



SURYADATTA GROUP OF INSTITUTES
PUNE INSTITUTE OF APPLIED TECHNOLOGY



MYSTICO

THE JOURNEY THROUGH TIME



ENRICHING CAREERS, ENHANCING LIVES SINCE 1999

The Philosophy of SURYADATTA

Our Inspiration



"One must continuously strive for excellence and perfection in any assignment however small and never be satisfied with the second best"

J. R. D. TATA



"Awake, arise and stop not, till your goal is reached."

SWAMI VIVEKANANDA



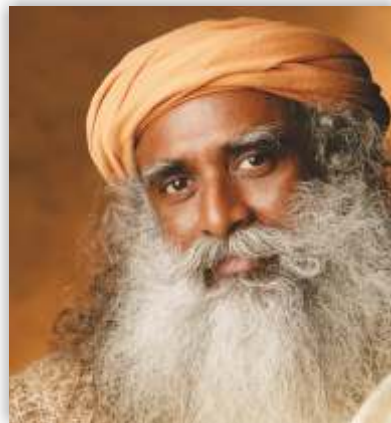
"The success or failure of an organisation depends on people, on human beings, on their talent, on their initiative, on their ability to lead, and on co-ordination with others, to work as a team."

ADITYA BIRLA



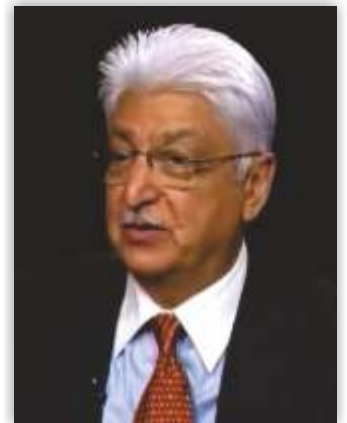
"We must create a civilized society, where everybody has equal opportunity to better his or her life."

NARAYANA MURTHY



"Incredible things can be done simply if we are committed to making them happen"

SADHGURU



"If people are not laughing at your goals, your goals are too small"

AZIM PREMJI

ABOUT MYSTICO

Mystico, a fascinating topic that has captivated the minds of many, is an enigmatic subject that continues to intrigue and mystify. With its roots in ancient cultures and belief systems, Mystico holds a significant place in various traditions and folklore around the world.

"Mystico" is derived from the word "Mystic," it likely maintains a connection to the concept of mysticism or the mystical. The term "mystic" is often associated with spirituality, the pursuit of deeper knowledge or understanding of divine or transcendent aspects, and experiences beyond ordinary human perception.

In literature and art, the term "mystic" might be used to describe something mysterious, enigmatic, and spirituality. It can evoke a sense of wonder or fascination.

WHY MYSTICO

Choosing the right name for a book is crucial, as it sets the tone and creates intrigue for potential readers. When it comes to the title "Mystico," there are several compelling reasons to keep this name.

Firstly, "Mystico" evokes a sense of mystery and spirituality. It immediately captures attention and piques curiosity, making readers eager to explore what lies within its pages. This allure is essential in attracting readers in today's competitive literary landscape.

Secondly, "Mystico" hints at a world of magic and enchantment. It suggests that the book will transport readers into a realm where extraordinary things happen, igniting their imaginations and inviting them on an unforgettable journey.

Furthermore, "Mystico" is a journey filled with exploration and experiences in spiritual, ancient, and historic places that has a certain elegance and rhythm to it that makes it memorable.

CONTEXT OF THE BOOK:

On the completion of 25 years of meritorious service to the cause of education, the Institute celebrated its Silver Jubilee with great pomp and this book is particularly relevant in the context of celebration.

This unique endeavour allows students to explore the intricate relationship between architecture and interior design, while also delving into the rich historical learnings associated with temples.

As part of a co-curricular activity, writing a book on temples allows students to apply their theoretical knowledge practically and engagingly.

This hands-on experience will enhance their understanding of architectural concepts and foster creativity and critical thinking skills. By studying temple architecture, they can gain insights into the principles of space planning, aesthetics, and functionality that are essential in their future careers.

It serves as a platform for both students and readers to learn about temples within a 40 km radius in Pune through secondary information.

In addition to benefiting students directly, writing a book on temples contributes to preserving cultural heritage. Temples hold significant historical value, embodying centuries-old traditions and architectural marvels.

By documenting these temples through their book, interior designing college students can help raise awareness about our rich cultural heritage among future generations.

Overall, writing a book on temples is an endeavour that combines academic learning with real-world application. It enhances their knowledge and contributes to preserving our architectural heritage for years to come.

DECLARATION

I, '**Ayush Pokarna**' and '**Deepika Patel**', proudly declare that this book has been compiled by us. It is with great joy and enthusiasm that we present this literary work. Through countless hours of research, writing, and editing, we have poured our heart and soul into creating a piece of literature that we hope will captivate and inspire readers.

This book represents a culmination of our passion and our dedication to the craft of designing. It is a labor of love that showcases our unique perspective and creative vision of temples. Each word on these pages has been carefully chosen to convey a message, evoke emotions and provoke thought.

We are humbled by the opportunity to share our ideas and stories with readers from all walks of life. It is our sincere hope that this book will resonate with its audience, leaving a lasting impact on those who delve into its pages.

I would like to clarify that the content presented in this work is solely limited to the **Suryadatta Education Foundation's, Pune Institute of Applied Technology** under the guidance of '**Ajit Shinde sir**' and '**Pallavi Purandare Ma'am**'.

Throughout the process of creating this book, we have utilized secondary resources to gather relevant information and ensure its accuracy. However, it is important to note that all sources have been appropriately credited and acknowledged.

In conclusion, I affirm that I, '**Ayush Pokarna**' is the Designer behind this book's creation. It is an honour to present it to the world as a testament to our passion for literature and storytelling. May it find its way into the hearts and minds of readers everywhere as they embark on an unforgettable literary adventure within these pages.

ACKNOWLEDGEMENT

I want to express my heartfelt gratitude and appreciation to **Suryadatta Education Foundation's, Pune Institute of Applied Technology** for giving me the incredible opportunity to publish in this esteemed book. It is an honour to have my work recognized and showcased alongside such talented individuals.

I would also like to extend a special Thank you to '**Ajit Shinde sir**' and '**Pallavi Purandare Ma'am**' for their invaluable mentorship throughout this journey. Their guidance, expertise, and unwavering support have played a pivotal role in shaping my writing skills and helping me refine my ideas.

I am truly grateful for the trust and belief that **Suryadatta Education Foundation's Pune Institute of Applied Technology** has placed in me, allowing me to contribute to this book.

This experience has not only enriched my writing portfolio but has also provided me with a platform to share my thoughts and insights with a wider audience.

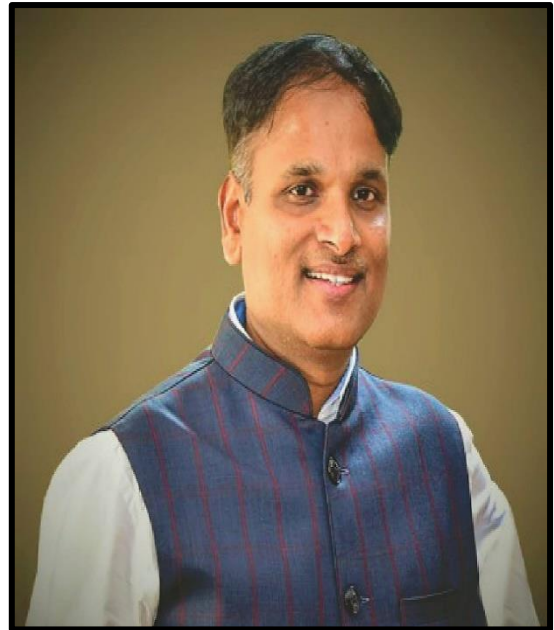
Once again, I extend my sincerest thanks to everyone involved in making this publication possible. It is an honour that I will cherish for years to come.

- **AYUSH POKARNA [SYID 2023-24]**
CHIEF EDITOR

PRINCIPAL DESK

Dear students,

I am honoured to have an opportunity to address you all through this book. As the principal of this prestigious institution, I have witnessed firsthand the incredible talent and potential that each one of you possesses. Today, I want to take a moment to motivate and inspire our interior designing students in particular.



In the field of interior design, attention to detail and perfection are paramount. Your submissions need to reflect not only your creative flair but also your ability to execute designs flawlessly. It is crucial that you develop a deep understanding of different materials and their applications, as well as stay updated with the latest trends and technologies.

While knowledge is undoubtedly important, it is equally essential for you to gain practical experience in order to truly excel in this industry. Take advantage of internships, workshops, and hands-on projects offered by our institution or external organizations. Embrace every opportunity that comes your way as a chance for growth and learning.

Remember that success in interior design goes beyond technical skills alone. Cultivate your creativity by exploring various art forms, attending exhibitions, and engaging with fellow designers. Seek inspiration from different cultures and eras - let your imagination soar!

Lastly, always believe in yourself and your abilities. The journey towards becoming a successful interior designer may not always be smooth sailing, but with determination and perseverance, you can overcome any obstacle that comes your way.

I have full faith in each one of you - our talented interior designing students - to make a mark in this industry. Your dedication towards honing your skills will undoubtedly lead you towards a bright future filled with endless possibilities.

Wishing you all the best on your journey.....

- Prof. AJIT D. SHINDE
Principal [PIAT]

CO-ORDINATOR DESK

It is my honour to have this opportunity to speak to you and share some valuable insights on how to stay motivated and career-focused in the ever-evolving field of interior design.

Firstly, let me commend each and every one of you for choosing a path that requires both creativity and dedication. Interior design is not just about creating beautiful spaces; it is about understanding the needs of clients, incorporating functionality, and staying updated with the latest trends.

In order to excel in this field, it is crucial to keep yourself updated with industry advancements.

Attend workshops, seminars, and conferences where you can learn from industry experts. Engage in continuous learning by reading books, following influential designers on social media platforms, and subscribing to relevant publications.

However, knowledge alone is not enough. It is equally important to stay motivated throughout your journey as an interior designer. Remember that success comes to those who are passionate about their craft. Find inspiration in your surroundings - observe different architectural styles, visit museums or art galleries for fresh perspectives.

Surround yourself with like-minded individuals who share your passion for design. Collaborate with fellow students or professionals on projects that challenge you creatively. This will not only enhance your skills but also provide opportunities for networking within the industry. Be proactive in seeking internships that will allow you to gain practical experience while building a strong portfolio.

In conclusion, my dear students, remember that success in interior design requires a combination of talent, hard work, continuous learning, motivation, and staying focused on your career goals. I have full faith in your abilities and believe that each of you has the potential to make a significant impact in the world of design.

Thank you, and may your journey as interior designers be filled with endless possibilities and achievements.

- **PALLAVI PURANDARE**
Staff Co-ordinator Head [PIAT]



CHIEF EDITOR'S NOTE

Dear Readers,

It is with immense joy and a deep sense of cultural appreciation that I present to you this captivating exploration of historic temples within a 40 km radius of Pune. As the Chief Editor of this unique project, I am thrilled to guide you through a journey that not only unravels the architectural marvels of these sacred spaces but also envisions their timeless beauty as a source of inspiration for contemporary interior designs.



I would like to acknowledge the guidance and encouragement provided by both principal, **Ajit Shinde Sir** and co-ordinator **Pallavi Purandare Ma'am** throughout this process. Your leadership has not only facilitated the compilation of this book but has also fostered a deeper appreciation for our local history among all involved.

Pune, a city steeped in history, serves as the backdrop for this enriching exploration. In these pages, you will discover a collection of temples that not only stand as testament to the spiritual richness of the region but also embody architectural excellence. Our team has meticulously curated a selection of temples that showcase the diverse styles, intricate details, and cultural significance of these historical gems.

We encourage readers to not only marvel at the beauty of these temples but also consider how their design principles can be adapted to create spaces that resonate with a harmonious blend of tradition and contemporary sensibilities. May this book inspire you to explore the rich architectural tapestry of Pune's historic temples and spark new possibilities for incorporating the beauty of the past into the designs of the future.

Thank you for joining us on this exciting journey...

Sincerely,

- **AYUSH POKARNA [SYID 2023-24]**
CHIEF EDITOR

CONTENT WRITER'S NOTE

Dear Readers,

It is with great enthusiasm and gratitude that I extend my warmest welcome to you as we embark on a fascinating journey through the pages of this book dedicated to the historic temples within a 40 km radius of Pune. As the content writer for this unique project, it has been an honour to delve into the rich history and cultural tapestry that surrounds these sacred sites.

I would like to express my heartfelt thanks to our esteemed Principal, **Ajit Shinde Sir**, for providing me with the invaluable opportunity to contribute to this venture. Your unwavering support for projects that celebrate our cultural heritage has been instrumental in bringing this vision to fruition.

Additionally, I extend my gratitude to our dedicated Coordinator, **Pallavi Purandare Ma'am**, whose guidance and encouragement have been instrumental in shaping the narrative of this book. Your passion for preserving and promoting our cultural legacy has been a driving force.

Each temple holds a unique story, a testament to the craftsmanship and devotion of generations past. I hope that through these pages, readers will not only gain a deeper appreciation for the architectural wonders within our vicinity but also feel a connection to the rich cultural heritage that surrounds us.

May this book serve as a bridge between the past and the present, fostering a sense of pride in our cultural roots. It has been a privilege to contribute to the documentation of our local heritage, and I hope this work resonates with readers as much as it has inspired me.

Thank you for joining us on this enlightening journey...

Warm regards,

- DEEPIKA PATEL [SYID 2023-24]
CONTENT WRITER



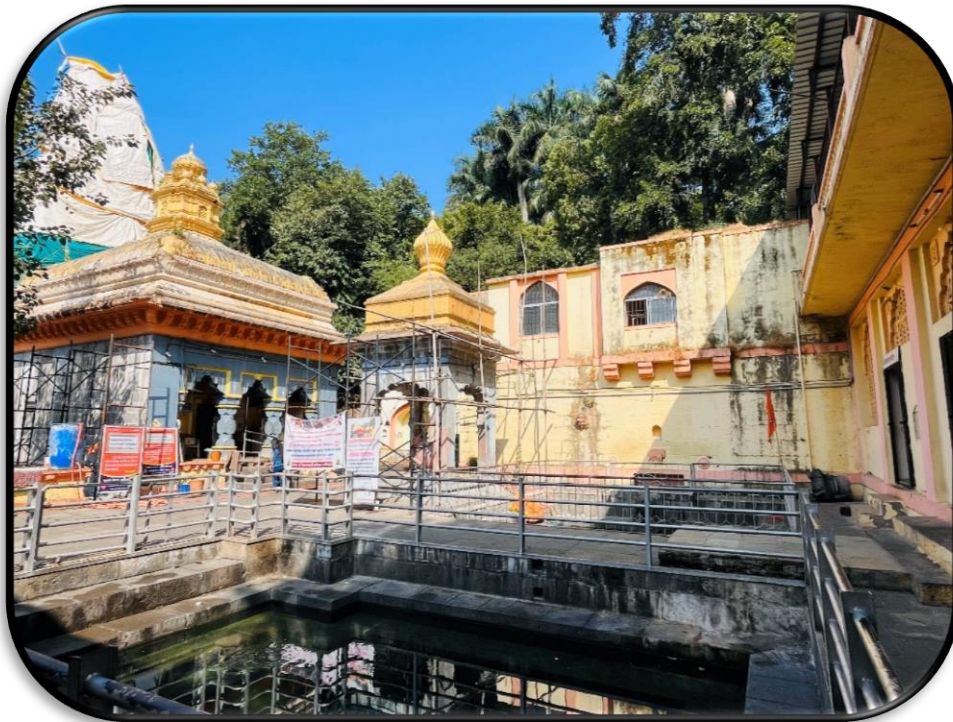
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1. BANESHWAR MAHADEV MANDIR

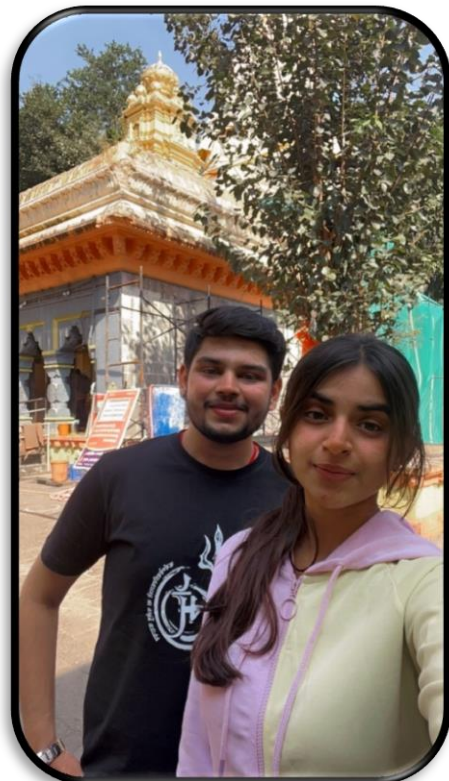
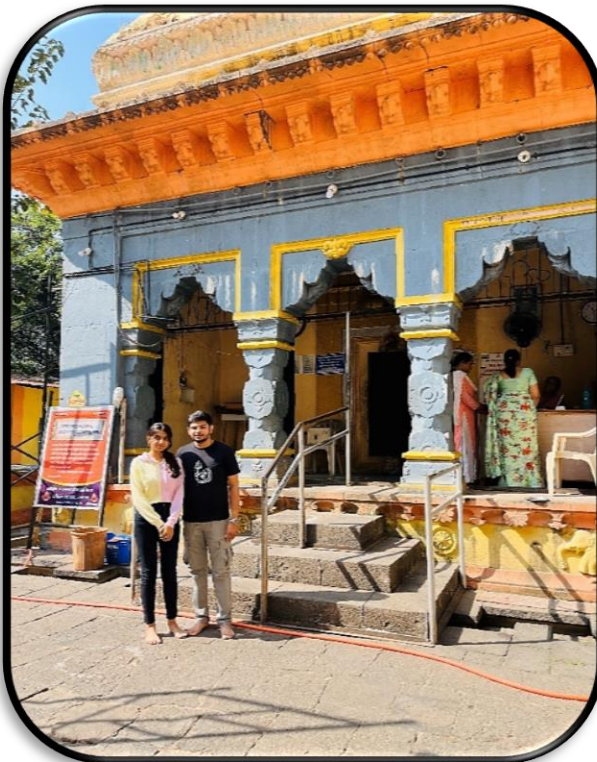
Name of Temple:

Baneshwar Mahadev Mandir - A Mystical Blend of Nature, Culture, and Spirituality



Name of Participants:

1. AYUSH POKARNA (SYID 2023-24)
2. DEEPIKA PATEL (SYID 2023-24)
3. RIYA JAIN (SYID 2023-24)



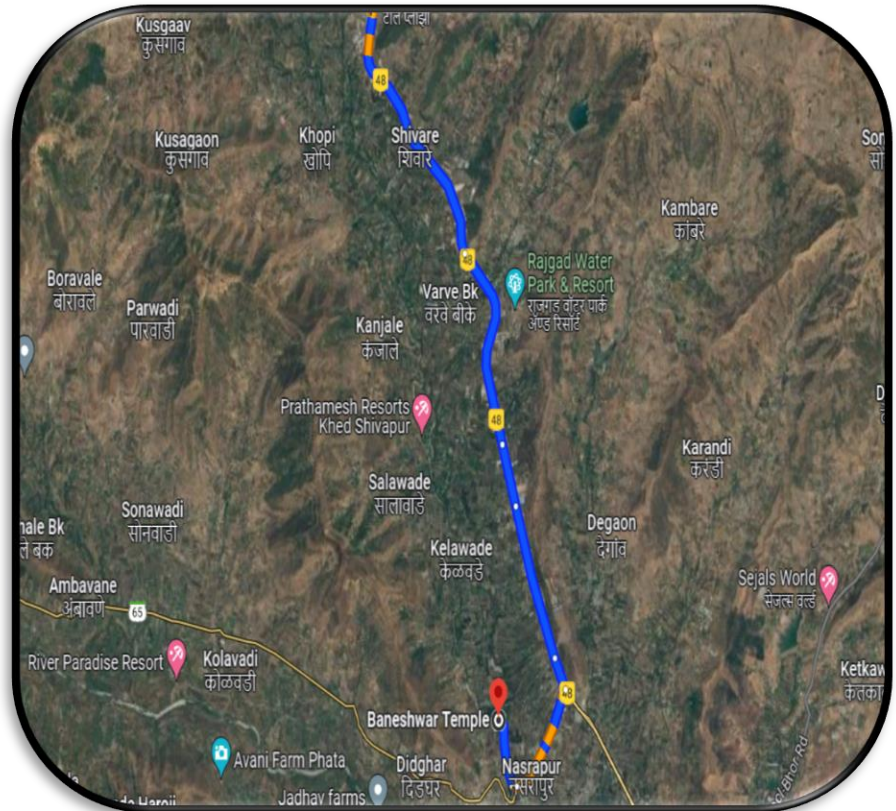
Location of the Temple:

Baneshwar Temple
Access Road,
Nasrapur, Pune,
Maharashtra 412213.

A 40 minutes' drive
from Pune will bring
you to Baneshwar
Mahadev Temple.

Dense forest
surrounds this

beautiful Shiva Temple, which become lush green during monsoons. After darshan you may take a short hike to a beautiful waterfall located nearby.



About the Temple:

Baneshwar Mahadev Temple is a famous old medieval temple dedicated to Lord Shiva, located in Nasarpur village on the Pune-Bangalore highway. This famous temple is situated at a distance of about 40 km from the south west of Pune district in the state of Maharashtra. Lord Shiva is the presiding deity of the Baneshwar Shiva Temple.

In Marathi language, "Ban" means forest and "Ishwar" means the ruler (God). Hence, Baneshwar means "God of the Forest".

Baneshwar region is a forest conserve area and wildlife sanctuary where a variety of rare birds, plants and flowers can be spotted. There is a beautiful waterfall present behind the Baneshwar Mandir premises.

Baneshwar is also a best place for nature lovers who like to do mountain trekking and jungle adventures. The pleasant and peaceful surrounding jungle atmosphere of the temple is a best place to escape from polluted city environment and busy life.

The temple has a couple of small water ponds (Kund or Koneru), where you can find some small aquatic animals like turtles and fish. It is a very calm and peaceful Lord Shiva temple with full of lush greenery.

Best time to visit this Temple

The best time to visit this temple is in between the month of August and February. It is one of the best places to visit in winter and rainy season.

Baneshwar Temple Timings

This temple opens at 8:00 am in the morning and close at 06:00pm in the evening.

Day - Open Hours

Monday - 08:00 - 18:00

Tuesday - 08:00 - 18:00

Wednesday - 08:00 - 18:00

Thursday - 08:00 - 18:00

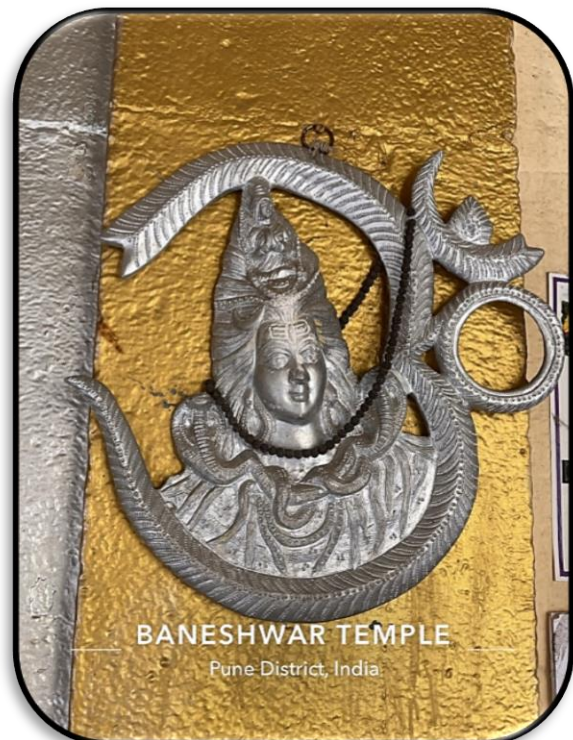
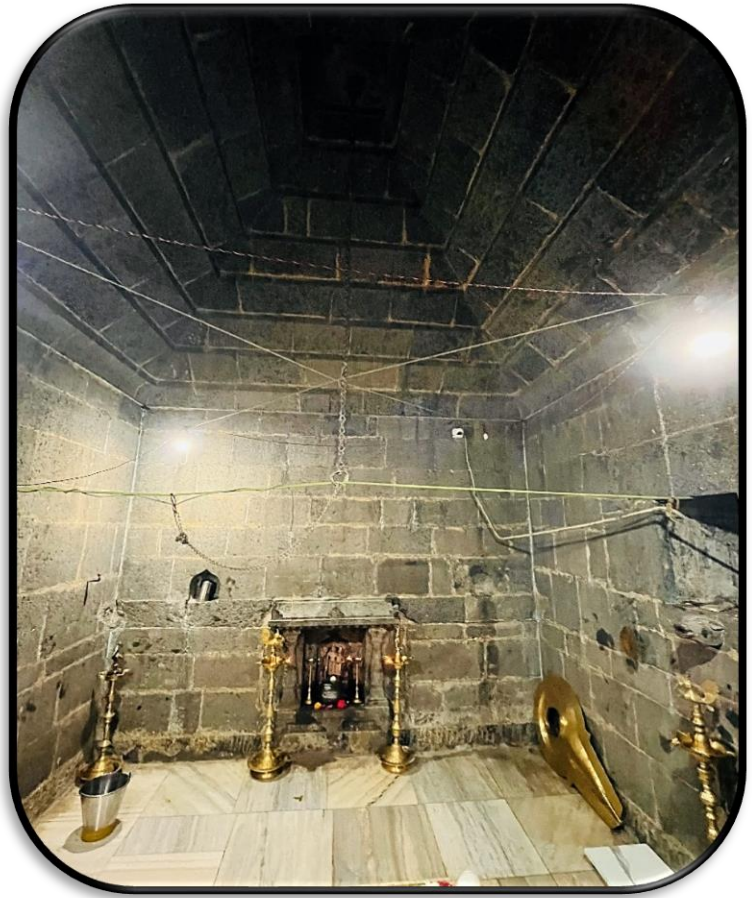
Friday - 08:00 - 18:00

Saturday - 08:00 - 18:00

Sunday - 08:00 - 18:00

Architectural Elements:

The Baneshwar temple resembles the medieval period architecture. The temple has an important antique bell which was captured by Chimaji Appa after defeating the Portuguese in the battle of Bassien in 1739. The bell has the year 1683 and a Cross on it, which depicts that the bell belonged to a church and was transported as a token of victory. Same kind of 4 more Portuguese bells can be found at Bhimashankar Temple, Omkareshwar temple- Pune, Shiva temple(Menavali-Wai) and Ramling temple(Shirur) too.



Architectural Grandeur of the Bygone Era



Reflecting the magnificent Hemadpanthi architectural style, the Baneshwar temple possesses a distinctive aesthetic charm. The temple's design features a stone roof and robust walls, housing the primary shrine dedicated to a self-manifested Shivalinga, the symbolic representation of Lord Shiva. Besides, there are four smaller shrines venerating other deities like Ganesh, Vishnu, Parvati, and Nandi.

The temple walls, gracefully adorned with intricate carvings of gods, goddesses, and stunning floral and geometric patterns, further enhance its artistic allure.



Historical References:

The Baneshwar Temple was built in 1749 by Balaji Baji Rao (Nana Saheb), the son of the great Peshwa Baji Rao I. He was the Peshwa (prime minister) of the Maratha Empire in India that existed from 1674 to 1818.

Baneshwar Temple resembles the architecture of the medieval period. In Marathi language, "Ban" means forest and "Ishwar" means ruler (Lord). Hence, Baneshwar means "god of the forest".



The temple is a one room structure built in stone. The total cost of construction was 11,426 Rupees, 8 Aane, 6 Paise.

Baneshwar area is a forest protected area and wildlife sanctuary where a variety of rare birds, plants and flowers can be seen. A beautiful waterfall is present behind the Baneshwar temple complex. The temple has an important ancient bell with the year 1683 and a cross mentioned on it. It was captured as a symbol of victory by Chimaji Appa

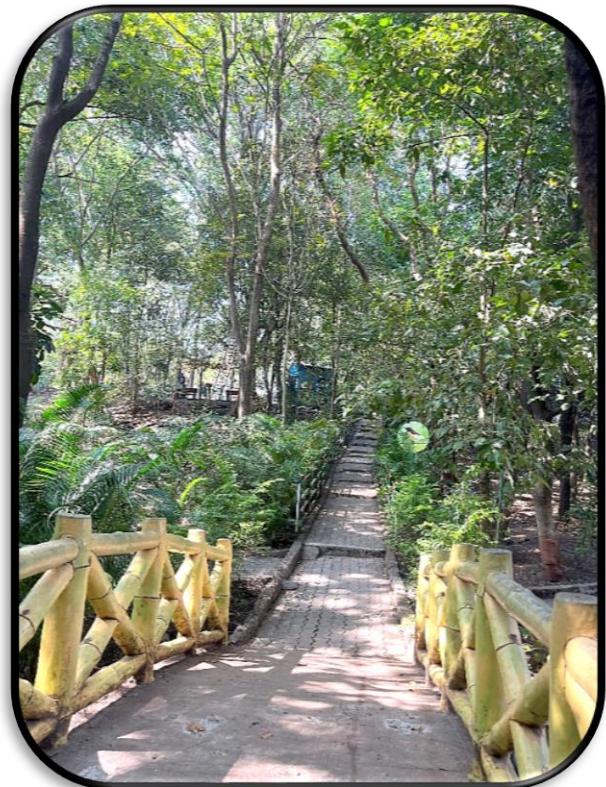
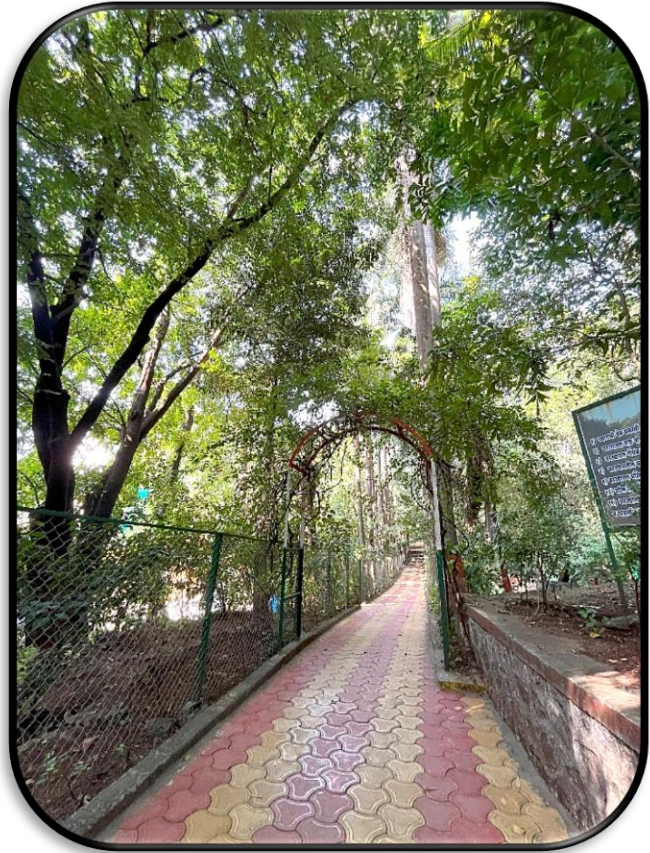
(Shrimant Chimaji Ballal Peshwa) after his major victory over the Portuguese in the Battle of Bassein Fort in 1739.

It is also believed that Baneshwar Temple was built in the 5th century and later renovated by Rajmata Ahilyabai Holkar. Local people say that Ahilyabai used to come early in the morning in a special boat to worship Lord Shiva.

Place to visit near Baneshwar Temple

Baneshwar Bird Sanctuary

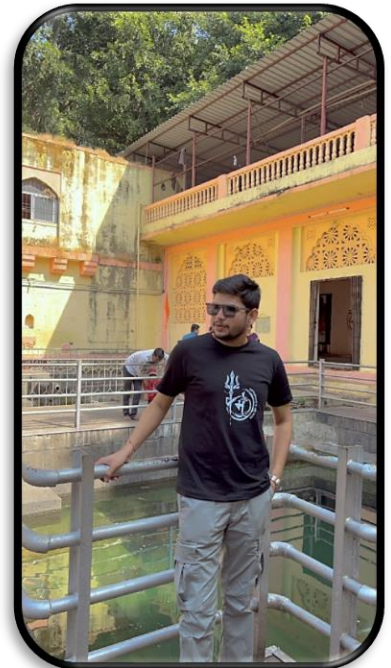
Baneshwar is not only about the temple. Rather it is a place where whey trekkers and tourists go for the exemplary garden known naturally with its flora and fauna. A good number of amphibian species congregate there. And hornbills are one of the most common birds that you get to see there. The bird sanctuary has a nice bird watching tower where you can sit for hours together and enjoy the natural beauty of the place.

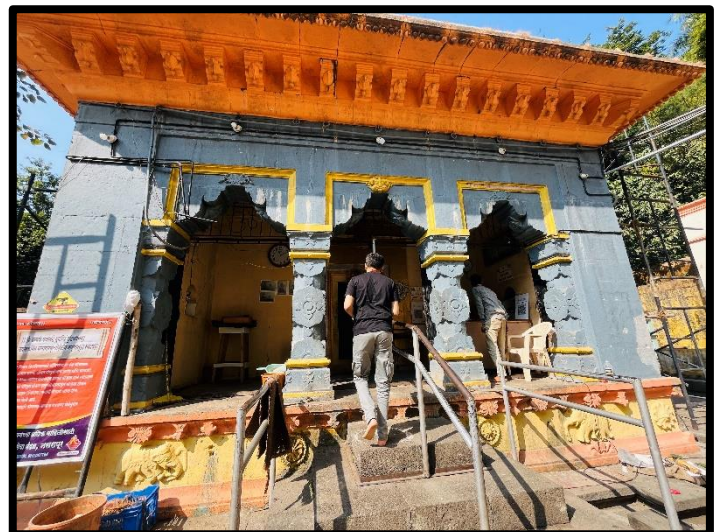
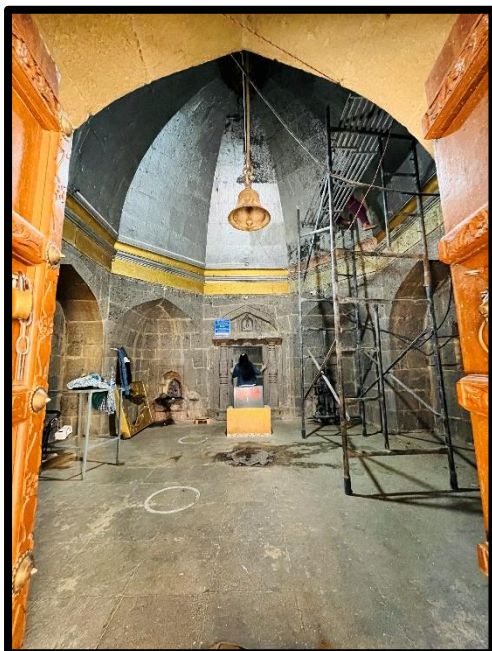
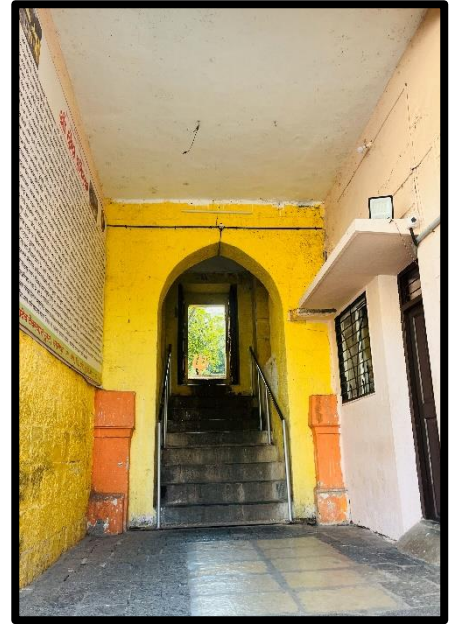
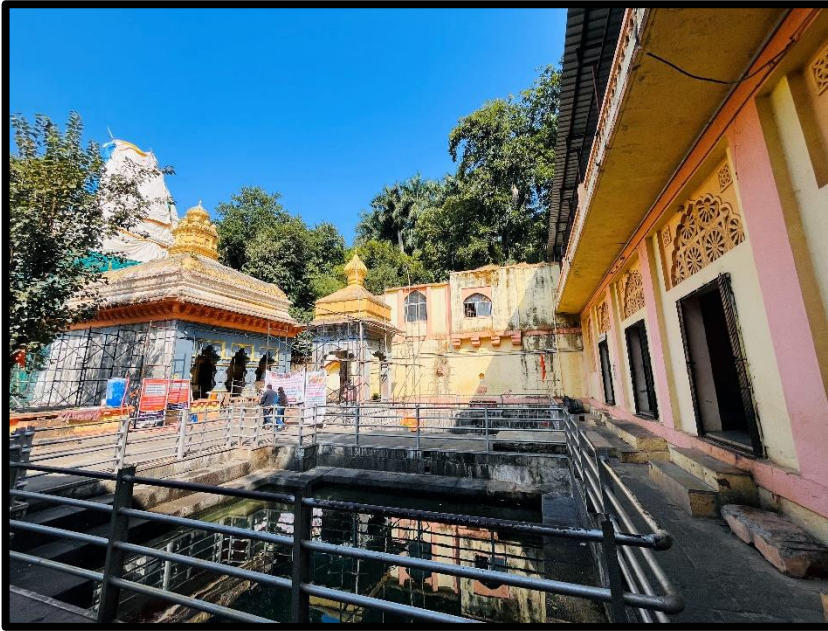


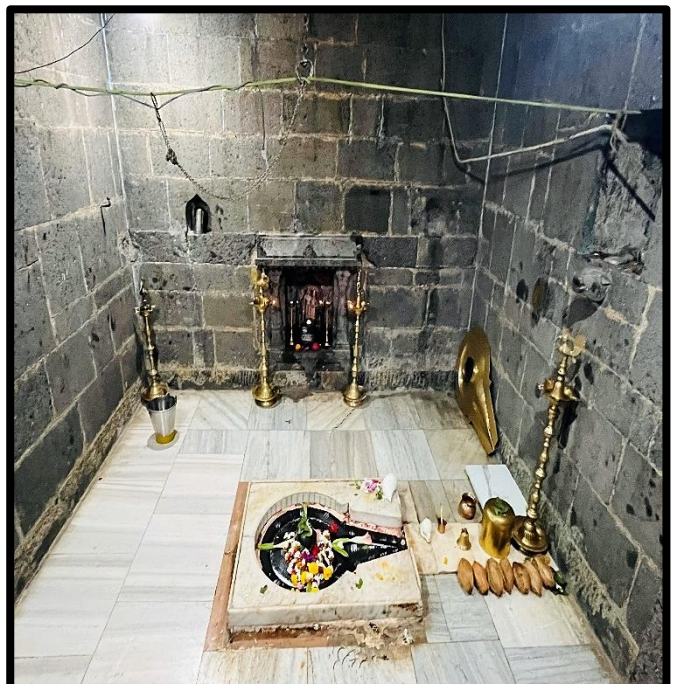
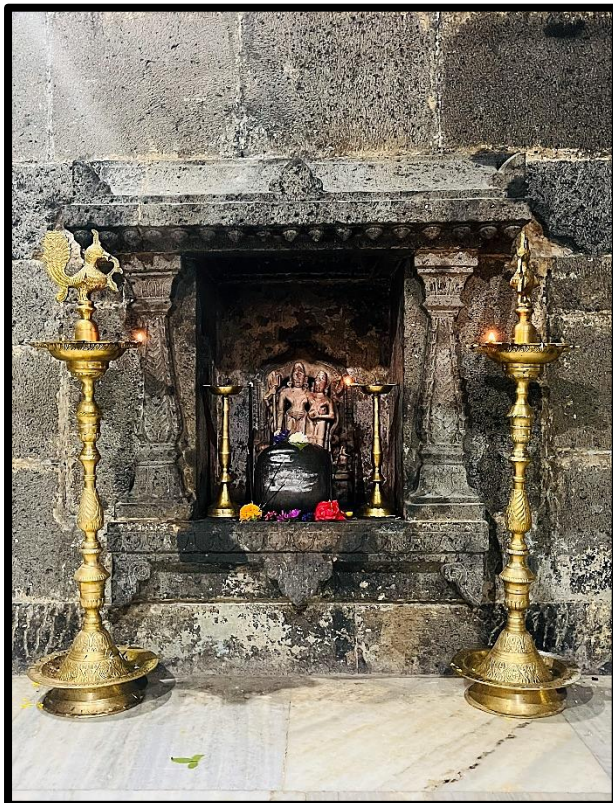
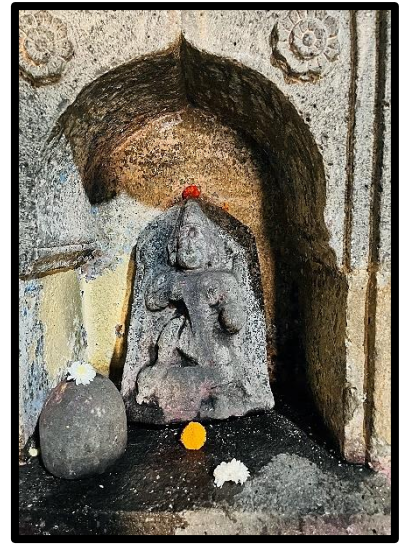
Baneshwar Waterfall

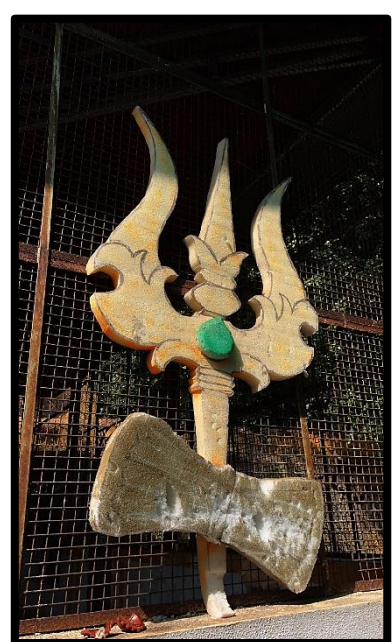
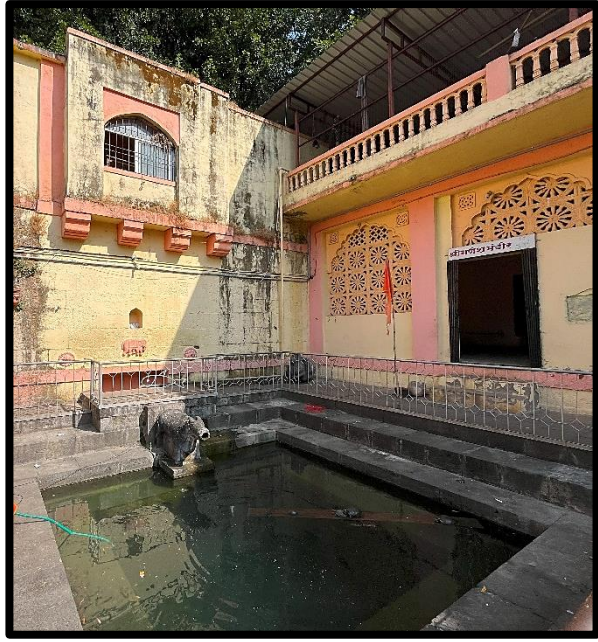
The waterfall is the main attraction in Baneshwar. The waterfall does not fall much from the height, but breaks down and takes the form of a river. The amount of water reduces in summer and winter and the whole place becomes an ideal picnic spot where you can sit on the rocks and listen to the melodious chirping of birds that visit here throughout the year.

