festivals are celebrated, and notable pujas are performed in the temple premises. On this occasion, the temple is decorated with amazing lights and amazingly decorated with flowers. Such an immeasurable concrete environment is a joy for the resources, heart and soul of loved ones. It is honored with battle

festivals, clear post, grand temples, water bodies, modern structure and lots of other fundamental areas in its area. The temple has been kept at a state-of-the-art level with minor changes to reflect the imaginative psyche of eighteenth century Indian architecture.

Kartikeya Temple, Pehowa

Kartikeya Temple is a commonly visited and remarkably old Hindu shrine in the city of Pehowa, Haryana. It is arranged to be dominated by Kartikeya, who is known to be the senior successor of ruler Shiva. The blessed place is situated 20 km away from the grand place which is known for Kurukshetra. Kartikeya Temple is accordingly called Saraswati Anubhav Kendra. As shown by the legends, the temple was built in about five hundred years. The pindi of ruler Kartikeya is enshrined in the temple.



The people of the neighborhood believe that Yudhishtira had anointed King Krishna with oil in the temple on this pindi. This started the practice of offering oil on Kartikeya's pindi in the temple. Some countless people visit the temple to offer their praise and strategy oil to the pindi. Another captivating thing to note about this temple is that women are not allowed to enter the essential area of this temple. This is a quick result of the strong belief that looking at Pindi is not auspicious for women. If any woman sees Pindi, she will lose her ideal partner and remain a widow for seven lives to come. Irrespective of the class of women, in fact, the social organization of a girl who is considered as a girl child is relatively confined to the temple premises.

CONCLUSION

An exploration of the ancient past of India and its temples reveals the fundamental science and explanation for temple construction. Far from being a position for sale or love, temples were

areas of strength where a person could sip revered energies. Most temples were built to address a specific part of life, and were thus cleared to initiate the many express chakras, vast energy spaces within the human system.

The primary blessing was a great deal of the time like a minor wonderful beings carefully employed on the way of strategy to deal with the chief god. Looking at these plans, clearly the temples were built to a specific model, definite insight and reason, considering the needs of different people and common people. Temples are found solely where interfacing with north/south pole push and positive energy from electric wave dispersion is abundantly unlocked. The central image is placed at the center of the temple's compound feature. As a general rule, work is done after the idol is installed on the temple structure. A place of transcendent nature is one where Earth's connection to the waves is generally thought to be insane.

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