CONCLUSION

The relevance of temple studies to the modern world consists of the indepth study assimilation and complete absorbtion of the various angles of religious orinted characters. Basically man is imbibed with religious attitudes (Rituals), to lead a meaningful and peaceful life.

For the Hindu society the temple is a place of both daily worship and occasional worship. It may also be an object of worship of pilgrimage at festival period. Every community, even in the smallest village has its place of worship, the temporary habitation of the Gods. "Differences in prosperity and political and cultural importance between towns and villages account for much of the variety in the scale of temple architecture, the techniques of building and the particular deities that are worshipped there".

While considering the relevance of temple studies to the recent world the research pursed the theories as practical in nature. It is clearly explained in the first chapter.

In the Second chapter religious behaviours and activities have been picturised as various concepts to signify the necessity of
religion and religious behaviour as instinct theories for the development of temples.

In the third chapter it has been explained the origin of temple and Development of Hindu temples.

In the fourth chapter symbolism of Hindu religious Rituals and temple structure have been dealt with in practical as well as mystical manner.

The fifth chapter discurses the Traces of Saivism in temples, like various periods, sanctuaries, inscriptions and coins etc.,

Temple is the symbolic reconstruction of the Universe, activities of the Gods and the lives of human beings linked together in a continuum, in which time is conceived a cyclical system. According to the Indian view, the universe is destroyed by fire and is dissolved into the cosmic ocean out of which a new universe, is created and another cosmic age begins. A single cycle of creation to destruction is sometimes described as one day of Brahma. On the human time scale the blinking of an yield of the God Vishnu may encompass a complete life-span. In this manner mythology express the chronological sequences by which the divine and human time scales are related. Each cycle of creation to destruction is divided into four ages or yugas arranged, in order of declining strength, peace and
happiness. The inherent tendency towards destruction influences the affairs of both the gods and man. As man is mostly unable to perceive the cyclic nature of time and the universe, he can discover no explanation for the recurring rebirths that he must endure. His past, present and future lives are all linked together in a continuous time-system, as are the actions of the Gods and dynamic mechanism of the universe.

This theologically determined cosmic model is of great importance for the Hindu temple, especially in the functioning of the temple as a symbolic construction of the universe.

The Hindu temple is designed to bring about contact between man and the Gods; it is here that the Gods appear to man. He processes by which this contact is made comprises a series ideas and beliefs incorporating a complex symbolism. Dynamic rituals and ceremonies permit a realization of these ideas through which the Hindu temple functions as a place of transcendence, place where man may progress from the world of illusion knowledge and truth. The rituals and ceremonies that at the very core of the religious life of Hinduism as well the more elusive ideas and belief that accompany divine personages, have fundamentally influenced the forms of temple architecture.
From the Hindu point of view, the lives of human beings are merely stages in the progression towards ultimate liberation. The world of man is the sum total of countless individual life-spans bound up in the cycle of re-birth. Liberation is accessible to all human beings though within a single life-span. In the world of man the temple functions as a symbol of ultimate 'enlightment; it is the house of the gods, the place where the gods may be approached and divine knowledge discovered. As the centre of religious and cultural activities, the temple is the focus of all aspects of the life of the community it serves. But the temple is also the product of a desire to transcend the world of man – the principles of its construction, the forms of its architecture and decoration, as well as the rituals that take place within its walls, which are aimed at ultimate liberation.

The architecture of the Hindu temple symbolically represents his quest by setting out to dissolve the boundaries between man and divine. For this purpose certain notions are associated with the very forms and materials of the building. Paramount is the identification of the divinity with the fabric of the temple or, from another point of view, the identification of the form of the universe with that of the temple. Such identification achieved through the form and meaning of those architectural elements are considered fundamental to the temple. Hence, the significance attached to the
site of the temple, its ground plan and vertical elevation, and the
dominating images of mountain, and cosmic axis. A sacred
mathematics is created composed a language of precise
measurements, which permits a symbolic realization of the
underlying cosmic ideas. The relationship that develops between
forms and their meanings within the Hindu temple is essential to its
function as a link between the Gods and man.

In Hinduism, the attainment of spiritual perfection is likened to a
long journey of many stages, frequently visualized as a progression
upwards through various states of consciousness. Likewise, the
temple is conceived as a place of transit, a ford or crossing place. In
the rituals that take place within the temple, the movement of the
worshipper and priest is of greater importance. There is the
symbolism of the passage through the door-ways which is
connected with the idea of transition from the temporal to the eternal.
But the most significant aspect of devotional dynamism in Hinduism
is the circumambulation or which proceeds in a clockwise direction
around a scared person’s image or object and even around the
temple itself. The circumambulation is a rite constituting a bodily
participation in movements and prayer. In some cases it is translated
into architectural forms and many temples are furnished with
ambulatory passage from the door-way of the sanctuary, housing the
image or symbol of the deity, around the sanctuary in a clockwise direction where further cult icons introduce other aspects of the divine.

The centre of the sanctuary functions as the focus of other dynamics which are realized through a process of symbolic association. To begin with there is the radiation of energy outwards from the centre of the sanctuary in four directions. The sacredness of the image in the ‘womb’ of the temple expresses itself as a powerful force whose influence expands outwards; hence the potency of sacred images that are aligned with these forces, especially those positioned in the centres of the north, west and south sanctuary walls. These secondary images are often given prominence by being set within the projecting and elaborately decorated niches. As a further extension of the idea of these lines of energy providing potency, images are placed at the four corners as well as at the centres of the sanctuary walls. A connection with the guardian deities of the eight directions of the universe is sometimes realized in temple architecture with the positioning of the eight Gods around the temple.