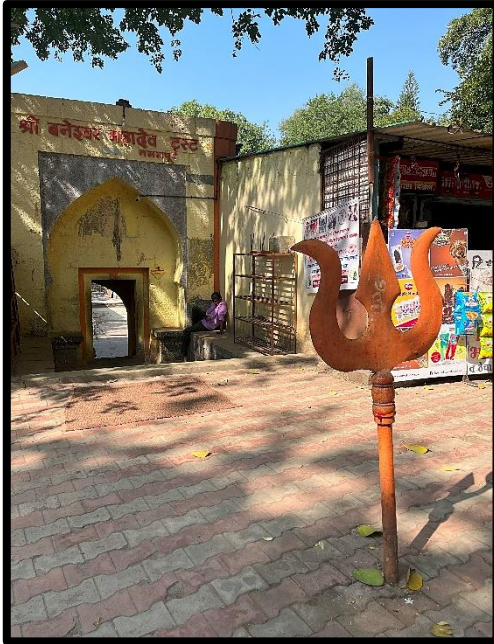








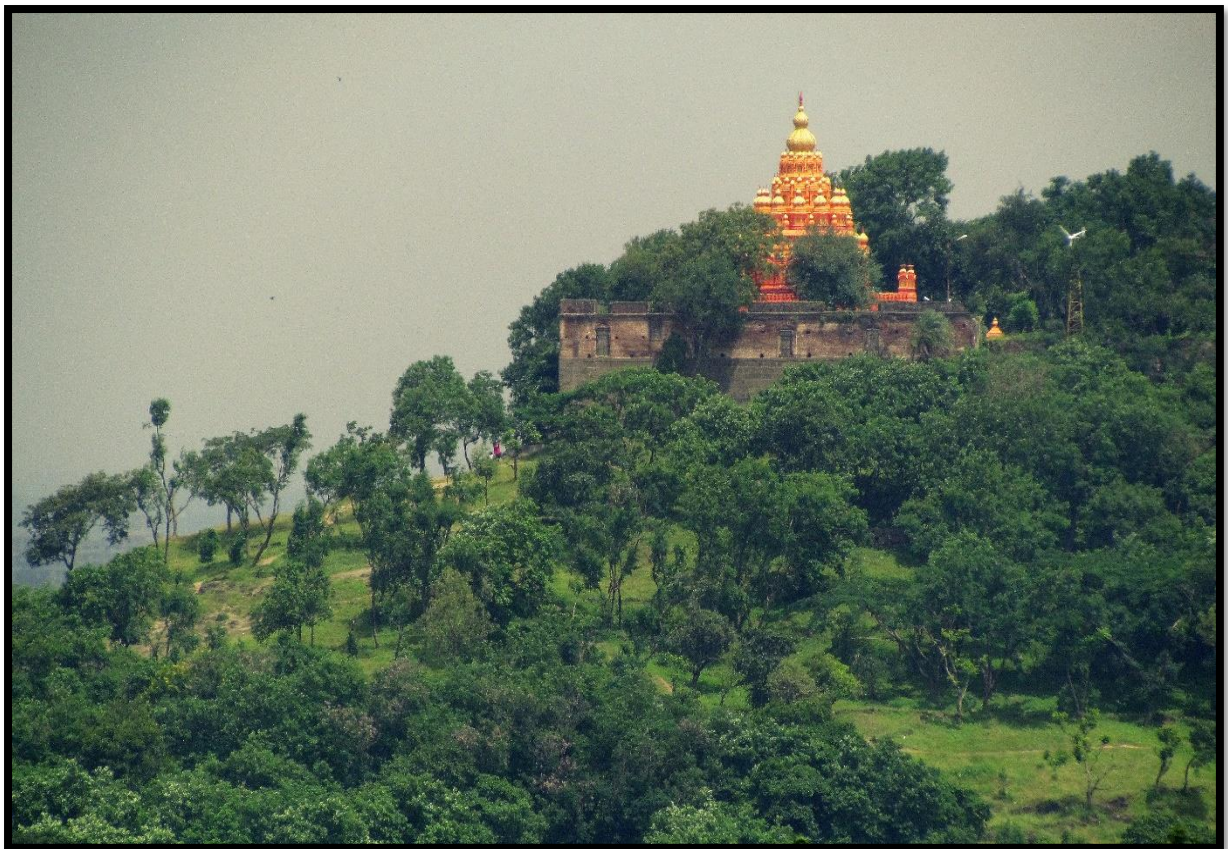




2. PARVATI HILL

Temples located on Parvati Hill

1. DEVDEVESHWAR TEMPLE
2. VISHNU TEMPLE
3. KARTIKASWAMY TEMPLE
4. VITTHAL RUKMINI TEMPLE

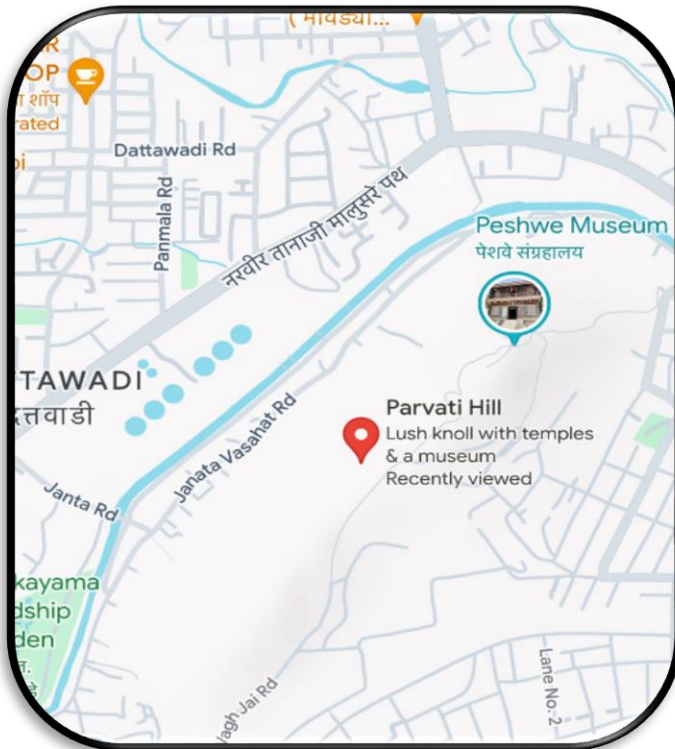


Name of Group Members

1. Prem Zambare (SYID 2023-24)
2. Diya Kothari (SYID 2023-24)
3. Prem Bhintade (SYID 2023-24)



Location of Parvati Hill



Parvati Hill, Pune,
Maharashtra-411009.

Parvati Hill is a hillock in Pune, India. The hillock rises to 2,100 feet (640 m) above sea level.

About Parvati Hill

Atop the hillock is the Parvati Temple, one of the most

scenic locations in Pune. The temple is the heritage structure in Pune and was built during the rule of the Peshwa dynasty. Parvati hill is also an observation point that offers a panoramic view of Pune. It is the second highest point in Pune (after Vetal Hill). The hill has 108 steps (considered a holy number in Hinduism) leading to the top of the hill where the temple is situated. The hill was owned by the Patil named Taware. Peshwa purchased the hill to build a temple of Shiva. The Devi temple was believed to be of Taware's kulswami whose angara was able to cure a leg ailment of Kashibai, mother of Peshwa Balaji Baji Rao.



Story of Parvatai Devi

The name of this goddess was Parvatai Bhavani, Jalkiwadi beyond the hill of Parvati, there lived a Patil named Navloji Taverre, his mother's name was Sakrau, both her breasts were rotted by some disease. She was shocked. One night she had a vision.

A divine woman appeared before her, and said, "My place is in Kathun on this mountain.

" Clean the place, worship me daily and light my embers, so that you will be free from suffering. As soon as she woke up in the morning, she told this vision to her son.

Navloji Patala went to the hill and found the place of the goddess, cleaned the area and built a small mandap there. He started worshipping the goddess every day, bring that tirtha, embers to the mother took and what a surprise Sakrau actually recovered.

Her as soon as the devotee's pain was relieved, Parvatai-The greatness of the goddess was felt. A few days passed. Rich Balaji Bajirao Peshwa's Matoshree Kashibai had some pain in her leg.

He vowed, if the pain was cured, after regularly consuming the embers and tirtha of the goddess bound to your temple, his pain was completely cured. He ordered the rich Nanasaheb Peshwa to build a temple Manoratha of mother and son was completed in the form of temple.



History Of Parvati Temple

There was a widespread belief that Parvati Bhawani helps in early cure of diseases. Numerous people found relief after offering prayers to the Goddess. Nanasaheb Peshwa's mother also had a similar experience. The Peshwa therefore constructed this temple.

The traditional deity of the Peshwa dynasty 'Shambhu Mahadeo' or Deveshwar is located in the main temple. At the four corners of this temple are located the smaller temples of Surya, Ganapati, Bhavani Devi and Vishnu. The murti of Goddess Parvati is located in the temple of Goddess Bhavani also known as Ashtabhuja Devi.

The Parvati temple bears a close relationship with the rise and fall of the Peshwas. In 1755 AD, Nanasaheb built his wada (house) on Parvati. Even today, this wada is used for rituals and the preparation of Puja.

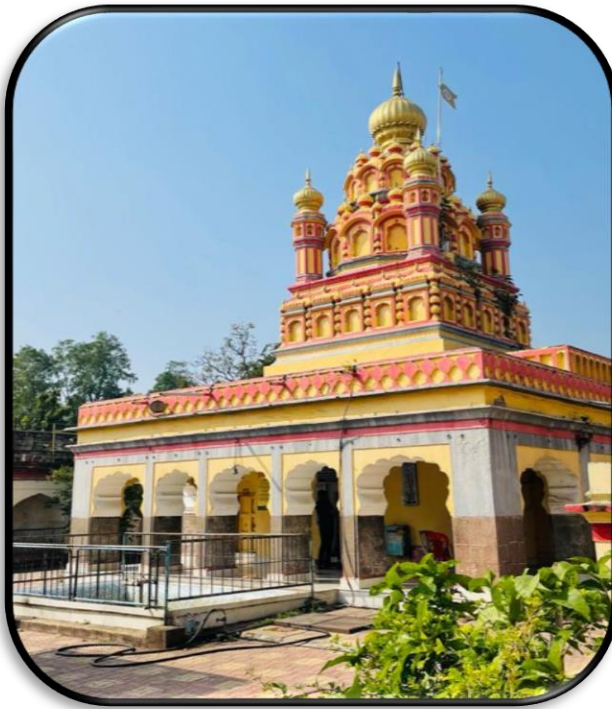
Apart from this, Ragobadada built the temple of Kartik Swami. That he amongst all the Peshwas built the temple of general of Devas, Lord Kartikeya, is a reflection of his marital spirit and great pride.

The Vishnu temple was built by Nanasaheb around 1758 AD which completes the entire temple complex.

Looking at Parvati temple from an architectural point of view, it seems that this temple complex has been designed to be viewed from a distance.

Because of its height over the surrounding area this temple complex was also used to keep a watch over the city of Pune and its surrounding area. The last Bajirao Peshwa viewed the progress of the battle with the British at Khadki, from a window in the cloisters of this temple.

The temple complex was established with a view to promote physical fitness, and even today hundreds of people take advantage of the physical exercise by climbing up the big zig zag steps reaching all the way to the top of the temple.



1.DEVDEVESHWAR TEMPLE:

The main temple, Devdeveshwar, is made of black stone. It was completed under Balaji Baji Rao on April 1749(Vaishakh Shuddha Panchami), and a gold pinnacle was added to the temple in 1760.

At the desire and insistence of his mother Saubhagyavati Kashibai Saheb to her virtuous and obedient son Shrimant Nanasaheb

Peshwa installed the deity Devdeveshwar on the Parvati. The Peshwa also installed the Panchayatan of five deities, namely Surya (Sun god) Gajanana, Vishnu and Parvati (the goddess).

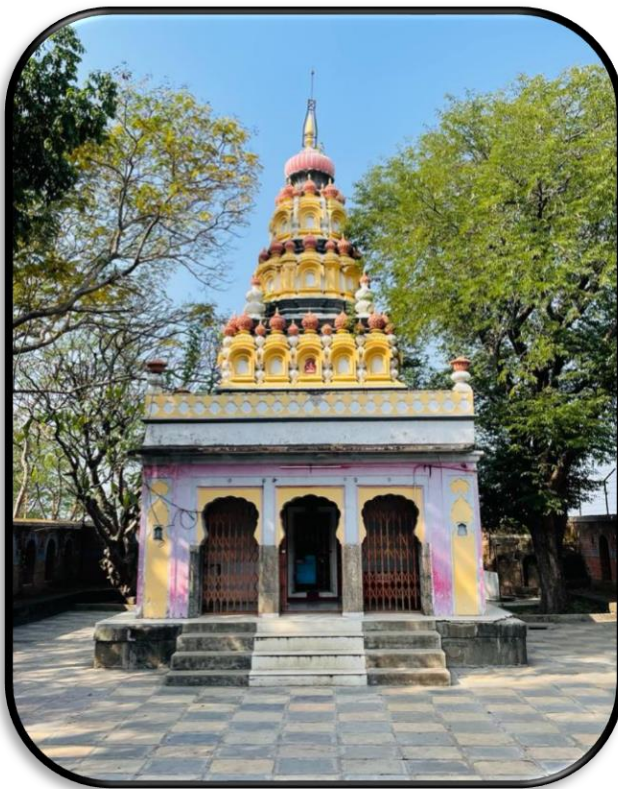
2.Vishnu Temple

The last temple on our tour is the Vishnu temple. It also has the same Mughal and Indian architecture mix. Four feet tall Lord Vishnu is standing there with Conch, mace, Chakra, and Lotus. The stone was selected carefully from river Gandaki, all the way from Nepal, and then, this brilliant statue was bought to life. Half feet tall Narad and Tumbur are standing on each side, praising their lord with heavenly songs.

Three-hundred-year-old Ram Panchaytan is set beside Vishnu Vighraha. Vishnu stands under the oak canopy, in the silver border. Silver border or Mahirap is



decorated with Kirtimukha, Makar animals and parrots. As it is a live temple, every day, Arati is done twice here. This is the same temple where freedom fighter turned spiritual leader Sri Aurobindo Ghosh had a sakshatkar (audiences with god). The poem- The Hill Top temple he wrote, is dedicated to the Parvati. Ramashastri Prabhune was a chief Justice of the Maratha empire, in the 18th century, well known for his strict judgment of the death penalty he had passed against Raghoba dada, for the murder of his nephew Narayarao Peshwe. Ramshastri is considered a model of the highest integrity, even these days. The Ram, Lakshman, and Sita besides the Vishnu idol are the same idols, prayed by Ramshastri at his home.



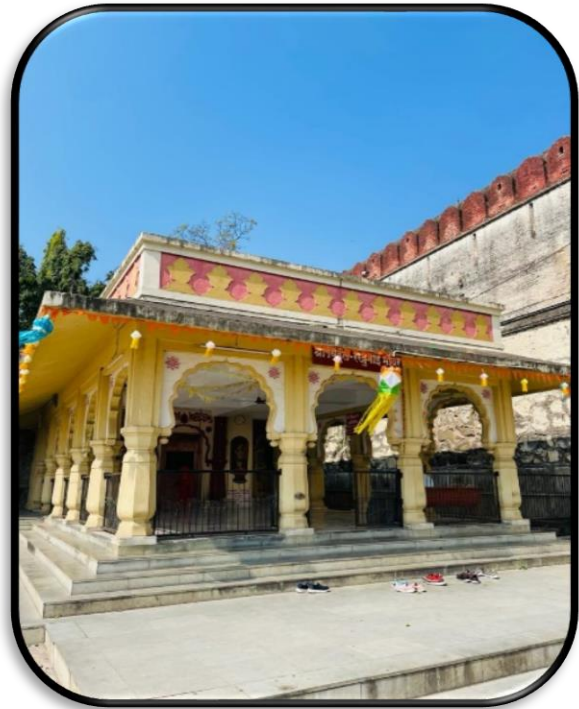
3. Kartikeya Swami Temple

Peshwe was the commander of Maratha Chhatrapati. So, it makes a perfect sense to have a Kartikeya - Commander of the god's temple on Parvati. The temple has a mixed style of architecture, consisting of the Vedic and Mughal era. Temple is surrounded by a brick wall of canopies, decorated with paintings. Usually, women are not

allowed to meet him, but on the day of Tripura Purnima or Kartik Purnima, the temple is open for everyone for 24 hours. For other days, it is very calm and uncrowded.

4. Shri Vitthal Rakhumai Temple

The founder of this temple Mr. Ganesh Gobind Mudgal's business was to invite people for weddings and cultural events. From that he was known as Ganu Bolwanikar. Kai Mr. Mudgal installed a hydraulic ram at his own expense and brought water from the Khadakwasala canal to the mountain. Water had to be brought from Pakhali on those eastern mountains. Kai Mr.



Mudgal periodically donated all his earnings to the Parvati Sansthan. Vitthal temple was built on the hill on June 11, 1931. In 1989, the Parvati Devasthan removed the previous meeting hall of Patra and built the present meeting hall there. Every year on the day of Shravan Suddha Dashami, on behalf of the Sansthan, Mudgal's death anniversary Shri Vitthala is consecrated.

Other Structures on Parvati Hill



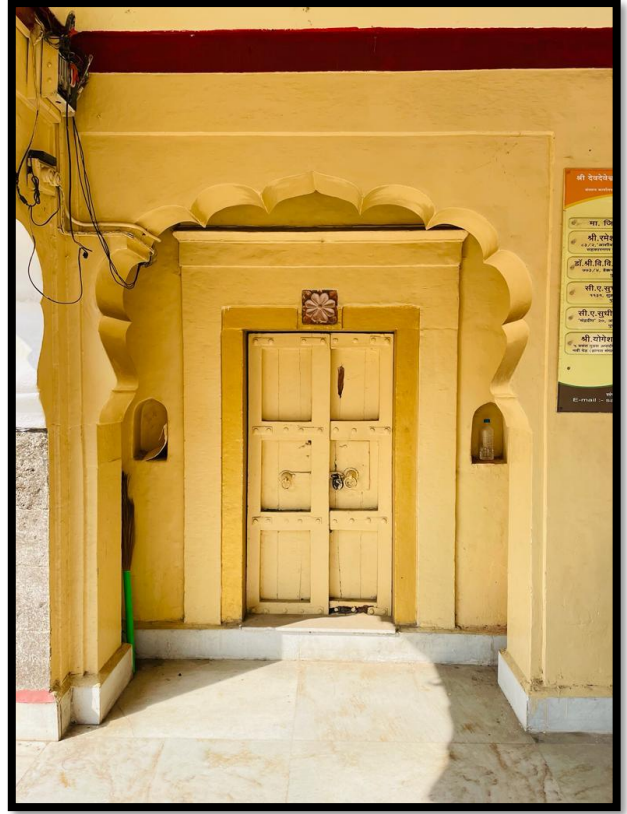
Peshwa Museum

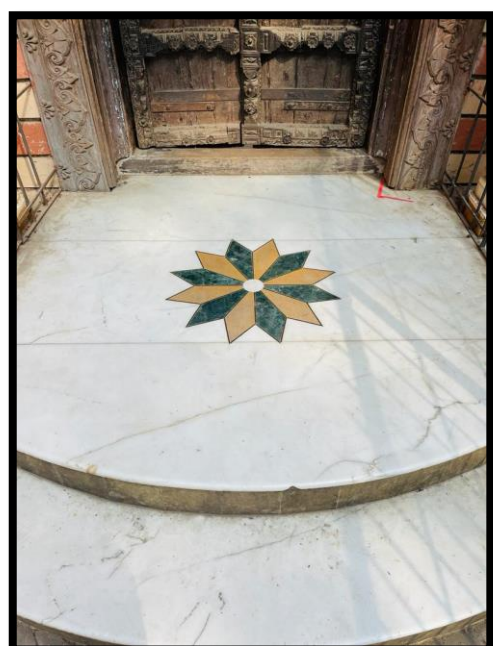
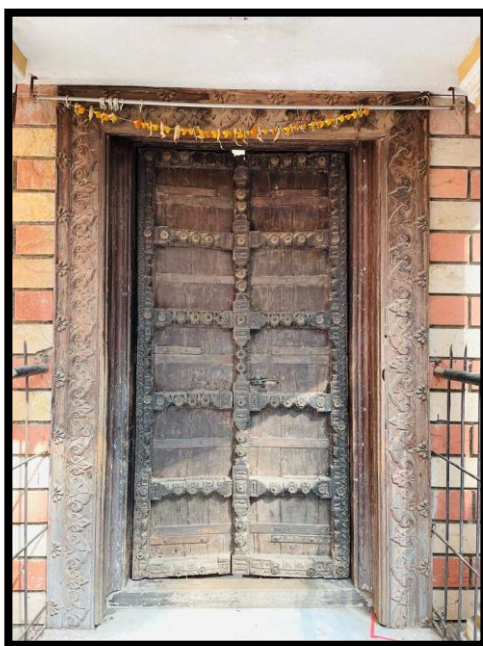
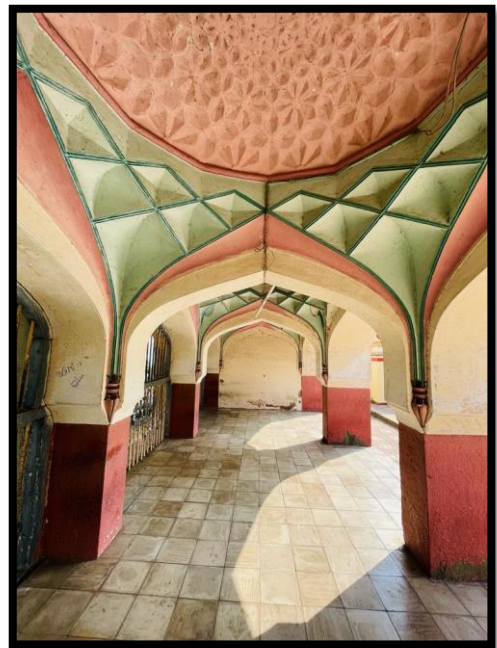
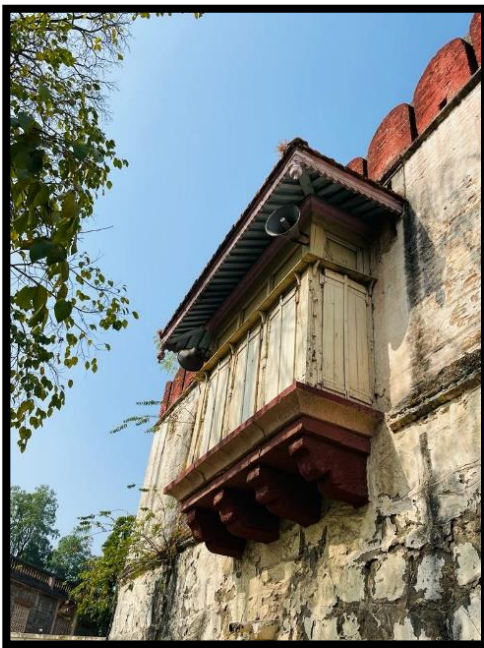
Besides the temple, the Peshwa Museum is situated there. The museum houses the weaponry, coins, utensils, wooden furniture, modes of transport (palanquin) and gifts acquired from the times of the Peshwas. Peshwa museum is one of the most overlooked constructions on Parvati hill.

But it is something you should not miss. This two-storied building is packed with various artifacts, paintings, weapons, utensils, clothes, etc from the 17th and 18th centuries. Coins, starting all the way from the Vijaynagar empire, till current days are displayed here.

This museum gives allows you to peek into history, where this hillock has seen its golden days. Keeping the Peshwa museum on your right, walk past the garden, and you will find yourself at the intersection.

On your left side, you will find Nanasaheb Peshwa Samadhi. In your front, you will find the names of Maratha leaders who laid down their lives in the 3rd battle of Panipat. Besides Nanasaheb Peshwa samadhi, you will see Kartik Swami temple and behind that, there is a shrine dedicated to Lord Vishnu.



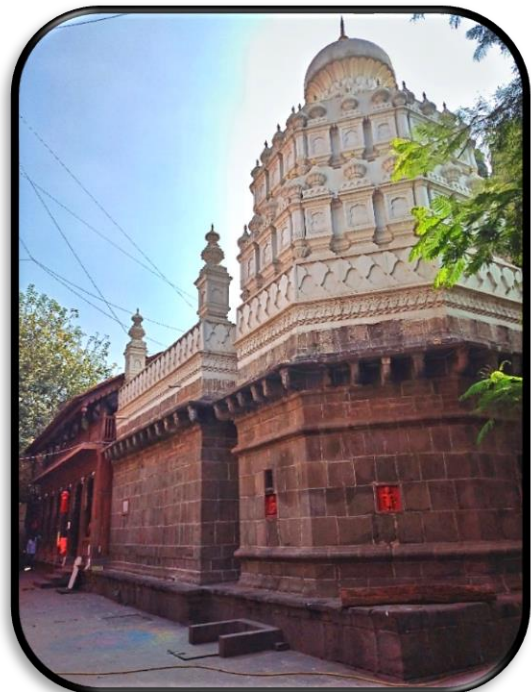
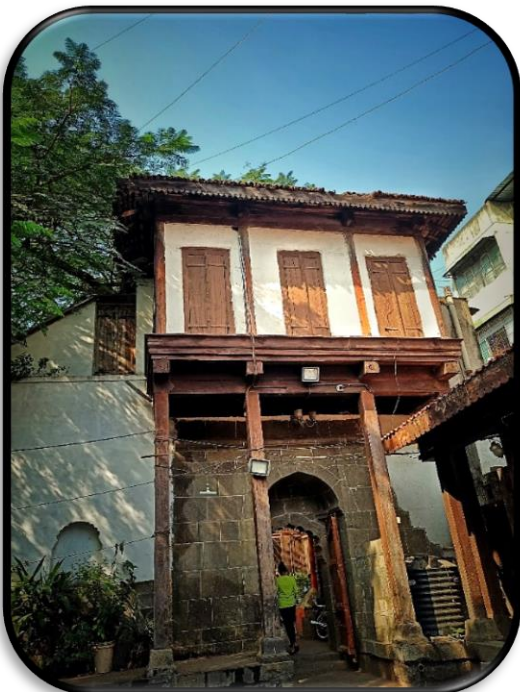
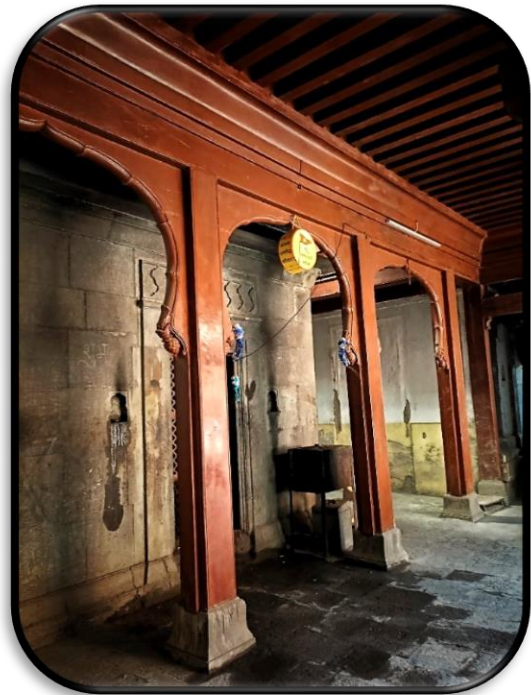
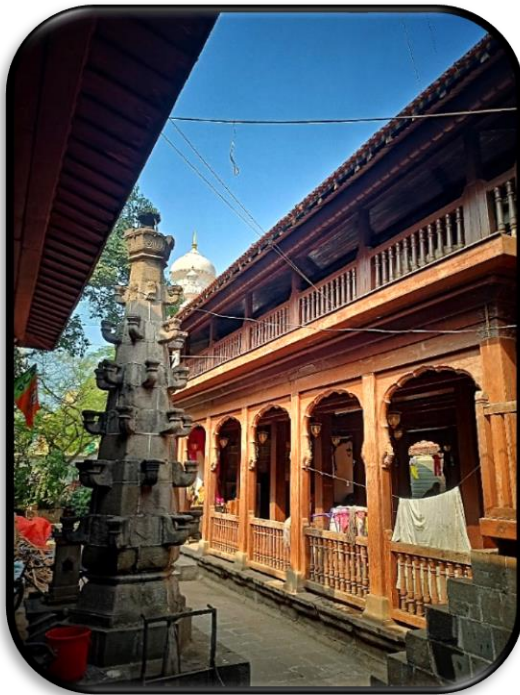




3. NAGESHWAR MAHADEV MANDIR

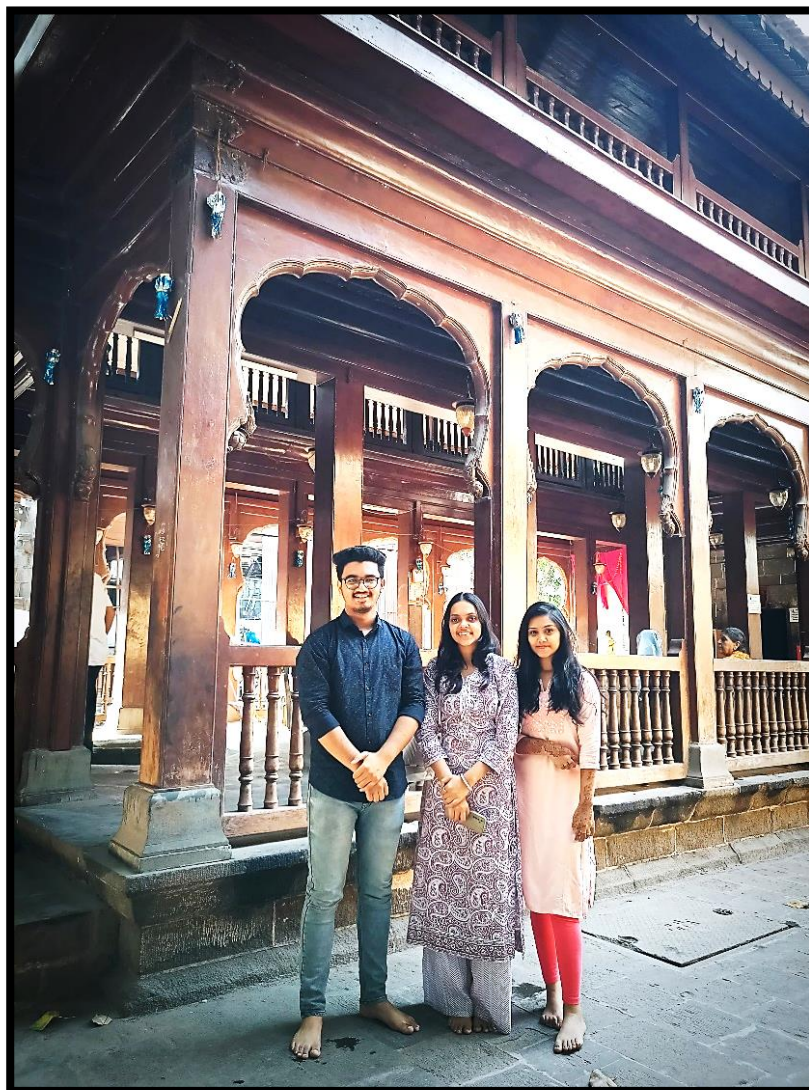
Name of Temple:

Nageshwar Mahadev Mandir



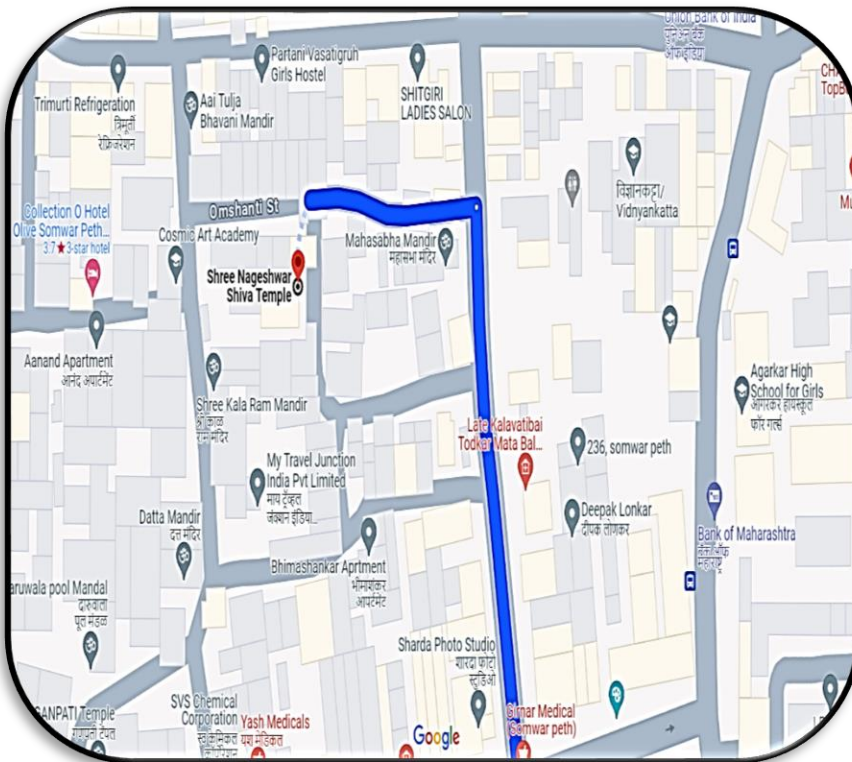
Name of Participants:

1. HARSH KAD (SYID 2023-24)
2. SHRUTI CHORGE (SYID 2023-24)
3. YATIKSHA SHINDE (SYID 2023-24)



Location of the Temple:

Somwar Peth, Pune - 411011



Located within a maze of buildings that comprise Nagesh Peth in the old city, Nageshwar Temple is widely believed to be one of the oldest temples in Pune. Nagesh Peth was formally known as Nahal Peth, and was named after a servant of Shivram Raghunath Khasgiwale, a chief administrator in the mid-18th century.



About the Temple:

Nageshwar Temple is one of the oldest temples of Pune, Maharashtra. It has been there since the times of Sant Gnaneshwar and Tukaram. It is a common belief that there was once a reservoir near the temple. The water of this reservoir can cure leprosy.



The main holy place has the usual Yadava structure with a stone roof. Several renovations and additions have been made the temple over the years. Pune is one of the major commercial cities of Maharashtra. So, it is well connected by air, rail and road with all the places in Maharashtra and other parts of the country.

The Nageshwar Mandir, with its foundation dating back to the 14th century, takes its name from the Nageshwar Jyotirlinga, a temple mentioned in the ancient Sanskrit text Shiva Purana, Nageshwar (the god of serpents) being another name for Lord Shiva and Jyotirlinga signifying a radiant form of the god.

Nageshwar Temple is 700-year-old temple complex listed under state Archaeological Survey of India. The temple was under a state of disrepair. The entire premises has been restored to its original a state.



The Nageshwar Mandir, dedicated to Lord Shiva, is located in Pune's Somwar Peth, just one of the city's famous peths (localities). The people who resided in this area, which was originally named Shahpura, were known as *Gosavis* and used to serve as moneylenders before banks came into existence. The peth is known for its famous landmarks: Shahu Udyan, Shahu Talav, and the Apollo Theatre.



Best time to visit this Temple:

The best season to visit the temple is Winter season. The best months to visit are September to February.



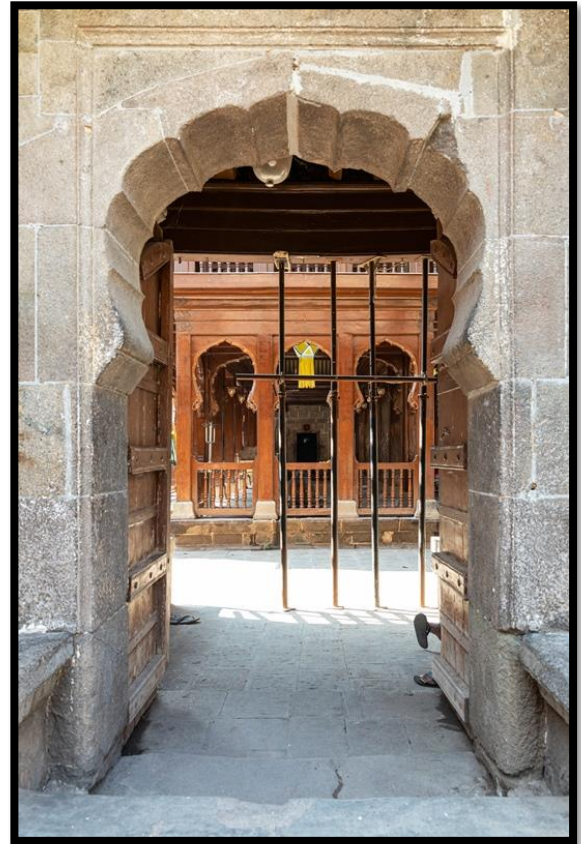
Architecture of Nageshwar Mahadev Mandir:

The temple's stone gabhara (the innermost holy shrine) suggests that it was built during the reign of the Yadavas, while the wooden structural design is in the Peshwa style.

The temple premises used to have a kunda (water reservoir), popularly called Nagatirtha or Nagendratirtha. Some devotees believed its water cured leprosy.

Before visiting the Ganga in Benares, followers used to visit the Nageshwar Mandir, and, on returning, they would

pour water from the Ganga into the kunda. This reservoir, which covered a huge



portion of the temple grounds, was sealed by the Pune Municipal Corporation (PMC) a few decades ago. This temple is surrounded by four other temples devoted to Ram, Vitthal, Maruti, and Vishnu. The temple's first jeernodhara

(restoration) was carried out in 1730.

Subsequently, the temple has undergone several restorations and renovations, the latest being undertaken by the PMC in 2016.

The entire structure of the temple is made of wood, while the underground garbhagriha (sanctum sanctorum) is made of stone; this is where the Shiva lingam (a symbolic representation of Lord Shiva) is installed.

The reconstructed spire is made of gypsum, lime, and plaster, retaining the Nagara style of temple architecture.



The grounds have two beautiful deepstambhs (tall pillars for lighting lamps). The sabha mandap (anterior hall for public rituals) was initially built in the

Peshwa period by a moneylender called Aba Shelukar.

Today, its external walls have intricate wood carvings and the inside has a huge gallery with wooden railings on the upper floor and beautiful restored paintings. The temple and its premises are protected sites under the Archaeological Survey of India (ASI).





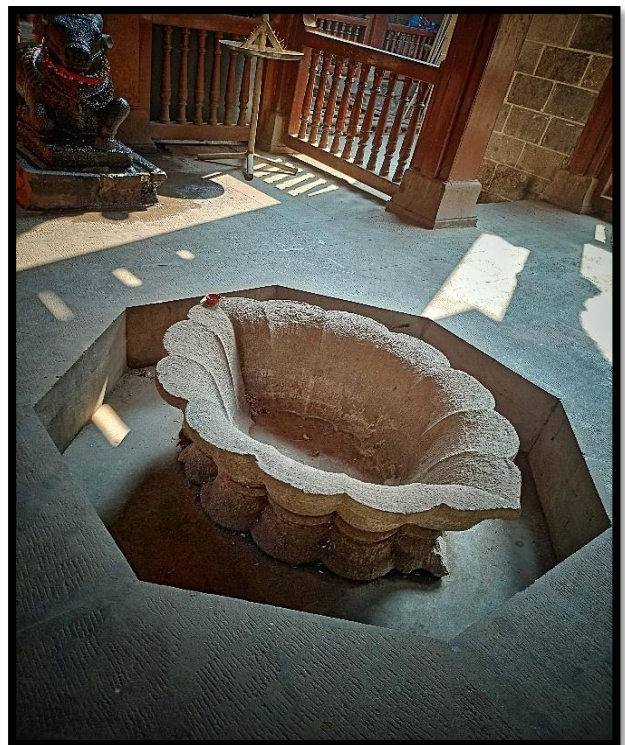
Historical Importance and Significance

Nageshwar Temple is one of the oldest temples of Pune, Maharashtra. It has been there since the times of Sant Dynaneshwar and Tukaram. It is a general belief that there was once a reservoir near the temple. It is said that the

water of this reservoir could cure leprosy.

The main shrine has the typical Yadava structure with a stone roof. Several renovations and additions have been made the temple over the years. The major one being in Peshwa period. The Sabhamandap is built in the Peshwa period by a moneylender Aba Shelukar.

The temple is situated in the densely built residential area. There are several more temples and temple complexes of varying importance in the near vicinity. The Precinct is located to the Nagzari Once a source of water for the earlier settlements of the erstwhile Pune.

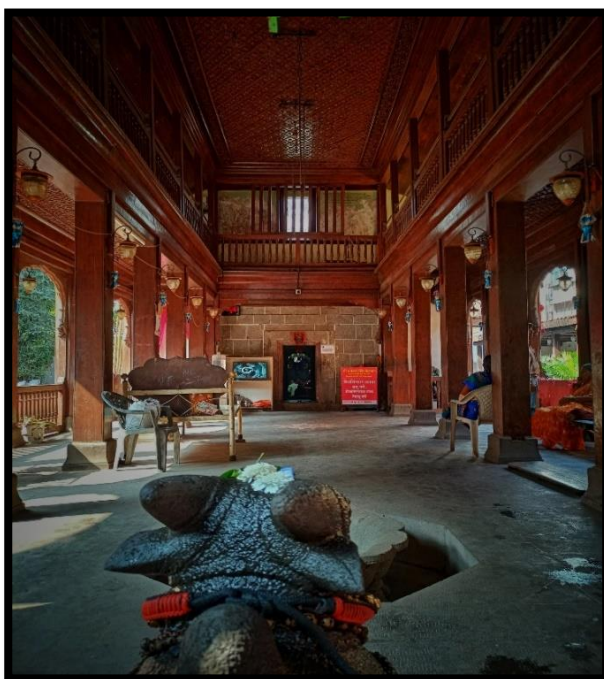




The temple complex consists of Mahadwar, Main temple, surrounding shrines and two light towers. There are devkoshtas (aedicule's) on the temple walls with idols of deities placed inside. There is also a Nandi idol in the precincts of the temple (as also in the sabhamandap) along with smaller Shivalingas. There are also idols of other deities like Shani Maharaj, Ganesha etc.

The temple premises have minor shrines dedicated to Lord Vishnu, Lord Hanumana and Lord Dattatreya. The temple complex is therefore a Cluster of various temples.

All these together along with the peaceful ambience



The temple

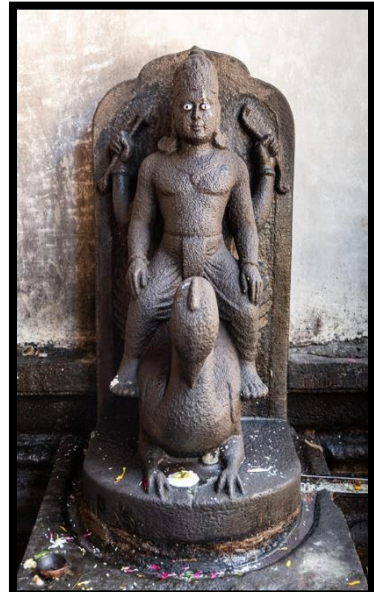
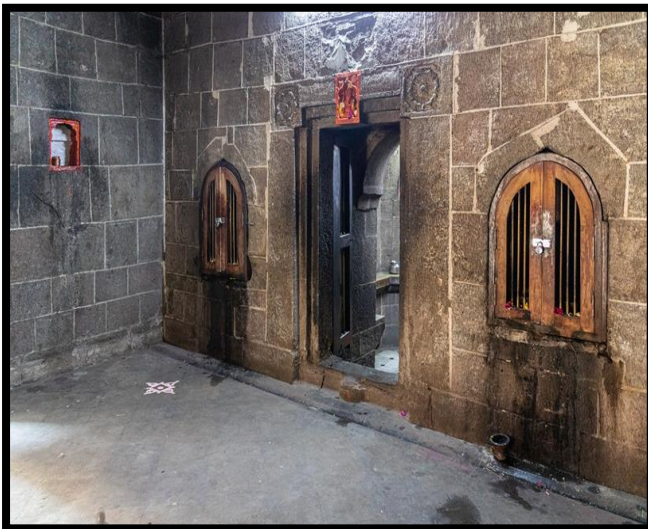


gives

the

entire temple complex a significant value. The temple is now surrounded with an urban fabric but still stands out with its unique values.

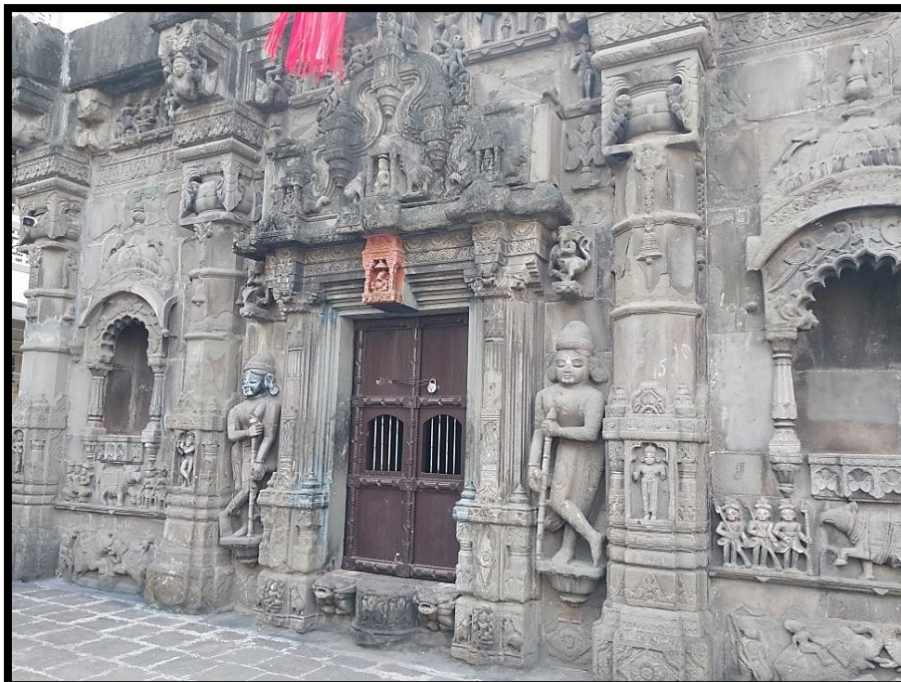
It is declared as a protected monument by State ASI. Hence there was a need to conserve this cultural property by restoration, retrofitting etc.



