

# ત્રાવદોળ્લપદ

\_Let's Trade with the History Made.



**KAN-B**<sup>®</sup>  
THE INTERNATIONAL INDIAN...



# WHAT IS A TRAVELOGUE?

A TRAVELOGUE IS AN INITIATIVE OF KAN-B DOORS TO GLORIFY THE VICTORY OF INDIAN HISTORY. INDIA IS A LAND OF VAST CULTURE AND HERITAGE AND ONE OF THE OLDEST CIVILIZATIONS OF THE WORLD. WE HAVE DECIDED TO GLORIFY INDIA'S HISTORICAL ACHIEVEMENTS IN A BEST POSSIBLE WAY. WE HAVE FIRMLY DECIDED TO NAME OUR UPCOMING NEW DESIGNS MODELS NAMES BASED ON INDIAN HISTORY ACHIEVEMENTS. LET'S TRADE WITH THE HISTORY MADE IS OUR PRIMARY MOTTO. WE HOPE WE WOULD RECEIVE SUPPORT FROM ALL OUR BUSINESS PARTNERS FOR OUR NEW INITIATIVE AND WE WOULD ALWAYS WELCOME YOUR FEEDBACKS AND SUGGESTIONS.

KAN-B'S TRAVELOGUE IS FIRST OF ITS KIND IN DOOR INDUSTRY TO PROMOTE BUSINESS WITH INDIAN HISTORY AND MAKING SOMETHING EXTRAORDINARY IN THE PREVAILING MARKET. THIS IS OUR FIRST TRAVELOGUE EDITION AND WE PROUDLY LAUNCH OUR POOJA ROOM DOOR DESIGNS WITH A SMALL INTRODUCTION AND HISTORY OF SOME FAMOUS INDIAN ANCIENT TEMPLES.

“LET'S JOIN HANDS TOGETHER TO REBUILD A BETTER TOMORROW,  
NO MATTER WHETHER THE STRUGGLE IS THICK OR NARROW”.

PROUD BEING AN INDIAN.

“WHEN YOUR NATION IS PROUD OF YOU, YOU ARE THE BEST CITIZEN,  
AND  
WHEN YOU ARE PROUD OF YOUR NATION, YOU ARE THE BEST SOLDIER”.

\_TEAM KAN-B

## **WHAT'S IN A NAME?**

A PRODUCT'S NAME IS THE GREATEST CONNECTION TO THEIR OWN IDENTITY AND INDIVIDUALITY. SOME MIGHT SAY IT IS THE MOST IMPORTANT WORD IN THE WORLD TO THAT PRODUCT. WHEN SOMEONE RECITES OUR PRODUCT'S NAME WHILE VIEWING OUR TRAVELOGUE, WE FEEL RESPECTED AND MORE RESPONSIBLE. IT MAKES A POSITIVE AND LASTING IMPRESSION ON OUR PRODUCT.

## **OUR POLICY**

"WE WOULD ALWAYS LOVE TO BE THE FIRST OF OURSELVES THAN BEING THE SECOND OF SOMEONE".

## **OUR VISION**

"POSSIBILITIES HAVE NO LIMITATIONS".

## **OUR MISSION**

"TO GLORIFY THE VICTORY OF INDIAN HISTORY".

## **OUR MANTRA**

"QUALITY IS NOT AN ACT, IT IS A HABIT".

# MEENAKSHI SUNDARESHWARAR TEMPLE

Meenakshi Temple (also referred to as Meenakshi Amman Temple or Meenakshi Sundareshwarar Temple also spelled as Meenatchi Temple) is a historic Hindu temple located on the southern bank of the Vaigai River in the temple city of Madurai, Tamil Nadu, India. It is dedicated to Meenakshi, a form of Parvati, and her consort, *Sundareshwar*, a form of Shiva. The temple is at the center of the ancient temple city of Madurai mentioned in the Tamil Sangam literature, with the goddess temple mentioned in 6th century CE texts.

Madurai Meenakshi Sundareshwarar temple was built by King Kulasekara Pandya (1190-1216 CE). He built the main Portions of the three-storeyed gopura at the entrance of Sundareshwarar Shrine and the central portion of the Goddess Meenakshi Shrine are some of the earliest surviving parts of the temple. The traditional texts call him a poet-saint king, additionally credit him with a poem called *Ambikai Malai*, as well as shrines (koil) each for Natarajar and Surya near the main temple, Ayyanar in the east, Vinayagar in the south, Kariamalperumal in the west and Kali in the north. He also built a Mahamandapam. Kulasekara Pandya was also a poet and he composed a poem on Meenakshi named *Ambikai Malai*.

Maravarman Sundara Pandyan I built a gopura in 1231, then called *Avanivendaraman*, later rebuilt, expanded and named as *Sundara Pandya Thirukkopuram*. *Chitra gopuram* (W), also known as *Muttalakkum Vayil*, was built by Maravarman Sundara Pandyan II (1238-1251). This gopuram is named after the frescoes and reliefs that depict secular and religious themes of Hindu culture. Maravarman Sundara Pandyan II also added a pillared corridor to the Sundareshwara shrine and the *Sundara Pandyan Mandapam*. It was rebuilt after the 14th-century damage, its granite structure was renovated by Kumara Krishnappara after 1595. Though the temple has historic roots, most of the

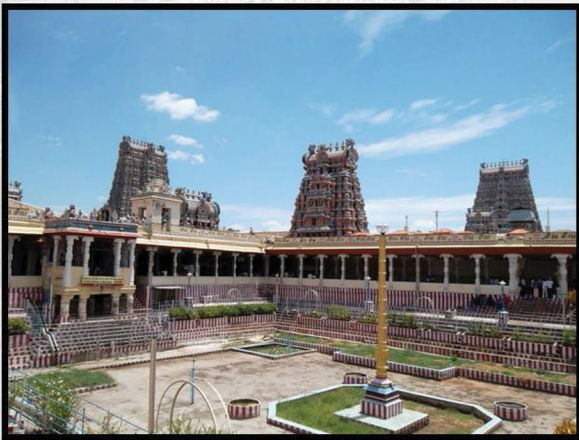


present campus structure was rebuilt after the 14th century CE, further repaired, renovated and expanded in the 17th century by Tirumala Nayaka. In the early 14th century, the armies of Delhi Sultanate led by Muslim Commander Malik Kafur plundered the temple, looted it of its valuables and destroyed the Madurai