Penetration inwards towards the centre of the sanctuary, usually conducted along an East – West axis, is of the greatest importance in ritual for the worshipper, and this too has had its effect.
upon the development of temple architecture. The interior spaces of temples are arranged to promote the movement of the devotee from the outside towards the sanctuary through a series of enclosures which become increasingly sacred as the sanctuary is approached.

At the final stage in the penetration towards the centre, when the doorway of the sanctuary is reached the priests take over from the worshipper and conduct offerings to the image of the deity inside the sanctuary. This is undertaken on behalf of the worshipper who must wait outside but who follows the movements of the priests, accompanying their actions symbolically. A further expression of the energy of the sanctuary radiating outwards is in the movement upwards; though the worshipper cannot physically participate in this ascent, the symbolism attached to the parts of the temple permits him ritually to undertake such movement.

The Hindu temples serve as a reminder of impermanence, a notion that implies a turning away from the present illusory world in an effort to surmount and to transcend it. Though the temple with its art may be indispensable for the rituals of worship it marks only a transitory stage in the journey from temporal to the eternal.

The temple has always been the centre of the intellectual and artistic life of the Hindu community. They are functioning not only as
a place of worship, but also as a nucleus around which all artistic activity is concentrated. To begin with, general education within the temple was of great importance, with the teachings of such subjects as grammar and astrology as well as the recital and teaching of sacred texts. Many endowments to temples were specifically made for the establishment of colleges which were incorporated to temple complexes. Apart from schools connected with temples, which mostly catered exclusively for the local people there also existed scope for popular education.

The spacious halls of temples were setting for recitation of the Vedas, the Epics and the staging of by mas and devotional chanting for the benefit of the whole community. Music and dance generally formed part of the daily ritual of the temple and during special celebrations and annual festivals these played prominent role. Large temple would maintain their own musicians, both vocal and instrumental, together with dancers, actors and teachers of the performing arts. Man is still able of achieve contact with the world of the Gods, because of the architectural significance of the ancient and modern temples.

Hence, saivites temples are endowed with some sort of miracle and mystical power. Each temple structure is related to human
beings as well as their life. Saivte temple provide happiness and spiritual energy to worshippers through the rituals and periodical ceremonies.

The following are the findings of the researcher:

1. Temples are the symbolic reconstructions of the universe. The activities of the Gods and the lives of human being are linked together in a continuum in which there is conceived as a cyclical system. Temple has always been the centre of the intellectual, religious, artistic and spiritual life of the Hindus.

2. The emergence of bhakti, devotion and royal influence are the basis for the evolution of images and temples. Religious beliefs, faith and practices are essential to solve the problems of mankind so that temples have been constructed.

3. Religion is the vital force for man which is generating his attitudes towards Gods. Religion opens the gateway of culture, habits and customs of the human beings.

4. Hindu temples have arisen in a broad universalism, socialism, compassion, religion, philosophy, values, cosmic
emotion and myths. Hindu temples developed from the sacred tree, caves, places and then free standing structure. The religious symbol make the bridge between man and god and represents the social economic aesthetic and religion of the people.

5. Temple have been constructed on the model of human body being in a lying or sitting posture. Man is not merely the physical body but also the soul which gives him life similarly temple is not merely a structure but also it is the living place of God, which gives life to all living beings.

6. The living human body has denoted seven different states similarly the temple structure has different parts.

1. a. Head - Garbhagraham
   b. Vimanam - Brahma Namandam on the tope of the head. (Like a Lotus butts)

2. Neck - Ardamandapam

3. Shoulders - Dwarapalakas

4. Body - (Chest – Abdomen)
   Mahamandapa

5. Heart - Nataraja

6. Spinal chord - Flag Staff

7. Gopuram - Feet
7. The seven Adharasthanas of the human body are represented by different parts of the temple.

1. **Mooladharam** - Base of the spinal chord (flag staff to peetam)
2. **Swadisthanam** or Rectum - a. Balipeetam
   - b. Spleen – Devi
3. **Manipurakam** - Nevel – Nandi
4. **Anahatam** - Chest (heart) – Nataraja
5. **Vishuddi** - Neck – Nandi
6. **Angi** - Fore head (middle of the space between eye brows)
7. **Sahastaram** - Top of the head – Vimanam

8. The six states of the soul will be symbolized thus

1. **Rajagopuram** main tower – **Sthulalingam** – bhutanma cross state of soul.
2. **Mahapalipeedam**, supreme sacrificial alter – **Bhadralingam**- **Antaratma** subtle state of the soul.
3. **Kodimaram** – Flag Staff – **Divajalingam** – **Tattuvatma** – Soul in elemental state.
4. **Mulavar** – Presiding deity – **Sadasivalingam** – Jeevatma soul is the pure state.
5. Acharya – Preceptor – Anmalingam – Mantaranma 
soul in mystic state.

6. Paravali – Open space – Akandalingam – Paramatma 
– Divine soul.

9. The temple Sivalinga embodies five forms
   1. The vimana is the Sthulalingam
   2. The Pitha is the Sukshmalingam
   3. The Bindu and Nada symbolised Pranalingam
   4. The Balipeeds is the Badralingam
   5. The form worship in the sanctum is the Murthilingam

The symbolism of the various forms, idols, images, icons, 
sculptures in Saiva temples is really a great mine and treasure of 
religious, philosophical wisdom and spiritualism. The whole world 
wonders at the image of Lord Nataraja.

Thus the researcher has analysed his finding through the 
establishment of the contribution of religion to the development of 
temples with special reference to Saivism.