4. TRISHUNDA GANPATI MANDIR

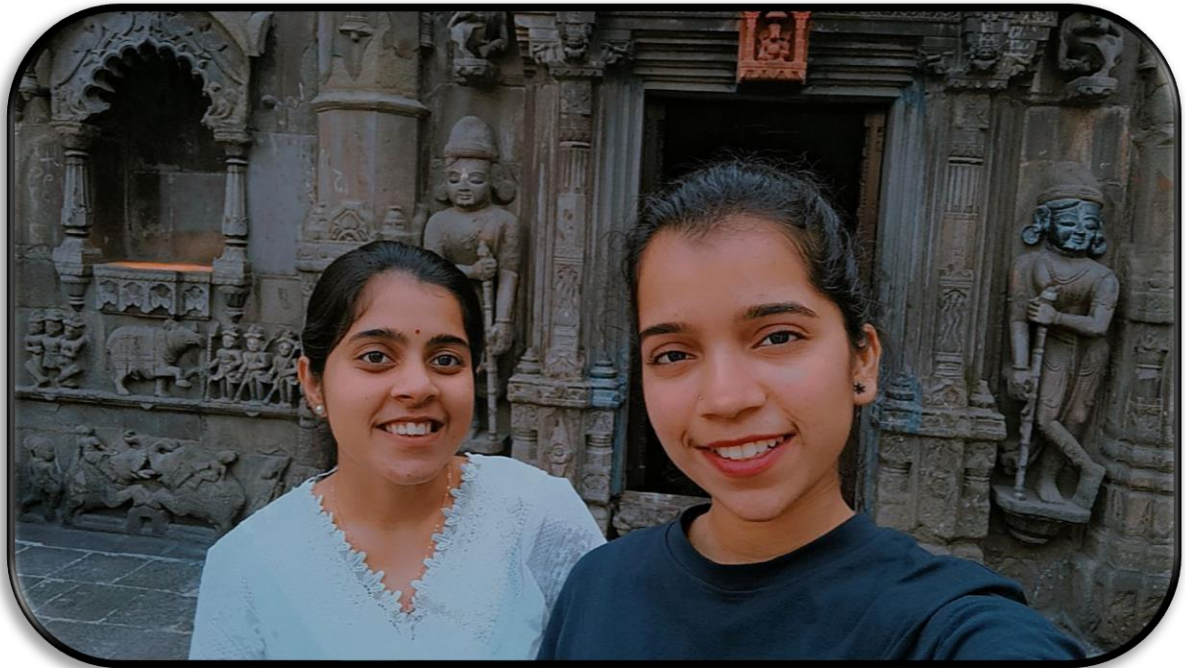
Name of the temple:

Trishunda ganpati mandir



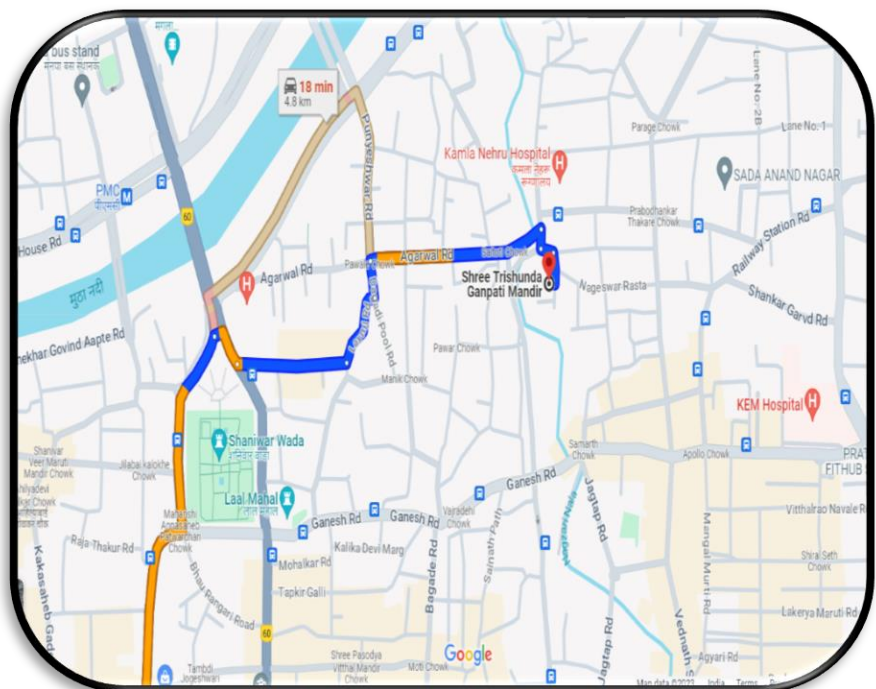
NAME OF THE PARTICIPANTS

1. Vedangi. V. Edake (SYID 2023-24)
2. Riddhi. D. Bhadirge (SYID 2023-24)



LOCATION OF THE TEMPLE

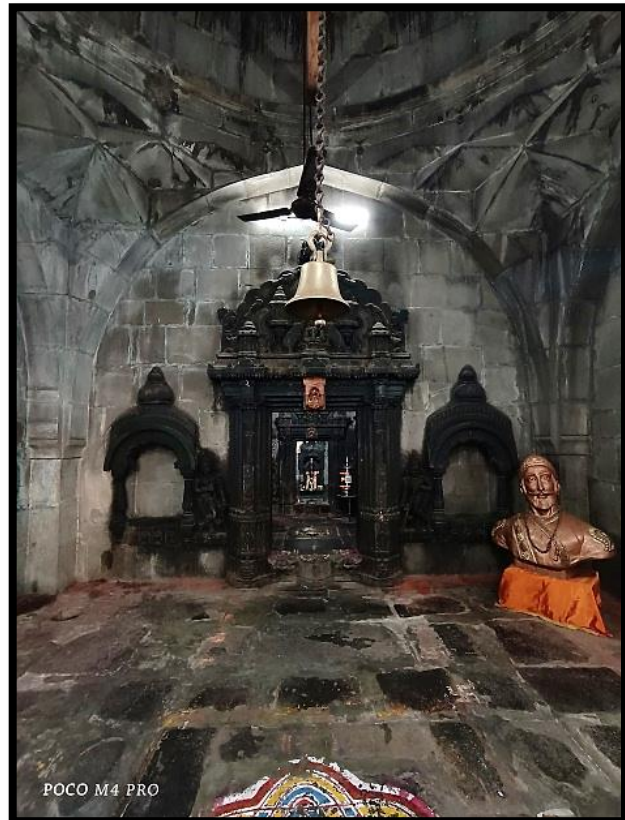
Somwar Peth,
Pune,
Maharashtra
411002



About the temple:

The temple is constructed from Deccan stone basalt, on a high platform with a small courtyard in front. One of the most striking aspects to this temple is of course the facade. It is highly decorated with figures, animals, and mythological creatures, many of which appear to be somewhat unusual.

Of particular note is one carving of a rhinoceros, tied in iron chains with what appears to be British soldier. This has been interpreted as a depiction of the historical fact that after the battle of Plassey in 1757, the British had captured control of Bengal and Assam.



Its hidden gem in Pune, not many people know about this unique temple in Pune. This ancient temple located in Somwar Peth area of Pune. This temple is approx 400 years old and it has got a unique idol of Lord Ganesha.

Trishundha Ganapati - Ganesha in Datta Swarup with three Shundas.

Very old Hindu temple, build in 1754 with a unique Ganesh idol which has 3 trunks, 6 hands and is setting on peacock.

On the back of the temple wall set into a niche is a fascinating carving that I don't recall seeing a parallel for anywhere else in India. Whilst the scene being depicted is not unique, this style of representation I think may well be.



This is a depiction of the Lingodbhava story, when Vishnu and Brahma contested for superiority. Shiva, depicted here as the linga (although in the story he sometimes appears as a flame or pillar of light), challenged them to find his source.

Vishnu assumed the form of Varaha (boar) and went searching for Shiva's feet at the bottom, Brahma assumed the form of Hamsa (swan) and flew high above looking for the head of Shiva.

Brahma and Vishnu both failed in their quests, and returned to Lord Shiva (as a Linga). Vishnu declared that he could not find the feet of Lord Shiva, and regretted his arrogance.

Brahma, however, claimed that he did see the head of Lord Shiva and as proof he got a ketaki flower, tulasi (holy basil) and a cow as witnesses.

The entrance to the temple is flanked by sculptured dwarpalakas (doorkeepers), with a carving of Goddess Lakshmi with two elephants above.



In the basement is a Samadhi (memorial) of Gosavi (a prominent saint of the Hindu Ganapatya sect), but for most of the year this space is significantly flooded. On Guru Purnima Day (July) the basement is cleared and drained, so people can pay homage to the memorial of Gosavi.

Best time to visit the temple:

The best season to visit the temple is winter season. Best month to visit is especially July month during Gurupurnima to see the hidden underground cellar.

Architecture of Trishunda Ganpati Mandir:

The temple reflects the late Peshwa architecture style (1725- 1800).

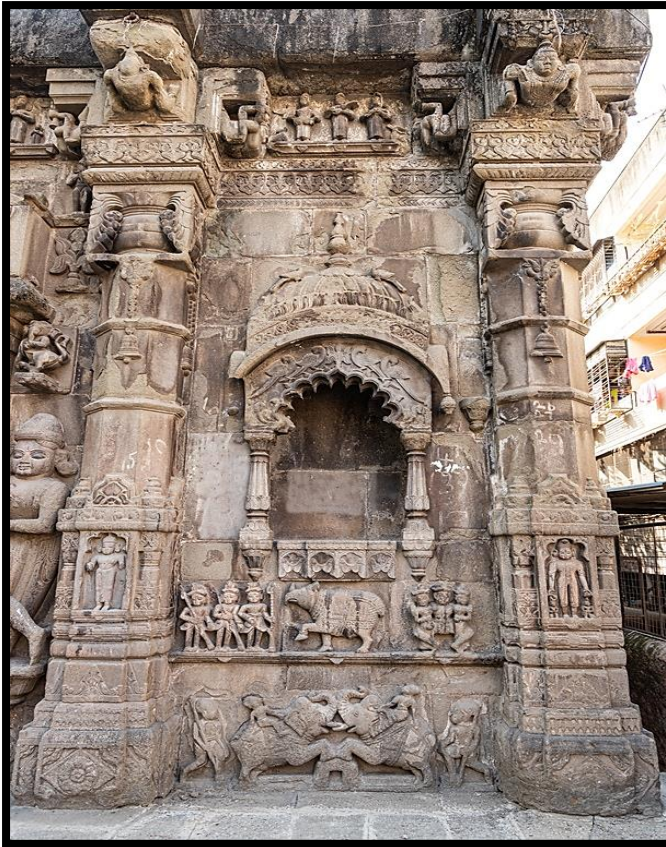
Within the maze of residential lanes in an older part of the city of Pune stands a fascinating temple from the 18th century. As one approaches the structure, the beautiful architecture stands out in its full glory. It is called Trishund Ganpati Temple.

The facade of the temple is one of its most striking features.



It is decorated with a number of figures and animals. The rectangular main entrance is flanked on either side by statues of two Dwarapalaks (The guardian deities or gatekeepers of temple entrances).

On the exterior there are ornate stone carvings that provide the temple with its unique identity.



The temple was built between 1754 and 1770, with the structure being a mix of Rajasthani, Malwa, and South Indian styles of architecture. The idol of Lord Ganesh within the temple complex is unique and interesting. It has three trunks, hence the name Trishund, which means "three trunks." On a wall in the inner sanctum, there are inscriptions in Devanagari, Sanskrit, and Persian, as well as verses from

the Bhagavad Gita. The temple is a beautiful example of the fascinating heritage of India.

Historical Importance and Significance

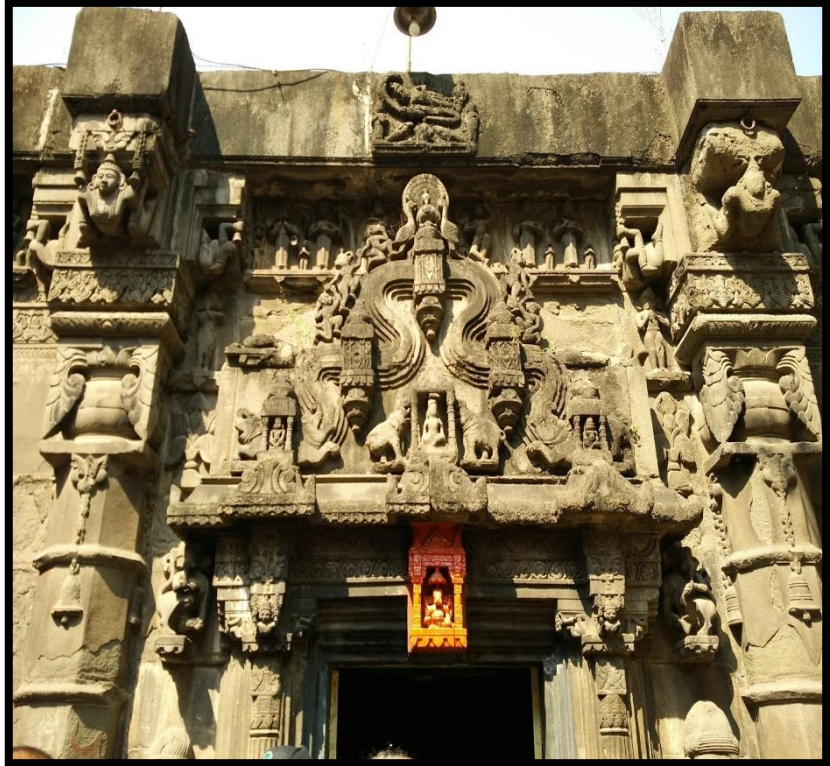


It was commissioned by Mahant Bhimjigiri Gosavi, who settled in Pune from Dhampur, near Indore. The deity of the temple is the 'Tri Shunda' or the lord Ganapati having three trunks.

This is probably the only idol of its type. Below the temple is a celler with a Samadhi of a yogi. This is however open to public only on 1-2 occasions during the year.

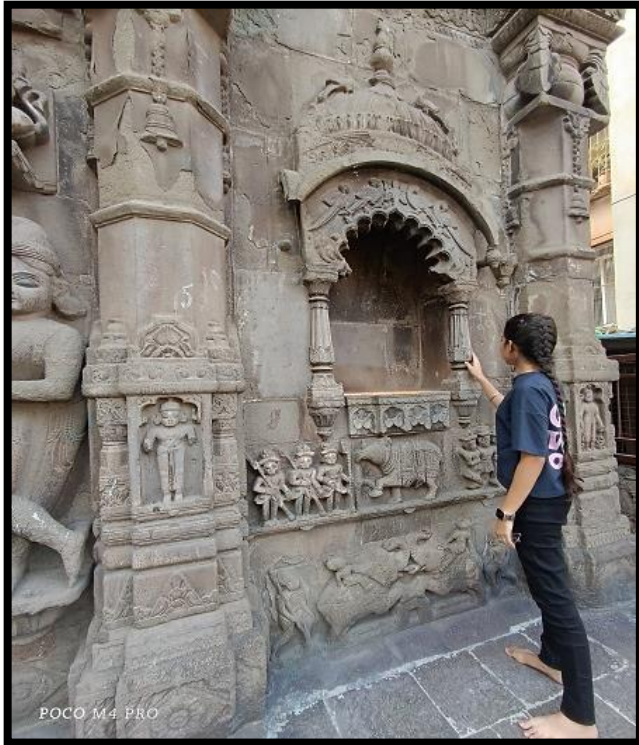
The temple has a 'shaila lekh' or inscription in stone. Temple is located in Somvar Peth, it is

situated on the banks of Nagazari Stream. The story goes that during the 17th and 18th century, in some areas of the present day Somvar and Mangalvar Peth, existed a large crematorium ground.



During the same time, the peshws converted this area into lucrative trading hubs. Despite this, the unpleasant reputation of the crematorium grounds stuck.

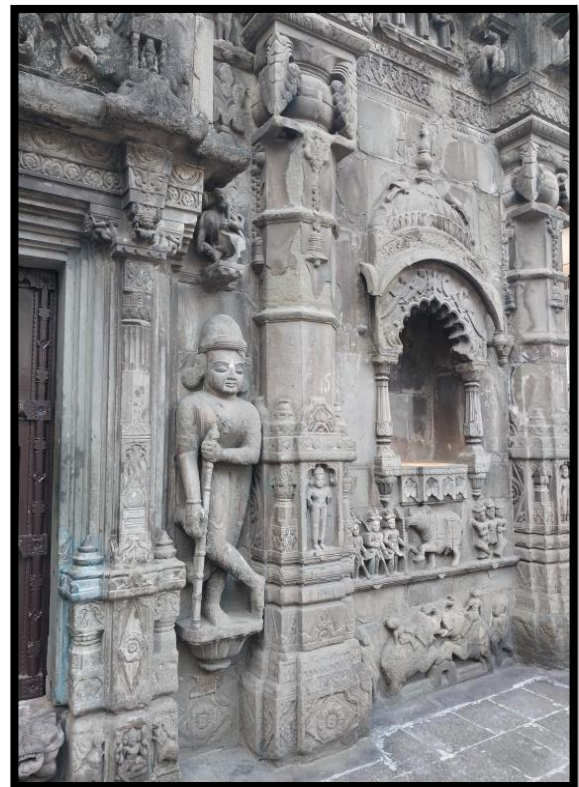
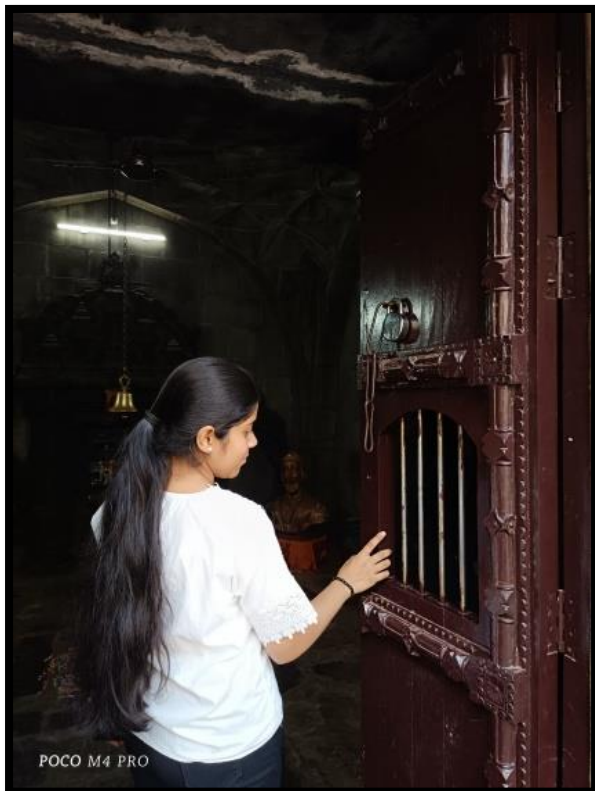
These areas saw the settlement of the Gosavi Community, wherein many of their respected individuals had samadhis in the same crematorium ground.

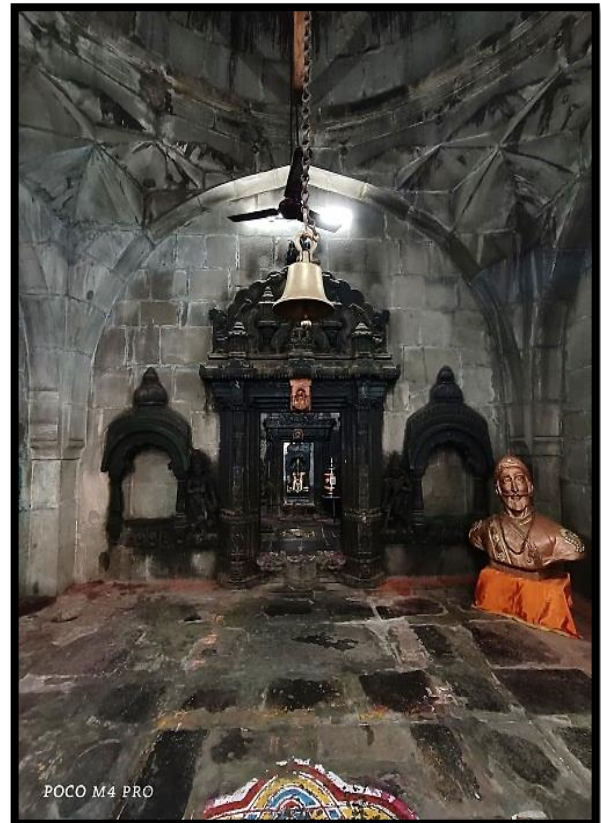


The practice was to build shiva temple next to these samadhis. Owing to these reputations, the Trishunda Ganapati Temple also garnered unpopularity.

The temple construction was carried on between 1754 to 1770 and is credited to Bhimjigiri Gosavi. The most intriguing part of this historical temple is the depiction of the current events.

Today the temple is looked after a trust, who has carried out restoration work of some carvings.

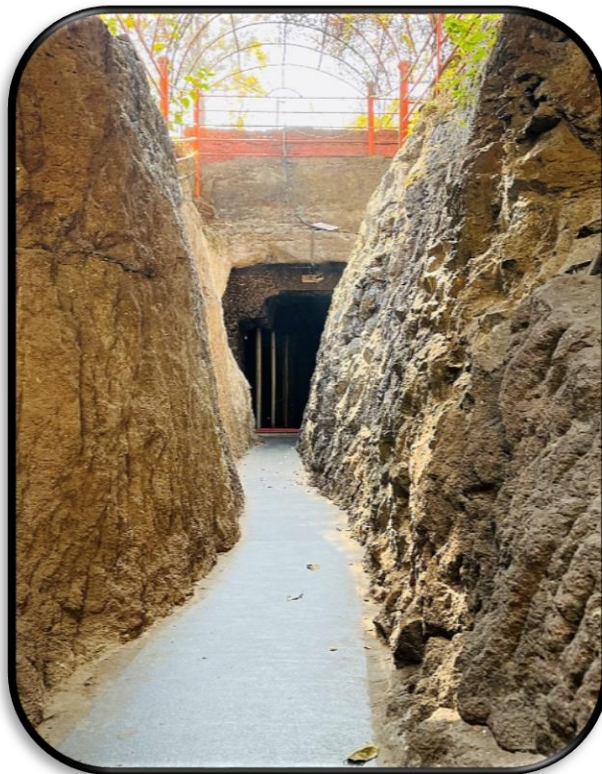




5. BANESHWAR CAVE TEMPLE

Name of the Temple:

Baneshwar Cave Temple



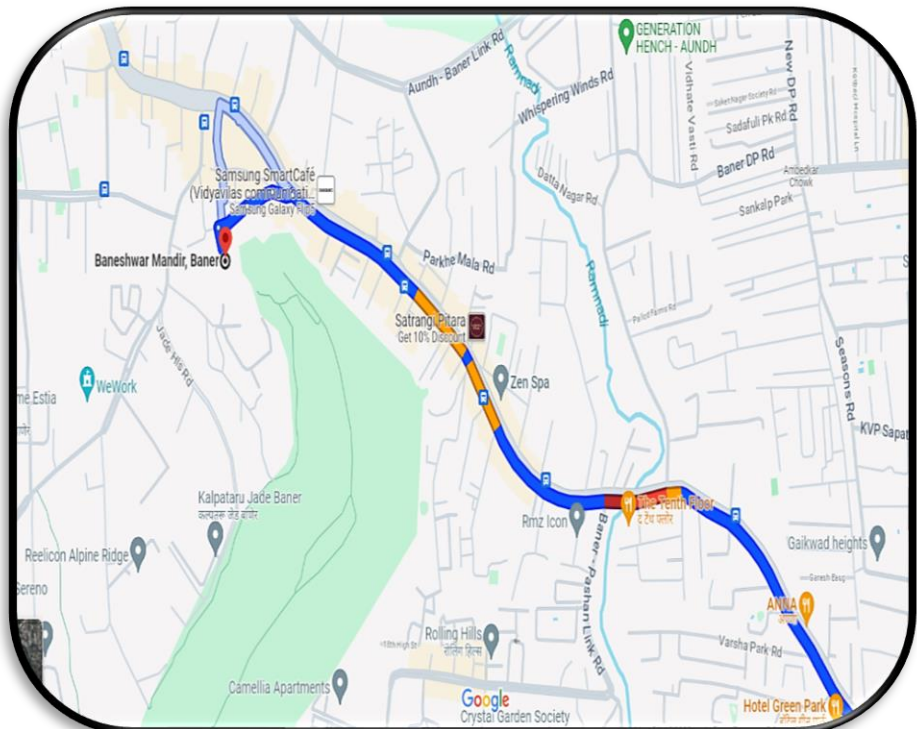
Name of the Participants:

1. ISHA MAHABADI (SYID 2023-24)
2. NEHA HAGAWANE (SYID 2023-24)
3. DEEP BHAME (SYID 2023-24)



Location of the Temple:

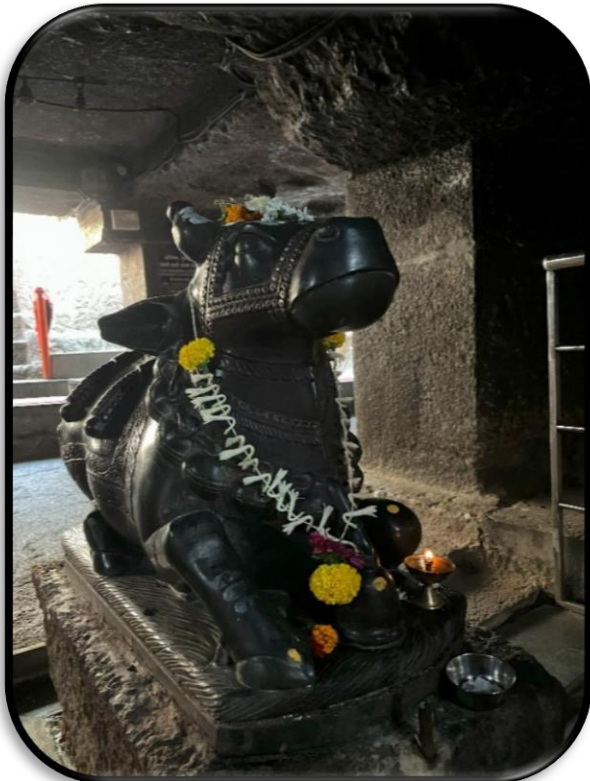
Baneshwar
Mandir, Baner
12, Baner Gaon,
Baner, Pune,
Maharashtra
411045



About the Temple:

The cave temple is tucked along a path that leads to the Tukai Mata Mandir; a white-washed temple dedicated to the goddess "Tukai Mata." Just past an archway, a trail carved between slanting rock walls leads to the hidden cave.

The cave contains a Shiva Linga, an abstract representation of the Hindu god Shiva as well as a number of victory pillars or hero stones or 'Virgals' believed to be around 700 to 800 years old.



This is a Swambhu temple with a Shiva Linga in one of the caves and also has natural springs.



History and Architecture of the Temple

Baneshwar is a cave in Baner gaon which has a lot of historic importance. Hidden amidst growing urbanisation, this cave has been witnessing to many changes that happened in the city.

According to a folklore, these caves date back to the Pandava era and is said to be where the Pandavas lived during their exile almost 5000 years ago. But according to late Ninad Bedekar, the caves belong to in the reign of Rashtrakut Raja, nearly 2500 years ago.

These pillars are kept behind a glass door for public display. A natural spring gurgles in the cave creating a cool atmosphere within the temple. There's a real sense of peace and serenity in this ancient temple.

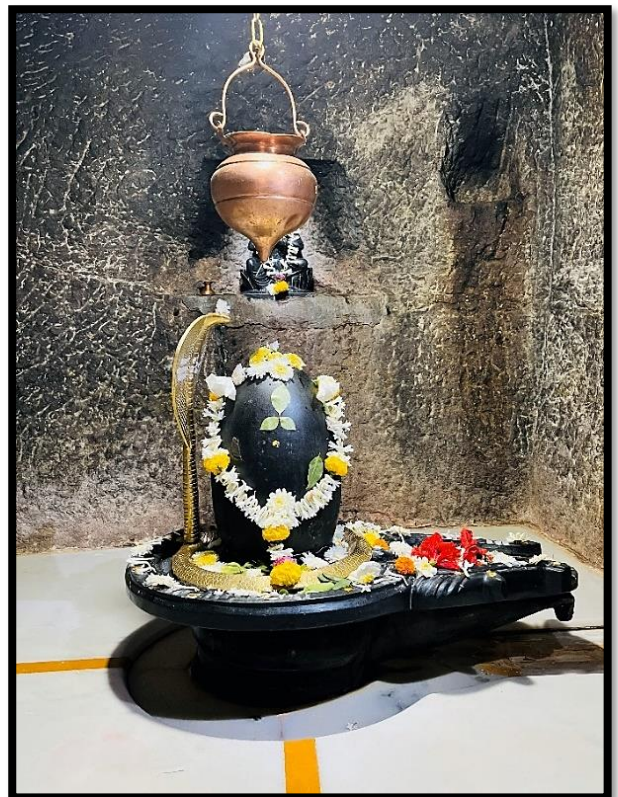
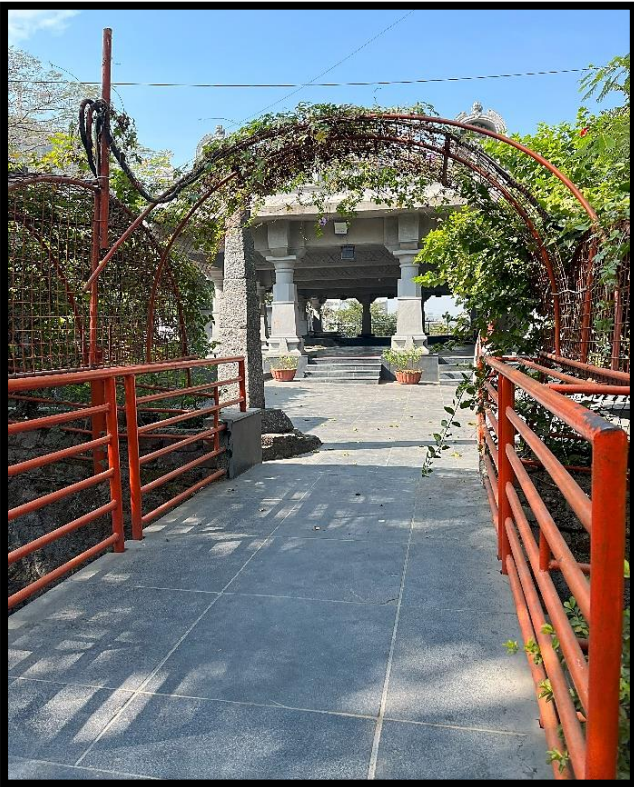


The architecture of the caves belongs to the Rashtrakut Raja because of the way the pillars as well as the steps into the cave are made. Baneshwar is also another name for Lord Shankar or Shiva. This is a Swambhu temple with a Shiva Linga in one of the caves and also has natural springs, said Sudhir Kalamkar, trustee of the temple.



The cave also has some of the Virgals found in the village. Virgals are the hero stones or victory pillars which are over 700 years old, made in a three-part stone which depict the warrior's fights, him praying to Lord Shankar and the last piece depicting him gaining entry into heaven. Sadly, only four remain inside the cave.





6. TUKAI DEVI MANDIR

Name of Temple:

TUKAI DEVI MANDIR



Name of Participants:

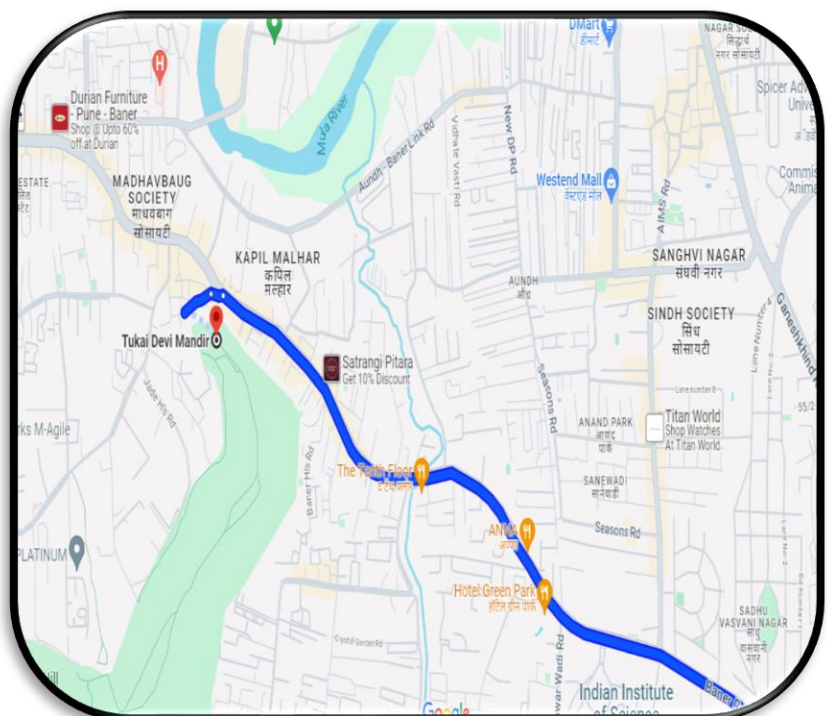
1. AYUSH POKARNA (SYID 2023-24)
2. DEEPIKA PATEL (SYID 2023-24)



Location of the Temple:

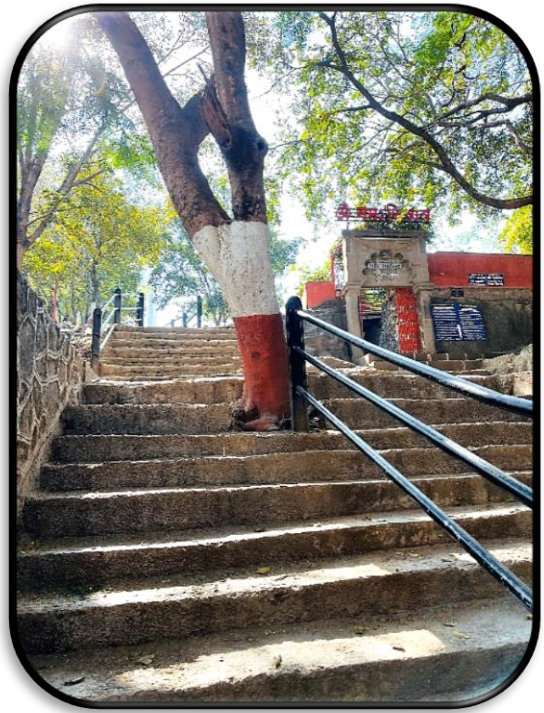
Baner HI Rd, Baner Gaon,
Baner, Pune, Maharashtra
411045

Situated on Baner Hill,
2,224m above sea level in
west Pune, stands the
Tukai Mata Mandir.



About the Temple:

The Tukai Devi Temple is small and calm since there are not many devotees that throng the place often. Halfway climbing the stairs, you can visit the cave temple of Baneshwar which is an ancient temple carved in stone. This can serve as a good pit stop when ascending the Baner hill to the main temple.



This is a small gateway for local residents who can enjoy the scenic beauty of the concrete jungle of baner and neighboring areas from this location. This temple is situated on Baner hill which is 2224m in height present a good destination in the city for

trekkers too.

The temple top offers a superb view of the Pune skyline and one can see a concrete jungle of buildings on one side of the temple.



Historical and Architectural References:

History of Baner dates back to the 17th century, when Kalamkar family of the Mali caste inherited Baner as a heritage, becoming the rulers of Baner. Kavaji Kalamkar built a temple of the goddess "Tukai Mata" on a hillock near Baner, which is now known as Baner Hill, part of the Baner-Pashan Biodiversity Park.

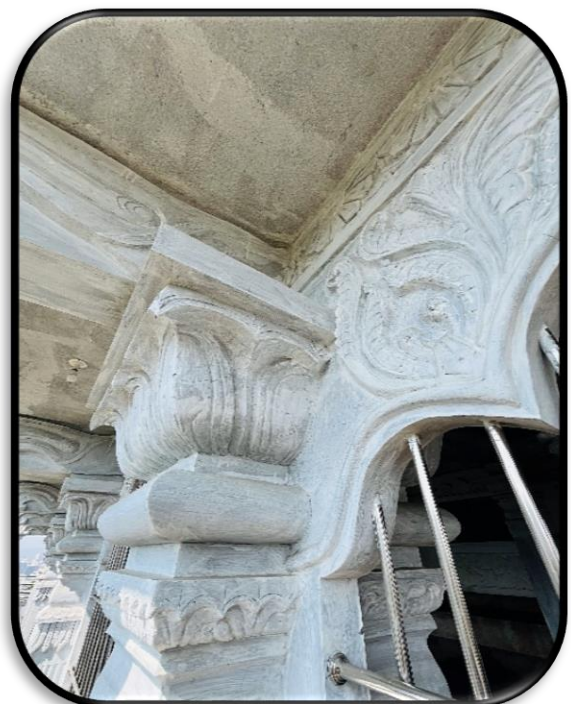


He was a 'Sardar' in Shinde gharana of Satara. Baner was given as a 'watan', a promise.

There is a folk lore which states that Kalamkars could not sire children, and one night in a dream, the goddess requested them to build her a temple so that she could help give them children to look after the village.



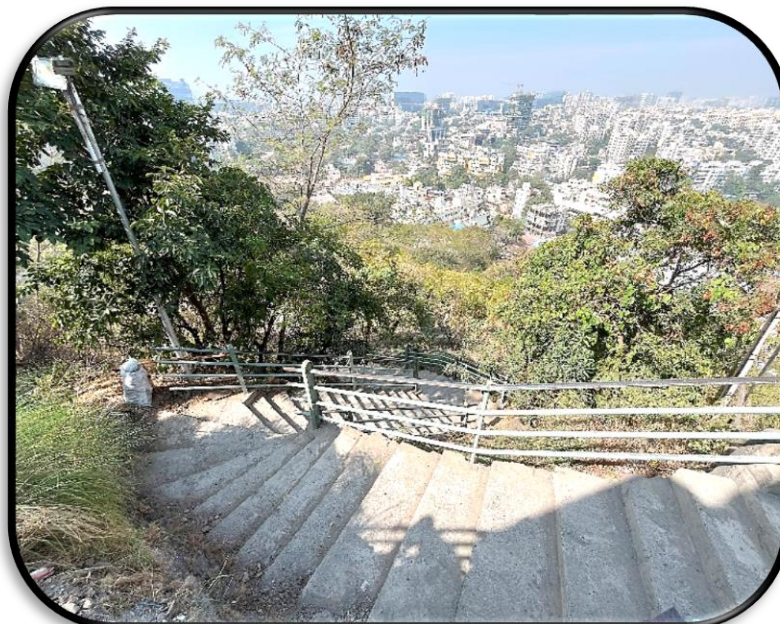
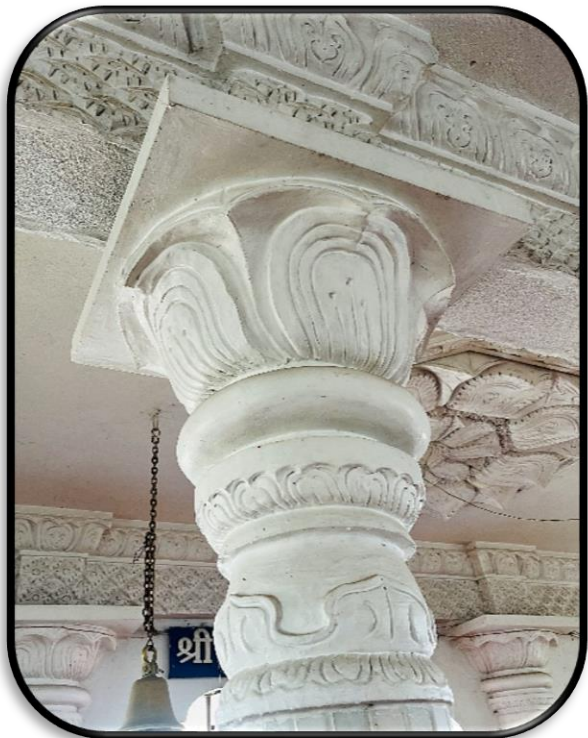
This hill is known commonly as 'Tukai tekdi'. There are 250 stairs from the Baner gaon. Atop the hill, is a temple of Tukai mata installed by Kavji Kalamkar.

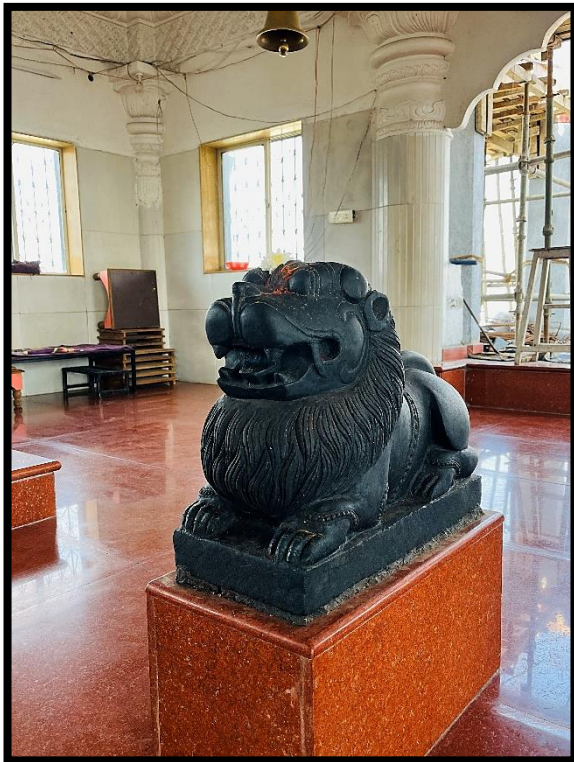
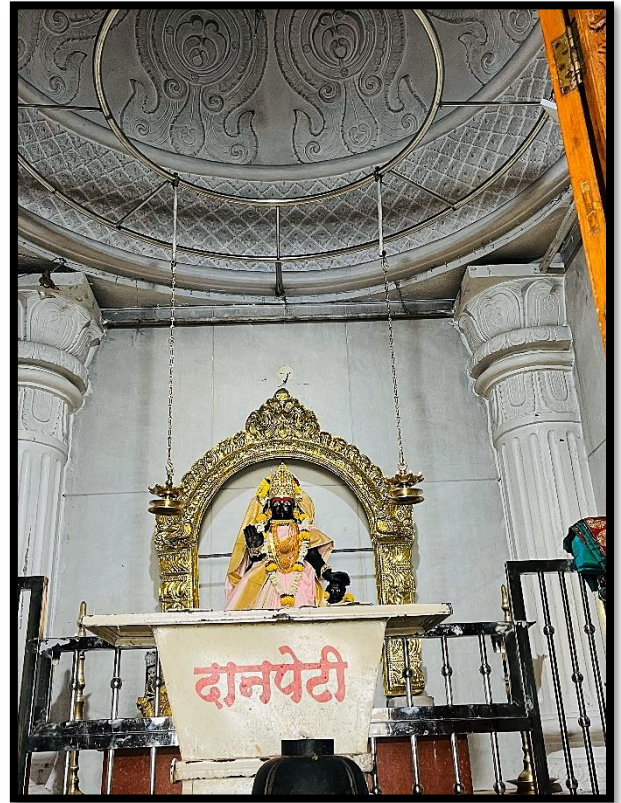


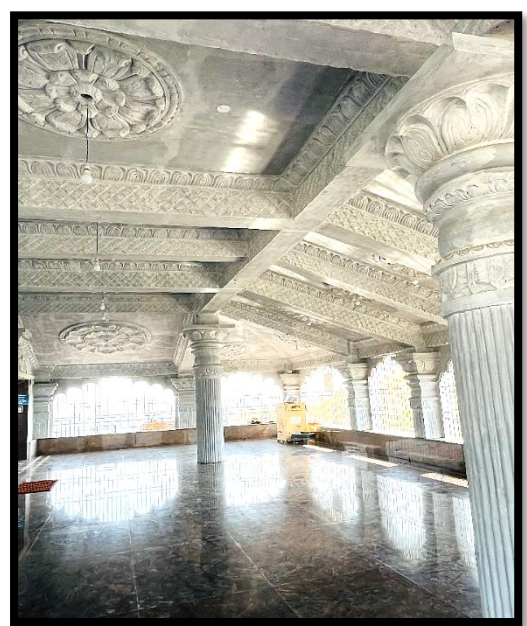
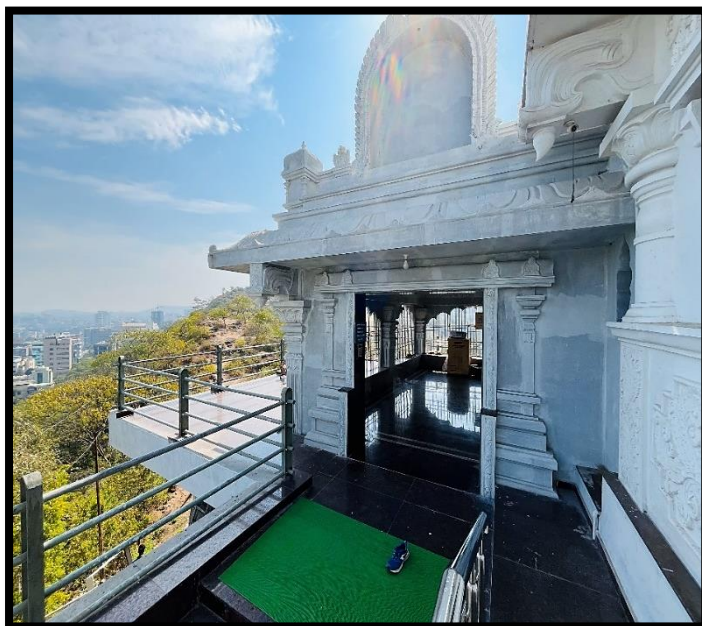
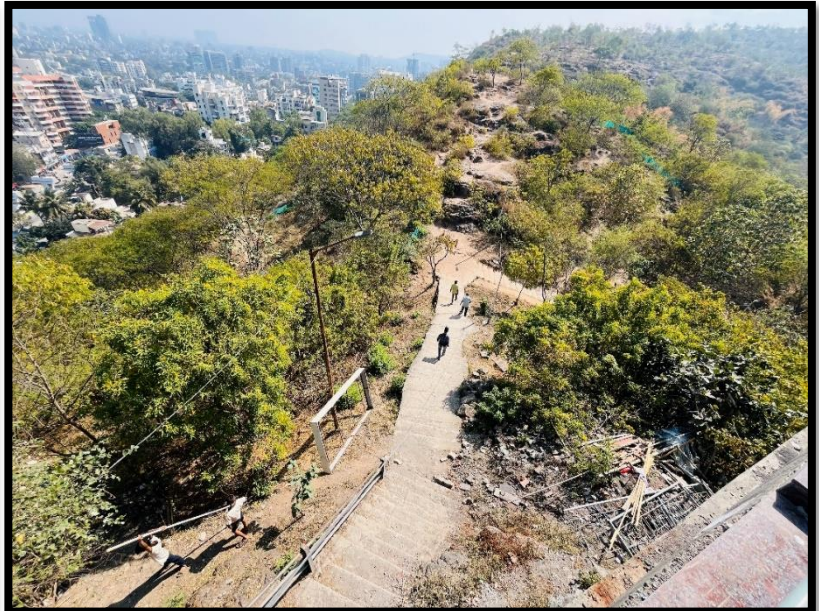
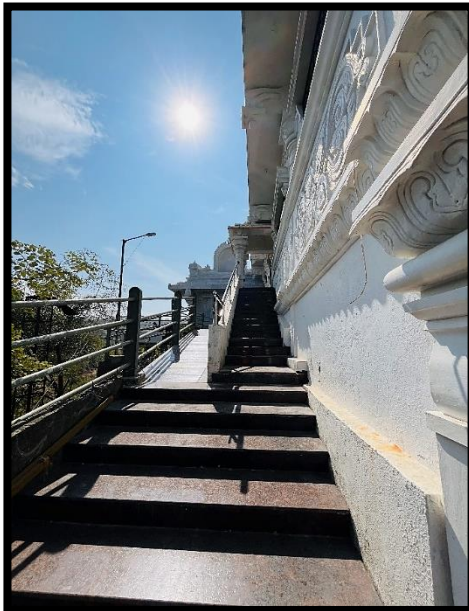
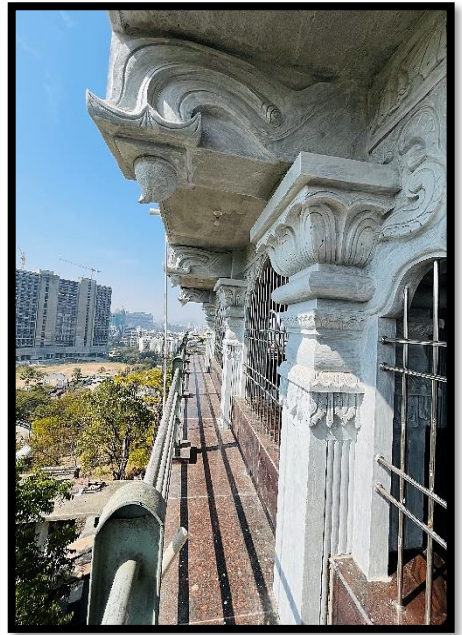


There is also another folklore that a huge boulder stood at the place where the temple now stands.