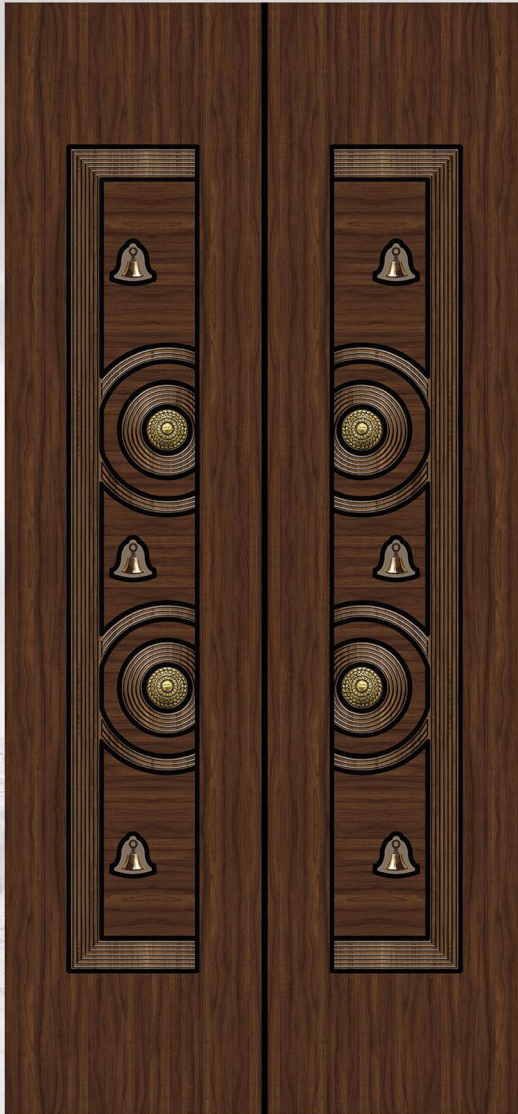
temple town along with many other temple towns of South India. The contemporary temple is the result of rebuilding efforts started by the Vijayanagara Empire rulers who rebuilt the core and reopened the temple. In the 16th century, the temple complex was further expanded and fortified by the Nayak ruler Vishwanatha Nayakar and later others. The restored complex now houses 14 *gopurams* (gateway towers), ranging from 45–50m in height, with the southern gopura tallest at 51.9 metres (170 ft). The complex has numerous sculpted pillared halls such as Ayirakkal (1000-pillared hall), Kilikoondumandapam, Golu-mandapam and Pudumandapam. Its shrines are dedicated to Hindu deities and Shaivism scholars, with the *vimanas* above the *garbhagrihas* (sanctums) of Meenakshi and Sundaresvara gilded with gold.

The temple is a major pilgrimage destination within the Shaivism tradition, dedicated to Meenakshi Devi and Shiva. However, the temple includes Vishnu in many narratives, sculptures and rituals as he is considered to be Meenakshi's brother. This has made this temple and Madurai as the “southern Mathura”, one included in Vaishnava texts. The Meenakshi temple also includes Lakshmi, flute playing Krishna, Rukmini, Brahma, Saraswati, other Vedic and Puranic deities,

as well as artwork showing narratives from major Hindu texts. The large temple complex is the most prominent landmark in Madurai and attracts tens of thousands visitors a day. The temple attracts over a million pilgrims and visitors during the annual 10-day Meenakshi Tirukalyanam festival, celebrated with much festivities and a *ratha* (chariot) procession during the Tamil month of Chittirai (overlaps with April–May in Georgian calendar, Chaitra in North India). The Temple has been adjudged best ‘Swachh Iconic Place’ in India as on October 1, 2017



under Prime Minister of India Narendra Modi's Flagship Swachh Bharat Abhiyan.



## MEENAKSHI

*\*bells not included in actual product*

“THE DOORSTEP TO THE TEMPLE OF WISDOM IS A KNOWLEDGE OF OUR OWN IGNORANCE”.

# BRIHADISHVARA TEMPLE

Brihadishvara Temple, also called Rajarajeshvaram 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. 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.

Rajaraja, who commissioned the temple, called it Rajarajeshvaram (Rajarājeūvaram), literally "the temple of the god of Rajaraja". A later inscription in the Brihannayaki shrine calls the temple's deity Periya Udaiya Nayanar, which lofty, vast" and *Ishvara* means "lord, Shiva, supreme being, supreme *atman* (soul)". The name means the "great lord, big Shiva" temple. The city and the temple though inland, are at the start of the Cauveri River delta, thus with



access to the Bay of Bengal and through it to the Indian Ocean. Along with the temples, the Tamil people completed the first major irrigation network in the 11th century for agriculture, for movement of goods and to control the water flow through the urban center.

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. 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 Brihadishvara temple built between 1003 and 1010 by the Chola king Rajaraja I.

The Brihadishvara temple plan and development utilizes the axial and symmetrical geometry rules. It is classified as Perunkoil (also called Madakkoil), a big temple built on a higher platform of a natural or man-made mounds. The temple complex is a rectangle that is almost two stacked squares, covering 240.79 metres (790.0 ft) east to west, and 121.92 metres (400.0 ft) north to south. In this space are five main sections: the sanctum with the towering superstructure (*sri vimana*), the Nandi hall in front (*Nandi-mandapam*) and in between these the main community hall (*mukhamandapam*), the great gathering hall (*mahamandapam*) and the pavilion that connects the great hall with the sanctum (*ardhamandapam*).

