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Scope Of Surendrapuri Archaeological Study Center In Telanagana.

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Abstract: “Archiving of Surendrapuri” the grand temple complex and mythological awareness center of pancamukha Hanumadeeswara devasthanam, it is located in united Nalgonda district of Telanagana is an artistic marvel, unique and unprecedented in India. It is located on a holy expanse in the natural and beautiful panoramic surroundings, near away from the famous temple, Yadagirigutta and 60 km away from the state capital, Hyderabad. It is built as a Devotees Paradise and a great mythological museum center in India. In religion and spirituality, a site is a long journey or search of great moral significance. Sometimes, it is a travel to a sacred place or shrine of importance to a not faith. Members of every major religion participate in the set. A person who makes such a journey is called a mythological museum. This mythology marvels is the brainchild of a great visionary Sri Kunda Satyanarayana. Hailing from a poor family in a small village, Sri Kunda Satyanarayana had neither formal higher education nor any extensive travel background of distant museum/ center’s, except a great love for our culture and tradition. After the death of his youngest son, Surendra Babu, he intensely desired to do something in his memory and the idea of building a mythological park came up in his mind. He didn’t know how to do or how to go about it. This was opened on Sunday 8th/02/2009. Inaugurated by Sri N.D Tiwari. (Governor of united A.P). It deals to archiving museum art object works. Historical Background of Surendrapuri, Objects like sculpture and wall paintings those data collation, Description of figures, Background, Usages of Materials, size of figures, How Many Figures are there. Store of lakes, Temples of stories, Description of the temple, type of temple. Methodology like Importance of Photography few places why has been not allowed photos. Issues of the Name of Site like Vadigudem Peoples are saying Under Surendrapuri is under Vadigudem, but there are not showing under vadigudem. Analysis like Tradition of after death memorials in Telangana? And Surendrapuri Interviewing on Surendrapuri and Photographs of Surendra Puri. Conclusion like how it is useful if as researchers, learning about few things, the way of understanding art.

Key Words: Mythological Center, Art, Painting, Indian Mythological History & Culture, & Artisans.

Introduction:-(History of Surendrapuri) This mythological marvel is the brain child of a great visionary Sri kunda Satyanarayana. Hailing from a poor family of a small village, Sri kunda Satyanarayana had neither formal higher education nor any extensive travel background of distant pilgrim centres, except a great love for our culture and tradition. After the death of his youngest son, surendra Babu, he intensely desired to do something in his memory and the idea of building a mythological park came up in his mind. He didn't know how to do or how to go about it. The nearing retirement age, the fear of providing huge finances for the project and the discouragement from even his close circles because of his old age did not deter his firm resolve to build the great mythological museum, but made the vision grow stronger day by day with greater zeal. It made him work for 12 years discussing the idea with different people and taking their views on his dream project. He even tried to appoint architects of international standard but they also could not understand what was in his mind. Then he decided to do it all by himself. He took the help of some senior sculptors and started off his work. It was on trial and error basis. Every step was new and there was nobody to guide him through and yet he did it. Finally he was 70 years by the time he made the museum. He was least bothered about his failing health, regular travel, hard work and financial crunch which he faced while making this project and completed it with meticulous perfection. He is a man of high spiritual principles and through his exemplary life and achievement, he demonstrated to the world that where there is a will, there is a way and through determination man can achieve anything even being old and weak cannot stop you. He is wholeheartedly supported by his noble and ever loving wife Smt. Hymavathi, she stood by his through thick and thin. She is a symbol of noble virtues and replica of human values. She made charity as her life breath and helped everyone to the extent possible without expecting anything in return. For all those who endeavor to achieve something great in their lives in any field, this couple stands as role models to emulate. Their individuality itself is a big library. There is no wisdom which is not available here for the one who has an urge to learn and adopt.

Art Objects: - (It is a Mythological Awareness center) We are seeing as objects; it is relation to subjects. The complex is an abode of Siva and Kesava and on either side of the 60 feet statue, and located the Panchamukha(the five headed) Hanuman and the Panchamukha Viswarupa Siva,such highly elevated twin-statute is seen nowhere in the world.