It is said that the boulder was stopped by Gramdavait Bhairavnath, so that the temple could be built on the hill. The other story is that boulder was stopped to protect the houses of the koli samaj.







7. SOMESHWAR WADI

Name of Temple:

SOMESHWAR WADI



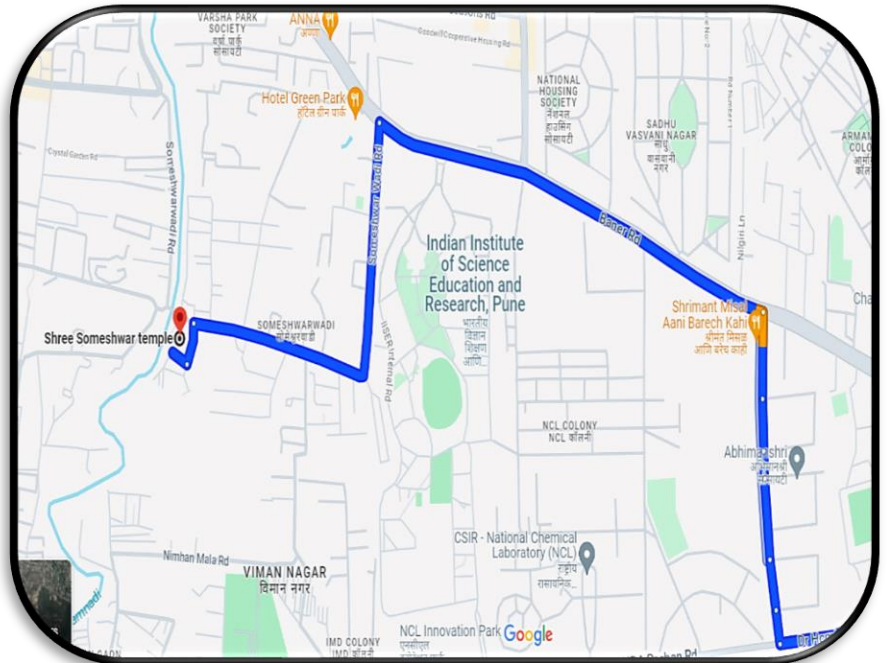
NAME OF PARTICIPANTS:

1. Monika Swami (SYID 2023-24)
2. Manish Onkar (SYID 2023-24)
3. Anushka Dere (SYID 2023-24)



LOCATION OF TEMPLE:

SOMESHWAR
TEMPLE, WARD NO. 8,
SOMESHWARWADI,
PASHAN,
PUNE,
MAHARASHTRA
411008



ABOUT SOMESHWAR TEMPLE:

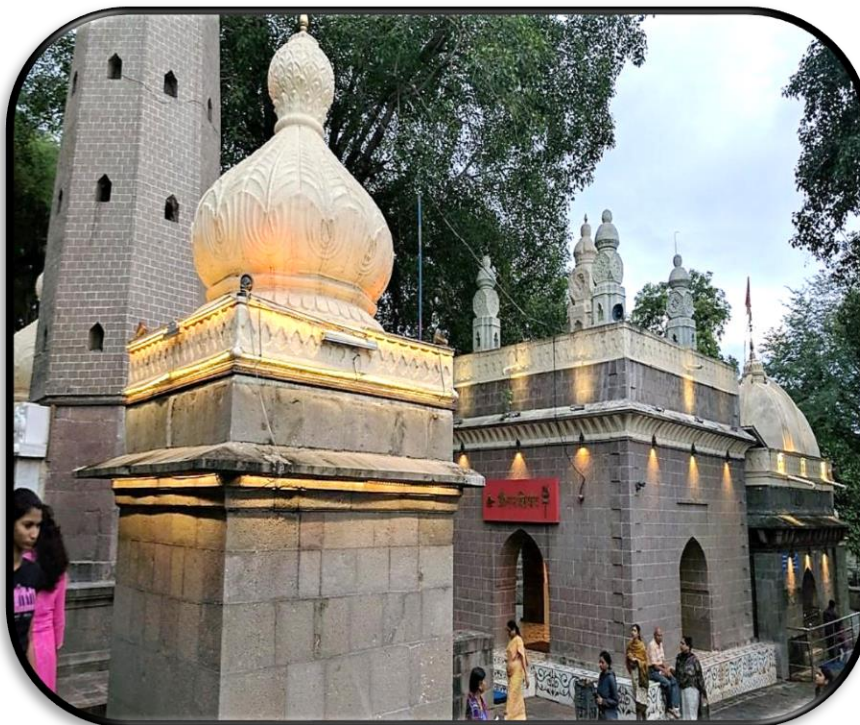
The Someshwarwadi Temple in Pashan, Pune is a 900-year- old temple made of black stones the Hemadpanti style of architecture. The temple is built in the temple

houses a beautiful Palkhi which has brilliant woodwork on it.

Inside the Palkhi, there is an ancient murti (idol) of Lord Shiva made up of panchdhatu (five



metals).



The temple is spread over 3.5 acres of land and has intricate carvings in the entire inner sanctum and on the top of the dome as well. Other than the Shiv Ling in the

inner sanctum, the temple also has an enormous 40 feet tall deepmala surrounded by Ganesh, Hanuman, and Bhairavnath temples. The premises also have a havan kund towards the North where prayers are conducted.



The temple finds a significant mention in the history of the city as well. This place is said to be a 'jagrut' where Rajmata Jijamata used to come to pray in 1640-1650.

Chhatrapati Shivaji Maharaj was also a frequent visitor to the place and used to visit it with his mother. As a tribute to the bravery of the Maratha clan, a samadhi of Hanumante, Chhatrapati Shivaji Maharaj's minister can be seen here as well.

It is said that Shivram Bhat Chitrav Swami found a bag full of gold coins which he donated for the renovation of the temple. Thus, it's only befitting to find a samadhi of Chitrav Swami at the temple as well.

One such temple is Someshwarwadi Temple. Situated in Pashan, made with black stones, this temple casts a spell on its visitors with its magnificent beauty.

History of The Temple:

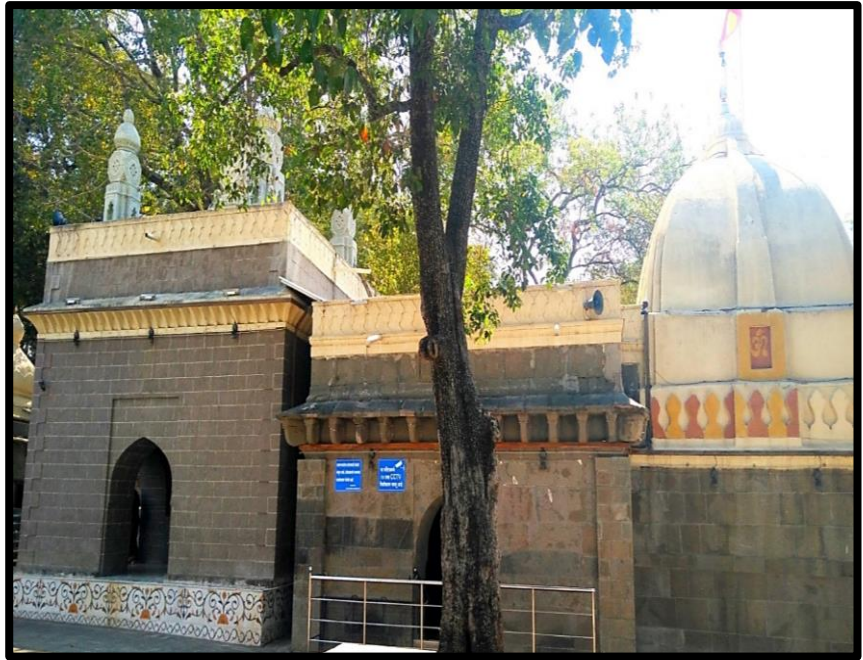
The temple finds a significant mention in the history of the city as well. This place is said to be a 'jagrut' where Rajmata Jijamata used to come to pray in 1640 - 1650. Chhatrapati Shivaji



Maharaj was also a frequent visitor of the place and used to visit it with his mother. As a tribute to the bravery of the Maratha clan, a samadhi of Hanumante, Chhatrapati Shivaji Maharaj's minister can be seen here as well. As the centuries passed, the condition of the temple deteriorated and finally it was renovated by the Peshawas. It is said that Shivram Bhat Chitrav Swami found a bag full of gold coins which he donated for the renovation of the temple. Thus, it's only befitting to find a samadhi of Chitrav Swami at the temple as well.

Architectural Elements:

The Hemadpanti architecture style is a notable architectural style that emphasizes the importance of the Center of mass in the construction of every element. Unlike other architectural styles, in Hemadpanti



architecture, no element is glued together using adhesives such as Chuna or Cement. Instead, each element is precisely placed and balanced to maintain structural integrity without the need for adhesives. This technique highlights the mastery of ancient Indian architects who possessed a deep understanding of the principles of physics and engineering.

Architectural Elements and Material Used in Temple:

- Garbhagriha
- Mandapa
- Kalasha

Material: Black stone

One such temple is Someshwarwadi Temple. Situated in Pashan, made with black stones, this temple casts a spell on its visitors with its magnificent beauty. This gorgeous black temple on the banks of Ram Nadi was built over 900 years ago and depicts the Hemadpanti style of architecture.

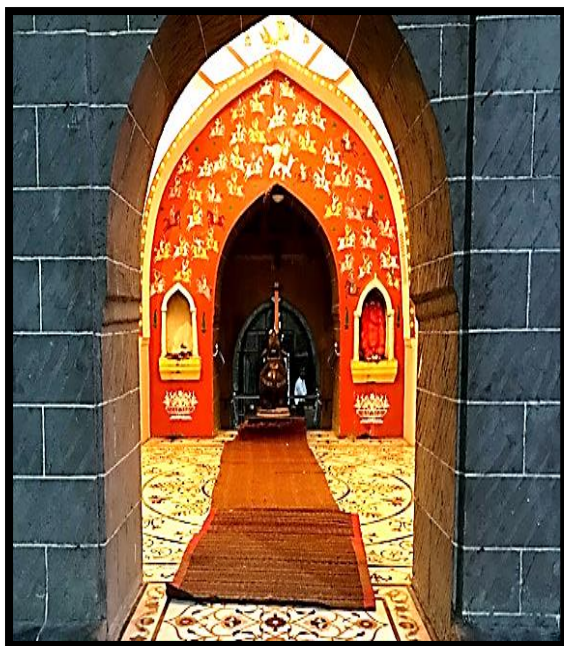
Historical References:



The Someshwar Temple, located in Baner, is believed to be 901 years old.

The Shiva linga at the temple is said to be swayambhu, which means 'self-existing', something that was not carved by man.

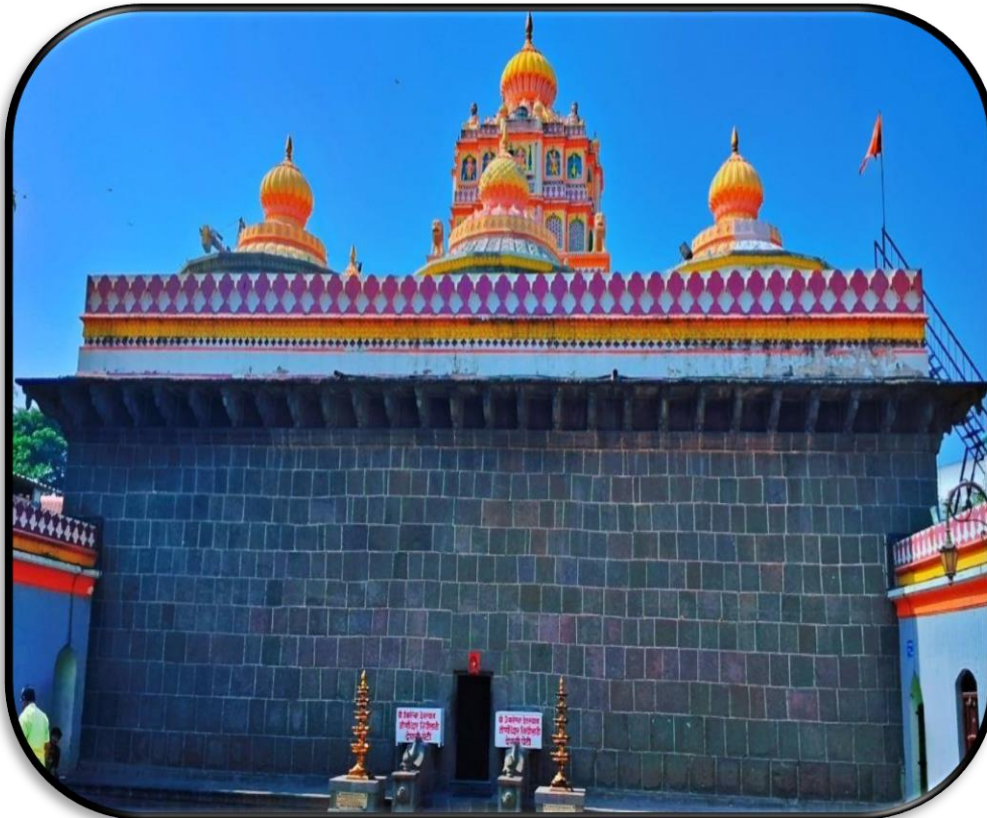
The temple complex is large, with smaller shrines dedicated to Ganesh, Hanuman, and Bhairavnath. It also features memorial stones. To the north of the temple is a havan kund (place for sacrificial fire) while a 40-feet deepmala (pillar of lamps) is located at the entrance to the complex.



8. OMKARESHWAR MANDIR

Name of temple:

Omkareshwar Mandir



Name of participants:

1. Parimal Dhage (SYID 2023-24)
2. Shruti Kanitkar (SYID 2023-24)
3. Sayali Mankar (SYID 2023-24)



Location of the Temple:

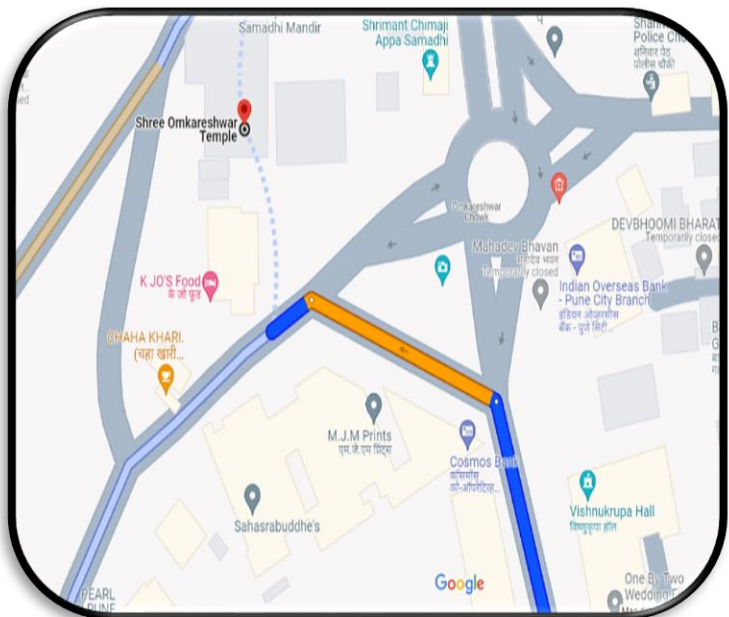
Balgandharva Bridge, 233

Near, Chandrashekhar

Govind Aapte Rd, Shaniwar

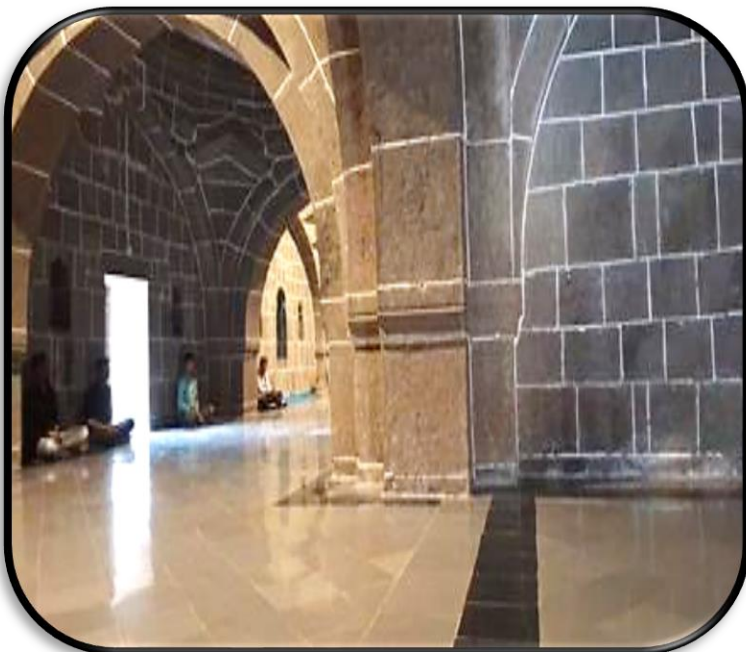
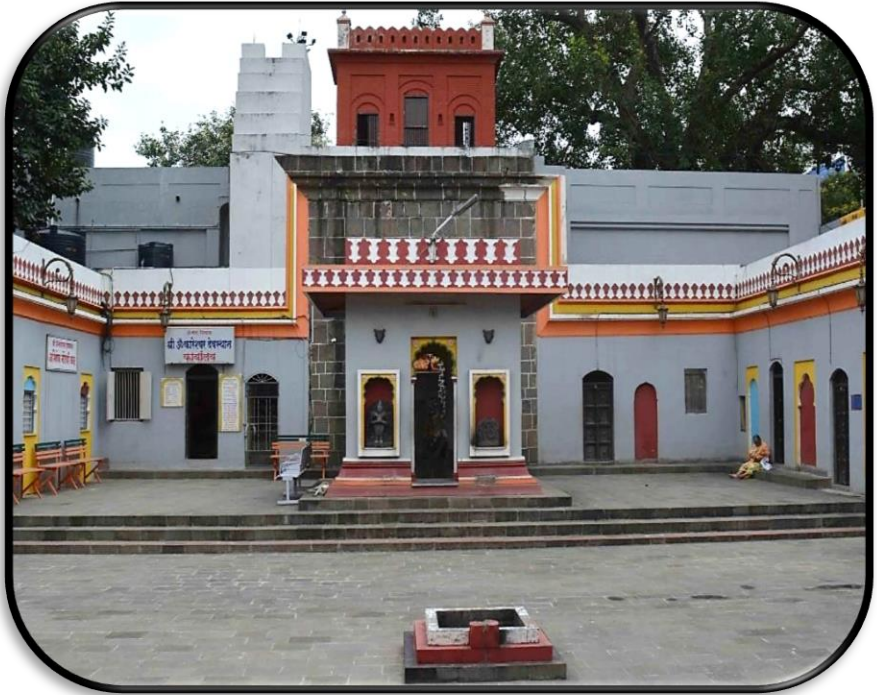
Peth, Pune, Maharashtra

411030.



About The Temple:

This Hindu site of worship dedicated to Lord Shiva is one of the biggest temples in the city and boasts several impressive architectural features. Omkareshwar is historic temple of Mahadev of Peshwa era. It is protected by Law as "HERITAGE GRADE I" monument. This is the biggest temple of Pune city.



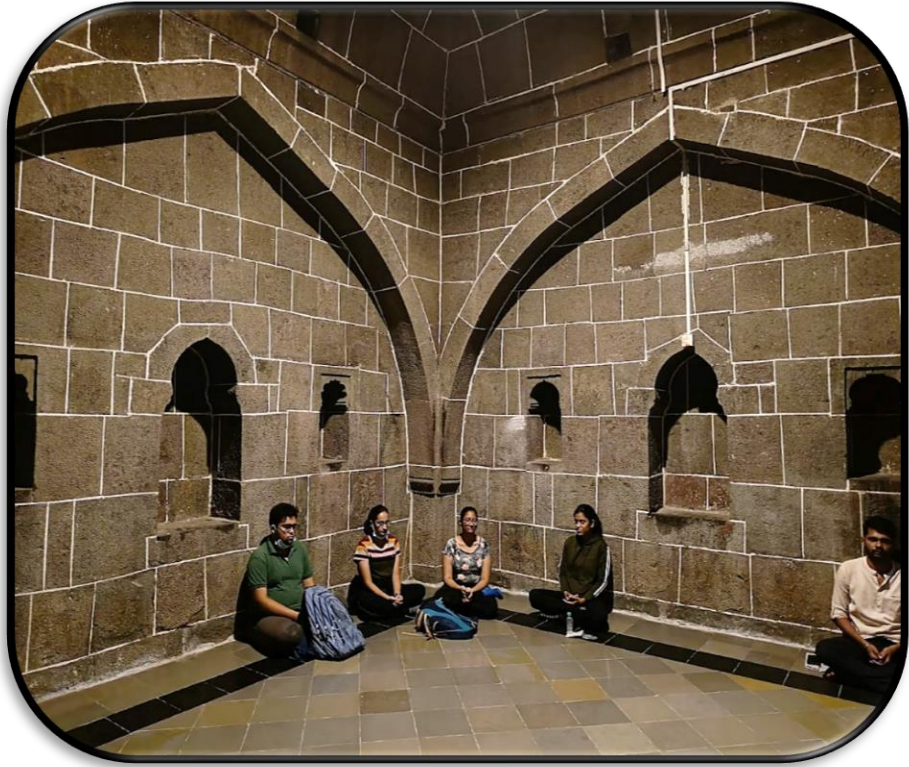
Shree Omkareshwar temple has sat on the bank of river Mutha since the 17th century. Chimaji Appa, the commander of the Maratha Empire, had brought funds to build the temple, and the spiritual guru of the Peshwa, Shivaram Bhat, built the place.

The temple's main deity is an important God of Hindus,

Lord Shiva. Apart from Lord Shiva, the temple houses small shrines of Lord Ganesha, Goddess Durga, Lord Vishnu, Lord Shani, and Lord Hanuman.

History of the Temple:

It was built between 1740 and 1760 by Shivaram Bhat, the spiritual guru of the Peshwas, with donations from Chimaji Appa, brother of the Peshwa ruler Bajirao Peshwa. The temple was also the site of assembly for many nationalist freedom fighters in Pune, such as Bal Gangadhar



Tilak and Vinayak Damodar Savarkar. They gathered at a spot known as the taalim, near the temple. In 1962, the temple also withstood the Panshet floods, which devastated a major part of the city.

The temple courtyards are usually occupied by devotees. People visit the temple not only for prayer and worship but also for the purpose of meditation.



As a manifestation of the mystic syllable, believed to precede the creation of the universe, Omkareshwar represents the holiest of kshetras (sacred space). It is all the more holy as Shiva is believed to have been manifested

here as one of the 12 jyotirlingas, or transcendent lingas of light.

ARCHITECTURAL INFORMATION:

The architecture of the temple is typical of the Peshwa style; multiple white domes made of soft soapstone featuring intricate carvings are a prominent feature.

The temple can be categorized under the Nagara style of temple architecture, typical of North India due to its shikharas (spires), which are engraved with figures from Hindu mythology.



The idol of Nandi was washed away during the 1962 Panshet floods, but it was recovered and reinstalled later. The sanctum sanctorum houses a Shiva Linga, a symbolic representation of Shiva.

Material Used:

The outer walls of the temple are made from black stone, which bestows an exclusive thermal effect that keeps the inner walls cool in summer and warm in chilling weather. The huge dome, artistic carvings, spacious gallery, massive columns- shaped according to geometric figures such as circles, polygons and squares, amuses the devotees with its exquisiteness.



9. SARASBAUG (TALYATLA GANPATI)

Name of Temple:

SARASBAUG (TALYATLA GANPATI)



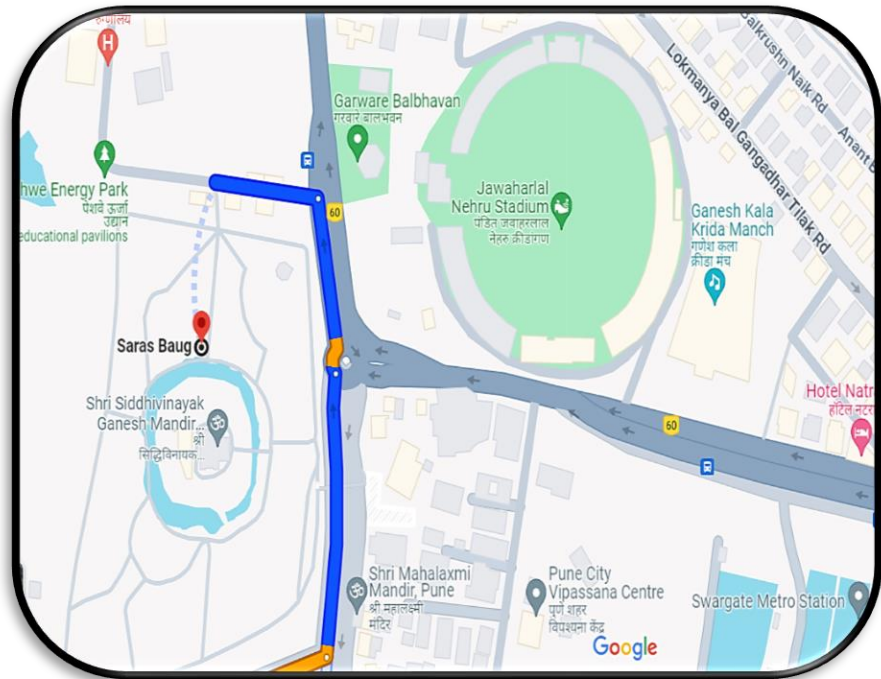
Name of the Participants:

1. Mayur Baraskar (SYID 2023-24)
2. Sai Deshmukh (SYID 2023-24)
3. Shraddha Awale (SYID 2023-24)



Location of the Temple:

Saras Baug Rd,
opp. Nehru
Stadium, Sadashiv
Peth
Pune,
Maharashtra
411030



About the Temple:

The Sarasbaug temple houses the idol of Shree Siddhivinayak ("God who makes wishes true"). A sacred ground of faith for millions of devotees in Pune and around the world, on an average the Sarasbaug temple receives ten

thousand visitors a day and this figure goes up to eighty thousand devotees per day on Ganesha Chaturthi and other special occasions. Various dignitaries and luminaries throughout India have made it a point to visit this sacred temple to seek the blessings of Shri Siddivinayak.

HISTORICAL IMPORTANCE AND SIGNIFICANCE:

The Construction of the Temple started in 1750 under the direction of Naansaheb Peshwe, the de facto head of the Maratha confederacy. The construction of the temple was completed in 1784 with the idol of



Hindu Lord Ganesh in the temple. The temple was built in the lake near the Parvati Temple, which was also the primary residence of the Peshwa family. The inscription in the temple reads:

। । देवदेवेश्वर सुतं देवं । सारासोद्यान भूषणं । ।

। । कल्पद्रुमा त्वां भक्तांना ।

वन्दे सिद्धिविनायक । ।

The temple was also used for military strategy discussions by the Marathas against the Nizam and the British Empire in the 18th & 19th century as it was situated away from the Parvati Temple.



Earlier the garden was not in place and there was a lake and a small temple at the centre. The temple used to be called as "Talyatla Ganapati" (Ganesh temple in the lake). The Peshwa, his commander, and the advisors would go in the lake by boat to discuss the issue and plans.

It is also recorded that the boats were steered by non-natives like Africans for



complete secrecy, as they did not understand the local Marathi language.

The temple and the area surrounding it were renovated several times in the last 2 centuries. One of the renovations was carried out in 1842 with the help of

the East India Company of the British empire.

The last major renovation took place in 1969 under the direction of Mahadev Kumthekar and Anandrao Mane. As part of the last renovation a zoo called Peshwe Park was added to this 25-acre (10 ha) area.

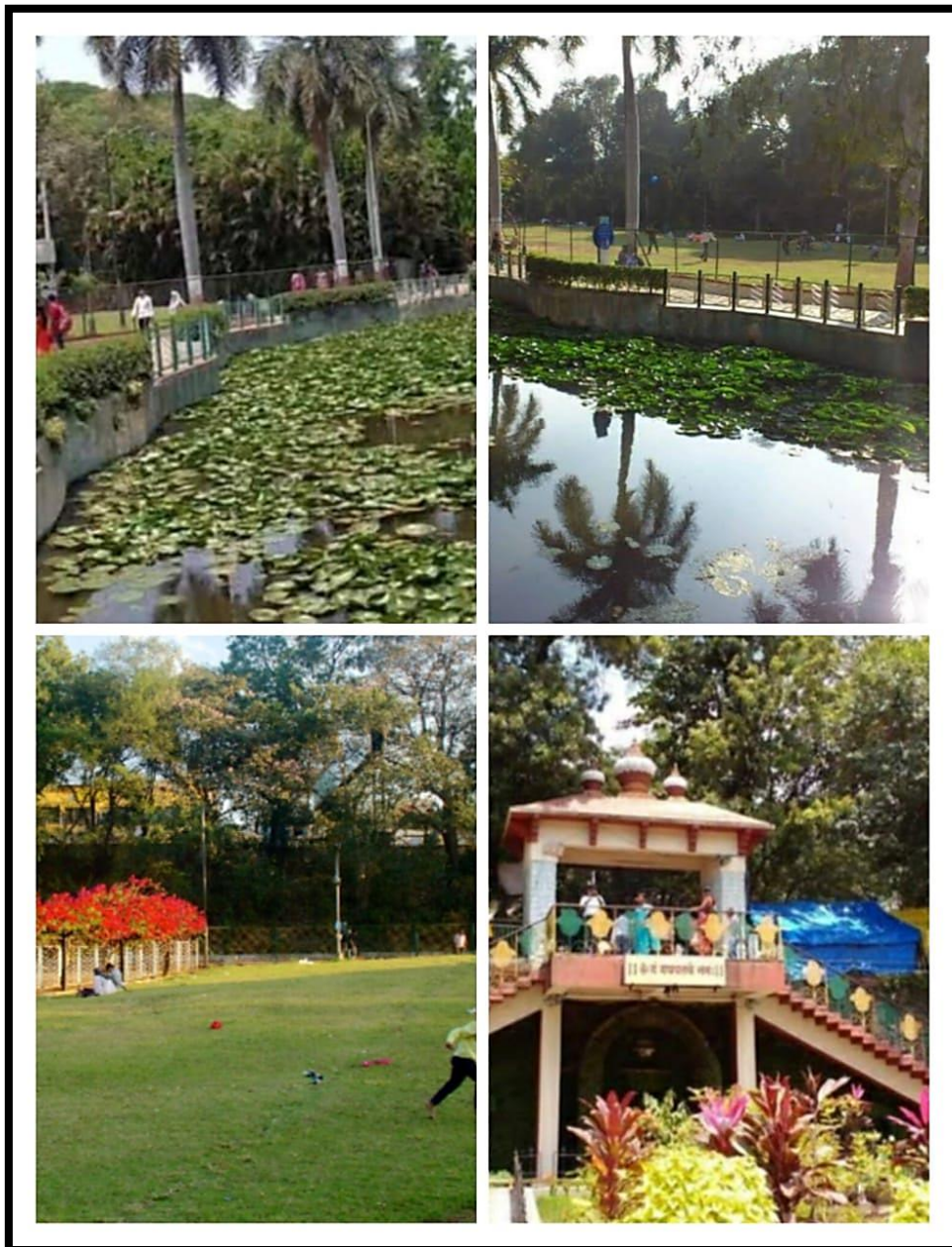
Then, starting in 1999 and ending in 2005, the animals at the zoo were all moved to the Rajiv Gandhi Zoological Park situated in the south of the city. This garden and temple are one of the primary landmarks of Pune. In 1995, a small museum, displaying over a few hundred idols of Lord Ganesha, was added to the temple premises.

ARCHITECTURAL ELEMENTS:

Maratha architecture also uses a unique set of Corinthian-style columns. These are not as commonly seen, but they add to the unique characteristics of Maratha architecture.

These columns are typically used to support balconies and arches, and they are sometimes used in gateways or pavilions.

SARASBAUG GARDEN



10. KASHIVISHVESHWAR MANDIR

NAME OF THE TEMPLE:

KASHIVISHVESHWAR TEMPLE



NAME OF PARTICIPANTS:

1. Vrushali Devigirikar (SYID 2023-24)
2. Prerana Bhilare (SYID 2023-24)
3. Shravani Bandal (SYID 2023-24)



LOCATION OF THE

TEMPLE:

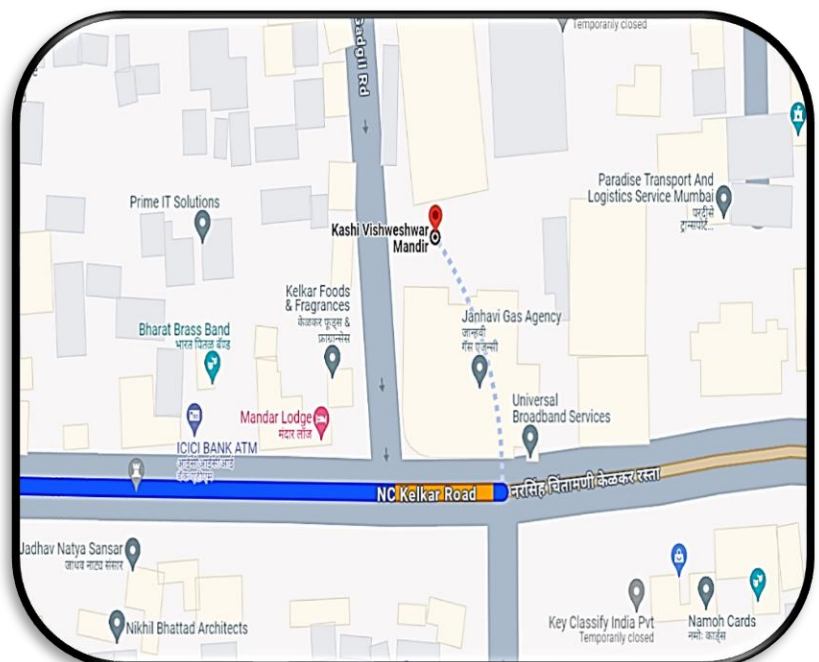
418, Shaniwar Peth

opposite of, Pate -

Sampada, Shaniwar Peth,

Pune, Maharashtra

411030.



ABOUT THE TEMPLE:

The Kashi Vishweshwar Temple in Pune. The temple is located in the vibrant city of Pune, Maharashtra. It is one of the oldest and most revered temples in the region.

The architecture of the temple is stunning, with intricate carvings and a majestic entrance. Inside, you'll find the main deity, Lord Shiva, in the form of Kashi Vishweshwar.



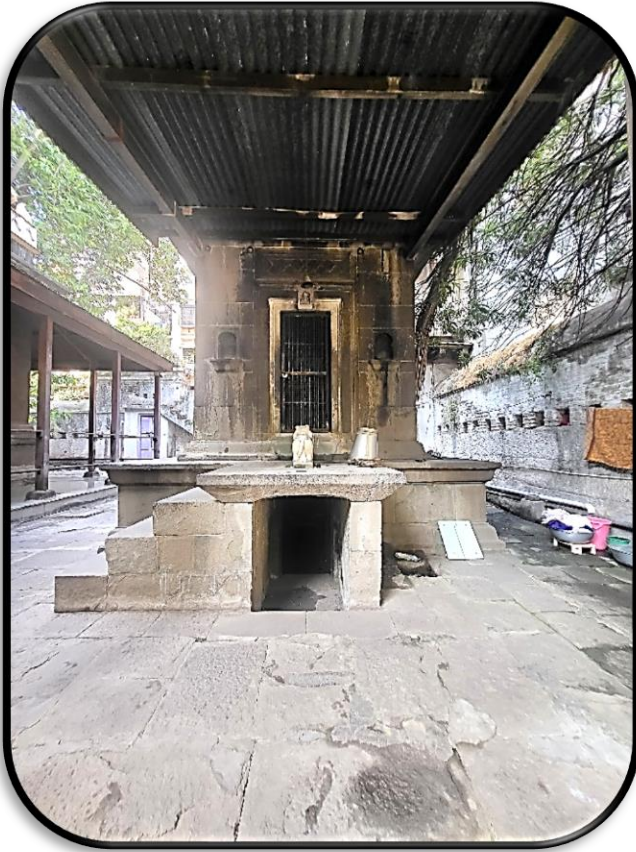
Devotees come from far and wide to offer prayers and seek blessings at this sacred place. The temple also holds various festivals and religious ceremonies throughout the year, which add to the spiritual atmosphere.

It's definitely a must-visit if you're interested in experiencing the rich cultural and religious heritage of Pune. Here are many temples around the world, each with its own unique history

and significance. Temples are places of worship, where people go to connect with their spirituality and offer prayers.

ARCHITECTURE OF KASHI VISHVESHWAR TEMPLE:

The temple's architecture is a beautiful blend of traditional and modern styles. The entrance is adorned with intricate carvings, and the main sanctum houses a magnificent Shiva Lingam.



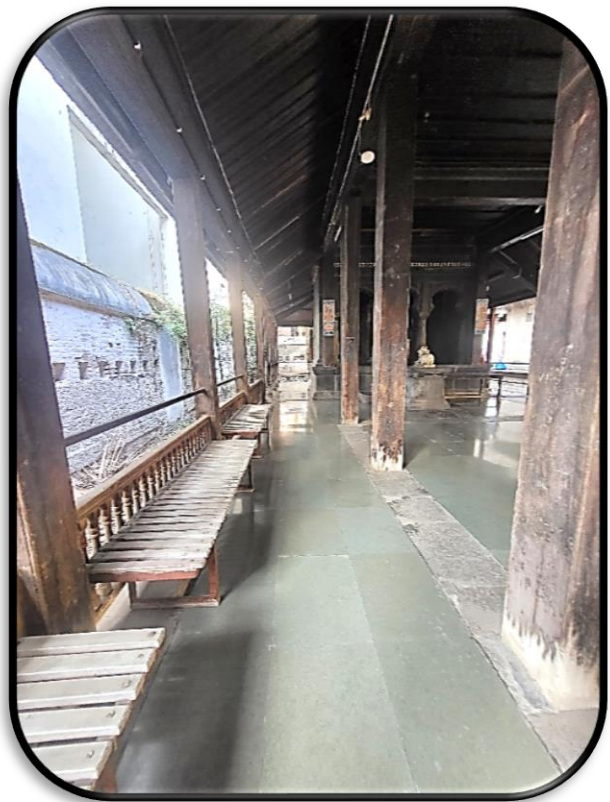
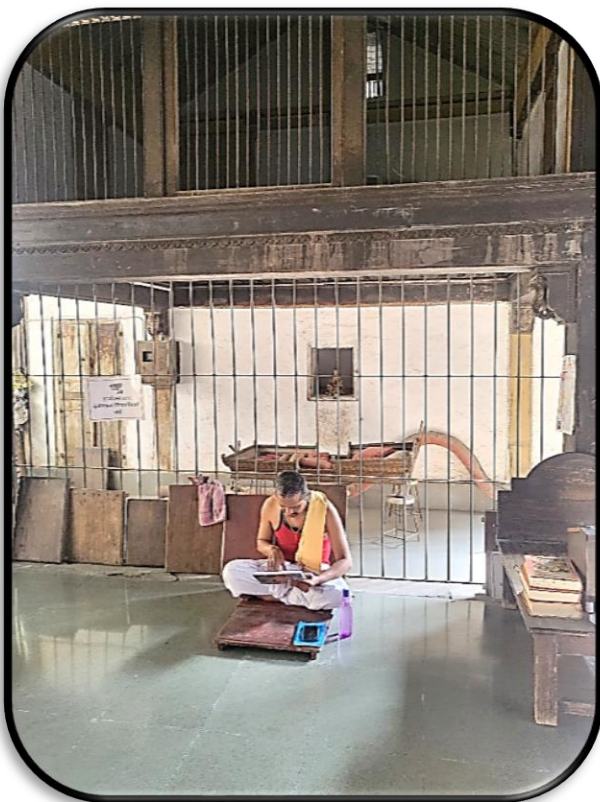
The temple complex also includes smaller shrines dedicated to various Hindu deities. Devotees flock to the temple to offer prayers, seek blessings, and participate in religious ceremonies.



The atmosphere is filled with devotion and spirituality, especially during festivals like Maha-shivratri and Shravan.

It's a place where people come to find solace, connect with their faith, and experience a sense of peace.

Apart from its religious significance, the Kashi Vishweshwar Temple is also a cultural hub.



11. PATALESHWAR

Name of the Temple:

PATALESHWAR



NAME OF PARTICIPANTS:

1. Sakshi Gunjal (SYID 2023-24)
2. Chaitrali Raykar (SYID 2023-24)
3. Aparna Nivangune (SYID 2023-24)

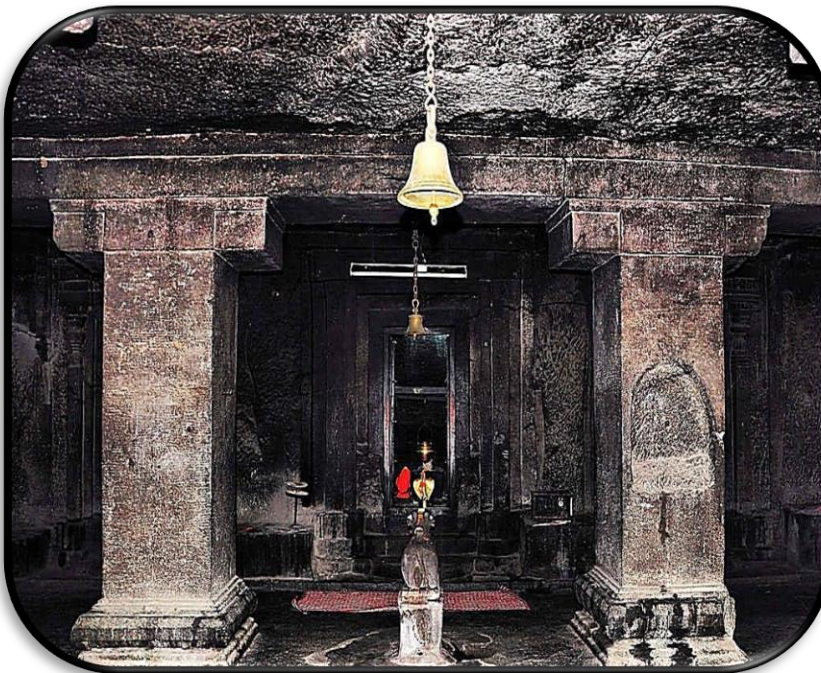


Location of The Temple:

Jangali Maharaj Rd,
Shivajinagar, Pune,

Maharashtra

411005



About The Temple:

Pataleshwar Caves, also referred to as the Panchaleshvara temple or Bhamburde Pandav cave temple, are an 8th-century rock-cut Hindu temple from the Rashtrakuta

period located in Pune, Maharashtra, India.

Dedicated to Shiva, it was a monumental monolithic excavation with a notable circular Nandi mandapa and a large pillared mandapa.

It is a temple of three rock-cut cave sanctums, likely dedicated to Brahma-Shiva-Vishnu originally, but currently to Parvati-original Shiva-Ganesha. A garden now surrounds the site, new idols have been placed elsewhere in the complex.



The interior of the caves has suffered damage from vandalism. Outside, the monument shows the effects of natural elements over the centuries.

History of The Temple:

Hindu is the Pataleshwar Caves, also referred to as the Panchaleshvara temple or Bhamburde Pandav cave temple, are an 8th-century rock-cut Hindu temple from the Rashtrakuta period located in Pune, Maharashtra, India.

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A garden now surrounds the site, new idols have been placed elsewhere in the complex. The interior of the caves has suffered damage from vandalism. Outside, the monument shows the effects of natural elements over the centuries.

Architectural structure:

Rashtrakuta dynasty

Completed c. 750 CE

The Pataleshwar temple is a protected monument of India and managed by the Archaeological Survey of India

The Pataleshwar Caves are in the northern side of Pune, on a rocky hill immediately west of the sangam (confluence) of the

Mula and Mutha rivers - sites recommended for temples in historic Sanskrit



texts on temple architecture. Surveys of this site done in the 19th-century refer to it as the "Panchaleshvara cave", "Bhamburde caves of Pune", "Pandoo caves", or "Panchaleshvara temple"; they mention it to be situated in a village north of Pune. However, as the Pune city has grown, this site is now a part of Shivajinagar (Pune), surrounded by urban structures.



The Pataleshwar caves are about 150 kilometres (93 mi) from Mumbai. The Pataleshwar caves are a monolithic excavation of a rocky hillock that gently swells and forms the terrain here. Its entrance is about a 20 feet long path from the east of the complex. It

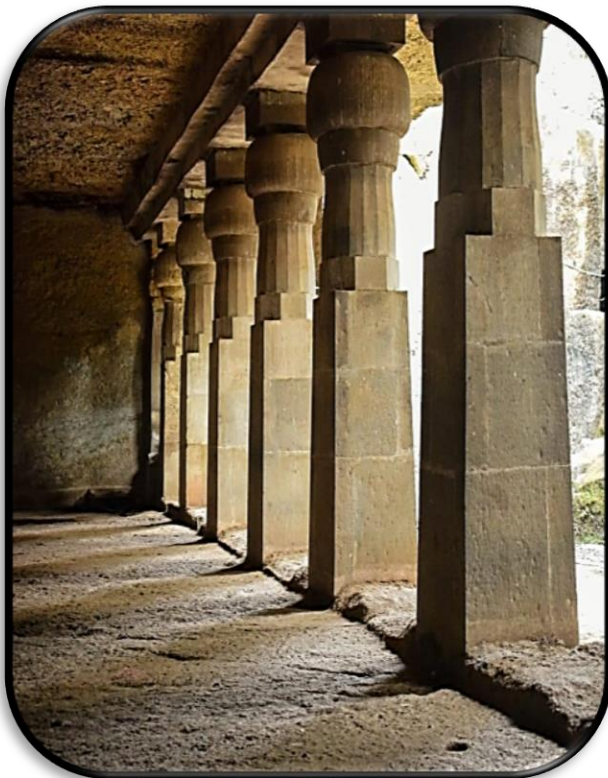
was originally an excavated tunnel but one that collapsed. It was, for a period, restored with a masonry. The path leads into an open court that is nearly a square (95 feet at its maximum in north-south, by 90 feet across east- west).