The temple complex integrates a large pillared and covered veranda (*prakara*) in its spacious courtyard, with a perimeter of about 450 metres (1,480 ft) for circumambulation. Outside this pillared veranda there are two walls of enclosure, the outer one being defensive and added in 1777 CE by the French colonial forces with gun-holes with the temple serving as an arsenal. They made the outer wall high, isolating the temple complex area. On its east end is the original main gopuram or gateway that is barrel vaulted. It is less than half the size of the main temple's *vimana*. Additional structures were added to the original temple after the 11th century, such as a *mandapa* in its northeast corner and additional gopurams (gateways) on its perimeters to allow people to enter and leave from multiple locations. Some of the shrines and structures were added during the Pandya, Nayaka, Vijayanagara and Maratha era, before the colonial era started, and these builders respected the original plans and symmetry rules. Inside the original temple courtyard, along with the main sanctum and Nandi-mandapam are two major shrines, one for Kartikeya and for Parvati. The complex has additional smaller shrines.

The Brihadishvara temple continued the Hindu temple traditions of South India by adopting architectural and decorative elements, but its scale significantly exceeded the temples constructed



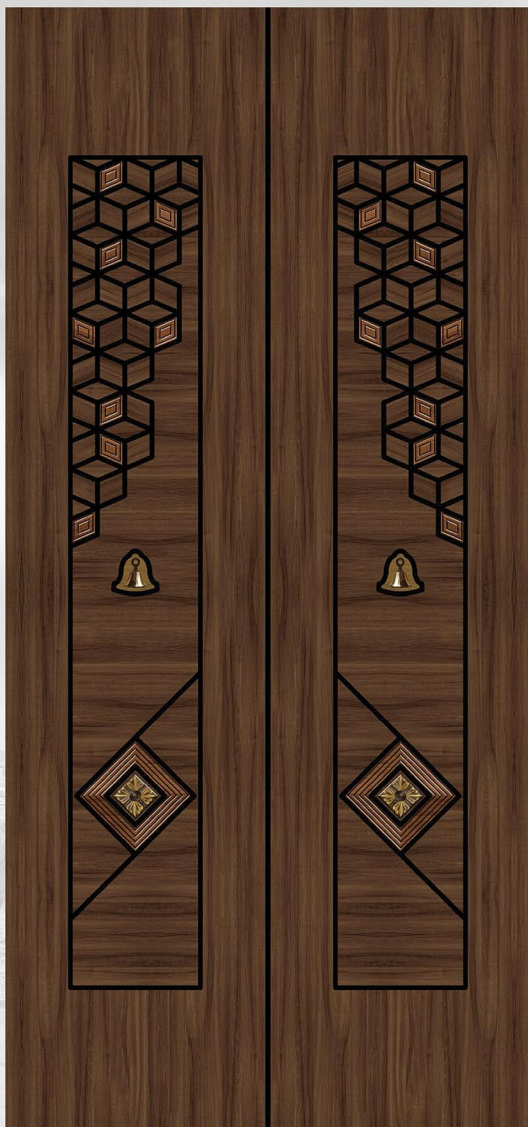
before the 11th century. The Chola era architects and artisans innovated the expertise to scale up and build, particularly with heavy stone and to accomplish the 63.4 metres (208 ft) high towering *vimana*.

The temple faces east, and once had a water moat around it. This has been filled up. The fortified wall now runs around this moat. The two walls have ornate gateways called the *gopurams*. These are made from stone and display entablature. The main gateways are on the east side. The first one is called the *Keralantakan tiruvasal*, which means the “sacred gate of the Keralantakan”. The word Keralantakan was the surname of king Rajaraja who built it. About a 100 metres (330 ft) ahead is the



inner courtyard gopuram called the *Rajarajan tiruvasal*. This is more decorated than the *Keralantakan tiruvasal*, such as with its *adhishthanam* relief work narrating scenes from the Puranas and other Hindu texts. The inner eastern gopuram leads to a vast courtyard, in which the shrines are all signed to east-west and north-west cardinal directions. The complex can be entered either on one axis through a five-story gopuram or with a second access directly to the huge main quadrangle through a smaller free-standing gopuram. The gopuram of the main entrance is 30 m high, smaller than the *vimana*.

The main temple-related monuments and the great tower is in the middle of this courtyard. Around the main temple that is dedicated to Shiva, are smaller shrines, most of which are aligned axially. These are dedicated to his consort Parvati, his sons Subrahmanya and Ganesha, Nandi, Varahi, Karuvur deva (the guru of Rajaraja Chola), Chandeshvara and Nataraja. The Nandi mandapam has a monolithic seated bull facing the sanctum. In between them are stairs leading to a columned porch and community gathering hall, then an inner mandapa connecting to the *pradakshina patha*, or circumambulation path. The Nandi (bull) facing the mukh-mandapam weighs about 25 tonnes. It is made of a single stone and is about 2 m in height, 6 m in length and 2.5 m in width. The image of Nandi is a monolithic one and is one of the largest in the country.



## RAJESVARAM

*\*bells not included in actual product*

“TEMPLE GOING IS FOR THE PURIFICATION OF THE SOUL”.

# SRIRANGAM

Srirangam is a neighbourhood of the city of Tiruchirappalli, Tamil Nadu, India. A river island, Srirangam is bounded by the Kaveri/Cauveri on one side and its tributary Kollidam on the other side. Considered as the first among the 108 Divya Desams, Srirangam is home to a significant population of Sri Vaishnavites (followers of Lord



Vishnu). Srirangam is famous for its Sri Ranganathaswamy Temple, a major pilgrimage destination for Hindus (especially Srivaishnavites) and the largest temple complex in India.