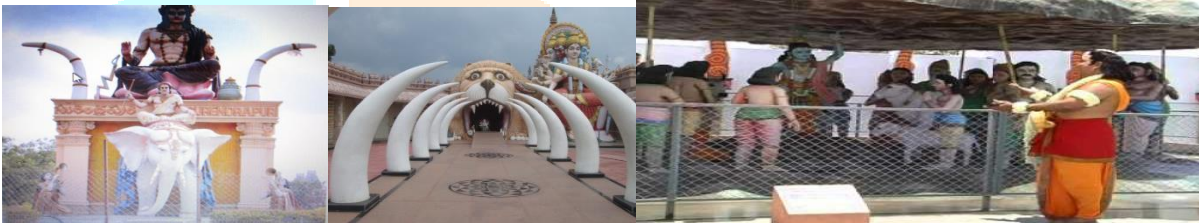
- We can see main episodes of Ramayana, Mahabhrata, Bhagavatham and other Puranas also we can many deities of Hindu. Story of Hanuman and Buddha. We can see all the lokas and all the Vishnu avatar., Panchamukka Hanumadeeswara and Venkateswara devalayam, Navaraha temple.
- Lokas: Brahma lokam ,Vishnu lokam(Vaikuntham),Sivaloka(Kailasa), Nagaloka, Indraloka (The Swargaloka),Yamaloka,(Narakaloka), Patalaloka.
- Bala Ramayana Storys, Ramayana.,Hanuman Story,Lankini vadha., Bharatam, Bagavatam.
- Kurukhetra Battlefield, Sri Krishna killing the demon in the form of crane.
- Buddha story, Manu charitra,Nava narasimhas , Mother Goddess., Ksheera saagara madhanam, Garlakanta, Siva, Mahishasuramardhini.,All avataaras, Gangaavataaranam
- All India Temples are showing here,except one Srilanka temple (89 temples and sub storys 100)
- There are 342 plates stories based sculpture on wall paintings it's based story epics, myths of goddess and large size of temples sets.

Archining Surendrapuri: Kunda satyanarayana kala dhamam is created as a centre of artistic sculptural excellence and an abode of all divine worlds. It bestows up on the visitors the boon of vision of all gods and the wonderful and beautiful sculptures made them recollect the skills of the creator. The kunda satyanarayana kala dhamam is a Mythological Awareness center (Padmavyuham) that everyone must see to get transported into a new world of joy. One can have the Darshan of the deities of all the pilgrimage centres of India at this all in one surendrapuri centre. The great celestial worlds of Brahmaloaka, Vishnuloka, Sivaloka, Nagaloka, Yamaloka, Narakaloka, Patalaloka, padmavyuham, padmadweepam and the myriad holy gods are all seen in this wonder world. They are now not limited to the Puranas or sacred books and can be seen here. It is truly a rare opportunity and a boon that gives us the pleasure of ephemeral world and divine gods.

The fascinating events of the Ramayana, the Mahabharata, the Bhagavata and other Puranas are carved out as eye-catching ultra-modern artistic techniques and they all give us an inexplicable experience. The churning of the ksheera sagaram (Milky Ocean) using the Mandara Mount as the staff by the gods and demons is molded in a heart-moving way. In the same way, the sculptures of the coming of Lord Vishnu along with His weapons and goddess Lakshmi to save Gajendra from the clutches of Crocodile stand as wonderful symbol of devotion. The 36 feet high sculptures depicting Lord Krishna enlightening Arjuna with message of the Bhagavad-gita, showing the armies ready for the Kurukshetra war touch the hearts of the viewers. Equally fascinating is the dancing of Balakrishna on the hoods of the snake-king kaliya. The sculptures showing Krishna lifting the Govardhana mountain, his romantic deeds with the shepherd maids-Gopikas, taking away their robes in fun, the killing of various demons and the restaurant with the eight cardinal rulers of the eight sides of the mother earth and the romantic angels in their elating atmosphere. While the visitor enters the sculpture showing the killing of Bakasura by Lord Krishna, one can see numerous goddesses with their varied postures and attires. The story of the future Brama, Hanuma is made out in captivating sculptures, showing the major events in his life, from childhood to the events of Ramayana. The moulds showing the birth of Anjaneya his learning the scriptures, his marriage with Suvarchala, killing of demon Lankhini; bringing of the Sanjivani Mountain, Carrying of Rama and Lakshmana, flying in the skies and bringing them to Sugriva-are all rally surprising. The visitors get awe-struck with the sculptures of events like Hanuman killing the Akshayakumaras; Indrajit holding hanuma with Brahmastra and Hanuman giving Prasad to the devotees with his own hand. One can drink a cup of hot milk or coffee the straight coming from cow udder. Many more wonders showing delightful events from the ancient classics await the devotee visitors at the Surendrapuri kunda Satyanarayana kala Dhamam-the Artistic Mythological Awareness Centre. This stands as a creation against creation and one has to experience the divine thrill that is beyond description to enjoy ht wonderful holy complex.

The Indian conettest epices,myths are most power.so here showing Indian all tmeples.Iwould say here one proverb "Old is Gold",how it's old showing is modernism,how it artisit made vivers way of tastes.the devoties are seeing enthosim and belives.when people are seeing here they not forgetting our old storyes.while stories, showing with electrical sculptures.colour full depiction.it is new kind of museum. How it is possble made the 342 plate's stories based sculpture on wall paintings it's based story epics, myths of goddess and large size of temples, sets. Near the Yadagiri guta(Sri Lakshminarasimha Swamy Temple) how it's showing.