The floor of this open mandapa was cut into the basaltic rock, part of the vast Deccan Traps. It features a circular shape Nandi mandapa, all cut out of the original rock to monolithically reveal the Nandi shrine and the Nandi. This mandapa had sixteen pillars, twelve along the circumference and four inside to support the roof of the Nandi mandapa. However, four of the eastern pillars and the roof above they supported is now lost.



The shilpins (artists) cut the floor around the Nandi mandapa to provide for an annular cistern about 2 feet deep, one that likely held any liquids used to wash or ceremonially rinse the Nandi. The Nandi sits on a pedestal, also monolithically carved out of the natural rock.

The covered part of the Pataleshwar site is a large nearly square mandapa, a bit smaller in



size than the open court with the Nandi mandapa. The façade consists of eight pillars and two pilasters.

There are five rows of these pillars, with an eight feet aisle, while the cave walls have pilasters, all monolithically excavated from single rock.

12. SHREE MORYA GOSAVI TEMPLE

NAME OF THE TEMPLE:

MORYA GOSAVI TEMPLE



NAME OF THE PARTICIPANTS:

1. GOURI GOTALE (SYID 2023-24)
2. SHRUTI BOHIR (SYID 2023-24)



LOCATION OF THE TEMPLE:

SHREE MORYA
GOSAVI MAHARAJ
SANJIVAN
SAMADI MANDIR
CHINCHWAD
GAON, PIMPIRI
CHINCHWAD,
MAHARASHTRA
411033.



ABOUT THE TEMPLE:



Morya Gosavi or Moraya
Gosavi alias Moroba
Gosavi was a prominent saint
of the Hindu Ganapatya sect,
which considers Ganesha as
the Supreme God. Morya
Gosavi is considered the
chief spiritual progenitor of
the Ganapatyas and has been
described as the "most
famous devotee" of Ganesha.

HISTORY OF THE TEMPLE:



The lifetime of Morya Gosavi is speculated between the 13th to 17th century.

Numerous legends recall his life. Morya became devoted to Ganesha when he started visiting the Morgaon temple of Ganesha. It is believed that due to the hindrance in Morya's services to the god in the popular Ganesha shrine,

Ganesha told Morya that he would appear in Chinchwad for Morya to worship, so Morya moved from Morgaon to Chinchwad, where Morya built a Ganesha temple. Consequently, Morya took sanjeevan samadhi by burying himself alive in his tomb.



Morya had a son called Chintamani, venerated as a living incarnation of Ganesha and addressed as DEV (God).



Chintamani was succeeded by six more Devs. The tomb of Morya Gosavi and the Ganesha temple at Chinchwad still attract many Ganesha devotees. the largest festival dedicated to Ganesha - Morya could not find a place in the temple, crowded by the

laity and the wealthy Pingle family.

Morya left his offering under a tree and then by a "miracle", the laity's offerings from temple were exchanged with Morya's offerings under the tree. The laity accused Morya of sorcery and prohibited his entry in Morgaon. Ganesha appeared in a dream of Pingle and told Pingle that he was offended by the ill-treatment of his favourite devotee Morya.



So, Pingle requested Morya to come back to Morgaon, but Morya refused. Ganesha thus gave a vision to Morya saying that he would come to stay with Morya in Chinchwad. Accordingly, Morya found an image of Ganesha - similar to the one worshipped at the shrine of it.



Vilambi Samvatsara and finished on Monday the bright fourth of Ashadha, Vikari Samvatsara". The temples enjoyed the revenue from the eight villages given by Aurangzeb in the past.

Morya Gosavi is considered the chief spiritual progenitor and the most important saint of the *Ganapatya* - the Hindu sect centred on *Ganesha* worship - tradition and has been described as the "most famous devotee" of *Ganesha*.

Chinchwad has shrines to the departed Devs, chief of which is that of Morya.



The sanjeevan samadhi of Morya Gosavi as well as the *Ganesha* temple constructed by him still attracts many *Ganesha* devotees to Chinchwad.

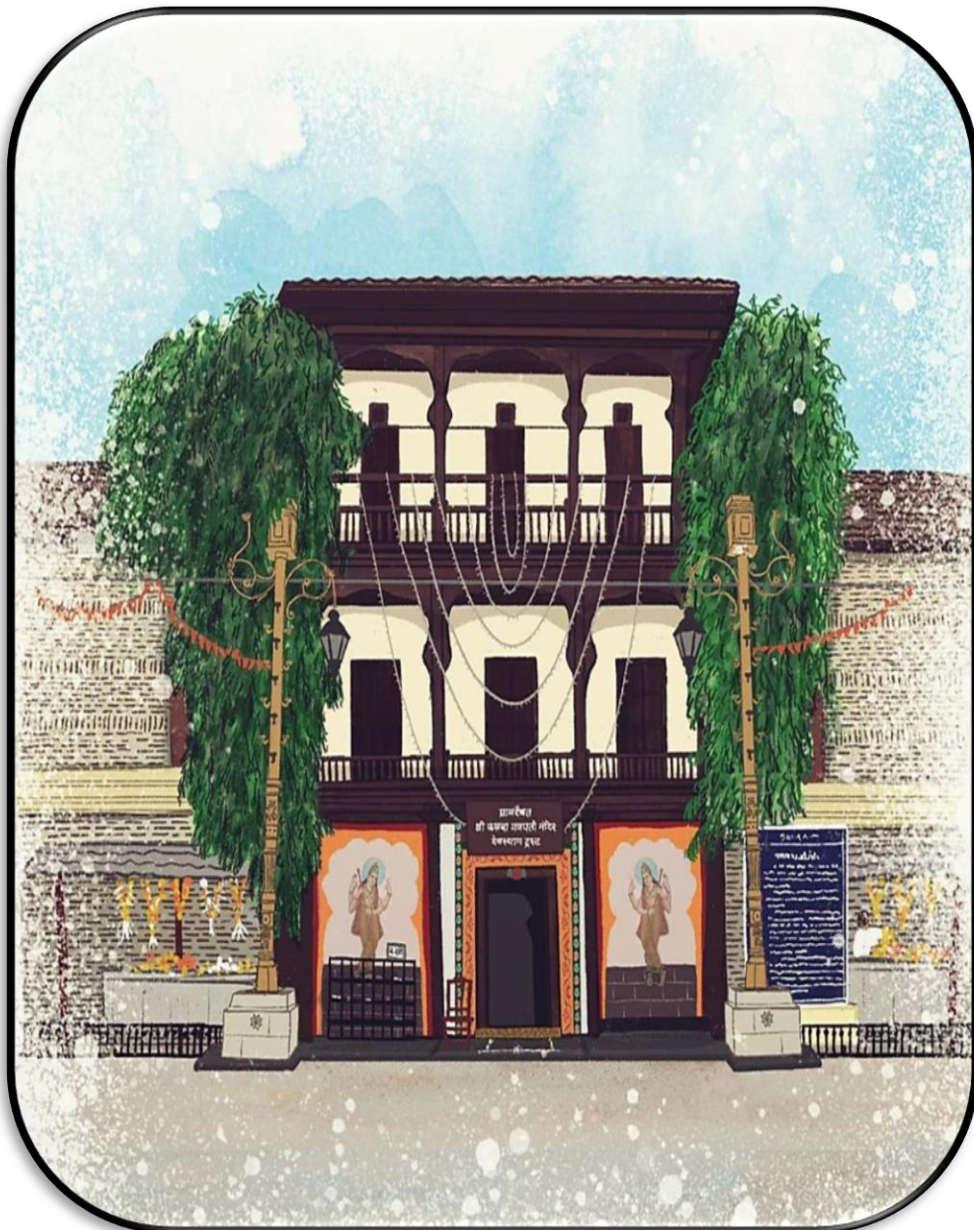
Devotees believe that though Morya Gosavi attained moksha (salvation) but "his presence continues to endow the shrine with sacred significance."



13. SHREE KASBA GANPATI MANDIR

Name Of Temple:

Shree Kasba Ganpati Mandir



Name of Participants:

1. Shraddha Gayke (SYID 2023-24)
2. Pranali Raut (SYID 2023-24)
3. Yutvi Munot (SYID 2023-24)



Location of the Temple:

Yashodatta

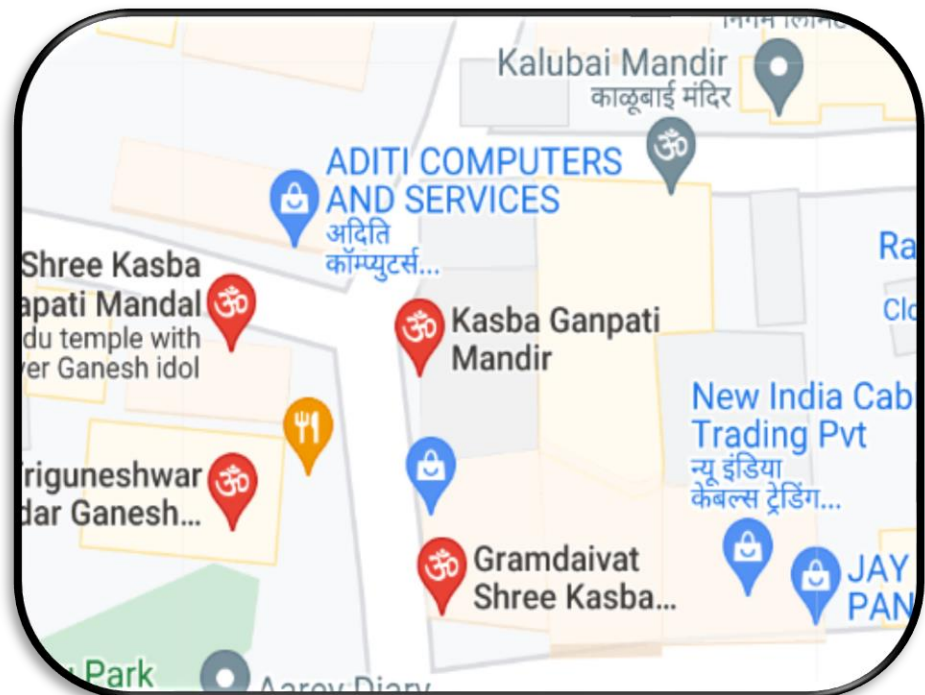
Housing Society,

Kasba Peth,

Pune,

Maharashtra

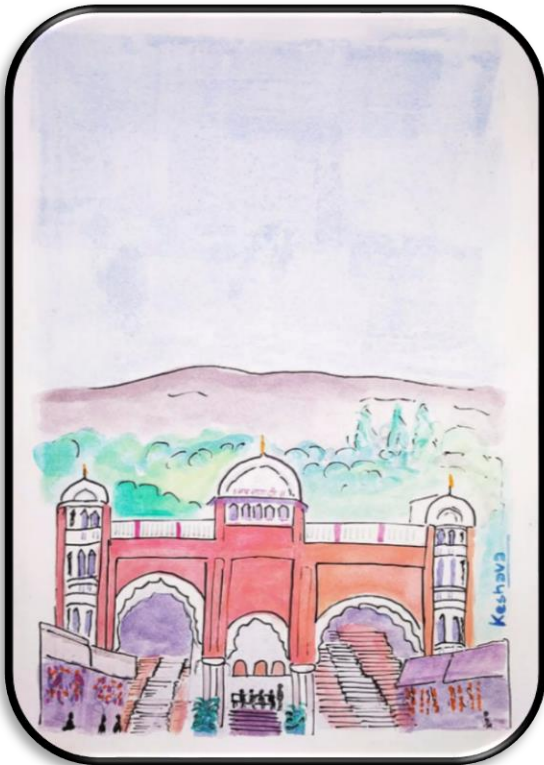
411011,



About The Temple:

The typical temple form of the Kasaba Ganapati Temple with a sabhamandapa (pillared hall) and garbhagriha (inner sanctuary) topped by a shikhara (spire), is obscured from vision, as the visitor enters through a triple storeyed structure.





The central temple form is enclosed by a two storeyed built form topped by galvanised iron (GI) sheets, that has a residential street character.

The inner. sanctuary and pillared hall are surrounded by a pradakshina-path (circumambulatory path) used by the devotees, further surrounded by verandahs called otta or osari.

History of The Temple:

Kasaba Ganapati, the oldest existing temple of Pune dating from the 17th century is situated in the area called Kasaba Peth, located in the heart of the city. Kasaba Peth is the oldest inhabited portion of the city where three original villages, namely Kasarli, Kumbharli, Punewadi collectively form the new Pune.



The Kasaba grew organically, to develop a system of wadas (courtyard housing) as sub units of the peth (a colony), housing specific communities with their own deities and temples. The temple was constructed around 1636 AD at the time of Shahaji Raje and Jijabai. The two temples Kasaba Ganapati and Kedareshwar temple are said to be the original nucleus of the city and while the Kedareshwar



Temple was rebuilt during the period of Peshwa Bajirao (1720-1740 AD), the Kasaba Ganapati Temple retains parts of its original fabric.

The temple owned by Kasaba Ganapati Charitable Trust, is the city's religious focal point, being the gram devata (deity of a village) of Pune,

visited by large number of devotees from the city and state of Maharashtra. On specific festive days like Angaraki Chaturthi, Ganesh Festival, Sankashti and Vinayaki, the numbers of devotees are even higher.

Temple Form and Construction:

The materials and architectural styles suggest three distinct stages of development. The first layer

is seen in the trabeate stone

construction as in the

garbhagriha that according

to historical information

dates from. early 17th

century; the second is from

the Peshwa period (early

18th century) with wooden

decorative elements (such as

the ceiling, arches and brackets) representing the vernacular vocabulary,

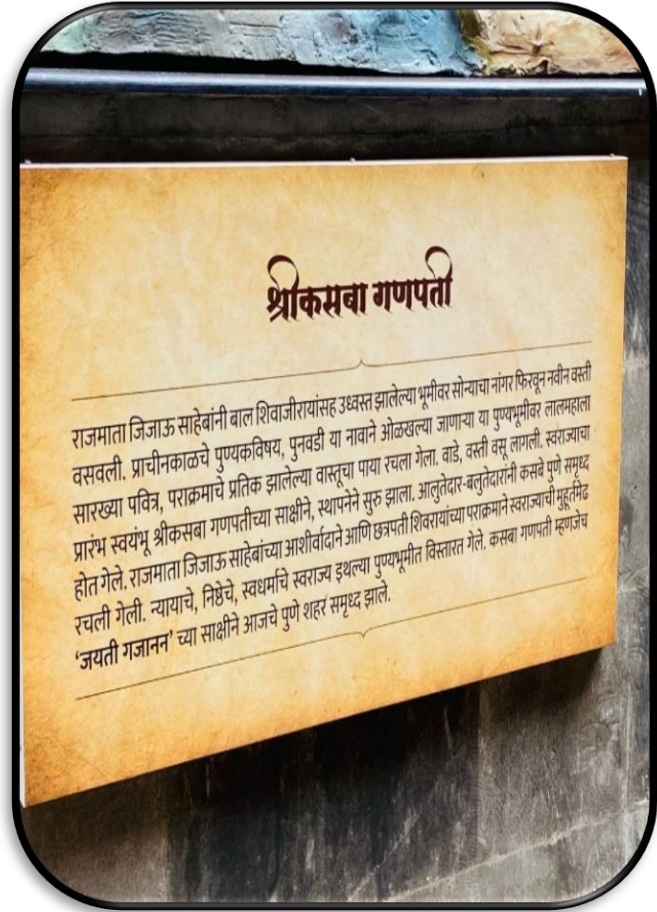
while the third layer is from the colonial period. The primary construction

materials used are stone, wood and brick masonry; the garbhagriha

constructed in stone.

The sabhamandapa with wooden engravings in a decorative style and brick

masonry used in the outer enclosure walls and upper.



14. SHREE KALA RAM TEMPLE

Name of Temple:

SHREE KALA RAM TEMPLE



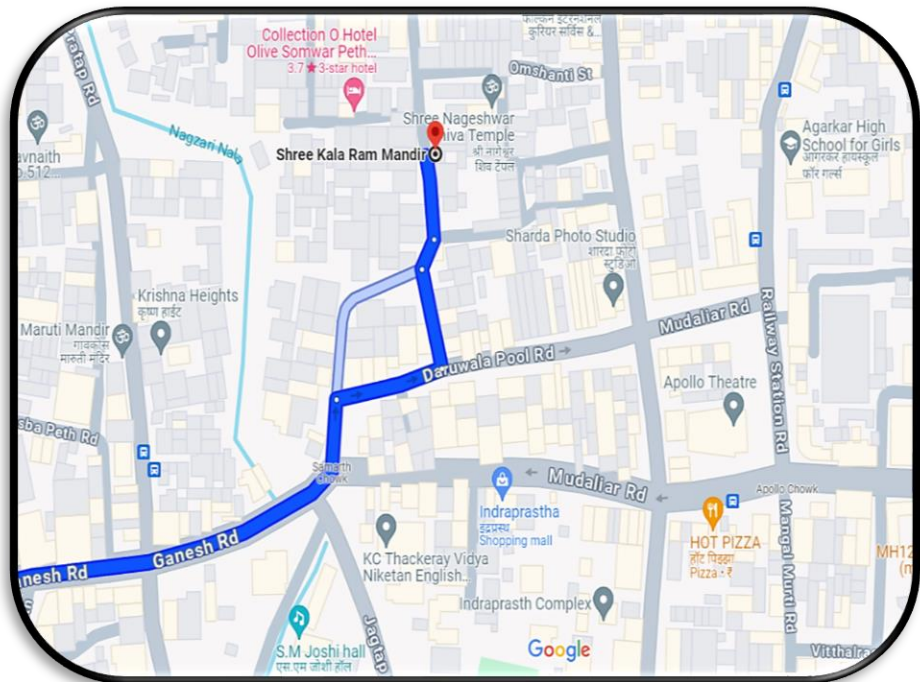
Name of Participants:

1. Pranavi Pansare (SYID 2023-24)
2. Lavanya Dalvi (SYID 2023-24)
3. Vaishnavi Mane (SYID 2023-24)



Location of the Temple:

259,
Nageshwar
Mandir Path,
Somwar Peth,
Pune,
Maharashtra
411011.



About the Temple:

This temple is a Hindu temple dedicated to Lord Sri Ram.

This temple is dedicated to Lord Ram, where he lived during his exile.

The temple is currently run by the Shroffs, a family of bankers who moved from Vadnagar in Gujarat to Pune 11 years ago. The priestly duties at the temple are carried out by members of the Prabhune family. The temple has been well maintained.



HISTORY OF TEMPLE:

The temple derives its name from a black statue of Rama. The literal translation of kalaram is "black Rama".

The Kala Ram Mandir is said to date back to the 1800s. The main deity here is Lord Ram, and an idol of him carved out of black marble explains the shrine's name—kala meaning 'black'.

This temple is a part of the bigger temple complex around Nageshwar, which may have been built in later Peshwa period in the 18th century based on architectural grounds.

The Sabha mandap, resplendent with intricate fretwork, is decorated with chandeliers and paintings, including rare ones of Parvati, Bal Gajanana, and Vatpatrashayi Krishna, and some by artists as renowned as Raja Ravi Verma.

ENTRANCE OF THE TEMPLE:

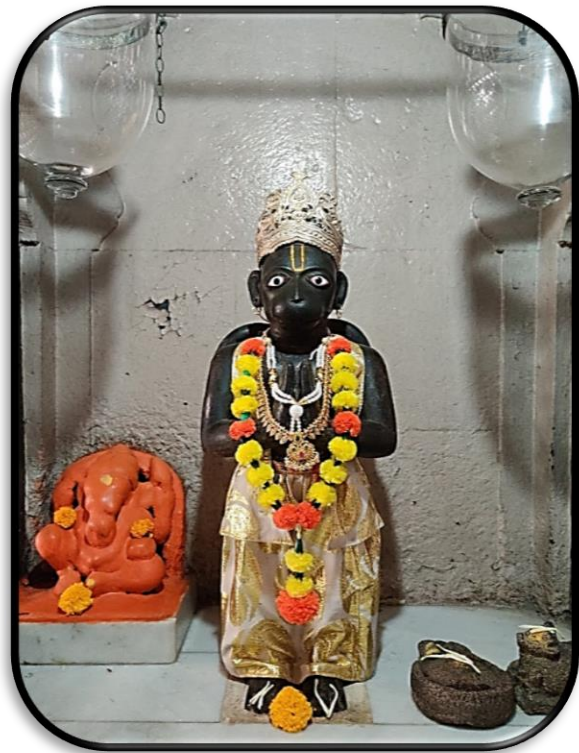
This temple was built during the Peshwa period during the 18th century. The idols are carved out of black marble, hence the name Kala Ram for the shrine. Kala meaning 'black'.



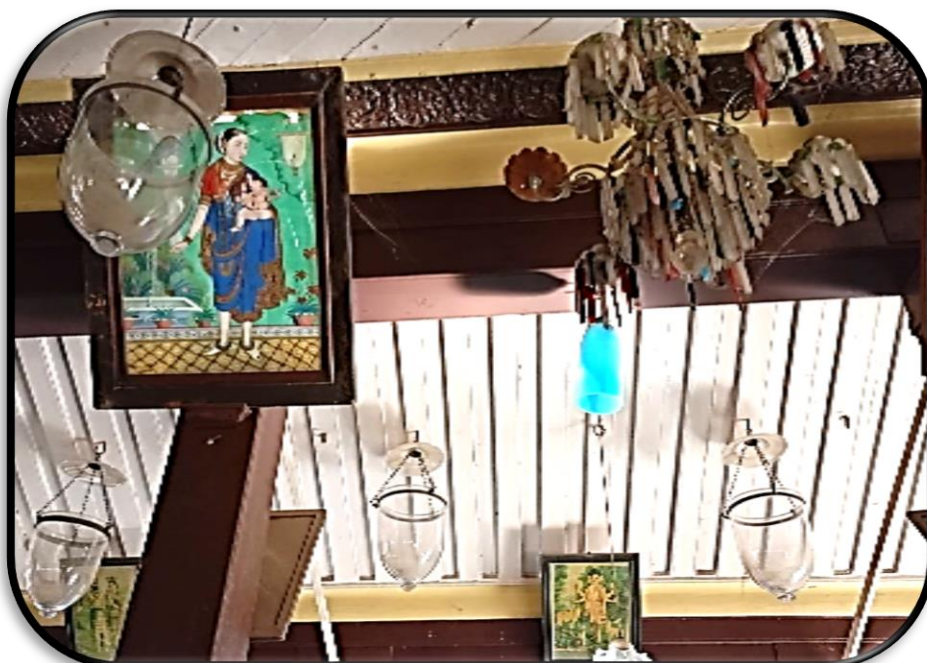
ARCHITECTURE OF THE TEMPLE:

The verandas around the temple need repair and restoration. A beautiful mandir nevertheless! The garbhagriha is built out of stone and the Sabha mandap out of wood. The Sabha mandap is decorated with chandeliers and paintings. The ceiling has beautiful motifs carved into it.

The black marble idol of Ram is flanked by statues of Lakshman and Sita. Sita is wearing a Maharashtrian Nath. A smaller shrine dedicated to Hanuman is located on the opposite side.

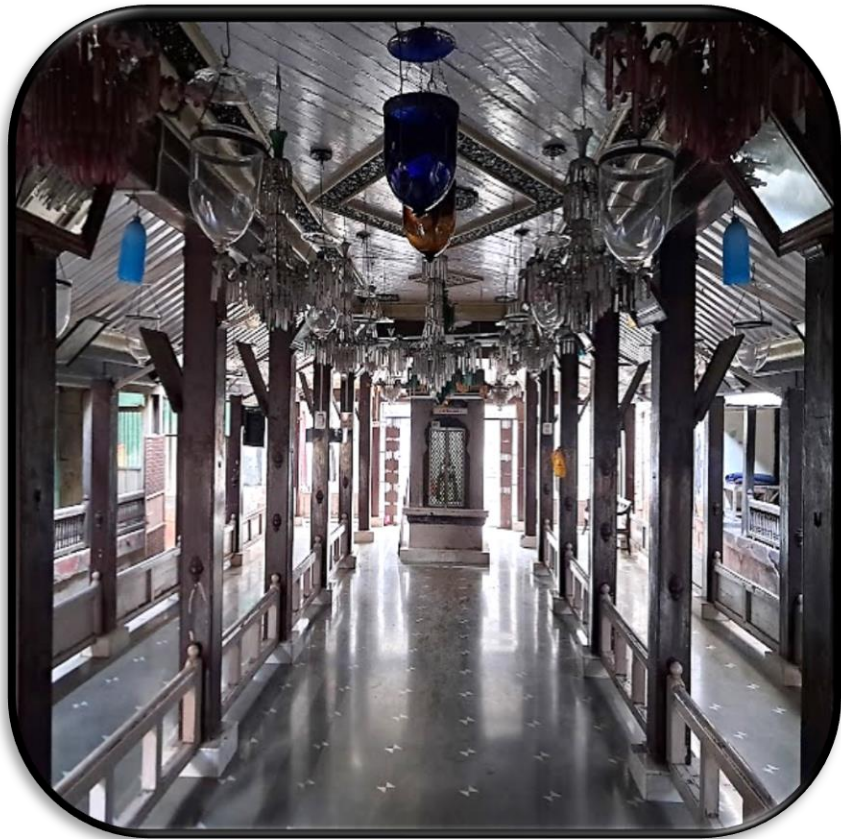


CHANDELIERS AND LIGHTS



GABHARA

Along the outer walls of the temple are verandahs, which are used when serving meals and for other functions.

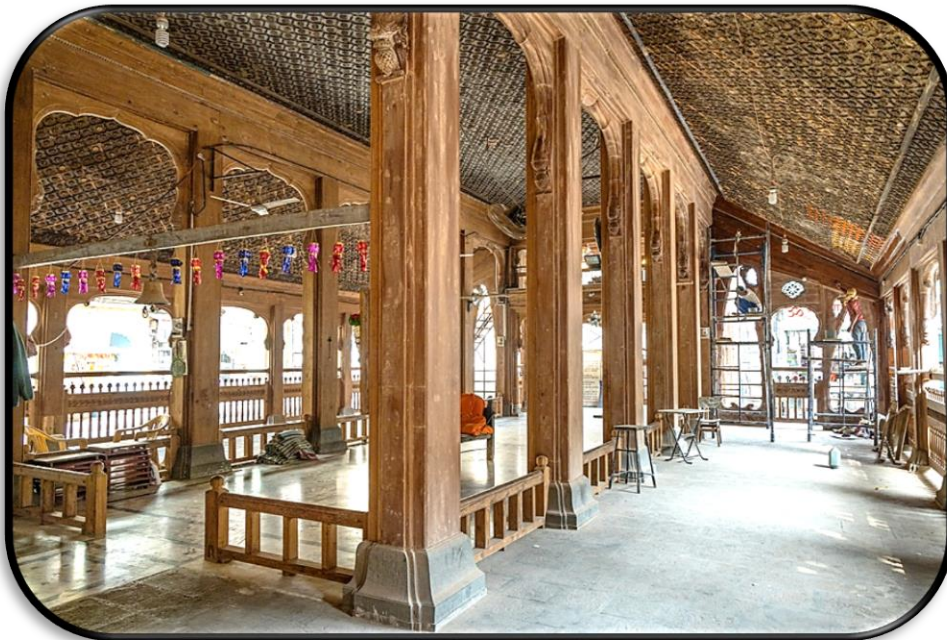


The garbhagriha (sanctum sanctorum) is built out of stone and the sabha mandap (anterior hall) out of wood. The sabha mandap, resplendent with intricate fretwork, is decorated with chandeliers and paintings, including rare ones of Parvati, Bal Gajanana, and Vatpatrashayi Krishna, and some by artists as renowned as Raja Ravi Verma. The ceiling has beautiful floral and geometric motifs carved into it. The marble idol of Ram is flanked by statues of Lakshman and Sita. A smaller shrine dedicated to Hanuman is located opposite these idols.

15. TULSHIBAUG RAM MANDIR

Name Of the Temple:

Tulshibaug Ram Mandir



Name Of Participants:

1. Jaya Dhebe (SYID 2023-24)
2. Apoorva Malwadkar (SYID 2023-24)
3. Safal Sanklecha (SYID 2023-24)



Location Of the Temple:

103, Tulshibaug

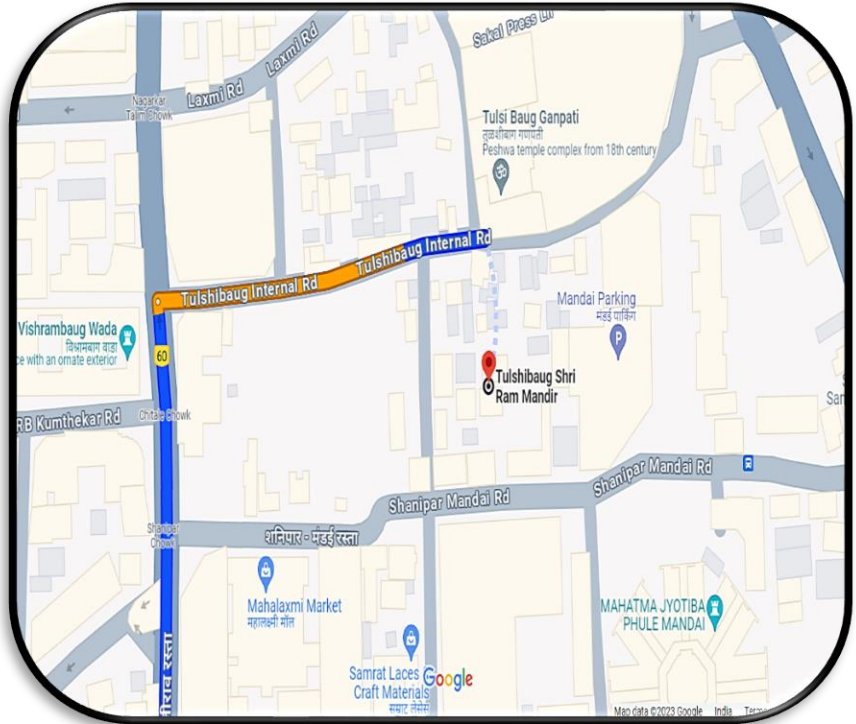
Internal Rd, near Jilbya

Maruti Mandal,

Tulshibaug, Budhwar

Peth, Pune,

Maharashtra 411002.



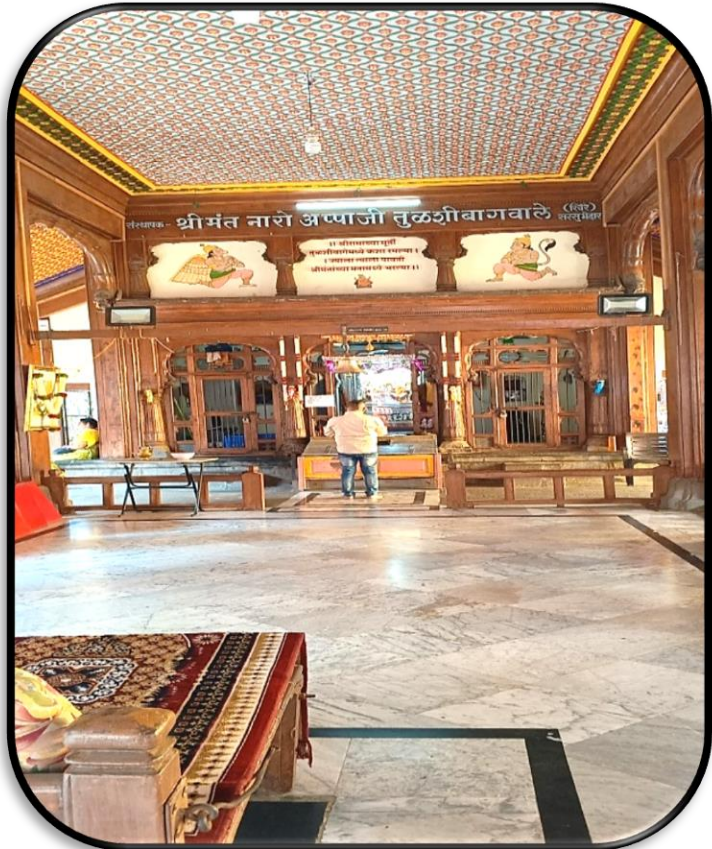
Entrance to Shree Ram temple, Tulsibaug.

Inside the gate is a narrow verandah wrapped in dilapidated structures, revealing broken wooden doors and windows both thrown open as well as closed. The verandah

passes through a **two storied 'Nagarkhana'**, which was built by Shrimant Madhavrao Peshwa after he won the battle of Kharde.

About The Temple:

Pune is known to be the cultural capital. One of the most beautiful jewels that adorn the city is Tulshibag. Tulashibag is a popular and historical landmark. The Ram Mandir of tulashibag still reminds people of the prestigious history. The temple was built by Naro Appaji Khire (Tulshibaugwale).



The Tulshibaug Ram Temple was built during the Peshwa era, after the battle of Panipat in 1761, under Naro Appaji Khire (Tulshibaugwale) (1700-1775), the Subhedar of Pune. Work commenced in 1763 and was completed in 1795 at a cost of Rs 136,667 and it covers an area of about an acre. In 1884 Nandram Naik completed work on the spire (shikhar) and the Sabhamandap.



The statues of Lord Ram, Sita, and Laxmana, made by Umajibaba Pandharpurkar, were placed in the sanctum of the temple in November

1765. In 1767, the statue of Lord Hanuman, crafted by Bakhatram Patharvat

Gujrathi, was placed in the sanctum.

Later in 1781 statues of Ganapati and Parvati were brought to the temple. Ornaments in gold, silver, pearls and diamonds were made for these statues.

Right in front of the Ram Temple is a small temple of Hanuman. The idol is made of black stone showing Hanuman joining his palms in order to bow down before Ram.





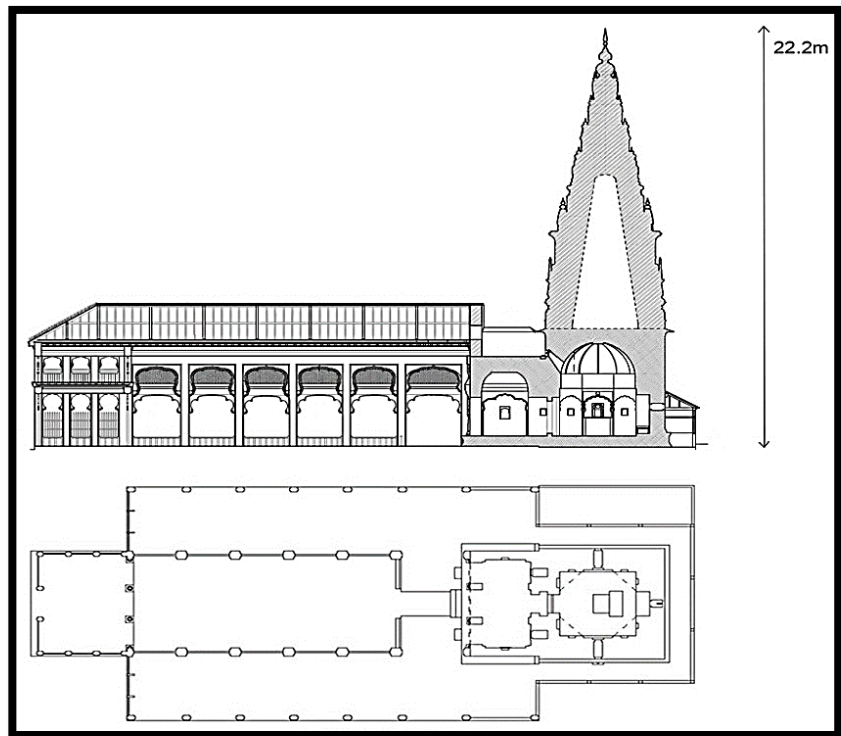
Apart from the Ram Temple, there are many other temples in the precinct. These include the temples of Ganesh, Vitthal and Rukmini, Dattatray and Maruts. Lord Ganesh here is called Moreshwar and Lord Shiva is known as Tribakeshwar or Kashivishveshwar.

This place initially belonged to Sardar Khasgiwale. He had a big garden of Tulsi Naro Appaji Khire bought it from Sardar Khasgiwale and he constructed a big Ram temple here. This temple became so famous that his earlier name khire was replaced by Tulshibagwale. This temple construction took place between 1761 to 1795. When Nanasaheb Peshwe was ruling the construction was started but completed much later.



Architecture Of Tulshibaug Ram Mandir:

The east-facing Tulshibaug Ram Mandir was also built by Naro Appaji Khire (Tulshibagwale), under the orders of Balaji Baji Rao (b.1720, d.1761), who was also known as Nana Saheb. During his rule Pune became adorned with numerous temples, ghats, wadas and new peths.



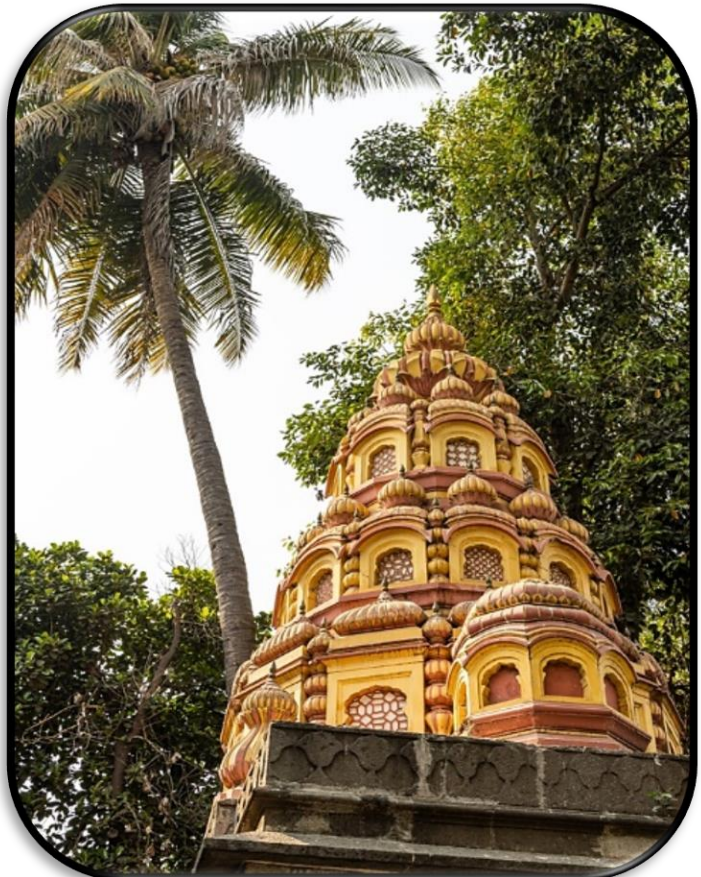
say.

Old temples that were falling into decay were also renovated and enlarged. When we visited this temple recently (actually after 4, 5 years) we saw beautiful marble flooring and even some restoration done on the columns as well. All this work has maintained the beauty of the place and in fact added to it I would



There is also a big board posted in front of the temple which gives a historical account of this place. There are scenes from Ramanyana are painted on the walls and few Dashawatar scenes are also there.

The 22. 2m high shikhara, once reputed to be the tallest in Maharashtra, was also a later addition and was completed in 1884 by Nandram Naik at a cost of approx Rs 30,000. It is typical of the Maratha style, with storeys arranged in an elegant pyramid. Many sources claim the shikhara scales to a height of over 40m (140 feet), but this is clearly an inaccuracy that has persisted across numerous sources.





The original structure is built of teak, with a large congregation hall giving a great sense of open space with carved columns and arches.

The craftsmanship and attention to detail with how the hall openings

have been created is simply wonderful, and in some instances very reminiscent of "art nouveau", an ornamental style of art that flourished for a short period between 1890 and 1910 throughout Europe. Only here we are in Asia, and admiring work that was accomplished over 150 years earlier.



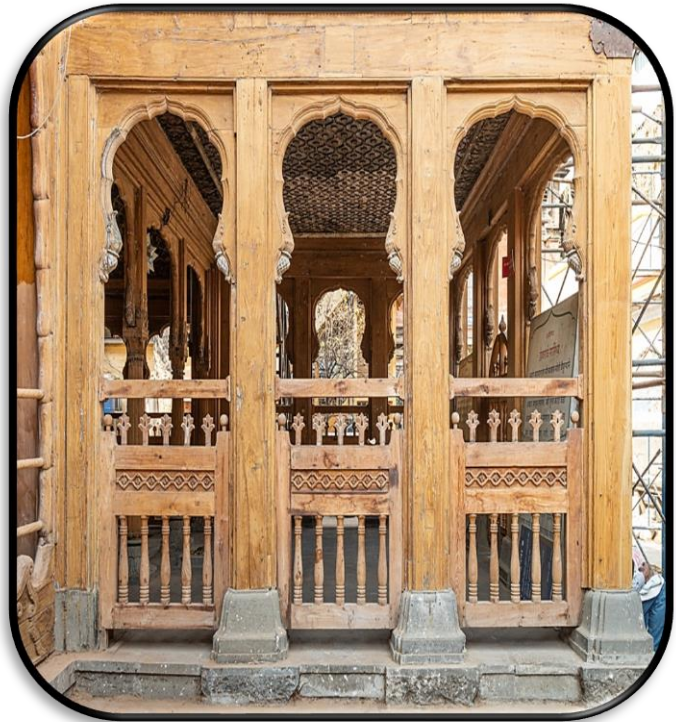
Contemporary Additions:

Repairing traditional 18th century
woodwork in the temple loft.

Excess timbers were also removed
to retain the essential features
of the historic woodwork.

The basalt stone floor that was
damaged due to bad repairs with
cement was replaced with new
stonework in the traditional style.

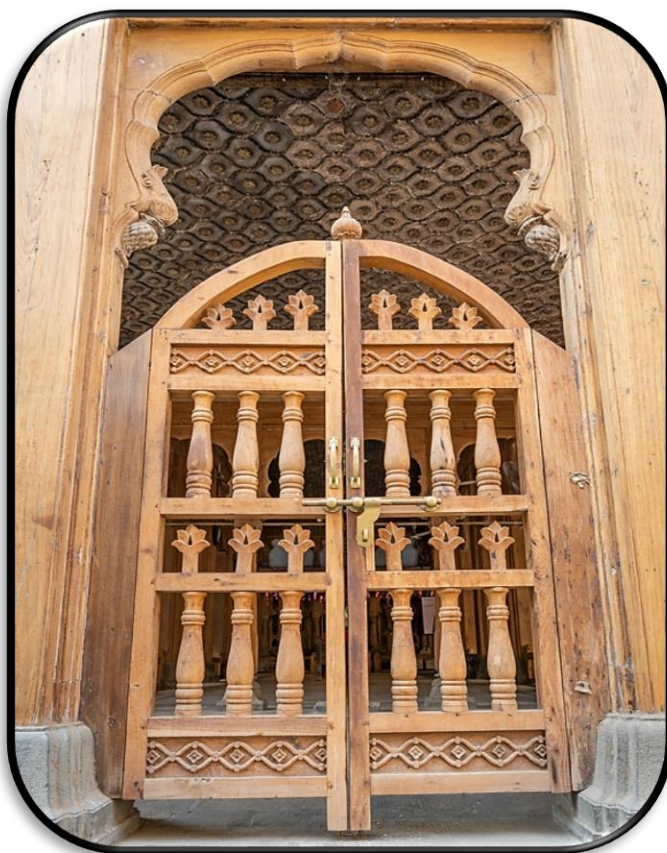
Wooden column bases that had



been eaten by termites were
replaced with stone basalt bases,
carved with an identical profile.

Enamel paint was removed from
the entire teak woodwork,
revealing a rich texture of the
traditional fabric of the building.

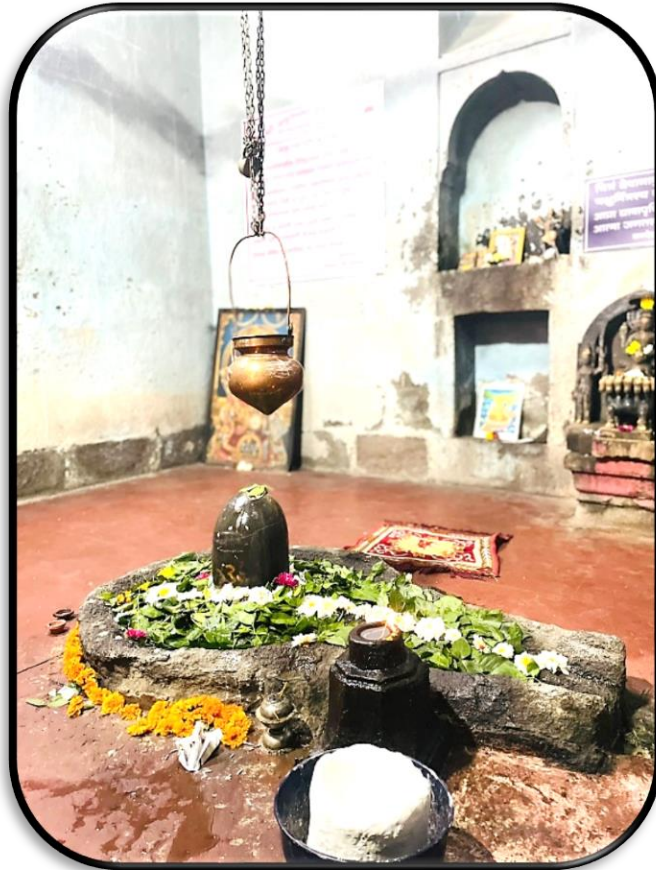
Restoring parts of the temple
shikhara using lime mixed with
pigments. Repairing the tiled roof
of the congregation hall with
traditional materials. Restoring



the shikhara of the Ganesh Temple.