According to the temple's website, Srirangam can be considered the biggest functioning Hindu temple in the world, as it covers an area of about 631,000 square metres (6,790,000 sq ft) with a perimeter of 4 km (10,710 ft). Angkor Wat is bigger but non-functioning.

Srirangam among a few "self-manifested" shrines (Swayam Vyakta Kshetras) of Lord Vishnu. The temple complex is enormous and spans 156 acres (0.63 km<sup>2</sup>). It has seven *prakaras* (enclosures). These enclosures are formed by thick and huge rampart walls which run round the sanctum. There are 21 magnificent towers in all *prakaras* providing a unique sight to any



visitor. The temple town lies on an islet formed by the twin rivers Cauvery and Coleroon.

The Srirangam temple complex is composed of 7 concentric walled sections and 21 towers gopuram. The southern *gopuram* of the temple, called the *Rajagopuram*, is 239.5 feet tall and, as of 2016, is the tallest in Asia. The construction of the Rajagopuram began during the reign of Achyuta Deva Raya of the Vijayanagara empire. However, construction was halted after his death and the structure of the Rajagopuram remained incomplete for over 400 years. The monumental task of completion of the Rajagopuram was undertaken and completed successfully by Sri Vedanta Desika Yatheendra Mahadesikan, the 44th jeevar of Sri Ahobila Matha. The construction spanned 8 years before it was consecrated on 25 March 1987.

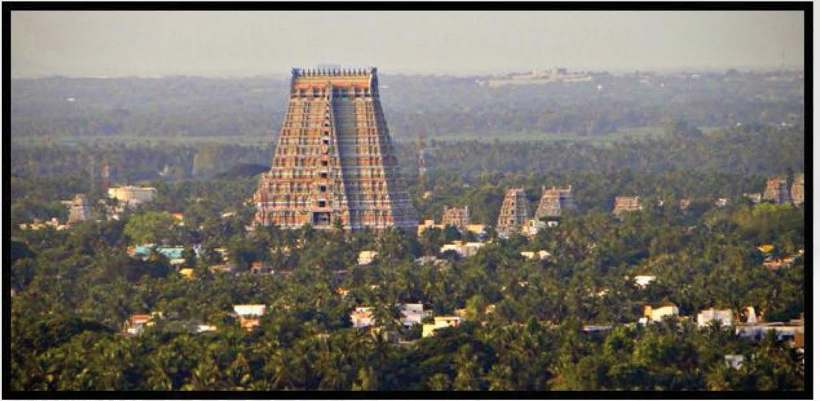


The temple has seven *prakaras* with gopurams articulating the axial path, the highest at the outermost *prakara* and the lowest at the innermost. In historic times, just after the construction of this temple, the city of Srirangam lived completely within the walls of this temple and hence is quoted as an example of Hindu religious utopia – during its peak of existence.



The Srirangam temple is one of the three temples of the God Ranganatha (Antya Ranga) that are situated in the natural islands formed in the Kaveri river. The other two are:

- Adi Ranga: the Ranganathaswamy temple at Srirangapattana



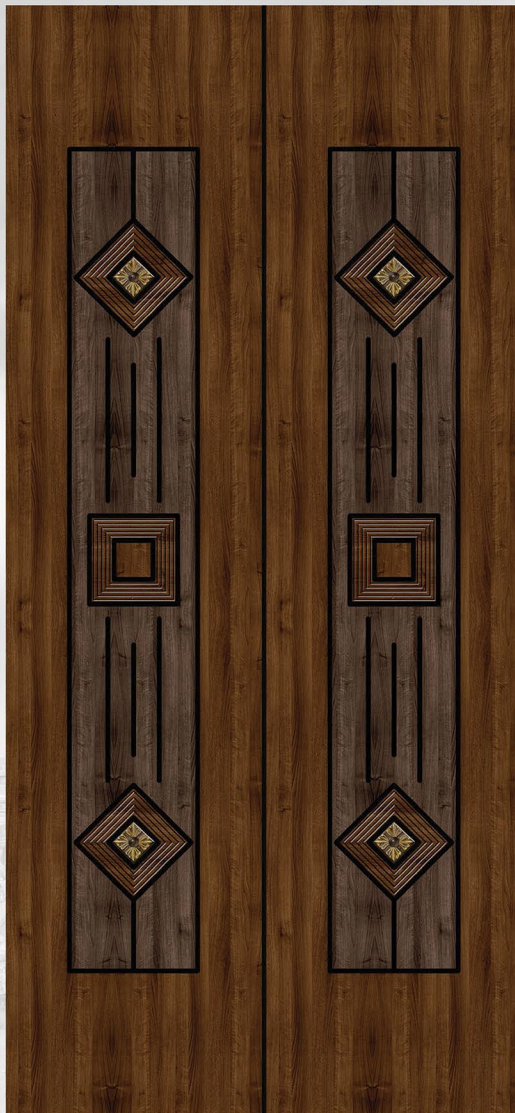
. Madhya Ranga: the Ranganathaswamy temple at Shivanasamudra

There is a gopuram fully made of gold, which is protected by an electrical fence. Clothes such as silk sarees, dhoti and towels, which are used for religious purposes are auctioned here.

Ramanuja (11th century), one of the most celebrated theologians of Hinduism, made his monastic home by the temple at Srirangam. Here he wrote his famous commentaries on the *Brahma Sutra*, which expressed a qualified non-dualism of the Vedanta, his Vishishtadvaita. Ramanuja's body is said to come out of the Earth after he was buried and was preserved at this temple. Although, Ramanujar hailed from Sriperumbudur and a pivotal point in his lifetime, receiving the Ashtakshara mantram, happened in Thirukoshtiyur, he made Srirangam his home after the demise of his Acharya in spirit, Alavanthar or Yamunacharya.