Analysis: Tradition of after death memorials in Telangana? And Surendrapuri? In Telangana region if we observe the caste epics or histories we can see Kandhakala Bhetala puranam, his caste is Mala (sc sub caste) he worked as military commander in chief under Rani RudramaDevi, He rebelled against the Rani due to the improper payment of money. Bhetala was an expert in malapalle and doing games, he had no offspring, he is a shaivite. During this 139 movement the Yadava king tried to attack on Rudrama Devi's kingdom. The Yadava king met Bhetaludu with the help of Baludu konda. Yadava king and Bhetala fought fiercely, Yadava king kills Bhetaludu by a cunning plot by saying a false thing than later Yadava king fulfills the last wish of bhetaludu that is to worship Bhetaludu on certain days, this was still in continue to the present in form of Bathukamma, singam (poonakam), basically it was done by such, St, BC castes. Here there is no cemetery of Surendra babu, only four feet sculpture (upto the bust) of Surendra babu was made here in the entrance. In his memory they do social services like recently for they supplied clothes for 700 poor students studying in nearby areas. There is no free visit even on the death day of Surendra Babu. The reason for constructing this center here would be it is near to Yadagirigutta and there is an influence of pandeypur in Maharastra. In the memory of Surendra Babu this was built but this is not the tradition of Telangana. According to my analysis there is no relation with Telangana death ceremonials to this center.



Few

Photographys & Example of Research Art objects with stories:

Name: Govardhana giri-lord Krishna lifting Govardhana.

Height: 6 feet, **Material:** Cement, iron, **Sculptures:** 10 Female figures: Male figures: Other figures: **Designer:** Chinna Swamy Rajendran, **Artist:** no names display.

Description of figures: Krishna is lifting the Govardhana with his finger. Around the seven figures are holding iron sticks touching the mountain this is made to balance the mountain Govardhana, the iron sticks are colored like bamboo material, It is a village a kind of atmosphere. In this sculpture Krishna is lifting mount Govardhanagiri with his right hand little figure and protects the villagers from the heavy rain which was intentional made by Indra, here people along with their cattle take shelter under this mount, Krishna's brother Balarama and his friends are seen here. SurendraPuri becoming a part of urbanization and when I see these figures I feel it is like the rural area with, here the artist technically need the huge mountain by the iron poles that was carried by the men staying at the edges.

Description of Background: No background, I was research & finding's: Every art object like above details with art way of understanding. Near 400 art objects and wall paintings 100 and temples setting 100 above are here. I covered research all those. Here just example.

Conclusion: I conclude the here in the Bala bharam may be an influence of a Telugu film. The rainbow to the back side of Venkateshwara idol is just an art object. If we observe Lokas here we can get good information of them. The Asthadasa Sakihi peetas the figures were made like toys and in Biddha's life was made in sequence of main events in

his life. In Ramayana the sculptures are about four feet but able to understand the total story, Hanuman's life Ashoka vanam was depicted by some trees like the name, I saw more monkeys roaming here in this area. In Bharatam 1 and 2 are showing are the eighteen parvas. In temples only the front view is made to the deity of that temple. I have very less idea on the epics and temples after doing this study I got more awareness. If they modify and develop it there could be more viewers coming to this center. In this center there is a notice that doing Puja here is not allowed. Kunda Satyanarayana Kala Dhamam is created as a center of artistic and sculptural excellence The Panchamuka Hanuman temple was first constructed in this area called Vadaigudam. In this Vadaigudam there are majorly four castes Madiga, Baindla, Yadavas, and Gouds. The chairman bought this land from them. He started the construction of the Panchamuka Hanuman temple and by seeing the increase in visitors to the temple he constructed this Hindu mythological center which is an influence of Pandeypur in Maharashtra. He named it as Kundha Satyanarayana Kaladhamam and said it as a memorial of Surendra Babu but both are different in names. Recently they made a sculpture of Vishwakarma, village goddess and Jyothirlingas of India and one from Srilanka in the last plate by the suggestion of viewers. They are giving publicity by making advertisement in Bus stands, Railway station as Surendrapuri and did not mention the village name. There is a controversy still going on this issue name. I choose this topic for my dissertation and told this to the organization committee. They supported me, sometimes even they observed my work, tested my patience, and they kept some things confidential. In this field work I learned how to collect a data, do analysis, research methodology and how to merge with all the people there. Here they depicted stories based on Indian epics like Mahabharatha and Ramayana and to remember that story they made sculptures, paintings and murals. When we see in the artistic view it they didn't portray well in the case of 187 the sculptures anatomy, depicting the colors. The sculptures and paintings exists today may or may not exist tomorrow. I was Map pointing total 100 Art Objectives settings, with Historical Indian mythologies stories.

Art Objcets & Field work photos:



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