16. SIDDHESHWAR-AMRITESHWAR

NAME OF THE TEMPLE:



TEMPLES LOCATED IN AMRITESHWAR TEMPLE:

- i. SHIV TEMPLE
- ii. VISHNU TEMPLE
- iii. RAM TEMPLE
- iv. VITTHAL RAKHUMAI TEMPLE
- v. MARUTI TEMPLE

NAME OF GROUP MEMBERS:

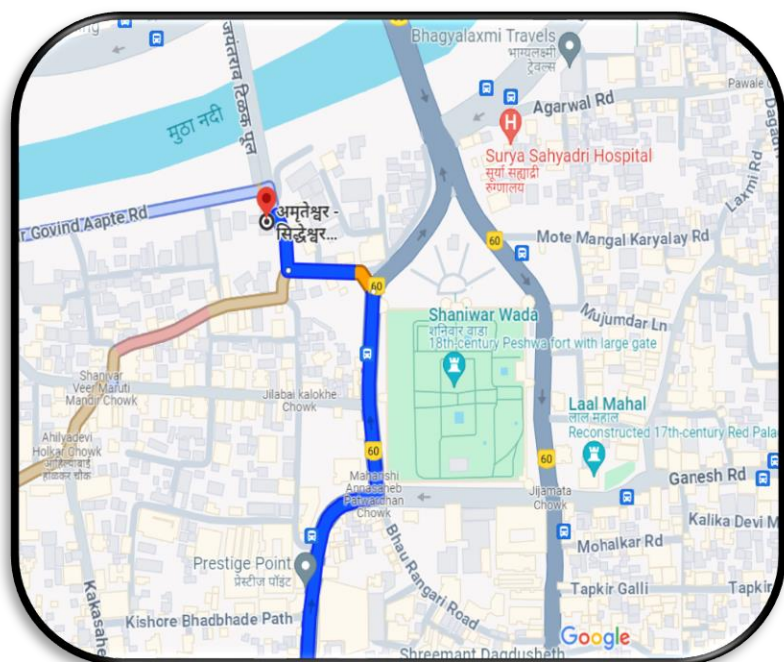
1. PREM BHINTADE (SYID 2023-24)
2. PREM ZAMBARE (SYID 2023-24)
3. DIYA KOTHARI (SYID 2023-24)



LOCATION OF AMRITHESHWAR TEMPLE:

It is found in Chandrashekhar Agashe Path, a locality named after the industrialist, lawyer, and founder of the Brihan Maharashtra Sugar Syndicate Ltd located in Shaniwar Peth.

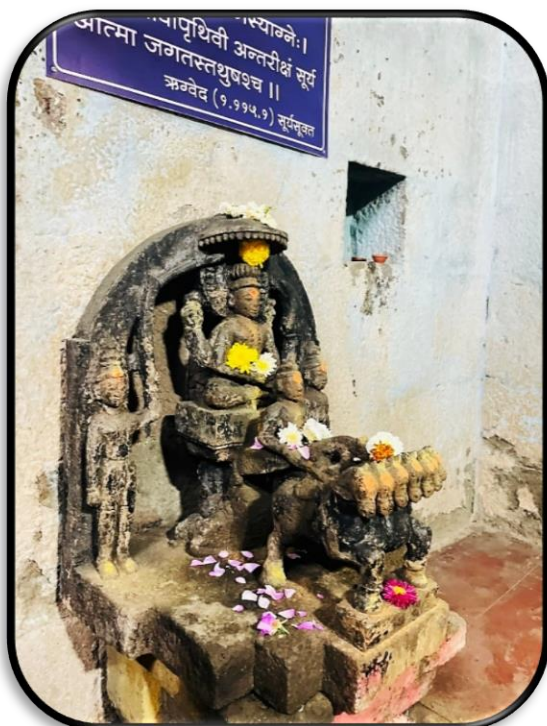
67, CHANDRASHEKHAR AGASHEPATH, APTE GHAT, SHANIWAR PETH, PUNE- 411030.



This cluster of 18th-century temples has a unique feature that not many have—an underground shrine that has main temple of Lord Shiva.

ABOUT THE AMRISHTESHWAR TEMPLE:

Among the unique Shiva temples in the city, one must visit is the Siddheshwar-Amritheshwar temple complex in Shaniwar Peth. By Thorle Bajirao road we come near to Shaniwarwad, the road on the left goes towards the riverbed. In this place We see these temples. Giving information about this group of temples, Trust President Vishwas Chitrao said, 'In the early seventeenth century, the Chitrao



family came to Pune from Marathwada. The first mention of him is found in the year 1606 AD. Malojiraje Bhosle had our forefathers working as a horse doctor. He had given Chitrao a place in Pune.

It is not possible to say where exactly she is today. After the destruction of Pune by Murar Jagadeva in AD 1633. Maharaj Shahaji Raja gave us the place

on the banks of the river where the temples are today. Our ancestor Gano Gabaji Chitrao was a horse doctor to Shiva Raya.

Jijausaheb's letter mentions him as an ancient servant. Rangbhatta Chitrao of the next generation left this vaidyako and he became a Vedic scholar, Adhuni Naik-Baramatkar (Bavadekar) was a servant of Shahu Maharaj. Baji Rao's sister Bhiubai was married to



him. Rangbhattoni taught him Vedas. As Gurudakshina of this education, in 1738 these Ubhayats built the Siddheshwar temple. From the Peshwas. Nine hundred rupees per annum and also twenty acres of land for arrangement was given.

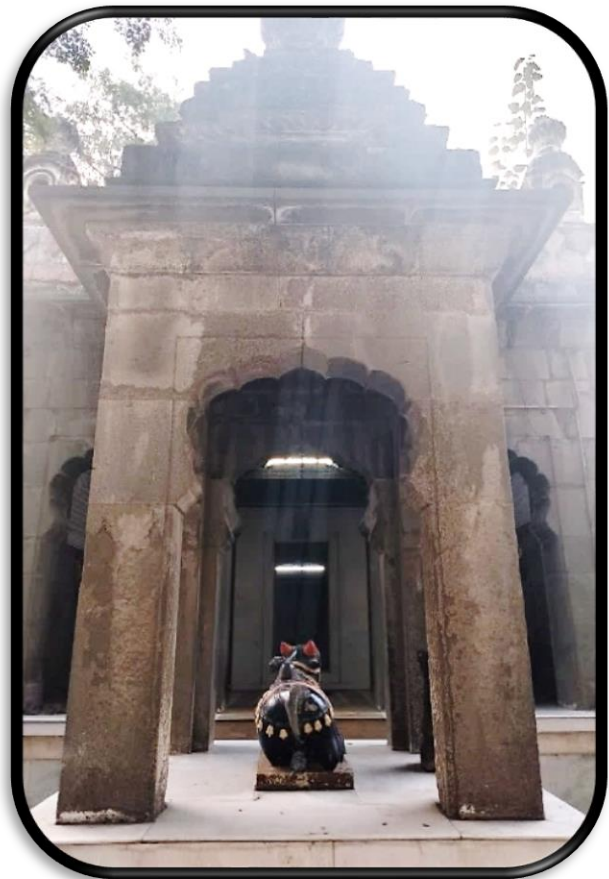
The first temple in this group of temples was built in 1673, the Ram temple, the third temple of Lakshminarayana was built by Rangabhatta in 1749, the largest temple of Amriteshwar was built by Pandurangbhatta between 1778-79, and the Maruti temple was built by Raghunathraobhatta in 1791. Vithoba-Ramai in 1830 by Narayanarao Chitrao. Shivpinda in the temple core and behind her there is also the pearl of the sun god on Sampantashva. The management of this temple complex is seen as the 'Shri Amriteshwar Trust'. There is also a Sati sculpture in the courtyard of the temple. It has sculptures of Ganapati Chandra and Hanuman. There are also some tombs in this area,' said history researcher Mandar Lavate.

The temple offers a morning puja at 7:30 am. Prior permission must be obtained from the trust for any special pujas to be conducted. Since the main temple is devoted to Shiva, Maha Shivratri, a festival dedicated to the god of destruction and the consummation of his marriage to Parvati, is celebrated with gusto. On this occasion, devotees offer flowers, betel leaves, sweets, and milk to the deity.



History of The Temple:

The complex of the Amruteshwar Mandir houses a group of temples that were established in 1760 by Bhiubai Baramatikar, the sister of the Maratha leader Peshwa Bajirao II. It is found in Chandrashekhar Agashe Path, a locality named after the industrialist, lawyer, and founder of the Brihan Maharashtra Sugar Syndicate Ltd located in Shaniwar Peth.

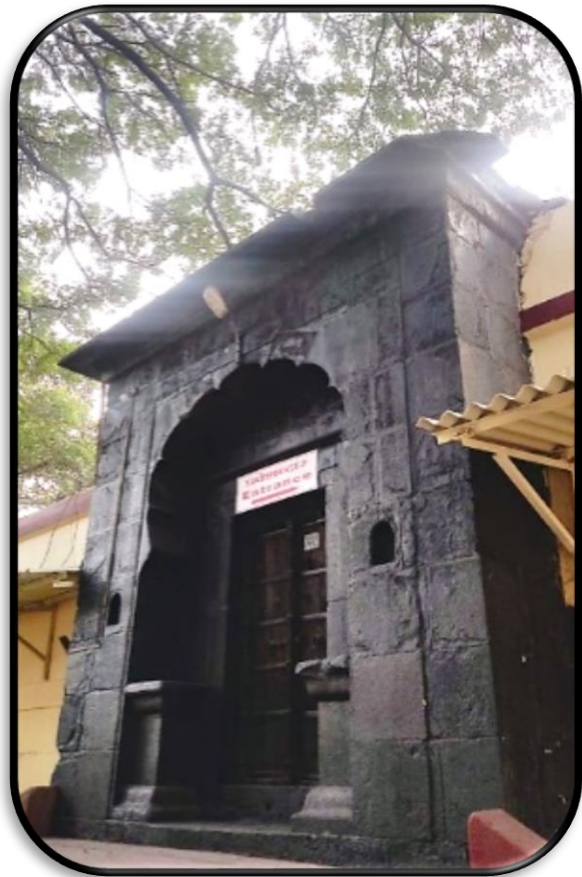


The main temple is dedicated to Shiva, while the other temples honour Vishnu, Ram, and Maruti (another name for Hanuman). These temples were built by Pandurang Bhat, the grandson of Ranga Bhat Citrava, in whose hereditary line runs the priesthood of the temples.

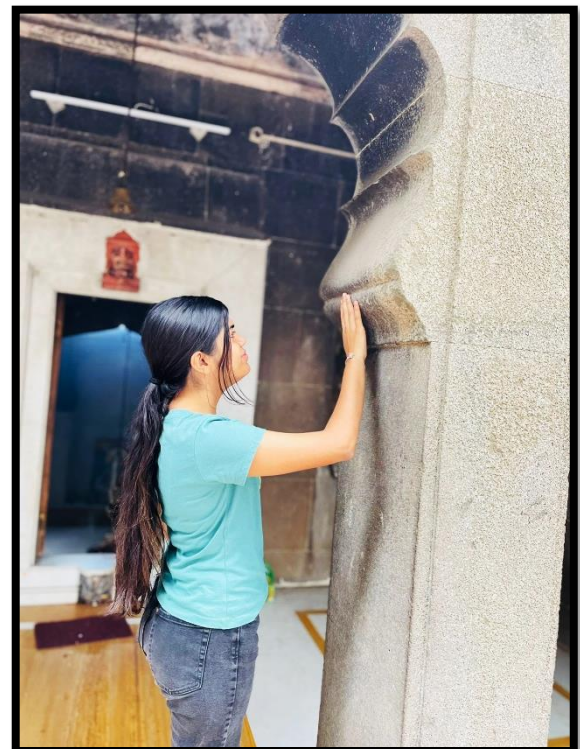
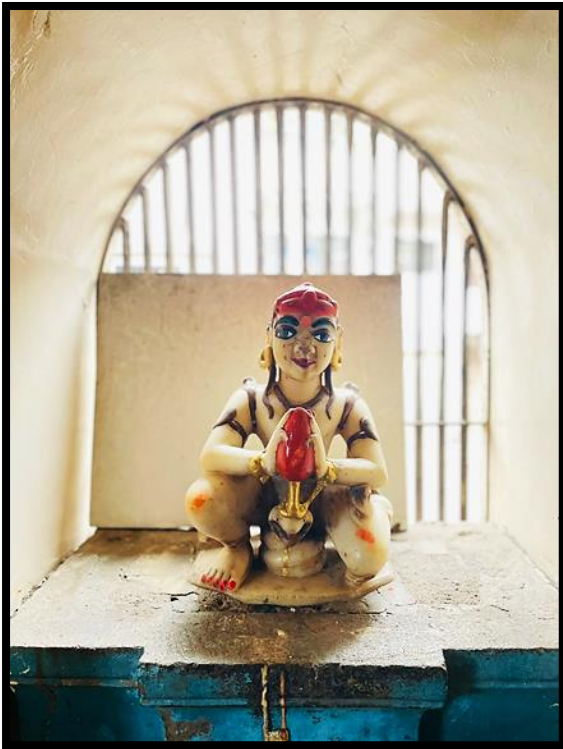
Architecture of the Temple:

The small gate leading to the temple courtyard proclaims that the complex belongs to the peshwa era and is managed by the amriteshwar mandir trust.

The temple, a solid stone building, is raised 12 to 20 feet above ground to keep it protected if the nearby mutha river floods. A flight of steps on the eastern side makes the temple accessible. The arched doorway and antique door lead into the interiors.



The temple has a beautiful stone nandi (shiva's mount) mandap (a porch-like structure) with a small shikhara (spire). The underground garbhagriha (sanctum sanctorum) has a small arch with carved pillars. This complex is so historically significant that it is a certified Pune municipal corporation grade I heritage site.



17. SHRI MANGALMURTI WADA

Name of the temple:

Shri Mangalmurti Wada Ganpati Mandir



Name of the Participants

1. Vedangi. V. Edake (SYID 2023-24)
2. Shruti Bhoir (SYID 2023-24)



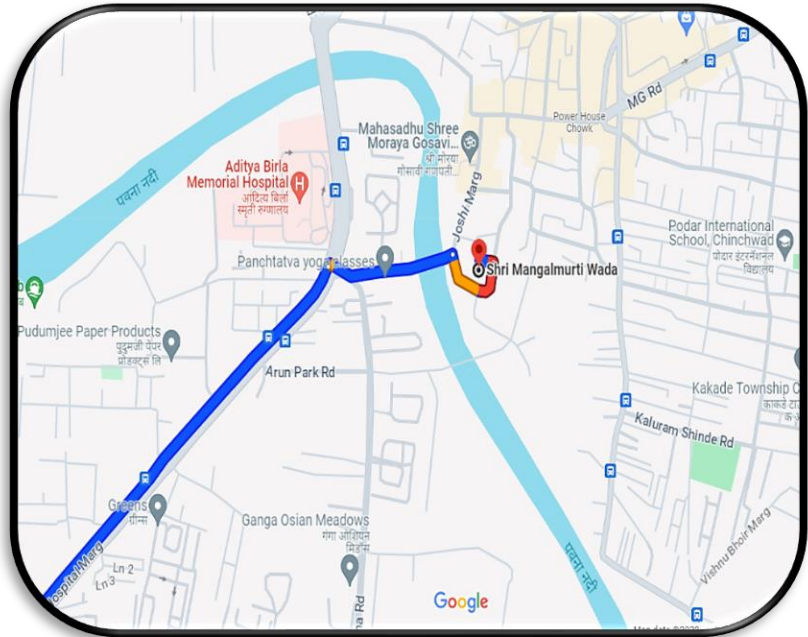
Location of the Temple:

Deo Wada, Chinchwad

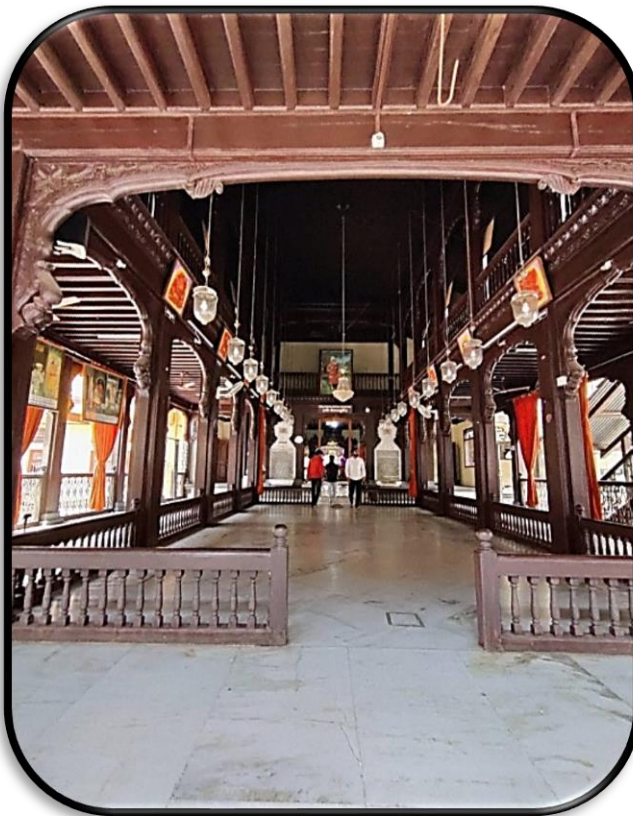
Gaon, Chinchwad, Pimpri-

Chinchwad, Maharashtra

411033



About the Temple:



Ganesha temple in Mangalmurthy

Wada, Chinchwad, Sanjeevan

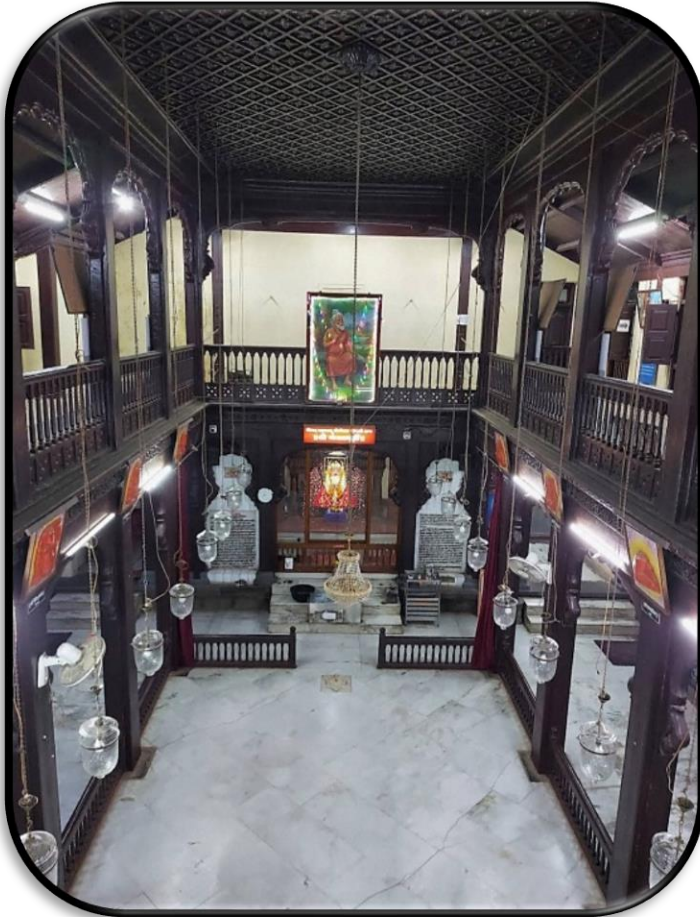
Samadhi of Morya Gosavi and

Swayambhu Ganesha temple

there, the hands of devotees are



automatically joined. These temples, which give a sense of devotion, are managed by the Chinchwad Devasthan Trust.



The head office of the trust is in Mangalmurthy Wada, and the trust also manages Ashtavinayaka temples like Morgaon, Siddhatek and Theur.

Giving information about the Chinchwad Devasthan Trust, Chief Trustee Mandar Maharaj Dev said, 'Moraya Gosavi was a great Ganesha devotee.

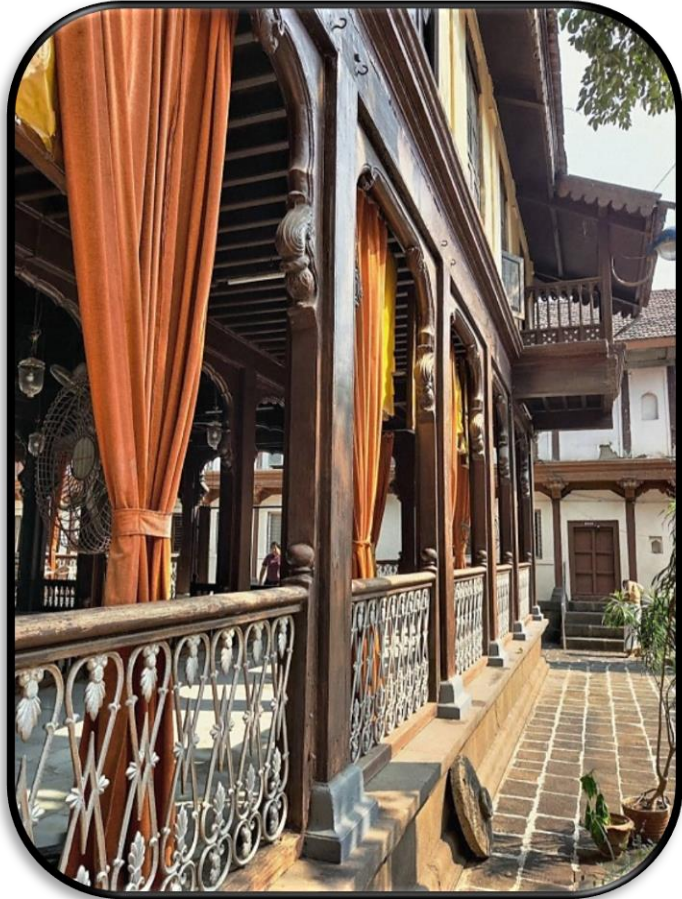
He had great devotion to Mayureshwar at Morgaon.

Every Vinayaki Chaturthi he used to travel to Morgaon on foot. Further, depending on the age, it will not be possible for them to go to Morgaon and have darshan of Mayureshwar. Then he had a vision of Mayureshwar.



In that Mayureshwara told them that I will receive you in the form of rice. After that Morya Gosavi received Ganesha idol in the form of rice in Karha river. He installed this Ganesha idol in Chinchwadla Mangalmurthy Wada.'

Yatras are held in the three months of Jyeshtha, Magh and Bhadrapada of the temple. Sanjeevan Samadhi ceremony of Morya Gosavi takes place on Shashti of Margashirsha month.



The Maghi Yatra takes place in 12 days by chariot at Morgaon, Theur and Siddhatek. Jyeshthi Yatra was from Chinchwad to Kharnarangi near Alibaug. In Bhadrapad Yatra, Morya's palanquin goes to Pune, Saswad, Jejuri, Morgaon.

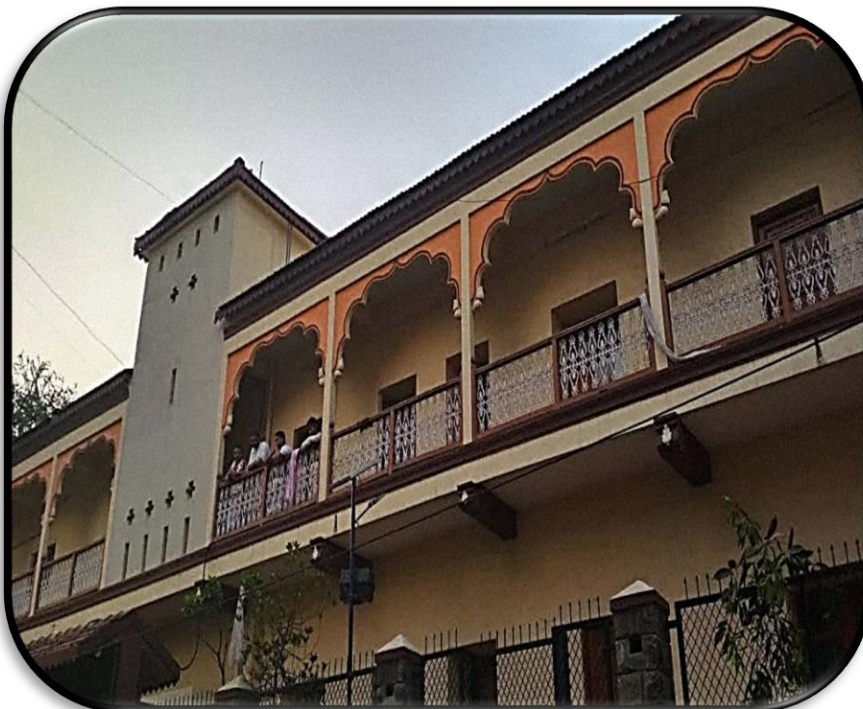
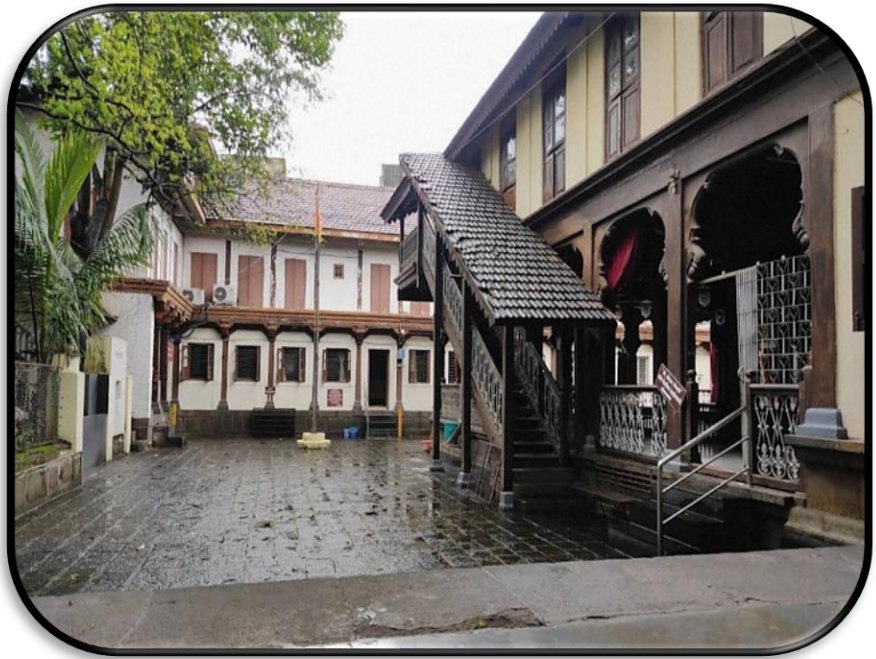
On the way back, the journey ends with a visit to Khandoba of Jejuri and Yamai of

Shivri. During the Sanjeevan Samadhi ceremony, various religious and cultural programs are held in Chinchwad temple for four days.

On the day of Shashti, about

80,000 citizens take

Mahaprasad of vegetables, rice and sweet Bundi. Every Sankashti Chaturthi, Khichdi is served at the Samadhi Temple, and Mahaprasad is served at Mangalmurthy Wada after the moon rise.



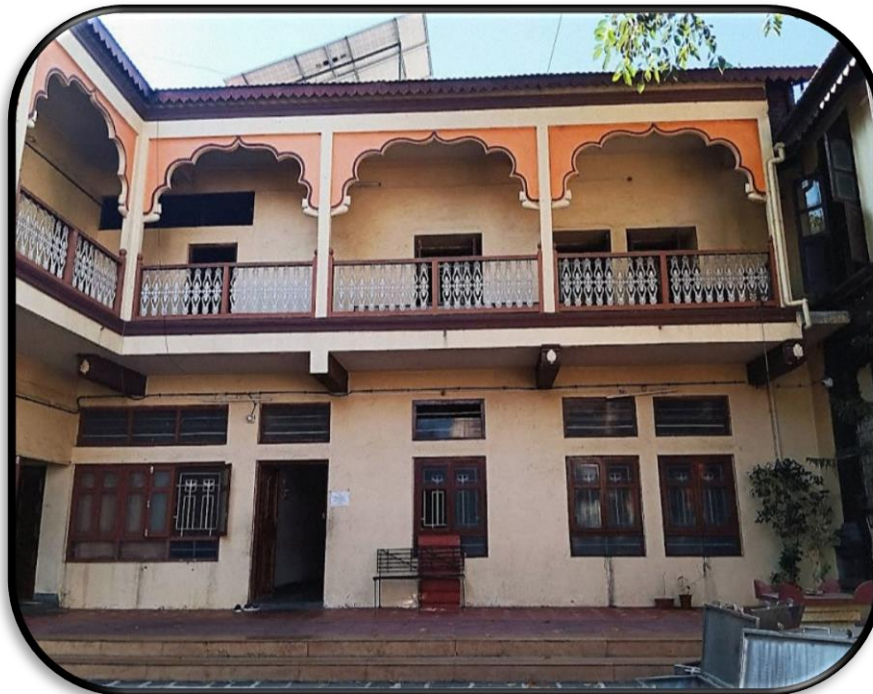
Every Vinayaki had a biographical reading of Morya Gosavi. There is a procession of Seemollanghana on Dussehra. Near the Sanjivan Samadhi are the tombs of seven generations of Morya Gosavi.

Historical Importance and Significance:

The city of Chinchwad has been famous for being the birthplace of the freedom fighters Chapekar Brothers. The historic Morya Gosavi Ganpati Mandir, built in the 15th century and



the Morya Gosavi Samadhi Mandir are situated in Gandhi Peth of



Chinchwadgaon region. The most famous devotee of Lord Ganesh.

He was a hindu saint who lived from 1375 CE to 1561 CE and he was a prominent saint for the Ganpataya sect of Hindus.

A Brahmin husband- wife used to stay. Both of them were the sincere devotee of lord Ganesha, but they did not have any child. Because of the blessings of



Ganpati they had a baby boy and he was given the name Moreswar. People use to call him Morya with love. After the death of his father and mother, he went tathawade to stay.

At that time Morgaon was famous for its Ganpati Temple. Morya on eash chaturthi used to go there.

Slowly his devotion towards lord Ganesha increased and he placd many examples of



the Godly powers. Morya Gosavi was also known as the disciples of Swami Nayanbharti.



One story is very common for him that Morya Gosavi on each chaturthi used to go to Morgaon, afterwards when Morya became old, he went to Morgaon there he did not get the sight of Lord Ganesha in the temple and he slept outside the temple and Ganpati appeared in his dreams and told him to

go to Chinchwad. As he entered the chinchwad he saw the Ganpati idol appeared from the womb of earth at his own house. There morya built a temple and he himself had taken a sanjeevan Samadhi.



Today we have Morya Gosavi's temple over there.

Architecture of Shri Mangalmurti Wada:

The Architecture of the temple is very simple and well maintained. It is a very peaceful place and is built in ancient times. This place has rooms of ancient times but they are not in use now. The trust runs a vedic pathshala for vedic teaching.

18. AMRUTESHWAR TEMPLE

Name of the Temple:

Amruteshwar Temple



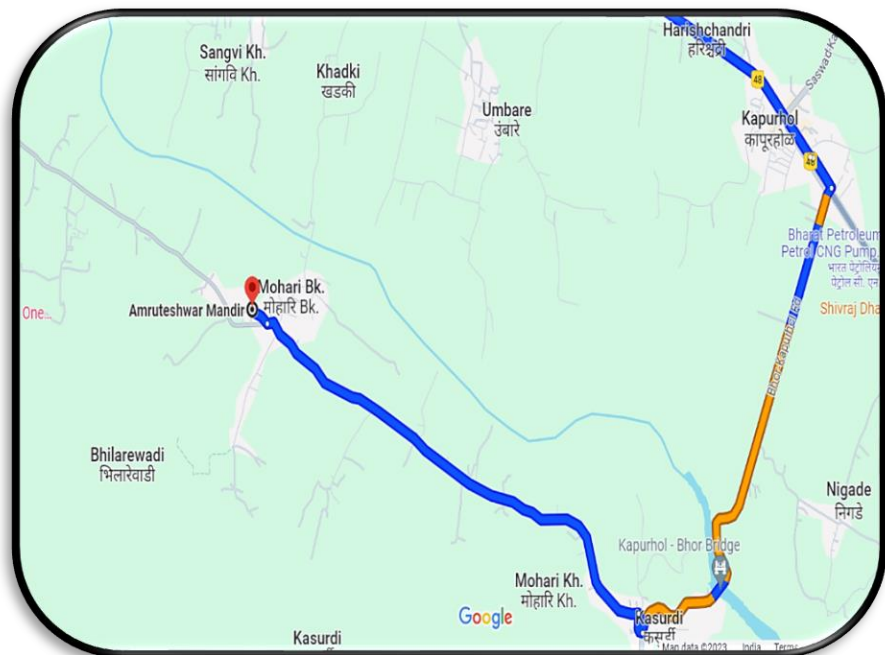
Name of the Participants:

1. Pratik Patil (SYID 2023-24)
2. Aniket Parthe (SYID 2023-24)
3. Shreyas Lekawale (SYID 2023-24)



Location of the Temple:

Amruteshwar
Temple, Mohari
Bk., Maharashtra
412213



About the Temple:



Amruteshwar Temple is an intricately carved Shiva temple in Ratanwadi. It is over 1200 years old and was built by the rulers of Shilahara dynasty in the 9th century CE. This is one of twelve Shiva temples built by King Jhanjha.

It measures 61mX36m

and is surrounded by a low parapet with an entrance towards the east. On plan it consists of the mandapa, with an antarala and garbhagriha on the east of it, and a porch before the eastern back door of the shrine.

The temple faces west and is dedicated to Shiva; the lingam installed in the shrine is peculiar; it consists of a yoni which is placed over a cavity in the rock and over it in the shape of kalasha are



three stones kept one over the other. The Nandi is placed on the western gate facing the backdoor of the shrine, i.e. east; apart from this, there are two other eroded nandis on the porch. Perforated

windows can be seen in the shallow recesses of the mandapa.

A stepped tank locally known as pushkarani, square on plan, was also provided near the temple, with stepped entrances from three directions and a number of subsidiary shrines in niches around it.



History and Architecture of the Temple:

Beautiful stone carved Shiva Temple made in Hemadpanthi architecture during Shilahaar Family ruling in Maharashtra 900 AD. This is one of 12 Shiva Temples built by King Jhanj. We can see lots of fine carved work on most of stone blocks used in this temple. This temple is on bank of holy river Pravara.



The Amruteshwar Temple was built in the Hemadpanthi architectural style, and the main shrine features beautiful rock carvings.

It was constructed with black and red stones. The temple's ceiling and walls are adorned with some impressive and lovely murals.



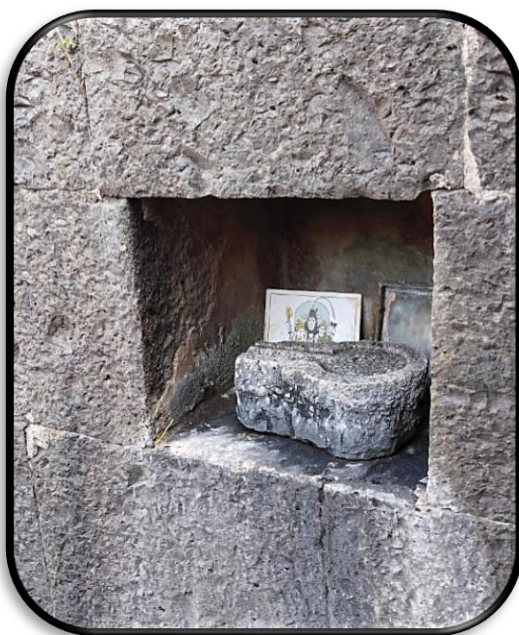


A mantapa with 12 pillars can be found. All of the pillars are ornately carved with statues and flowers. The temple is in Ratanwadi village, which serves as the base village for the famous Ratangad Fort.

This Amruteshwar Mandir is carved in black stone and

serves as a great starting point for all Shiva pilgrims and explorers. Each part of the temple is so beautifully carved that you will lose your soul in it. Stone sculptures of gods and goddesses adorn the entrance and pillars.





19. MAHADJI SHINDE CHHATRI

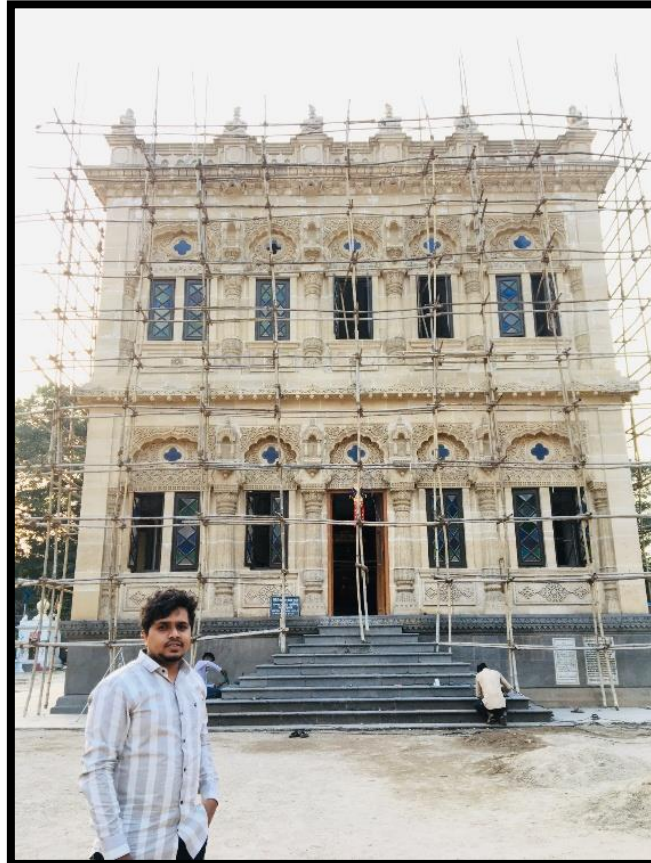
Name of Temple:

Mahadji Shinde Chhatri



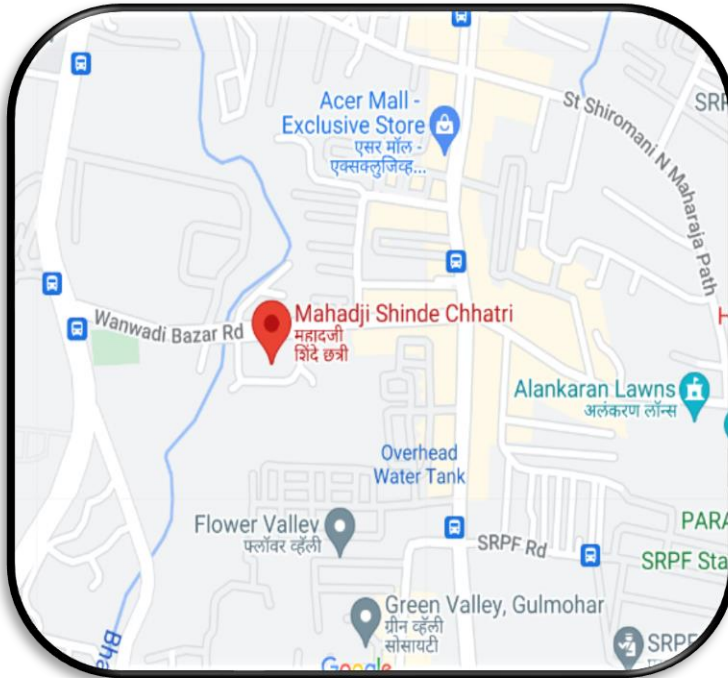
Name of Participant:

1. Mukul Gotad (SYID 2023-24)



Location of Temple

Wanawadi, Pune - 411001



Chhatri literally means an umbrella- the memorial shelters his ashes and so is called Shinde Chhatri. The complex houses a Shiva Temple, which is right behind the memorial, a Vitthala Temple, a small Hanuman Temple and Mahadji Shinde Samadhi.

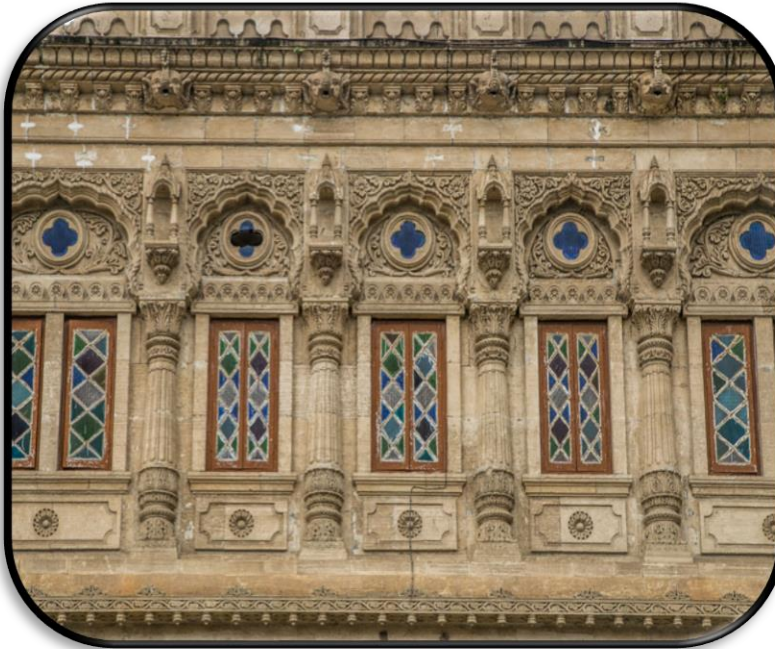
About the Temple:

It is a memorial dedicated to the 18th century Maratha military leader Mahadji Shinde who served as the commander-in-chief of the Maratha army under the Peshwas from 1760 to 1780. It is one of the most significant landmarks in the city and is reminiscent of the Maratha rule.



The fine carvings and idols of saints on the steeple of the Shiva temple are made of yellow stone and the base and the sanctum sanctorum are constructed in black stone.

The Chhatri (hall) not only has carvings and painting, but also houses a gallery in

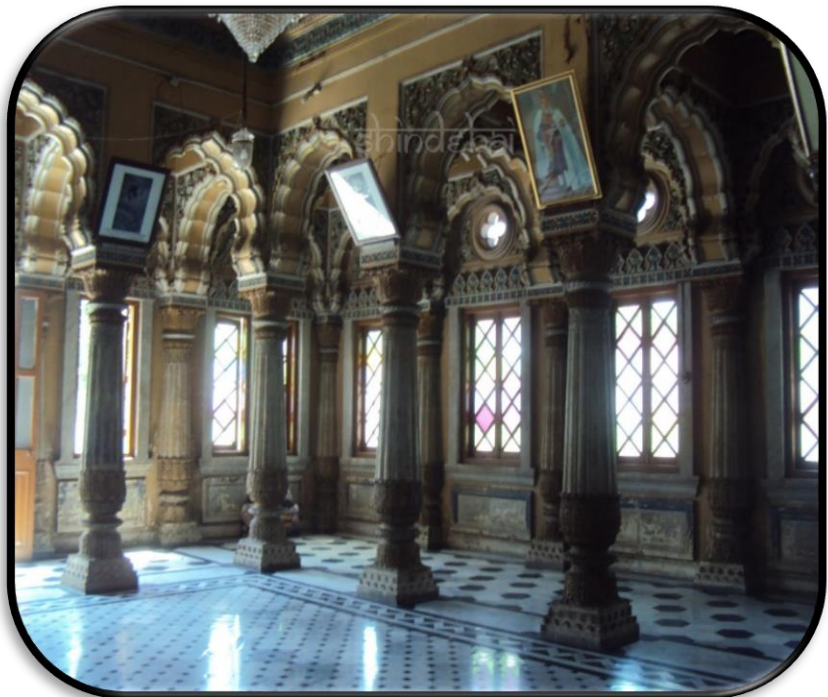


it. Coloured window-panes used for the windows are of English style. The hall is beautifully adorned with paintings and photographs of members of Shinde family.

In 1794, the complex of the memorial only had a temple, dedicated to Lord Shiva, which was built by Mahadji Shinde

himself. He died the same year and his last rites were performed in the premises.

The architectural style used here is Anglo-Rajasthani but it also has traces of Indo-Islamic architecture in its floral motifs and friezes. The structure is on a stone plinth with yellow sandstone used for its walls. The play of stained glass and the multifoil arches just add another layer to its unique architecture.



Best time to visit:

The best time to visit Shinde Chhatra in Pune is between the months of October and March, when the weather is pleasant and comfortable. During this time, temperatures are mild and the weather is dry, making it ideal for sightseeing and exploring the monument and its surroundings.

However, visitors can also visit Shinde Chhatra during the monsoon season, which lasts from June to September, when the monument is surrounded by lush greenery and the rains bring a fresh and rejuvenating energy to the area.

History Of the Temple:

After the third battle of a Panipat in 1761 where the Maratha army was annihilated by the Afghans (Durrani Empire) in an ill-fated north India expansion plan, the era of Mahadji was actually the time of Maratha revival. He is credited to bringing back much of lost Maratha glory, including



restoring the Mughals in Delhi, though under Maratha terms.

He was also instrumental in the defeat of the already powerful British army under the East India Company in yeh first Anglo-Maratha war.

As a Shiva bhakt, in 1794 he decided to build a Shiva temple in Pune. However, unfortunately he died the same year and he was also cremated in the same compound.

Much later in 1965 a *samadhi* was created in his memory and his last remains were kept here. The Scindia family from Gwalior, his descendants, are now the caretakers of the property.

Inside the mandapa there are also portraits, some photographs and some paintings, of prominent kings from the Scindia dynasty. The stained-glass windows look beautiful and they let light fall inside in beautiful hues.

Architectural Features of Temple:

A wrought-iron spiral staircase with colonial influence all over it.

The Samadhi is visible in the background.

The Shiva Temple reminds you of a typical Rajasthani temple with its pointed



roof or vimana- depicting the shape of hands joined together in prayer.

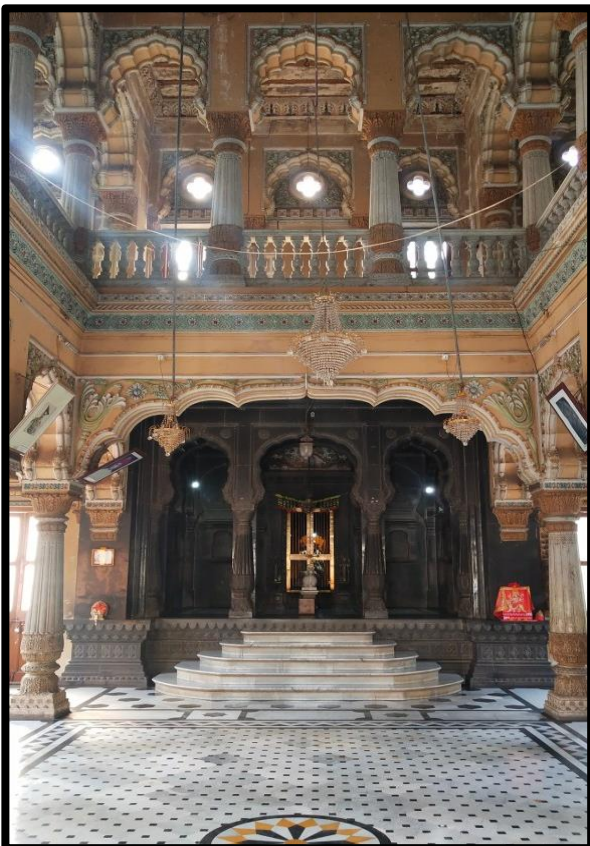
The entire vimana is elaborately carved in Rajasthani floral motifs. The stone structure also has friezes breaking the monotony and giving the structure some depth.