Lord Rama performed aradhanam (pooja) to Vishnu's idol (deity in a reclining posture). As a symbol of love he gifted the idol to Vibishana (brother of Ravana of the Hindu epic Ramayana) to take back with him to Lanka. There was a condition that he could not set the idol on earth and if he did it would seat itself permanently. Vibishana took this idol and while travelling towards Lanka, came upon the banks of the river Kaveri. He placed the idol on banks of river Kaveri, while an utsavam was in progress. When the utsavam got over, the Lord refused to move as he loved the place (Srirangam). When Vibhishana requested him to come along with him, the lord refused but promised to bless Vibhishana by always facing South (the direction of Lanka, home to Vibhishana). Hence it is due this reason the deity (in a reclining posture) faces South. The Chola kings Dharmavarcholan and Killivalavan developed the shrine into the big temple seen now. They built the basic foundations and main buildings.

After the rise of Vijayanagara Empire, Krishna Deva Raya realized the importance of this sacred city and treated it on par with Tirupati and bequeathed plenty of treasures, jewels and lands to the Srirangam temple. During his period the Srirangam temple was reformed and many plans were executed for its growth and welfare of the people.



## SRIRANGAM

*\*bells not included in actual product*

“YOU ARE NEVER LOST WHEN YOU CAN SEE THE TEMPLE”.

# NATARAJA TEMPLE

Nataraja Temple, also referred to as the Chidambaram Nataraja temple or Thillai Nataraja temple, is a Hindu temple dedicated to Nataraja – Shiva as the lord of dance – in Chidambaram, Tamil Nadu, India. The temple has mythical roots and a Shiva shrine existed at the site when the town was known as Thillai. Chidambaram, the name of the city and the temple literally means “atmosphere of wisdom” or “clothed in thought”, the



temple architecture symbolizes the connection between the arts and spirituality, creative activity and the divine. The temple wall carvings display all the 108 karanas from the *Natya Shastra* by Bharata Muni, and these postures form a foundation of Bharatanatyam, a classical Indian dance.

The present temple was built in the 10th century when Chidambaram was the capital of the Chola dynasty, making it one of the oldest surviving active temple complexes in South India. After its 10th-century consecration by the Cholas who considered Nataraja as their family deity, the temple has been damaged, repaired, renovated and expanded through the 2nd millennium. Most of the temple's surviving plan, architecture and structure is from the late 12th and early

13th centuries, with later additions in similar style. While Shiva as Nataraja is the primary deity of the temple, it reverentially presents major themes from Shaktism, Vaishnavism, and other traditions of Hinduism. The Chidambaram temple complex, for example, has the earliest known Amman or Devi temple in South India, a pre-13th-century Surya shrine with chariot, shrines for Ganesha, Murugan and Vishnu, one of the earliest known Shiva Ganga sacred pool, large mandapas for the



convenience of pilgrims (choultry, *ambalam* or *sabha*) and other monuments. Shiva himself is presented as the Nataraja performing the Ananda Tandava (“Dance of Delight”) in the golden hall of the shrine *Pon Ambalam*.

The temple is one of the five elemental lingas in the Shaivism pilgrimage tradition, and

considered the subtlest of all Shiva temples (*Kovil*) in Hinduism. It is also a site for performance arts, including the annual Natyanjali dance festival on Maha Shivaratri.



Chidambaram is one of the many temple towns in the state which is named after the grooves, clusters or forests dominated by a particular variety of a tree or shrub and the same variety of tree or shrub sheltering the presiding deity. The town used to be called Thillai, following Thillainavam, derived from the mangrove of *Tillai* trees (*Exocoeria agallocha*) that grow here and the nearby Pichavaram wetlands.

The site became the capital of Cholas in the 10th century, and they renamed it to Chidambaram and built the current temple for their family deity of Nataraja Shiva. The word *Chidambaram* comes from the Tamil word *Chitrambalam* (also spelled *Chithambalam*) meaning “wisdom atmosphere”. The roots are *citt* or *chithu* means “consciousness or wisdom”, while *ampalam* means “atmosphere”. This composite word comes from its association with Shiva Nataraja, the cosmic dancer and the cultural atmosphere for arts. The word Chidambaram is translated by James Lochtefeld as “clothed in thought”.

The town and temple name appears in medieval Hindu texts by various additional names such as Kovil (lit. “the temple”), Pundarikapuram, Vyagrapuram, SIRRAMPURAM, Puliyyur and Chitrakuta. Additional names for Chidambaram in Pallava era and North Indian texts include Kanagasabainathar, Ponnambalam, Brahmastpuri and Brahmapuram.

he Nataraja temple in Chidambaram is located in the southeastern Indian state of Tamil Nadu. It is about 5 kilometres (3.1 mi) north of the Kollidam River (Kaveri), 15 kilometres (9.3 mi) west from the coast of Bay of Bengal, and 220 kilometres (140 mi) south of Chennai. The closest major airport is about 60 kilometres (37 mi) north in Pondicherry (IATA: PNY). The National Highway 32 (old numbering: NH-45A) passes through Chidambaram. The Tamil Nadu State Transport Corporation and private companies operate services connecting it to major cities in the state. The site is linked to the Indian Railways with daily express trains to South Indian cities.

Chidambaram is a temple town, with the Nataraja complex spread over 40 acres (0.16 km<sup>2</sup>) within a nearly square courtyard in the center. Its side roads are aligned to the east–west, north–south axis.



It has double walls around its periphery with gardens. It has had entrance gateways on all four sides.