Gomukh and plinth details.

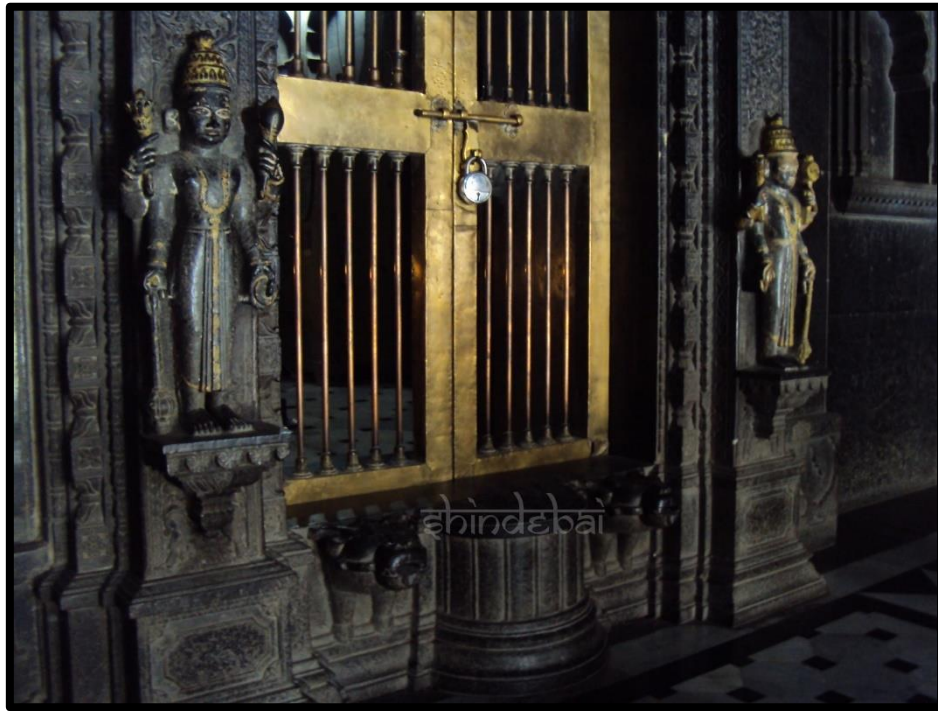


The Gomukh- cow's mouth is a spout through which the milk/water offered during rituals is carried outside from the garbhagriha (sanctum sanctorum).

The Garbhagriha ahead with a circumambulatory passage.

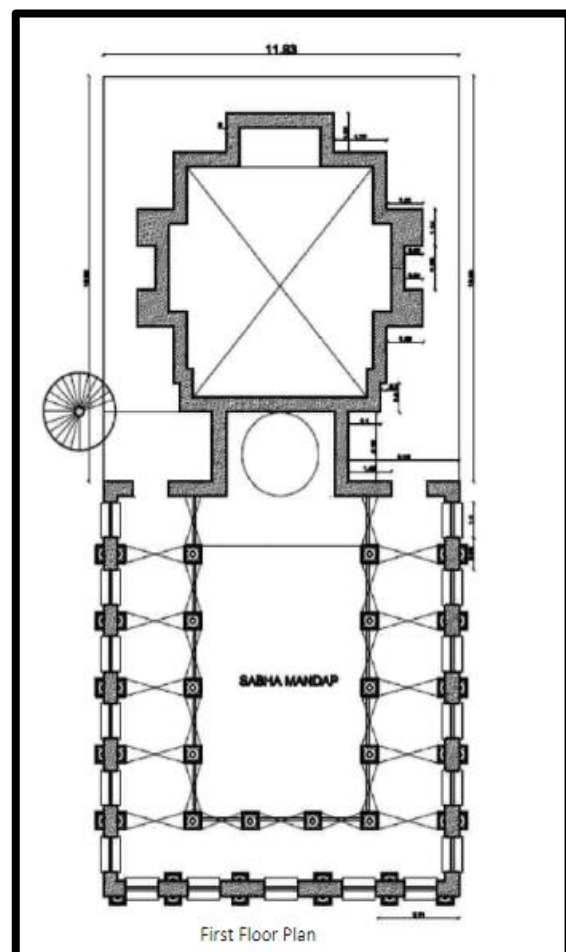
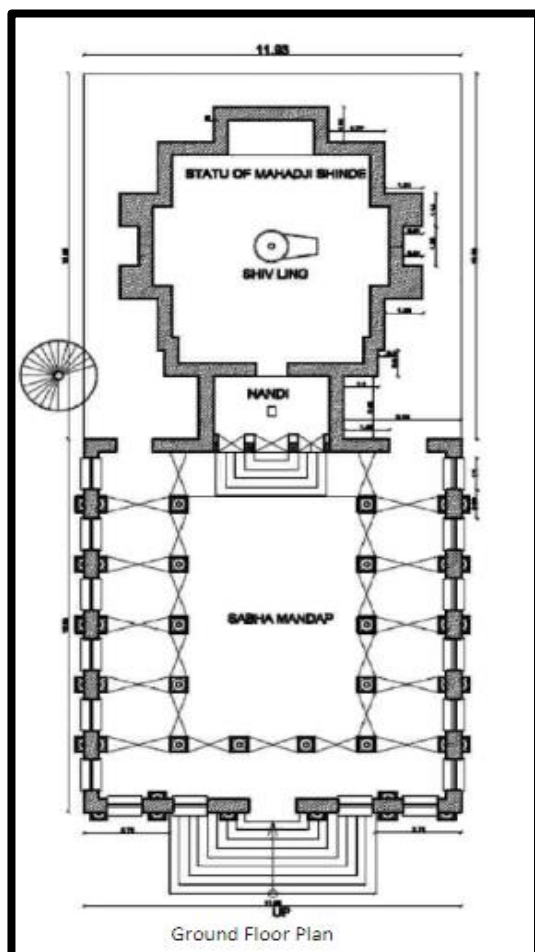
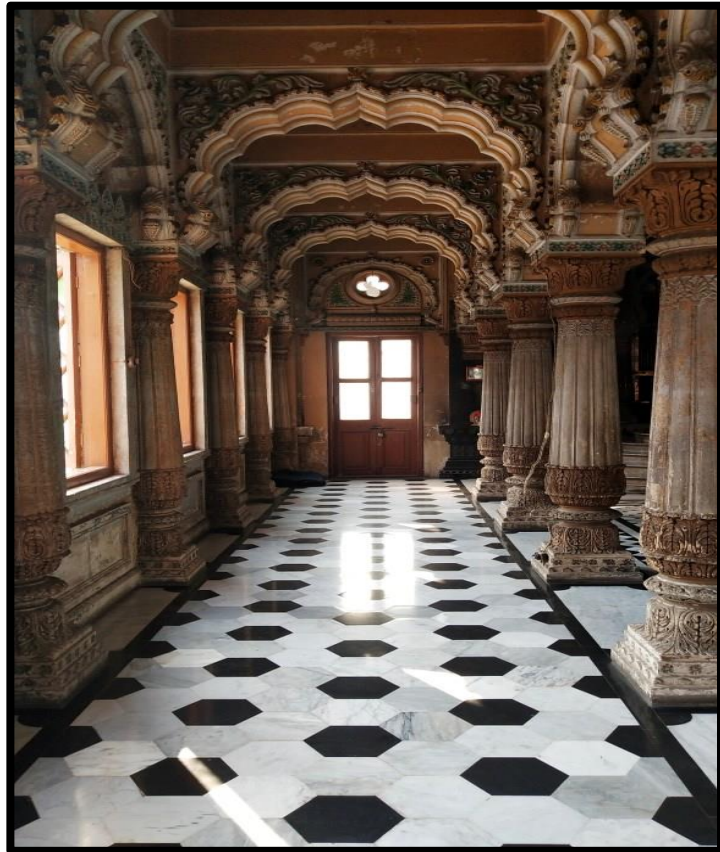


Detailed carvings of gods on the entrance and the threshold.



The marble flooring has beautiful geometric patterns and the light spilling through the windows creates a wonderful reflection.

The circumambulatory passage lined with columns and multifoiled arches.





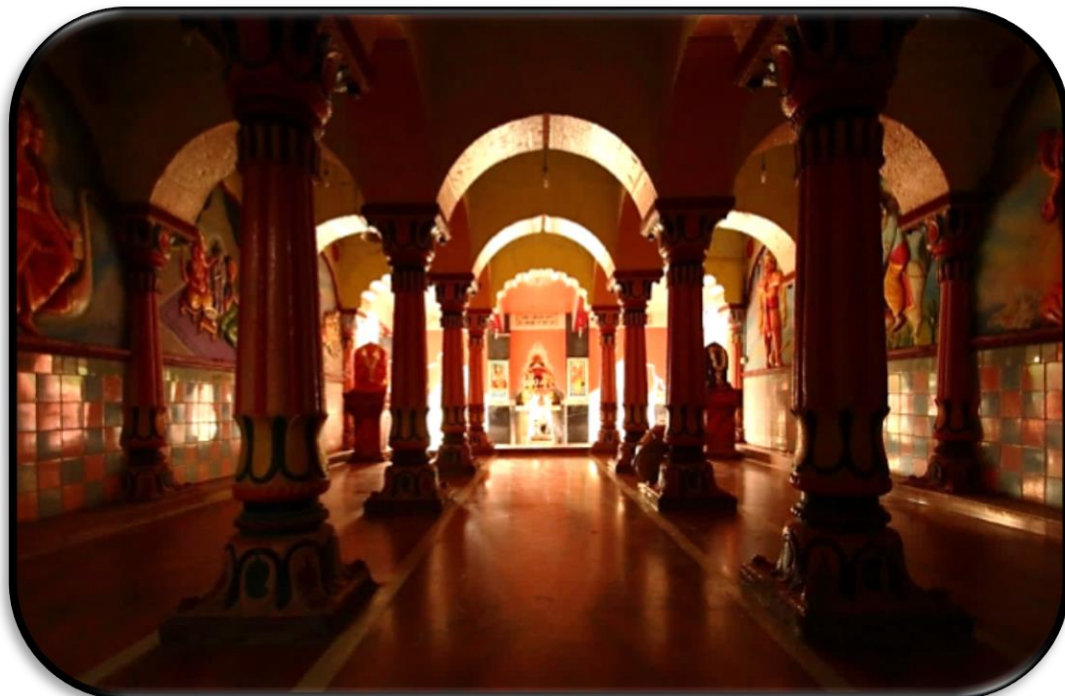
The parapet has sadhus perched on top of it deep in meditation. The spouts for the roof are in the shape of elephants so that the water falls through their mouths.



20. RAMDARA TEMPLE

NAME OF THE TEMPLE:

RAMDARA TEMPLE



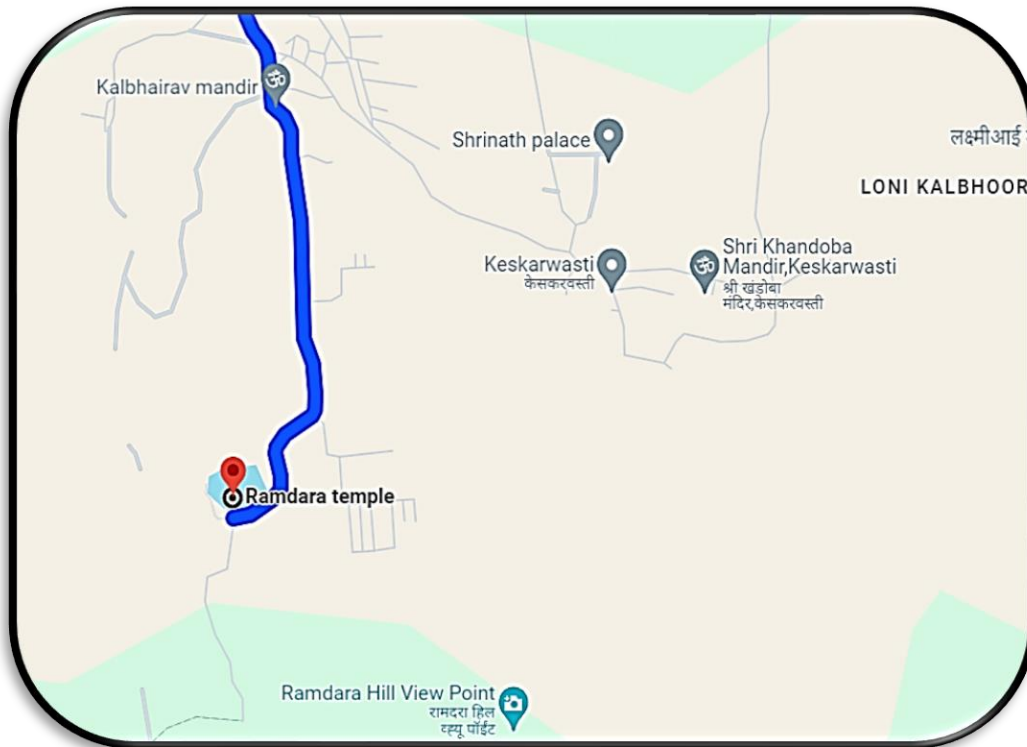
Name of Participants:

1. Riya Jain (SYID 2023-24)
2. Kailash Jangid (SYID 2023-24)
3. Yogesh Kumawat (SYID 2023-24)



Location of The Temple:

Ramdara-Loni Kalbhor Rd, Pune,
Maharashtra 412201.



About The Temple:

The temple is well-covered by the green hills and visible only when you reach its entrance arch. Ramdara is an ancient temple that was rebuilt in 1970 by Dhundhi Baba. Clean and well-maintained porches, ornate pillars, and arches welcome you inside the temple.





The unique conical Shikaras of the temple got our immediate attention when we reached there.

The main deity here is Lord Shiva along with Goddess Parvathy. Mythology highlighting the construction of this temple

is painted on the walls. The idol of Nandi made in marble stands in front of the main deity. About 12 Shiv lingas are placed in various parts of the temple. You can find murtis of Lord Hanuman, Dattatreya, Lakshmi, and Krishna also here.

The temple is situated amidst a beautiful lake.

There is a walkway around the lake to take a stroll or explore.

The trees here have raised platforms around them where people can sit and enjoy the view.

There is ashram of shri

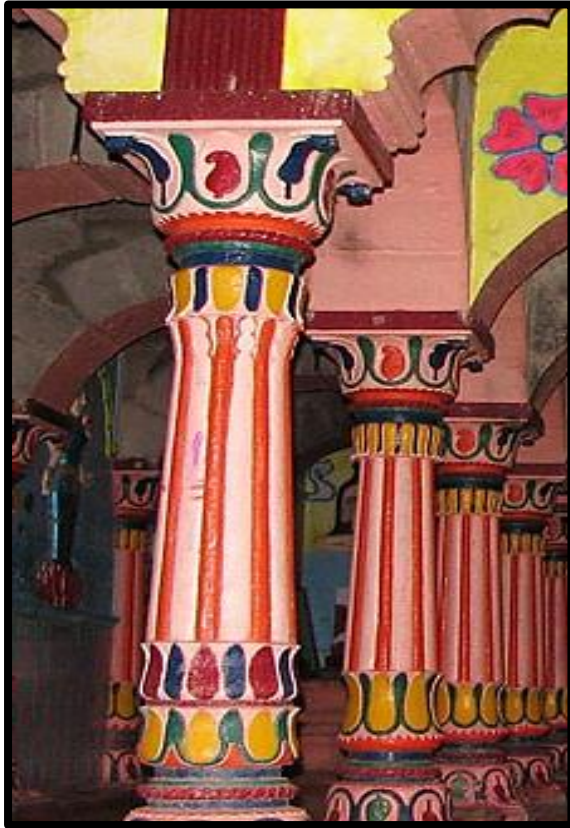
Devipuriji maharaj also known as Dhundi baba, he stayed at this place for many years.



This place gives us feeling of inner peace and a complete satisfaction of our mind. Ramdara is a perfect blend of Nature, religion, history & tranquility.

History of Ramdara Temple:

The ancient Ramdara temple was rebuilt in 1970 by Dhundhi Baba and is



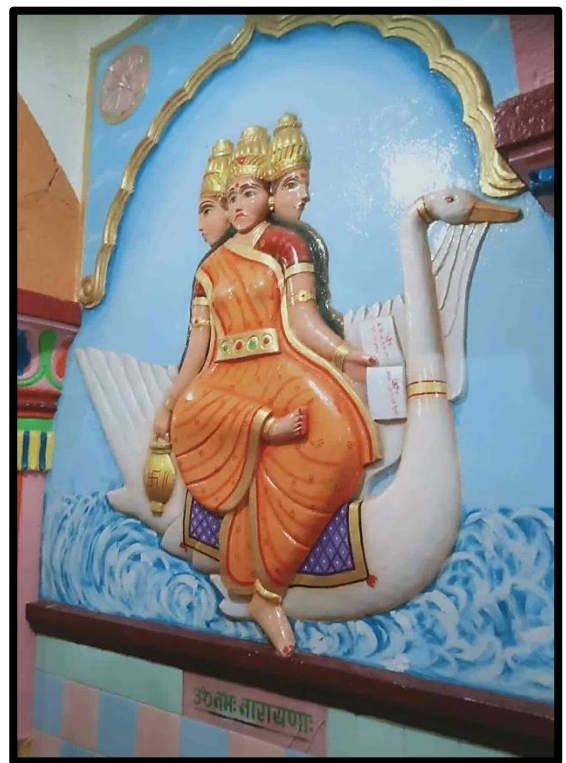
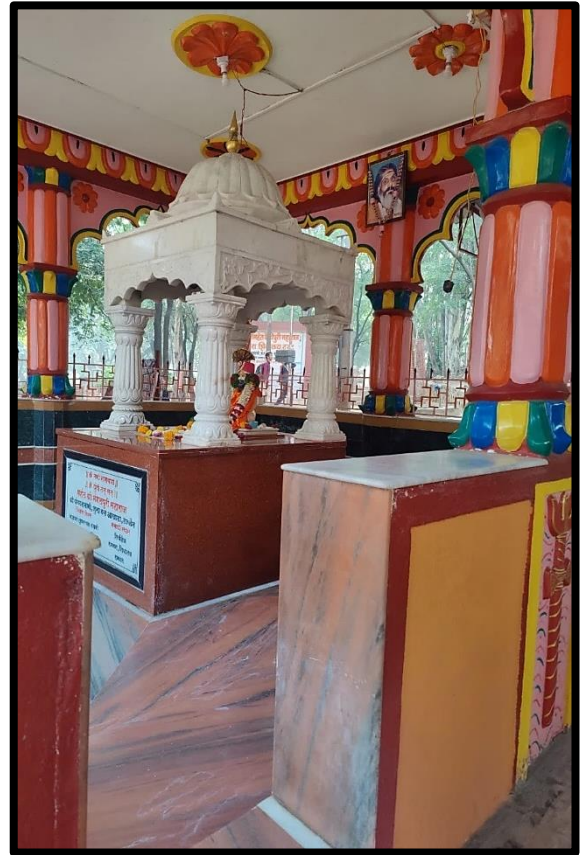
devoted to Lord Shiva and Goddess Parvati. It also houses an ashram of Shri Devi Puri Maharaj locally known as Dhundhi Baba.

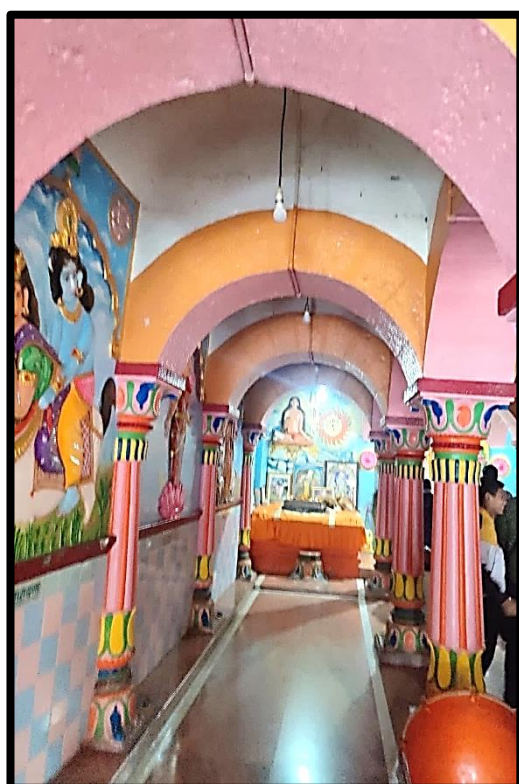
He was instrumental in rebuilding the temple and giving it its present shape.

The temple was constructed 50-60 years ago. According to locals, there was an ancient temple and Lord Rama &

Sita maiya visited this place during their period of exile. There is ashram of shri Devipuriji maharaj also known as Dhundi baba, he stayed at this place for many years.







21. BHULESHWAR TEMPLE



TEMPLES LOCATED ON BHULESHWAR TEMPLE:

1. SHIV MANDIR
2. RAM MANDIR
3. GANPATI MANDIR
4. VITTHAL RUKHMAI

NAME OF PARTICIPANTS:

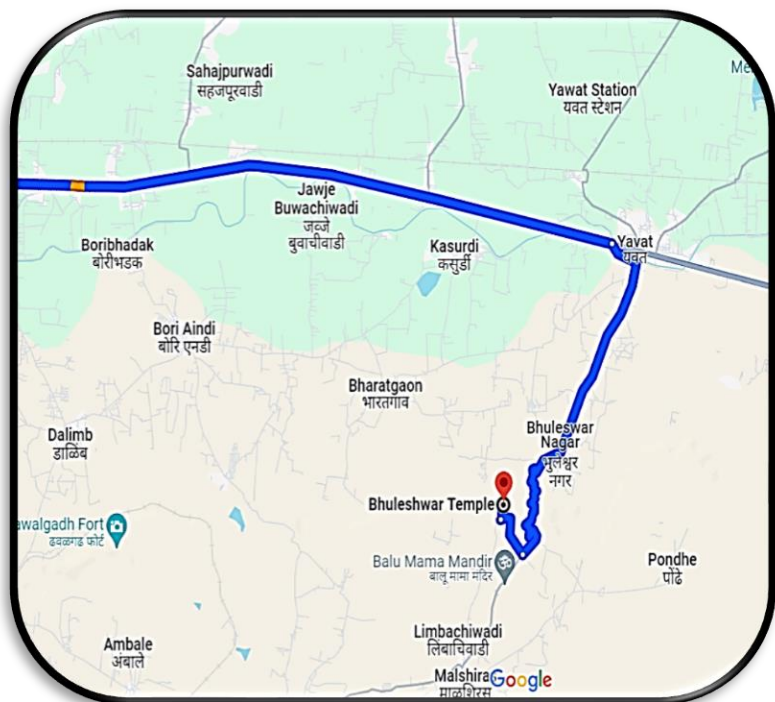
1. PREM ZAMBARE (SYID 2023-24)
2. PREM BHINTADE (SYID 2023-24)
3. DIYA KOTHARI (SYID 2023-24)

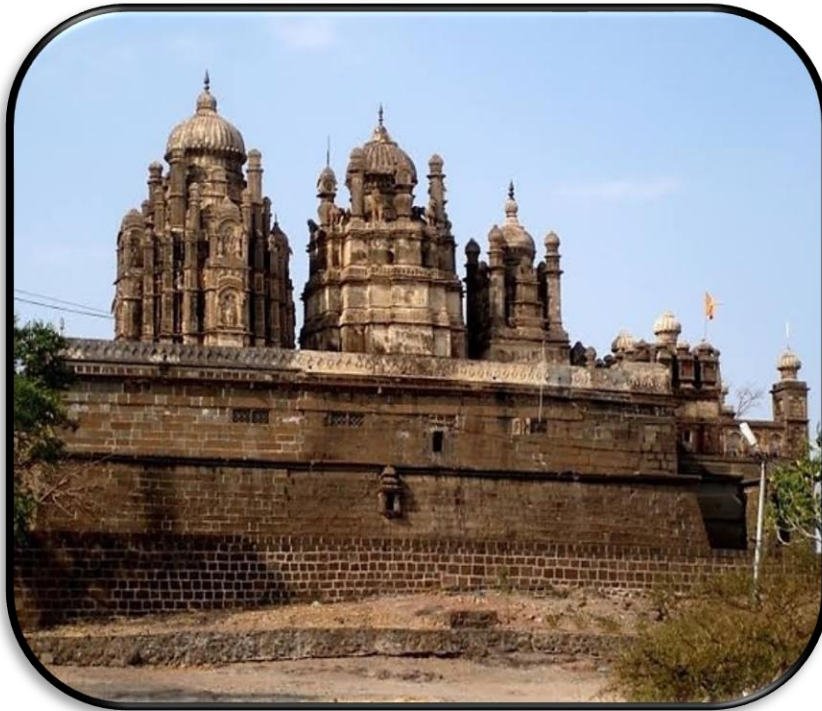


LOCATION OF BHULESHWAR TEMPLE:

Bhuleswar Road,
Malshiras, Bhuleswar
Nagar, Maharashtra
412104.

The Bhuleswar Temple is a Hindu temple of Shiva, situated around 45 kilometres from Pune and 10 km from Pune Solapur highway from Yawat in Maharashtra, India. In Purandara taluka, PUNE.





ABOUT BHULESHWAR TEMPLE:

According to the hindu mythology the temple was built by Panch pandava. Also, another temple of king Bharata is built at Bhartgaon near Bhuleshwar temple.

Jirnodhar of the Bhuleshwar temple was done during the period of 1230 AD during Yadava rulers. The fort on which the temple is situated is called the Daulatmangal fort, also at times referred to as Mangalgad. Black basalt rock was brought to construct this temple which is different as compared to surrounding brownish colour basalt which has high percentage of calcium (lime - Chuna). The fort was constructed in 1629



by Adilshahi general, Murar Jagdev Pandit who, in 1630, looted Pune.

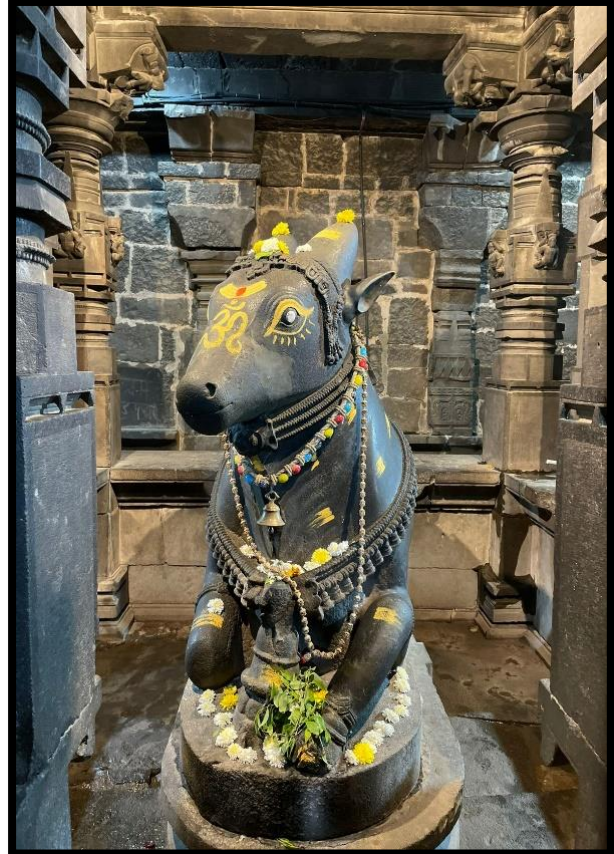
He then built the fort to keep a watch on the city. The composition of light here is an interesting phenomenon especially for artists and photographers.

It is created by an aisle having ornamental scriptures on the surrounding walls of the Garbhagriha & Antarala on one side & Devkulikas-cells built for various other deities-on the other.

ABOUT THE NANDI:

Nandi is a main door keeper of Mahadev, who is sitting there, focusing all of his attention to the lord. He is teaching us how one should focus on Parmeshwar, with all the dedication.

Here, in the Bhuleshwar temple, the monolith Nandi is ornated with some serious jewelry works, competing with the pillars under which it is resting.



ABOUT SHIV TEMPLE:

When it was first built, it was a fort called Mangalgarh. During Mahashivratri, there are a lot of people here. People say that Parvati danced for Shiva, and then they went to Kailash and got married. Folklore about the Mandir says that when a bowl of sweets (pedhas) is given to the Shivalinga, one or more candies disappear.

THE BELL AT THE TEMPLE:

Ring that heavy brass bell to let Bhuleshwar know that you have arrived to his steps to seek his blessings. On quiet enough morning, you can hear echos of the bells you just rang, in the valley below. You can enter the temple from 3 sides as the temple has 3 narrow doors, that are made up of basalt black stone.

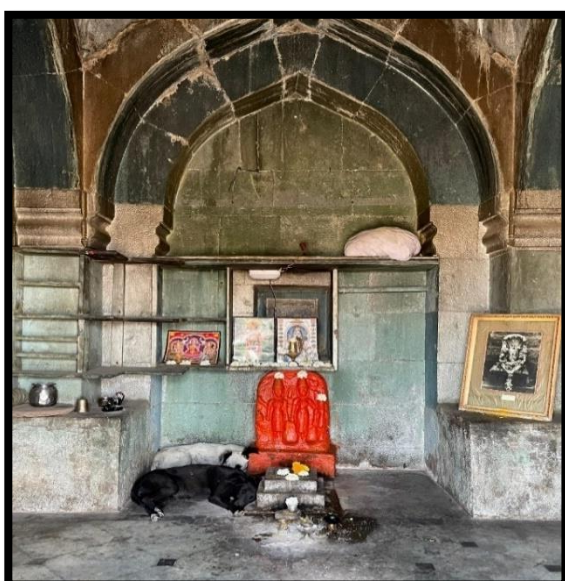
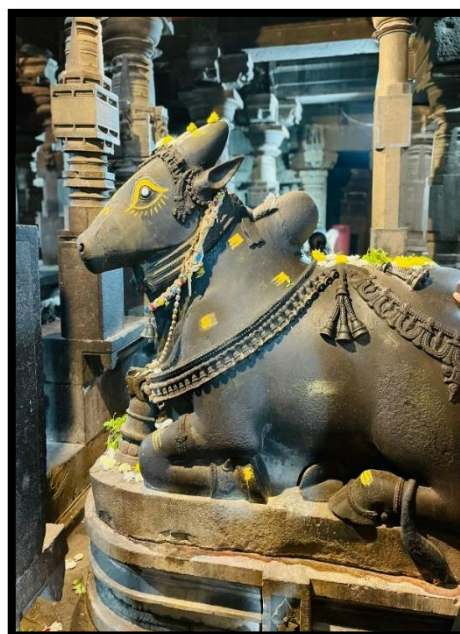
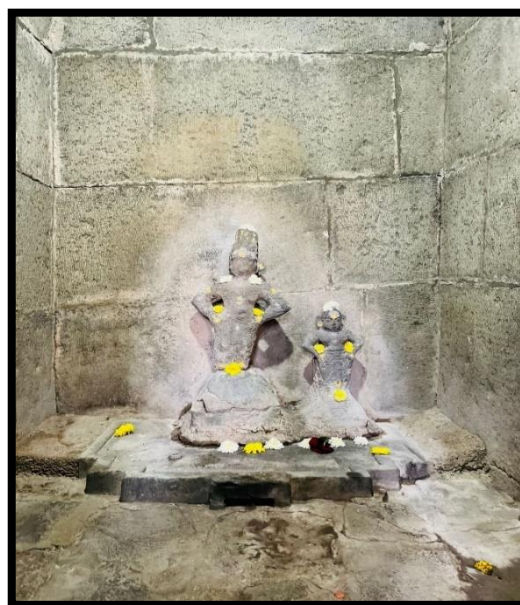


GANPATI IN FEMALE GUISE:

There is also a Ganapati deity in female guise with many names like *Ganeshwari*, *Lambodari*, or *Ganesha*. It is advisable to pack some essential items like water and snacks before going to the Temple as the surroundings are not commercialised.



This temple is a holy place for the five Shivalingas. It also has idols of Vishnu, Lakshmidēvi and Mahadeva.





Architecture of Bhuleshwar Temple:

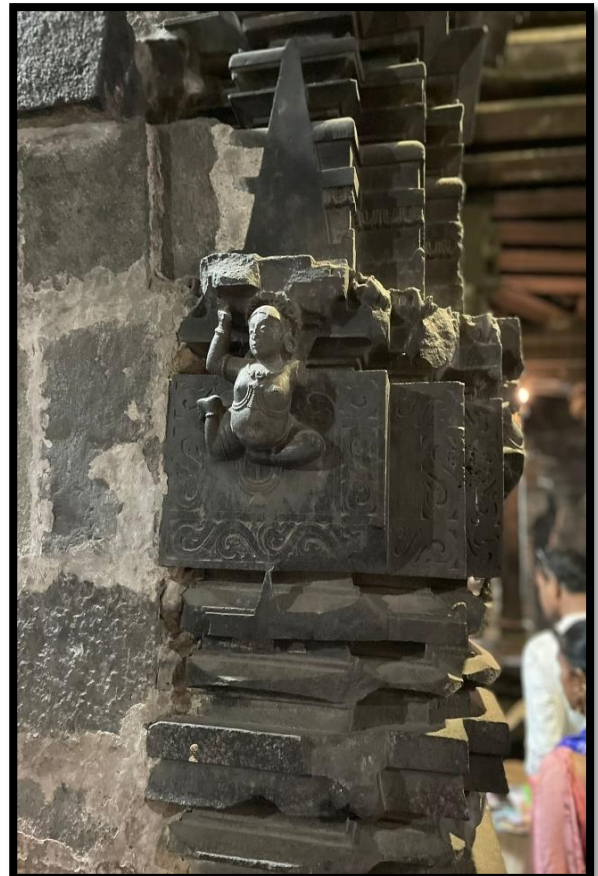
The temple had acclaimed for its beautiful architecture and intricate carvings on the walls and ceilings. The architecture is similar to the Indo-Aryan architecture found mainly during the Yadava rule. This architectural style is prevalent throughout the Deccan Plateau and has been given a regional classification as 'Deccan Style'.

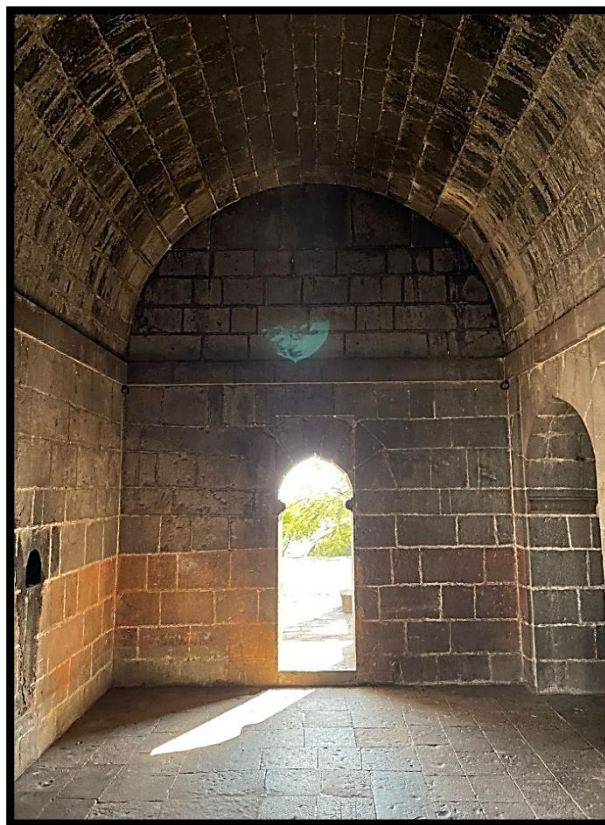
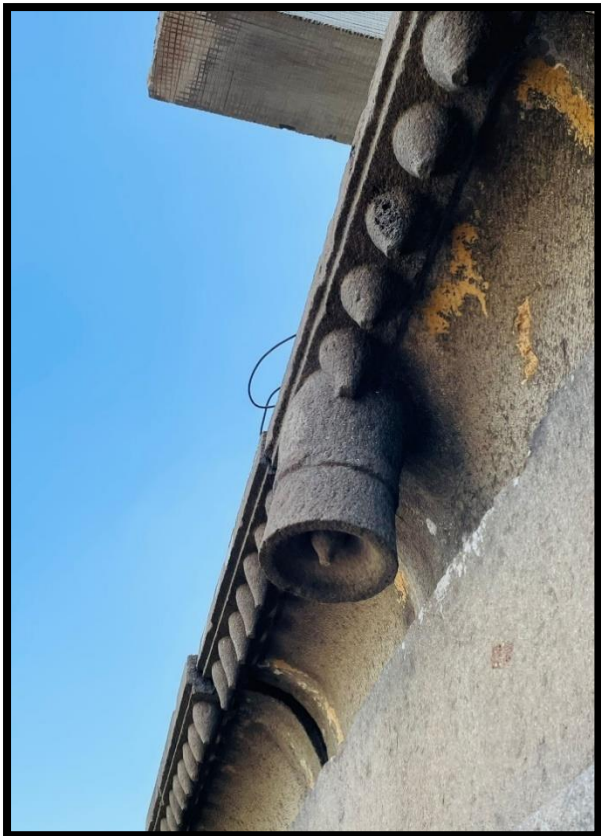


The original Temple had four different sections - Nandi Mandapam, Sabha Mandapam, Antara and Garbhagriha. The Temple's architectural design



creates a peculiar lighting composition at the Temple. Being around such an exciting game of light is so much fun. The black basalt rock used for constructing the Temple creates a calm atmosphere inside the Temple, even during the summer days.







22. SHRI VITTHAL RUKHMINI MANDIR

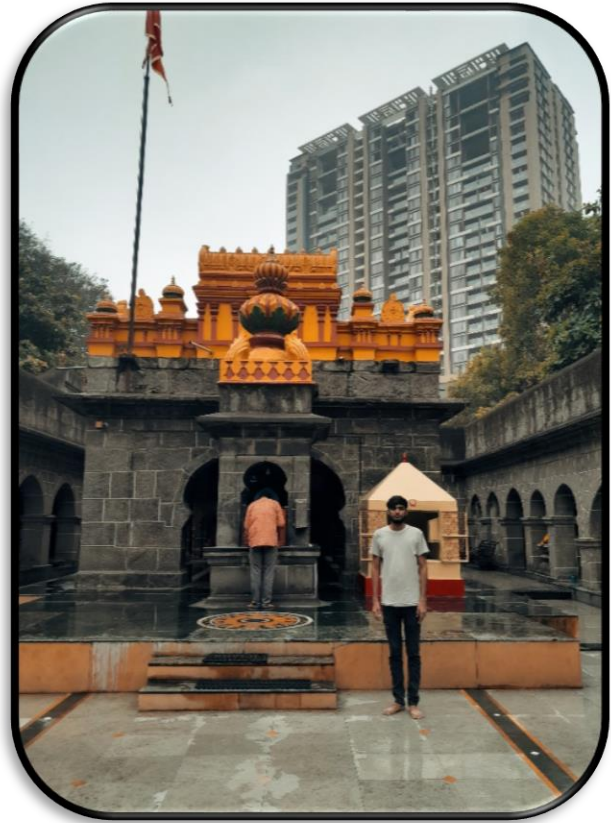
NAME OF THE TEMPLE:

SHRI VITTHAL RUKHMINI MANDIR



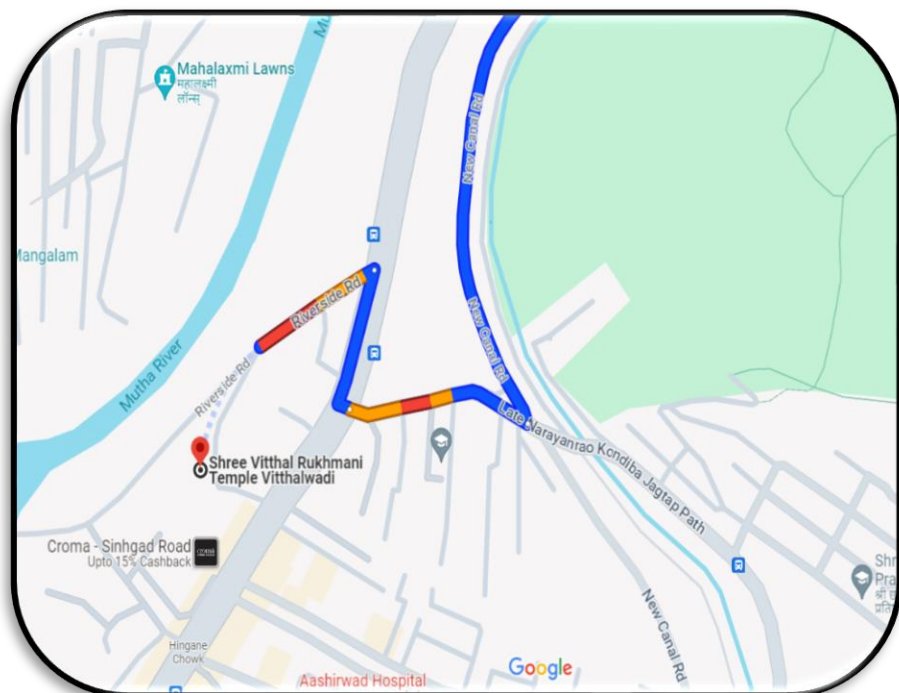
Name of Participants:

4. Manish Onkar (SYID 2023-24)
5. Yogesh Kumawat (SYID 2023-24)



LOCATION OF THE TEMPLE:

Sinhgad Rd,
Vittalvadi,
Hingne Khurd,
Pune,
Maharashtra
411051



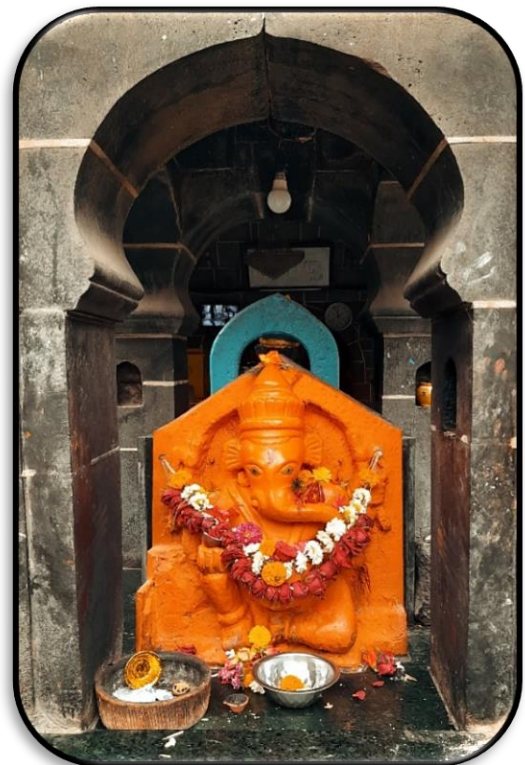
TIMINGS OF THE TEMPLE:

The temple has daily puja and *aarti* from 5:30 am to 6:30 am and *shej aarti* at 8 pm.

1. Haripath at 3:30 pm, 6:30 pm, and 7:30 pm. Haripath is a collection of 28 abhangs.
2. Kakad aarti from 4:30 am to 6 am during Ekadashi, Nagara, and Chaughada on Ashadhi Ekadashi.
3. The temple also celebrates festivals related to Vishnu, like Ashadhi Ekadashi (11th lunar day of the Hindu month of Ashadh) and Kartiki Ekadashi (11th lunar day of the Hindu month of Kartik).
4. Festivals like Gokul Ashtami, which commemorates the birth anniversary of Krishna, Ram Navami, which commemorates the birth anniversary of Ram, and others are also celebrated.

ABOUT THE TEMPLE:

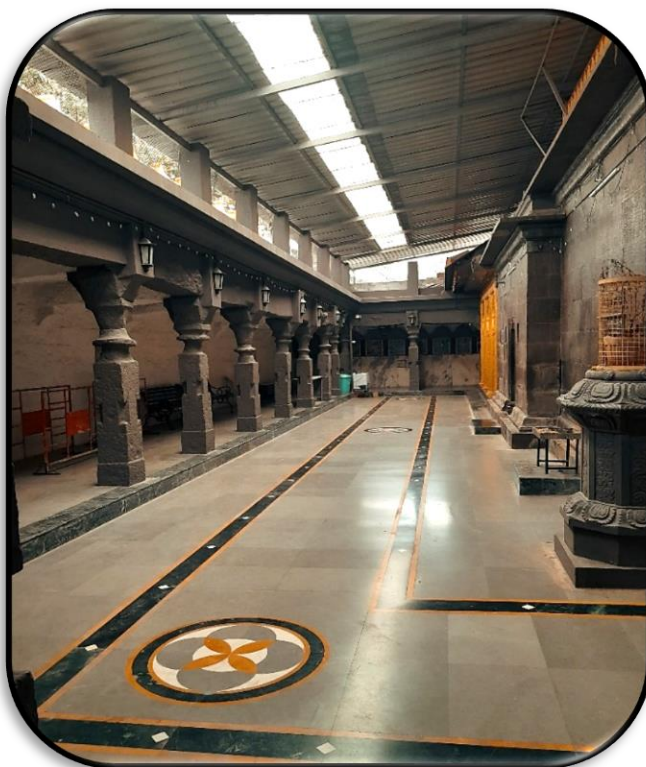
Situated in the village of Vithalwadi in Pune, the Shri Vitthal Rukhmini Mandir was founded in 1765 by Sambha Baba Gosawi and is also known as Prati Pandharpur. Shri Hemadpant, the prime minister from the court of Seuna Yadavas of Devagiri. The same style is found in the original Vithoba temple in Solapur, Maharashtra.



Built primarily in stone and lime, the temple is situated within an enclosure. It follows the Hemadpanthi sculpture style, an architectural style named after its founder, Shri Hemadpant, the prime minister from the court of Seuna Yadavas of Devagiri.

HISTORY OF TEMPLE:

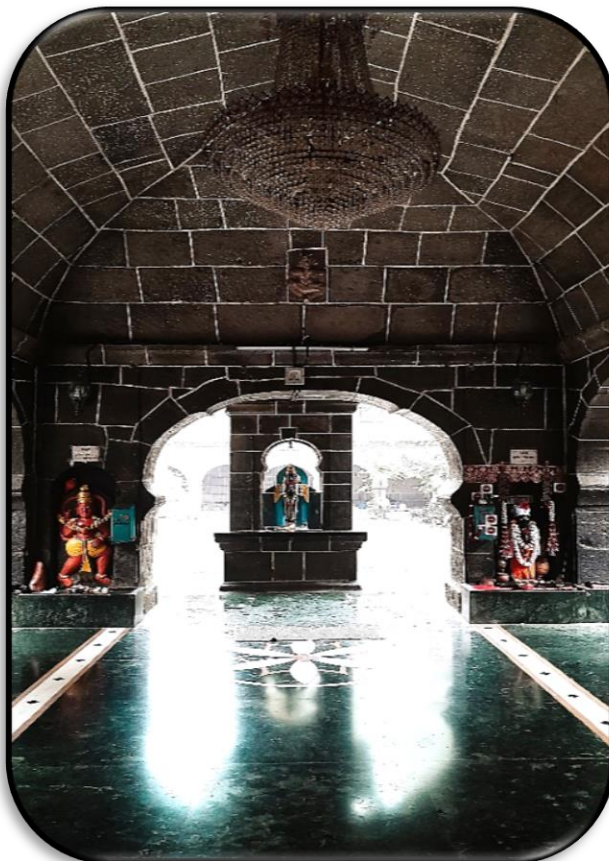
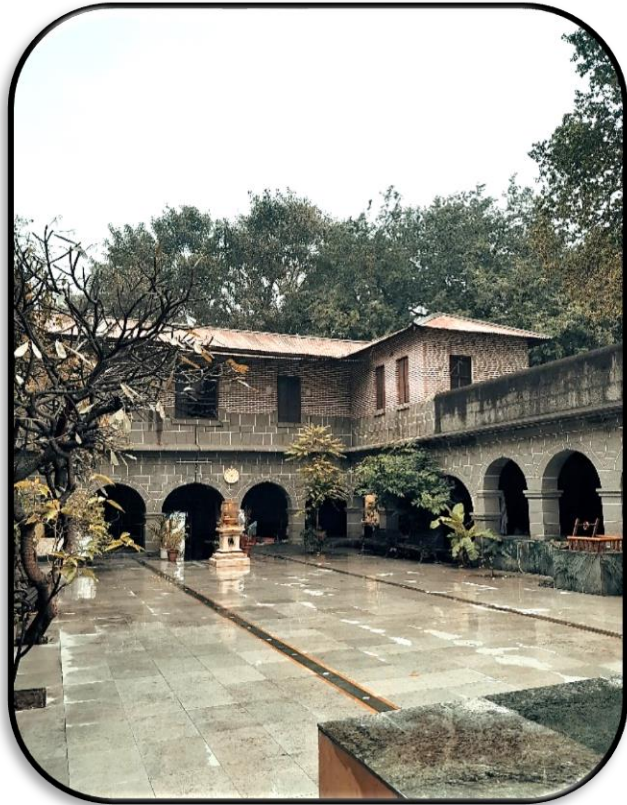
The temple is an important part of Pandharpur Wari, or Wari, an annual



pilgrimage to the town of Pandharpur in Maharashtra, which is the seat of the Hindu god Vithoba. *Palkhis* (palanquin processions) carrying the *paduka* (footprints) of the deity and various saints, most notably Dnyaneshwar and Tukaram from the Warkari sect, are taken from their respective shrines to Pandharpur.

The palkhi of Sant Dnyaneshwar halts at this temple during Wari. Warkaris worship Vitthal (also known as Vithoba), a form of Lord Krishna. Warkari (meaning 'the one who performs the Wari') is a *sampradaya* (religious movement) within the bhakti spiritual tradition of Vaishnavite Hinduism, geographically associated with Maharashtra.

The Warkari movement includes the worship of Vithoba and a duty-based approach towards life, emphasising moral behaviour and strict



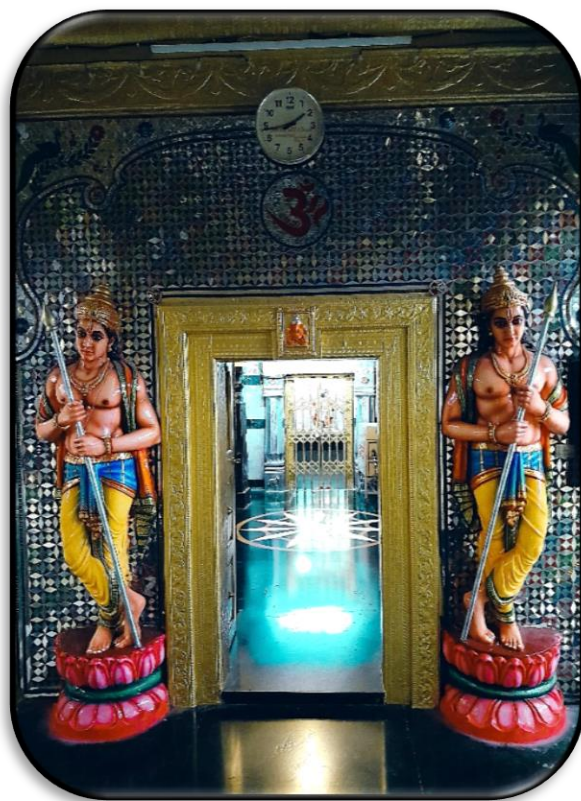
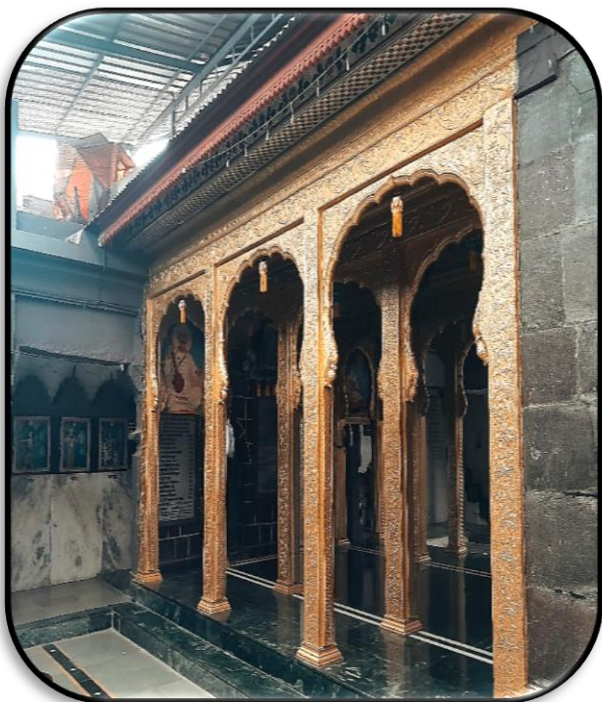
avoidance of alcohol and tobacco, the adoption of a strict lacto-vegetarian diet devoid of garlic and onion, fasting on Ekadashi (twice a month), self-restraint during student life, equality and humanity for all, rejecting discrimination based on the caste system or wealth, the reading of Hindu texts, the recitation of the Haripath every day, and the regular practice of bhajan and kirtan.

ARCHITECTURAL ELEMENTS OF TEMPLE:

The temple consists of a *garbhagriha* (sanctum sanctorum) with a large frontal hall and huge corridors, where *kirtan* (a form of prayer with song and dance) and bhajan performances are held.

You can see there are mostly stone walls which looks very beautiful.





23. KANIFNATH TEMPLE

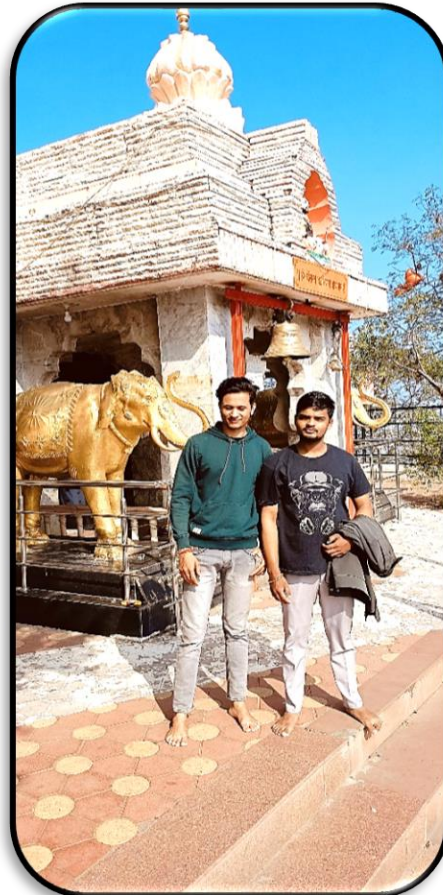
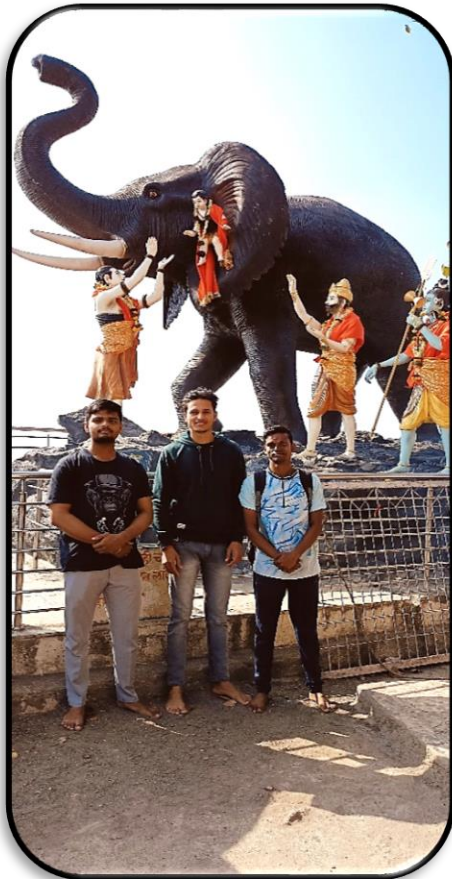
NAME OF THE TEMPLE:

KANIFNATH TEMPLE



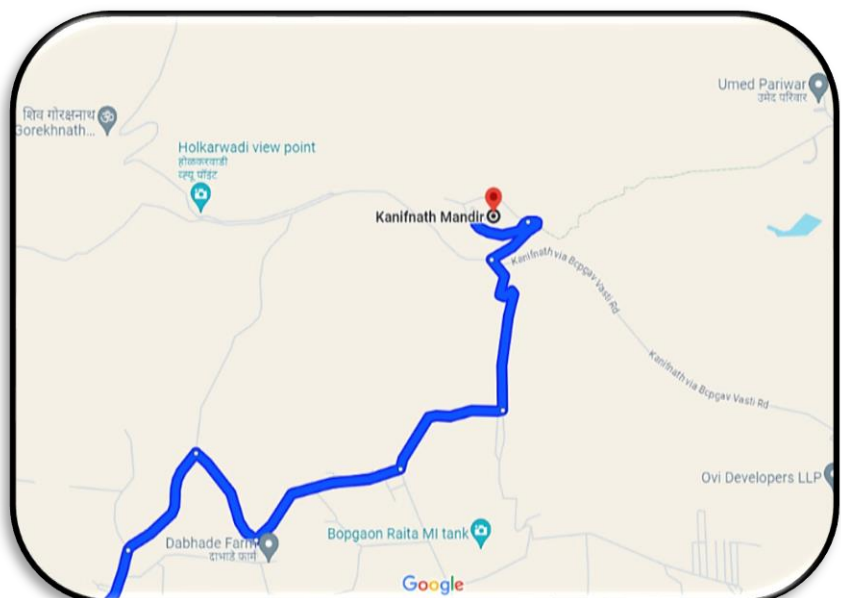
Name of Participants:

1. AMAN TIWARI (SYID 2023-24)
2. ANIKETH VISHWAKARMA (SYID 2023-24)
3. RAHUL PANDIT (SYID 2023-24)



LOCATION OF THE TEMPLE:

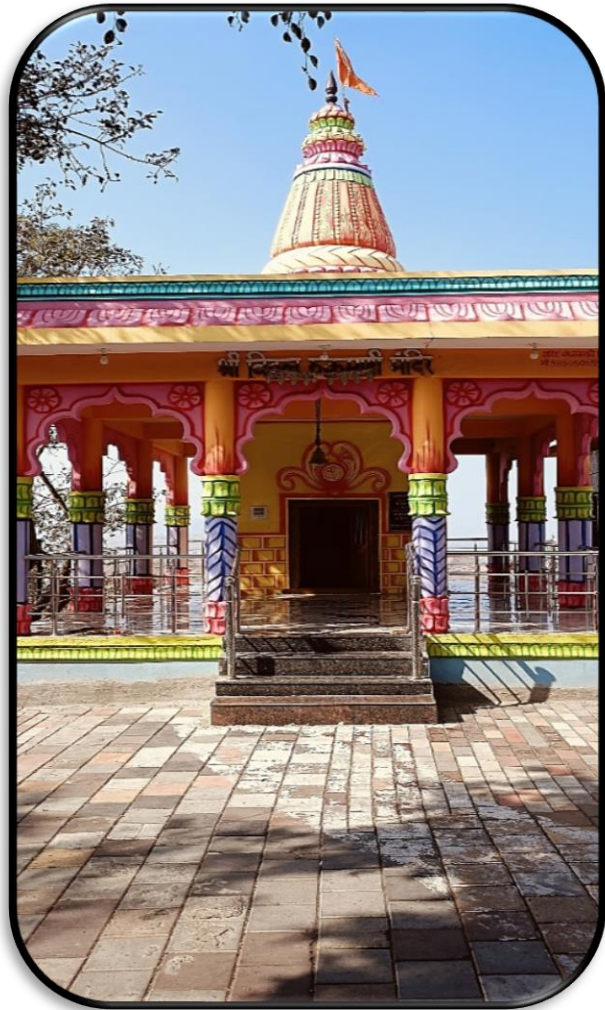
KANIFNATH
TEMPLE, Sushrut
Rd, Narhe, Pune,
Maharashtra 411041



ABOUT THE TEMPLE:

The peculiarity of the Kanifnath Temple is that there is a very small window-like door to enter the inner side of the temple (Gabhara) through which even a fat person can go inside. You just have to follow the proper method. The people inside the temple will tell you how to pass through. Women are not allowed to enter the inner side where the shrine is there.

Kanifnath also known



as Kanhoba (कान्होबा), is a Hindu saint. He is one of the nine Mahayogis of Navnath Sampradaya. Kanifnath is Maharashtrian version of the name Kanhapad, a Siddha poet.

Kanifnath is considered as an avatar of Narayana in one of Nav Narayan. He was a son of Shri Vrishabha Deva mentioned in Bhagavata Purana. Lord Kanifnath was a yogi belong to the Jalandhar branch

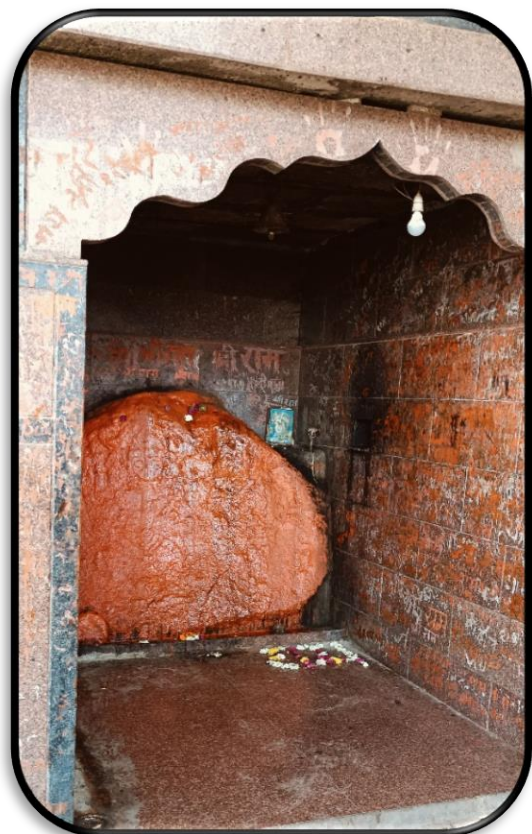
of Natha Sampradaya. He was disciple of Jalandhara.



Shri Kanifnath Maharaj or Kanhoba was a Hindu saint and a great mahayogi of Nathsampradaya. This Sampradaya was originated from the teachings of Rishi Dattatreya, who believed to be a combined incarnation of holy Trinity Bramha, Vishnu and Shiva. This Temple is dedicated to Shri Kanifnath Maharaj.

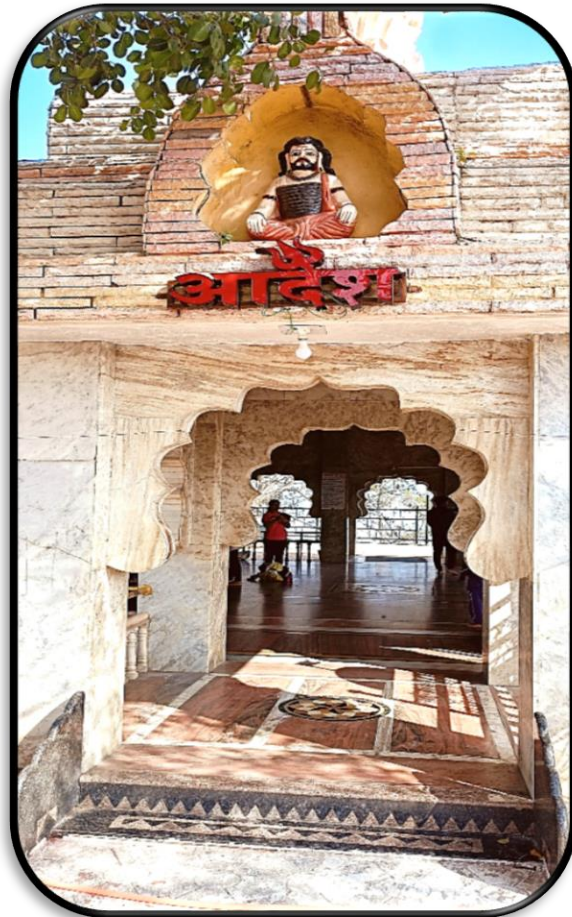
Kanifnath temple is situated on a small hillock, near Bopgaon.

The temple is very clean and well maintained. The unique thing about the temple is its way to take Darshan of the Shrine. The main shrine is in closed room and can be entered through a small square type window only, probably around 1ft to 1.5ft.



Only men are allowed to go through the window and take the Darshan of the shrine, that too topless!! You will have to crawl through that window, there is one condition! You are not supposed to point your feet towards the shrine. The way you get in, is the same way you will have to come out.

The villagers say that, people of all sizes and shapes can go through the window.



The view around the temple is very beautiful. There are several hills around the temple. In rainy season, the view is just amazing.

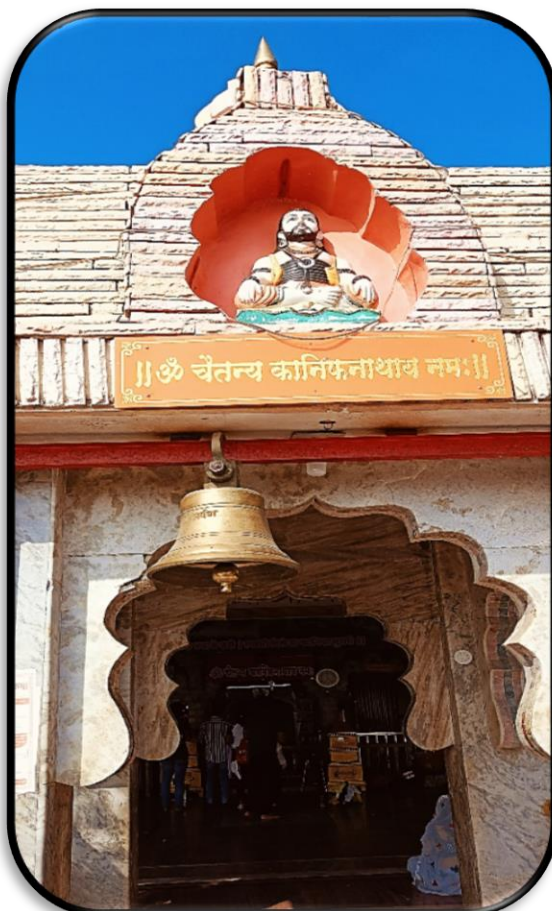
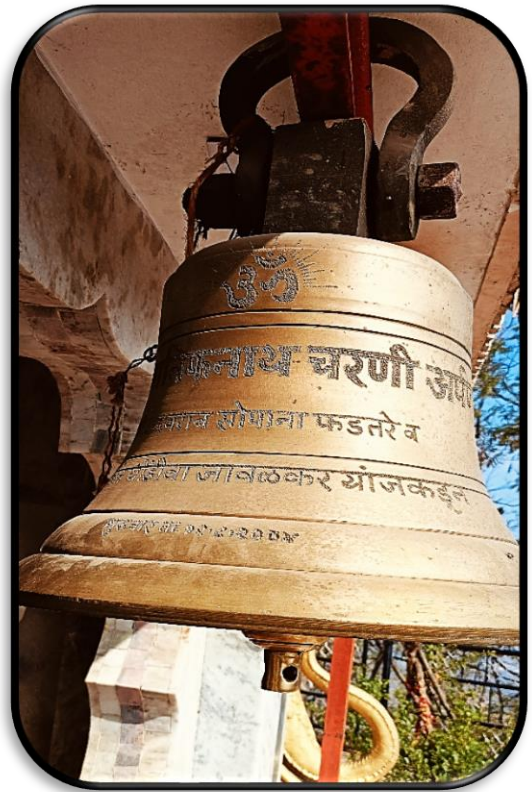
The view of sunset from the temple is just magnificent! There are some food stalls outside temple. The temple is best place to spend a day and to chill. You can relax yourself from all the tensions and stress.



HISTORY OF THE TEMPLE:

According to the local peoples, it was Saint Kanifnath who discovered this cave, which is now turned into a temple and hence dedicated to him.

A unique temple, its main shrine is a closed room with a narrow entrance of 9 inch by 11 inch. Opened only to men, without shirt one has to squeeze and crawl through this narrow entrance to



reach the shrines of Gorakshnath, Jalindranath and Macchindranath.

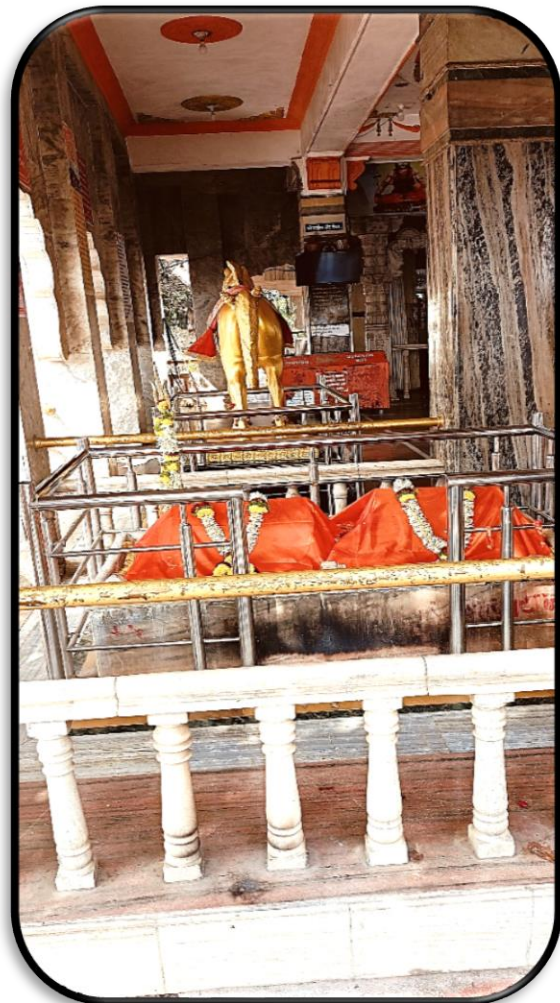
Shri Kanifnath Maharaj was one of nine teachers in the Navnath Sampradaya, a Hindu Parampara who believe that Rishi Dattatreya, an incarnation of the Holy trinity Brahma, Vishnu and Shiva to be its first teacher. This temple is dedicated to him.



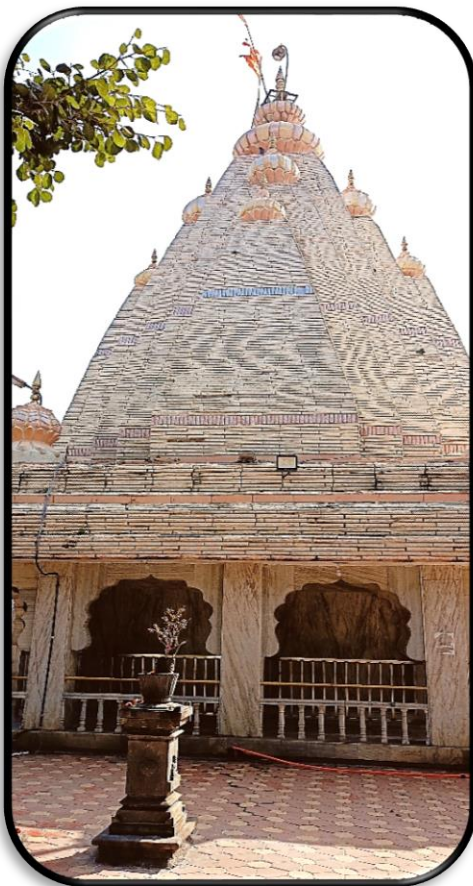
The closed room has little space for only ten people to stand comfortably at one time. As one is never supposed to show his legs towards the

shrine, a person is expected to enter with the head going in first and coming out is also a skilled full task as the legs need to get out first. If you have claustrophobia (fear of enclosed places) you may want to refrain from going inside, as apart from the small entrance there is no other opening to the room.

First time visitors may get apprehensive about getting stuck but miraculously, even bulky men can easily enter, provided they have faith. As per the tradition and customs at the temple, only men are allowed to enter the main temple.



shrine that too with a bare chest. Apart from the main shrine, there are small temples of Datta, Vitthal and Kaal Bhairav in the vicinity of the Kanifnath.



24. MRUTYUNJAYESHWAR MANDIR

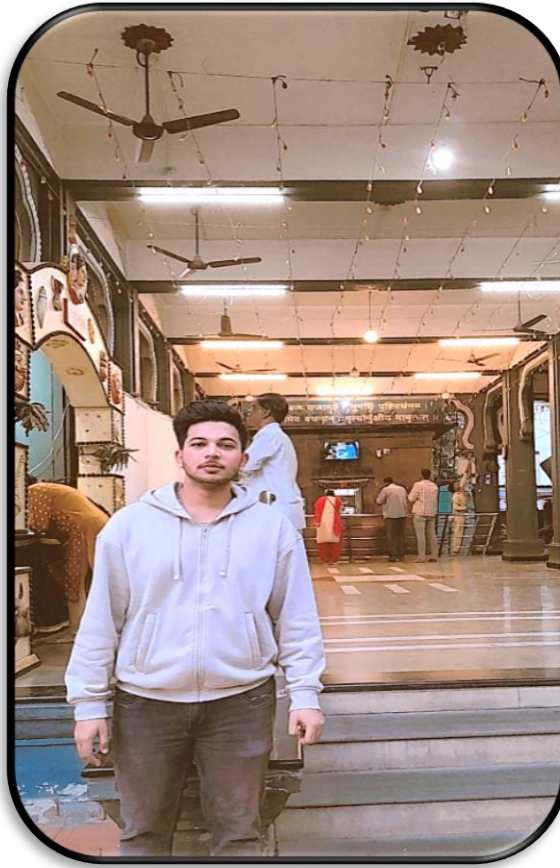
NAME OF THE TEMPLE:

MRUTYUNJAYESHWAR MANDIR

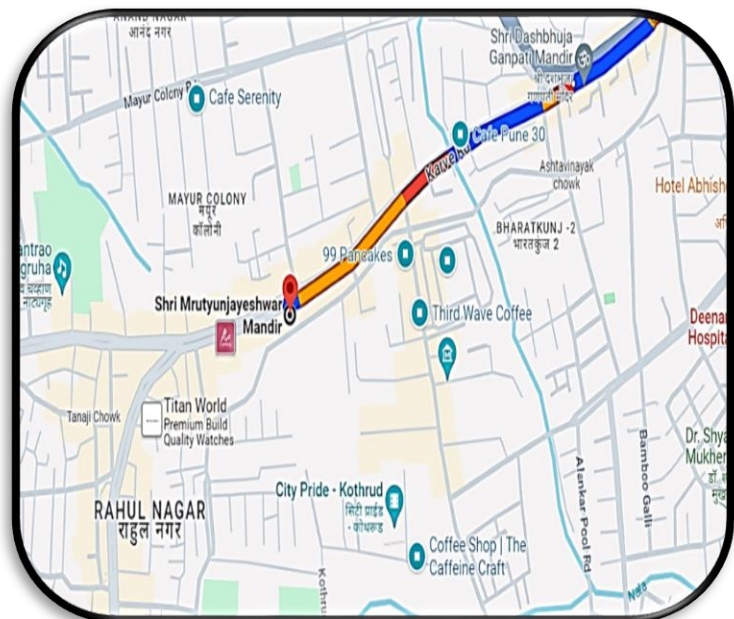


NAME OF THE PARTICIPANT:

1. MANISH ONKAR (SYID 2023-24)

**LOCATION OF THE TEMPLE:**

9, Rd Number 11, Dahanukar Colony, Kothrud, Pune, Maharashtra 411038



TEMPLE TIMINGS:

The temple opens at 5:30 in the morning and is open till 10 p.m.

ABOUT MRUTYUNJAYESHWAR TEMPLE:

Shri Mrutyunjayeshwar Mandir, which is dedicated to Lord Shiva, holds a deep connection with the Peshwas, the ruling nobility of the Maratha Empire. Classified as a Grade II heritage site by the Pune Municipal Corporation (PMC), this major landmark in Kothrud is often associated with Peshwa Bajirao I's second wife, Mastani. While the exact date of construction is not known this temple was made during the Peshwa reign in Pune.

The tumultuous story of the patrons of this temple adds to the shrine a sense of wonder. In gratitude for defeating the Bangash, a tribe of Pashtuns, Maharaja Chattrasal of Bundelkhand gave Bajirao the hand of his daughter Mastani. Bajirao was already married and abided by the tradition of monogamy. Nevertheless, he married Mastani and





brought her to Pune. The marriage was not accepted by his family because of Mastani's Muslim heritage. Regardless, Mastani lived with Bajirao for some time at Shaniwar Wada, his palace. However, growing hostility from his family towards Mastani led Bajirao to build a separate residence for her in Kothrud in 1734.

HISTORY OF THE TEMPLE:

The Shri Mrutyunjayeshwar Temple was located just beside Mastani's Kothrud residence. A number of writers have taken the artistic liberty of portraying Mastani as a visitor of this temple. Although there is no proof of this claim, many believe it to be true. The remnants of Mastani's palace were found in 1940 near the temple. These remnants were brought together as a part replica of the Mastani Mahal by Dr Dinkar Gangadhar Kelkar. This is on display in the Raja Dinkar Kelkar Museum.

The temple attracts a huge crowd of devotees. Several festivals are celebrated here, such as Deep Utsav, a





festival of lights; Maha Shivratri, devoted to Lord Shiva; and Shravan Utsav, a festival that takes place in the fifth month of the Hindu calendar. Cultural programmes, such as music concerts, are frequently organised by the temple also encourages the city's residents to engage in the arts. Urban Sketchers Pune, an organisation that encourages on-location drawing, celebrated its 200th meet

by sketching at the temple on April 28, 2019.

ARCHITECTURAL ELEMENTS OF THE TEMPLE:

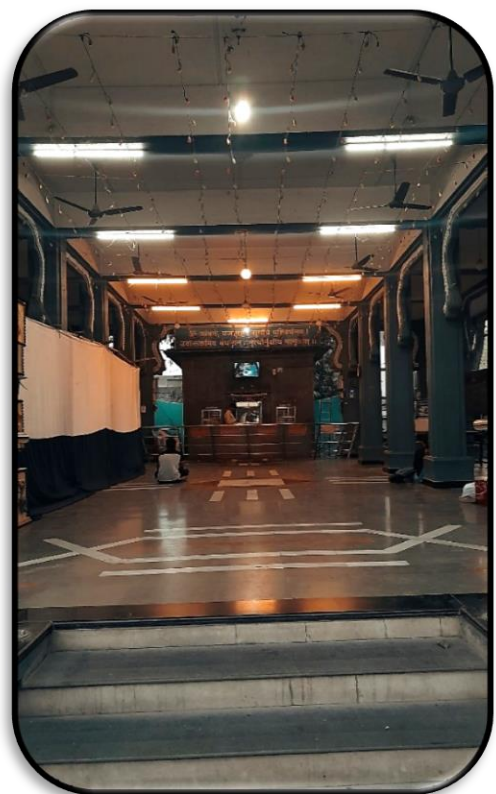
The temple is peaceful and serene, offering a great place for meditation and prayer.

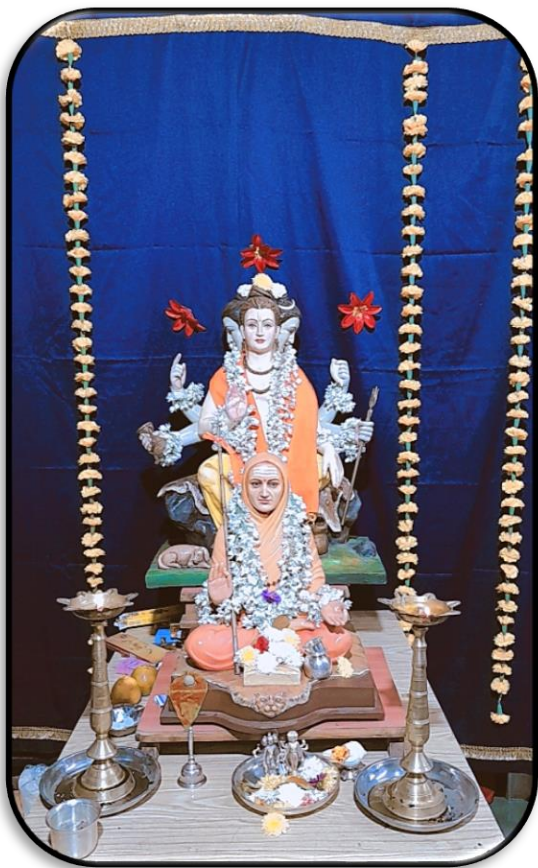
The architecture of the temple is awe-inspiring, featuring traditional Hindu style with intricate carvings.

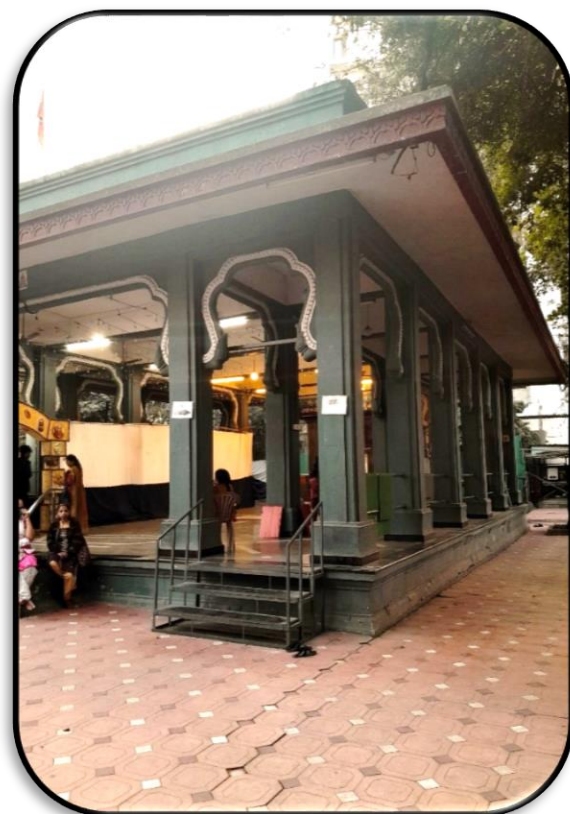
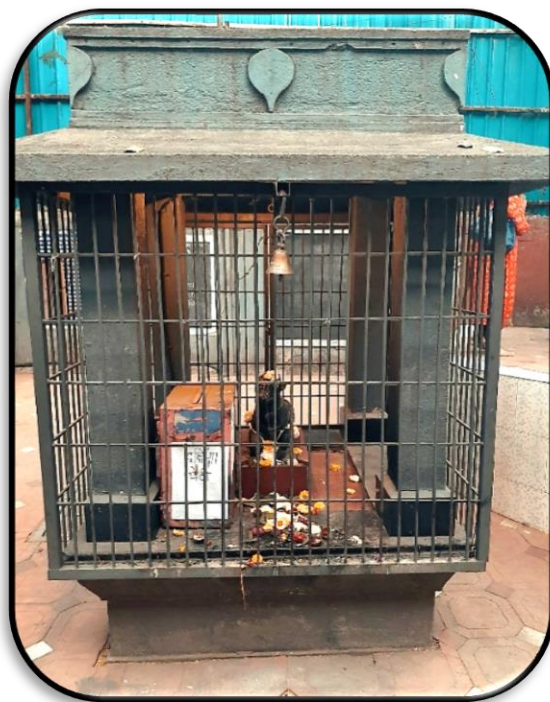
The temple has a well-maintained premises with no crowd, no queue, and free entry fees.

The main deity of the temple is Lord Shiva, and it also houses other deities such as Ganesha, Hanuman, and Durga.

Many reviewers feel positive vibes while visiting the temple.







25. SANGAMESHWAR TEMPLE

NAME OF THR TEMPLE:

SANGAMESHWAR TEMPLE



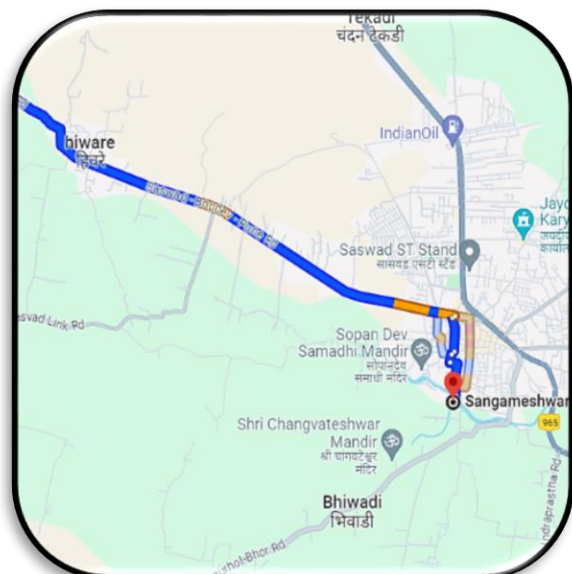
Name of participants:

1. Prem Zambare (SYID 2023-24)
2. Diya Kothari (SYID 2023-24)
3. Prem Bhintade (SYID 2023-24)



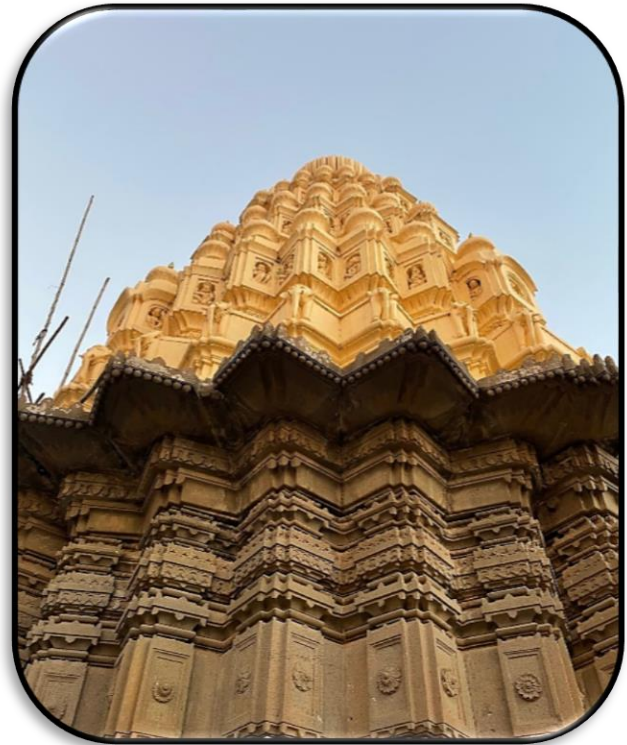
LOCATION OF SANGAMESHWAR TEMPLE:

Sangameshwar temple is located in Saswad in Pune District, Maharashtra. It is built alongside the confluence of rivers Karha and Chamli. Lord Shiva is the presiding deity of this temple. It was built during Yadava's reign.



ABOUT SANGAMESHWAR TEMPLE:

The Sangameshwar temple of Swayambhu Mahadev at the confluence of two rivers namely Karha and Chambali (Bhogwati) is situated in the historically significant city of Saswad in the state of Maharashtra. It is one of the oldest shiva temples in Maharashtra. The temple built between the 10th and 13th centuries in the typical Hemadpanti style of architecture.

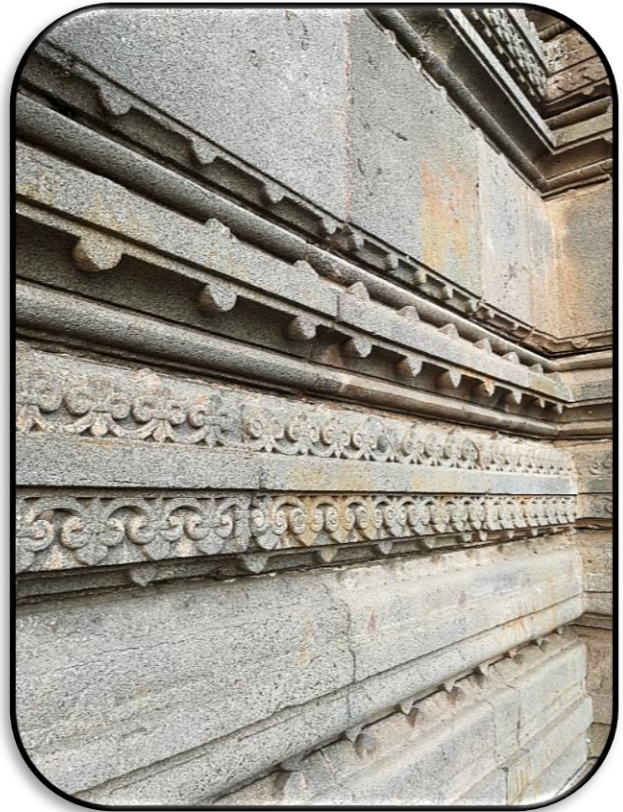


As one climbs the stone steps, one's attention rests on the stunning architecture, the temple's Shikara that has hundreds of intricate sculptures, and the majestic Nandi. Believed to have been built sometime between the 10th and 13th century, Sangameshwar temple stands guard over the confluence of the Chamli and Karha rivers, just south of Saswad. Dedicated to Lord Shiva, the temple is about 35km southeast of Pune, and takes just over an hour to reach there from Pune.

HISTORY OF THE TEMPLE:

Believed to have been built sometime between the 10th and 13th century, Sangameshwar temple stands guard over the confluence of the Chamli and Karha rivers, just south of Saswad. Dedicated to Lord Shiva, the temple is about 35km south-east of Pune, and takes just over an hour to reach there from Pune.

Dedicated to lord Shiva, the temple holds a commanding position, and must be quite an impressive sight during the monsoons when the rivers are filled with fresh new rains. As it's located right on the edge of Saswad, it has the feel of being more isolated than it actually is.

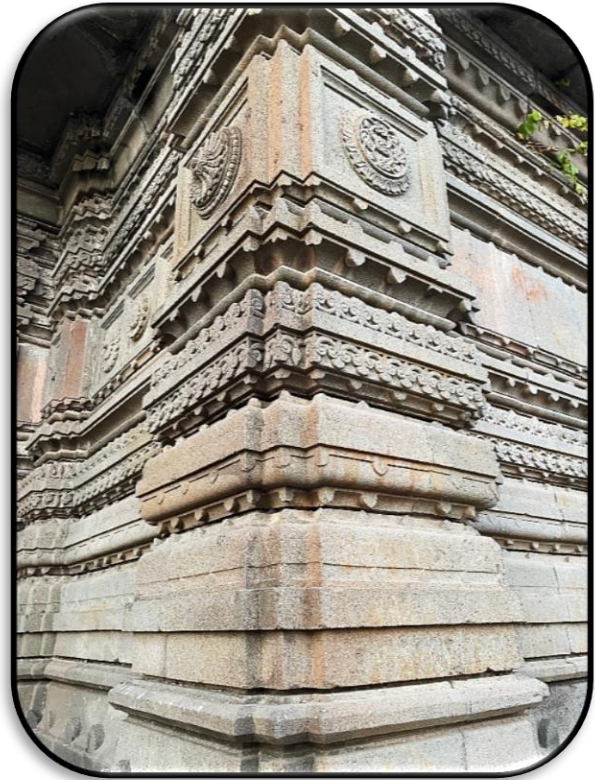


ARCHITECTURE OF THE TEMPLE:

The temple is a mix of old architecture, one assumes possibly original, plus later modifications and renovations. The temple's Shikhara (dome) has literally hundreds of small sculptures of deities carved in consecutive layers. Although now badly weathered, you can still make out these figures on both the main temple and other peripheral buildings.

From the temple platform it's possible to walk down to the river on both sides, where there are smaller shrines, but I wasn't able to find any path extending along the river bank going away from the temple.

The main temple has two deepmalas on either side, and an unexpectedly large and colourfully painted Nandi in the middle of the temple hall. I love the way the Nandi is positioned in the temple hall, peering into the interior of the temple.



Further within the temple, just outside the sanctum sanctorum sits Lord Ganesh and other guardian deities carved in the niches of the substantial walls.

The garbhagriha is a somewhat dark roomed cellar, with a lone diya over the Shivling. You can see Goddess Parvati and Lord Ganesha in the background with a picture of Saint Sopandev painted on the sidewall.

The sanctum room is far from silent, a chant is playing in a repetitive loop with accompanying sounds of small bells chiming. It's an atmospheric space, a sense that time has momentarily stood still and you're awash with a sense of inner peace.

A smaller partially damaged but life size Nandi carved out of black stone lies immediately in front of the temple.



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