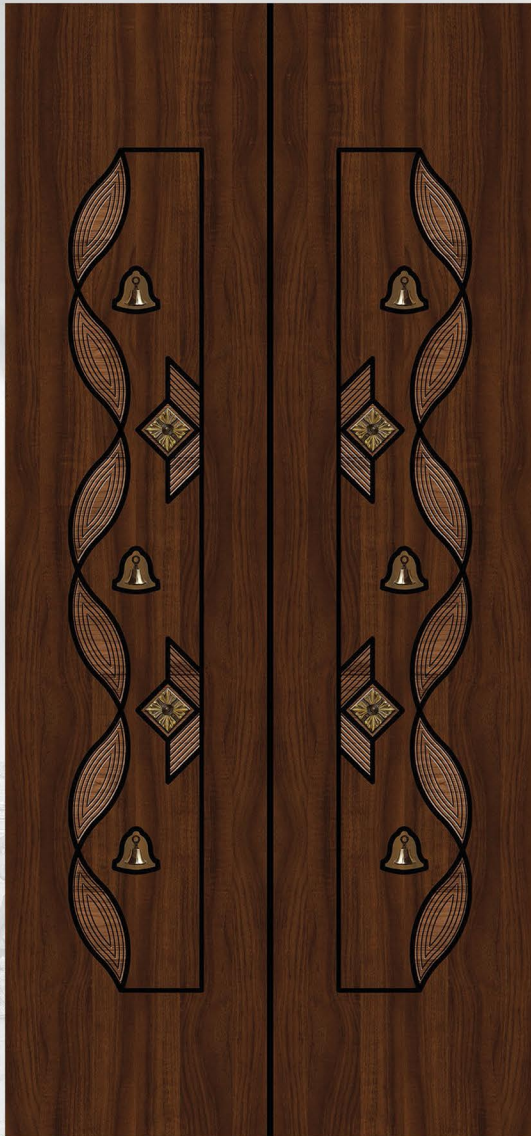
South India from at least the 5th century. Textual evidence, such as those of the Sangam tradition, suggest a temple existed here along with Madurai in ancient times, but the town is not named Chidambaram in these pre-5th-century texts. The earliest mention of “dancing god of Chidambaram” as Shiva is found in 6th- and early-7th-century texts by Appar and Sambadar. The *Suta Samhita* embedded inside *Sri Kanda Puranam* and variously dated between 7th and 10th century mentions the Chidambaram dance. The surviving Nataraja temple has a structure that is traceable to the early Chola dynasty. Chidambaram was the early capital of this dynasty, and Shiva Nataraja was their family deity. The Chidambaram temple town remained important to the Cholas, albeit with increasing competition from other temple towns when Rajaraja Chola I moved the capital to Thanjavur, built a new city and the massive Brihadeeswarar Temple dedicated to Shiva in early 11th century, which is now a world heritage site.

In the north, the Indian subcontinent had been conquered by the Delhi Sultanate. Muslim armies had begun raiding central India for plunder by the late 13th century. In 1311, the Ala ud Din Khilji's Muslim general Malik Kafur and his Delhi Sultanate forces went deeper into the Indian peninsula for loot and to establish annual tribute paying Muslim governors. The records left by the court historians of the Delhi Sultanate state that Malik Kafur raided Chidambaram, Srirangam and other Tamil towns, destroyed the temples, and the Chidambaram Shiva temple was one of the sources of gold and jewels booty he brought back to Delhi.



The temple as it stands had a pre-Chola existence and the architecture is Dravidian with the Sanctum Sanctorum closely resembling Kerala or Malabar style structures. Indeed, the royal charters mention the rebuilding of the Sanctum using architects from Kerala. However the golden roof is a striking example of Vesara architecture with its apsidal shape. Two small structures called the Chit Sabha and Kanak Sabha form the crux of the vast architectural complex.

The temple is spread over a 40-acre (16 ha) area, within layers of concentric courtyards. The inner sanctum, its connecting mandapams and pillared halls near it are all either squares or stacked squares or both. The complex has nine gopurams, several water storage structures of which the Shivaganga sacred pool is the largest with a rectangular plan. The temple complex is dedicated to Nataraja Shiva and theological ideas associated with Shaivism concepts in Hinduism. However, the temple also includes shrines for Devi, Vishnu, Subrahmanyar, Ganesha, Nandi and others including an Amman shrine, a Surya shrine complete with Chariot wheels. The plan has numerous gathering halls called *sabha*, two major choultry called the 100 pillared and 1,000 pillared halls, inscriptions and frescoes narrating Hindu legends about gods, goddesses, saints and scholars.



## NATARAJA

*\*bells not included in actual product*

“THE TEMPLE OF ART IS BUILT IN WORDS”.

## ARUNACHALESVARA TEMPLE



Arunachalesvara Temple (also called Annamalaiyar Temple), is a Hindu temple dedicated to the deity Shiva, located at the base of Arunachala hill in the town of Thiruvannamalai in Tamil Nadu, India. It is significant to the Hindu sect of Saivism as one of the temples associated with the five elements, the *Pancha Bhoota Stalas*, and specifically the element of fire, or Agni.

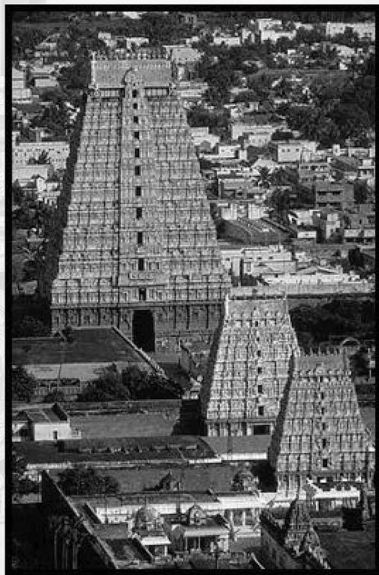
Shiva is worshiped as Arunachalesvara or Annamalaiyar, and is represented by the *lingam*, with his idol referred to as *Agni lingam*. His consort Parvati is depicted as Unnamalai Amman. The presiding deity is revered in the 7th century Tamil Saiva canonical work, the *Tevaram*, written by Tamil saint poets known as

the nayanars and classified as *Paadal Petra Sthalam*. The 9th century Saiva saint poet Manikkavasagar composed the *Tiruvempaavai* here.

The temple complex covers 10 hectares, and is one of the largest in India. It houses four gateway towers known as *gopurams*. The tallest is the eastern tower, with 11 stories and a height of 66 metres (217 ft), making it one of the tallest temple towers in India built by sevappa nayakkar (Nayakar dynasty) The temple has numerous shrines, with those of Arunachalesvara and Unnamalai Amman being the most prominent. The temple complex houses many halls; the most notable is the thousand-pillared hall built during the Vijayanagar period.

The present masonry structure was built during the Chola dynasty in the 9th century, while later expansions are attributed to Vijayanagara rulers of the Sangama Dynasty (1336–1485 CE), the Saluva Dynasty and the Tuluva Dynasty (1491–1570 CE). The temple is maintained and administered by the Hindu Religious and Charitable Endowments Department of the Government of Tamil Nadu.

The temple has six daily rituals at various times from 5:30 a.m. to 10 p.m., and twelve yearly festivals on its calendar. The *Karthigai Deepam* festival is celebrated during the day of the full moon between November and December, and a huge beacon is lit atop the hill. It can be seen from miles around, and symbolizes the Shiva *lingam* of fire joining the sky. The event is witnessed by three million pilgrims. On the day preceding each full moon, pilgrims circumnavigate the temple base and the Arunachala hills in a worship called *Girivalam*, a practice carried out by one million pilgrims yearly.



Thiruvannamalai Deepam Festival 7th day  
In 1880



In Hindu mythology, Parvati, wife of Shiva, once closed the eyes of her husband playfully in a flower garden at their abode atop Mount Kailash. Although only a moment for the gods, all light was taken from the universe, and the earth, in turn, was submerged in darkness for years. Parvati performed penance along with other devotees of Shiva. Then her husband appeared as a column of fire at the top of Annamalai

hills, returning light to the world. He then merged with Parvati to form Ardhanarishvara, the half-female, half-male form of Shiva. The Arunachala, or red mountain, lies behind the Arunachalesvara temple, and is associated with the temple of its namesake. The hill is sacred and considered a *lingam*, or iconic representation of Shiva, in itself.

Another legend is that once, while Vishnu and Brahma contested for superiority, Shiva appeared as a flame, and challenged them to find his source. Brahma took the form of a swan, and flew to the sky to see the top of the flame, while Vishnu became the boar Varaha, and sought its base. The scene is called *lingodbhava*, and is represented in the western wall at the sanctum of most Shiva temples. Neither Brahma nor Vishnu could find the source, and while Vishnu conceded his defeat, Brahma lied and said he had found the pinnacle. In punishment, Shiva ordained that Brahma would never have temples on earth in his worship.

The 7th century Nayanar saints Sambandar and Appar wrote of the temple in their poetic work, *Tevaram*. Sekkizhar, the author of the *Periyapuranam* wrote that both Appar and Sambandar worshiped Arunachalesvara in the temple. The Chola Kings ruled over the region for more than four centuries, from 850 CE to 1280 CE, and were





temple patrons. The inscriptions from the Chola king record various gifts like land, sheep, cow and oil to the temple commemorating various victories of the dynasty. The Hoysala kings used Tiruvannamalai as their capital beginning in 1328 CE. There are 48 inscriptions from the Sangama Dynasty (1336–1485 CE), 2 inscriptions from Saluva Dynasty, and 55 inscriptions from Tuluva Dynasty (1491–1570 CE) of the Vijayanagara Empire, reflecting gifts to the temple from their rulers. There are also inscriptions from the rule of Krishnadeva Raya (1509–1529 CE), the most powerful Vijayanagara king, indicating further patronage. Most of the Vijayanagara inscriptions were written in Tamil, with some in Kannada and Sanskrit. The inscriptions

in temple from the Vijayanagara kings indicate emphasis on administrative matters and local concerns, which contrasts the inscriptions of the same rulers in other temples like Tirupathi. The majority of the gift related inscriptions are for land endowments, followed by goods, cash endowments, cows and oil for lighting lamps. The town of Tiruvannamalai was at a strategic crossroads during the Vijayanagara Empire, connecting sacred centers of pilgrimage and military routes. There are inscriptions that show the area as an urban center before the precolonial period, with the city developing around the temple.





During the 17th century CE, the temple along with the Tiruvannamalai town came under the dominion of the Nawab of the Carnatic. As the Mughal empire came to an end, the Nawab lost control of the town, with confusion and chaos ensuing after 1753. Subsequently, there were periods of both Hindu and Muslim stewardship of the temple, with Muraru Raya, Krishna Raya, Mrithis Ali Khan, and Burkat Ullakhan besieging the temple in succession. As European incursions progressed, Tiruvannamalai was attacked by French Soupiries, Sambrinet, and the English Captain Stephen Smith. While some were repelled, others were victorious. The French occupied the town in 1757, and the temple along with the town came under control of the British in 1760. In 1790 CE, Tiruvannamalai town was captured by Tippu Sultan, who ruled from 1750–99 CE. During the first half of the 19th century, the town along with the temple came under British rule. From 1951, under the provision of the Hindu Religious and Charitable Endowments Act, the temple has been maintained by the Hindu Religious and Endowment Board (HR & CE) of the Government of Tamil Nadu. In 2002, the Archaeological Survey of India declared the temple a national heritage monument and took over its stewardship. Widespread protests and litigation with the Supreme Court of India, however, led the Archaeological Survey to cede the temple back to the Hindu Religious and Endowment Board.

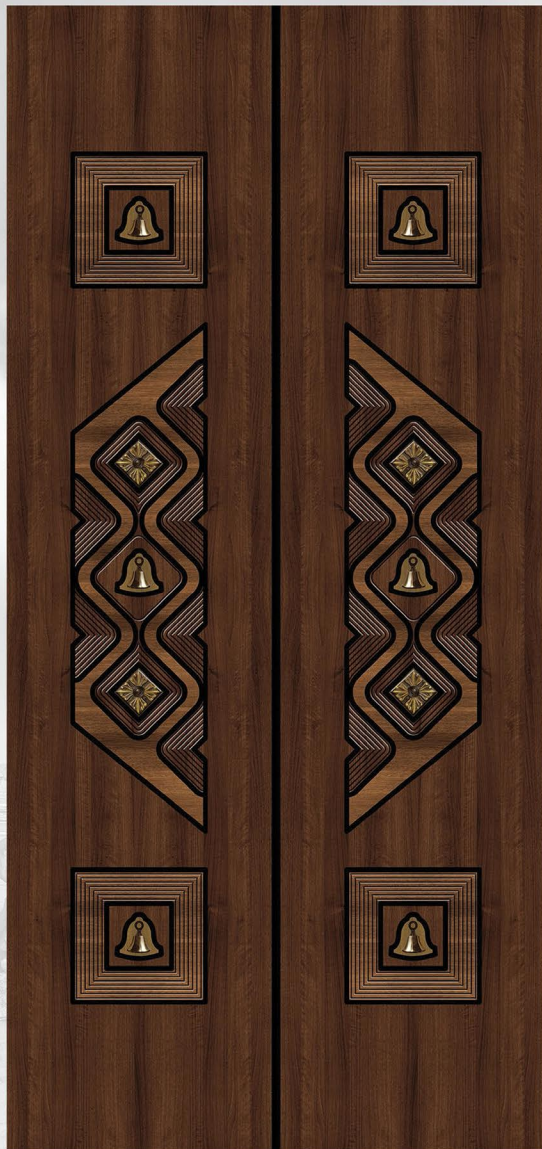
The temple is situated at the bottom of the Arunachala hills, and faces east, lying over 25 acres. The walls on the east and west measure 700 ft (210 m), the south 1,479 ft (451 m), and the north 1,590 ft (480 m). The present masonry and towers date back to the 9th century CE, as seen from an inscription in the structure made by Chola kings who ruled at that time. Further inscriptions indicate that before the 9th century, Tiruvannamalai was under the Pallava Kings, who ruled from Kanchipuram. It has four gateway towers, the *gopuram*, on its four sides. The eastern tower, the *Rajagopuram*, is the tallest in the temple. The base of the *Rajagopuram* is made of granite, measuring 135 ft (41 m) by 98 ft (30 m). It was begun by king Krishnadevaraya (1509–29 CE) of the Vijayanagara dynasty, and completed by Sevappa Nayaka (1532–80 CE). The inscriptions indicate that the tower was built at the behest of Sivanesa and his brother Lokanatha in 1572 CE. The south tower is called Thirumanjangopuram, and the west, Pei Gopuram. Ammani Amman gourami in the north. *Raghunathabhyudayam* and *Sangitha Sudha*, both Nayak scriptures, also describe the towers. The *Tanjavuri Andhra Raja Charitamu* mentions that Krishnadevaraya built the tower and the outer precincts of the temple. The temple has a total of five precincts, each of

which holds a huge Nandi, the sacred bull of Shiva. Towers include the Vallala Maharaja Gopuram and Kili Gopuram, or Parrot Tower.

The Arunachalesvara temple is one of the Pancha Bhoota Stalams, or five Shiva temples, with each a manifestation of a natural element: land, water, air, sky and fire. In Arunachalesvara temple, Shiva is said to have manifested himself as a massive column of fire, whose crown and feet could not be found by the Hindu gods, Brahma and Vishnu. The main *lingam* in the shrine is referred as Agni *Lingam*, and represents duty, virtue, self-sacrifice and liberation through ascetic life at the end of the *Agni kalpa*.

*Aathara Stala* are Shiva temples which are considered to be personifications of the Tantric chakras of human anatomy. The Arunachalesvara temple is called the *Manipooraga stalam*, and is associated with the *Manipooraga* chakra. *Manipooraga* is the chakra associated with the solar plexus.





## ARUNACHALA

*\*bells not included in actual product*

“WHOEVER CANNOT FIND A TEMPLE IN HIS HEART, THE SAME CAN NEVER FIND HIS HEART IN ANY TEMPLE”. 24



## SCIENCE BEHIND HINDU TEMPLES

The entire art of building temples is not a mere art; it is a science. Every single facet of it – from the size of the idols to the directions and the sanctum – Yes! Temple architecture is a highly developed science.

India is known for its rich Hindu culture and tradition. There are hundred's of mesmerizing Hindu temples across the country in different design, shape, locations; but not all temples are built as described in Vedic literature.

Paying visit to the temples are not only to get blessing but to get a calm and better mind set. The following scientific reasons are the actual purpose of visiting the temple according to the Hindu script.

Temples are found deliberately at a place where the positive energy is available abundantly from the the magnetic and electric wave conveyances of north/south post push. The idol of God is set in the core center of the temple, known as “Garbhagriha” or Moolasthanam”. Ideally, the structure of the temple is built after the idol has been placed in a high positive wave centric place. This \*moolasthanam\* is the place where earth's magnetic waves are discovered to be most extreme.

A temple is a miniature cosmos comprised of the five elements and a presiding deity. A temple is an outgrowth of the deity which has its own independent intelligence and from which energy is constantly radiating. Essentially, temples were designed to be spaces where the mind spontaneously moves within and meditation happens effortlessly. Every aspect of the temple, from the architecture to the rituals to the kinds of worship offered, has been consciously created to make this experience happen.



# ANGKOR WAT

The Largest Ancient Hindu Temple in the World.  
\_Cambodia.



# Let's travel with the history roads.



एक कदम स्वच्छता की ओर



Dealer Stamp:



**KAN-B**<sup>®</sup>  
THE INTERNATIONAL INDIAN.

KAN-B INDUSTRIES  
AHMEDABAD - GUJARAT

[www.kanbindia.com](http://www.kanbindia.com) | [kanbindustries@gmail.com](mailto:kanbindustries@gmail.com)