


Annexure-VIII

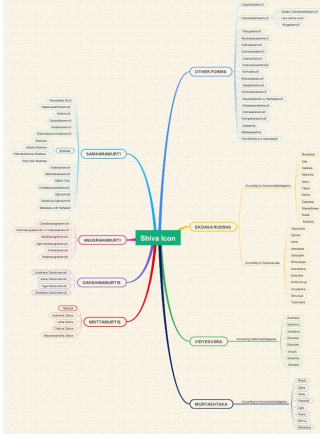

Tentative List of Identified Photographs and Drawings


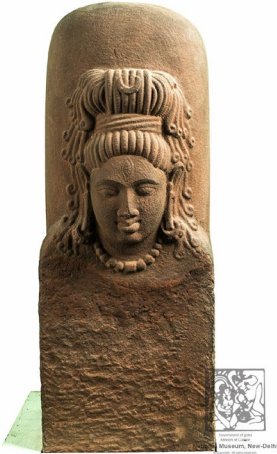

Note- For the theme Kedarnath Valley -Ecological Richness in addition to the diorama there are approx. 50 identified photographs (fauna and fauna) that can be used as part static/dynamic display.




S. No.	Reference Image/Photograph	Details	Remarks
1		<p>National Museum Collection Kushana coin/Kanishka-1 Acc. No: 60.1165/3890 Museum Name: National Museum Material: Gold Period: C.1st Cent. CE Dimensions: Dia: 1.9 cms., Weight: 7.9 gm.</p> <p>Brief Description: OBVERSE: In centre - King standing offering at altar with left hand, holding trident in right hand. REVERSE: In centre - Four armed <i>Shiva</i> standing, holding trident and antelope in right hand and 'Damaru' and water vessel in left hand respectively, Monogram left.</p>	<p>Photos and 3D replica To be collected / procured</p>
	Inscriptions		
2	Kedareshwar Temple, Balligave (Karnataka)	<p><i>On the ninth stone in the enclosure of Kedareshvara Temple – Epigraphia Carnatica, vol VII, no 100 of Shikarpur – dated 1129 CE – refers to the Kalyana (Western) Chalukya</i></p>	Photos or 3D replica





king **Somesvara III**, referred here as Bhulokamalla – Obeisance to Shambhu. **Muni Vidhyabharanaryya obtained the management of the Kedara matha.** Reference is made of the Western Chalukya king Taila. His son was Sattiga, his son was Vikrama. Vikrama's younger brother was Dasavarmma, the latter's son was Jayasimha. Ahavamalla was the son of Jayasimha and his son was Bhuvanaikamalla. His younger brother was Permmadi-deva (Vikramaditya VI). The Malava, Chola, Gaula, Magadha, Anga, Turushka, Kalinga and Vanga kings submitted to the command of Vikramaditya. To this Vikramaditya was born Soma (Someshvara). Someshvara Bhulokamalla camped at Hulluni tirtha during his southern expedition. Then comes reference of a Kadamba chief, Taila, boon lord of Banavasi and Virata-nagari as his abode. Then is mentioned **Balligave compared with Amaravati, Bhogavati-pura and Alkapura. In this city the temples of Hari, Hara, Kamalasila, Vitaraga and Buddha shine as the five mathas as five arrows in the world. To the south of this Balligave is situated a lotus pond, close to which is a temple dedicated to Nagareshvara. This Kedara temple is the southern manifestation of the Kedara mountain. Its matha shines like the Kamatha (or tortoise) as a support to all**



		<p>people. Then comes description of the gurus of this matha. Kedarashakti-pandita-deva was born in Muvara-koneya-santati of Parvvatavali. His disciple was Srikantha. His disciple was Someshvara. His younger brother was Vidhyabharana. This Vidhyabharana passed over the business of the matha to his senior Vamashakti-deva. The Kadamba chief made a grant, after washing feet of Vidhyabharana-deva, towards repair and feeding of ascetics of the matha.</p>	
3	<p>Amreshwara Temple Inscription</p> <p><small><i>nāma-stōtra</i>* and gives the 12 principal names of Śiva. Then comes a <i>ṣṭhāriṅgas</i>, viz., those at Avimukta (Benares) and Kēdāra, besides Ōṅkāra (at Ujjayini). It may be noted here that though the names of Ōṅkāra are given separately, the eight other great <i>ṅgas</i> have been omitted in this list</small></p>	<p>Śivastuti by Halāyudha {India, Madhya Pradesh, Mandhata, 1063 CE, <i>Epigraphia Indica</i> Vol 25 page 185}</p> <p>11th century inscription, Amareshwara Temple</p>	
4	<p>MALHAR STONE INSCRIPTION OF JAJALLADEVA, OF THE (CHEDI) YEAR 919.</p>	<p>The inscription records the erection at the town of Mallala of a temple of God Kedara.</p> <p>This inscription is on a black stone, now in the Nagpur Museum, where it appears to have been brought from Malhar in the Central Provinces.</p> <p>(V. 21.) — Possessed of intelligence, he caused to be built at the town of Mallkla a charming temple of the god Kgd&ra, resplendent like the accumulation of his own</p>	



		fame.	
5	<p>INSCRIPTION OF THE TIME OF BHOJAVARMAN.</p> <p>Text.^a</p> <p>ॐ नमः केदाराय । महातरङ्गतरणीकृतसर्पराजवे [छा]य श्वाशयि(शि)शुक्लविभूषणाय । कन्दर्पदंशमनाय सुरार्थिनाय केदाररुपवि[ष्ट]ताय" नमः शिवाय ॥ १ ॥" षट्त्रिंशतिः" करककर्मनिवासपूता चासन्पुः परमसौख्यमुचातिरिक्त्वा । तन्वाच्या विवु(कु)धलोकमता परिष्ठा टाकारिका समजनि सुहृदीयकथा ॥ २ । सर्वो[प]कारकरवे-</p> <p>TRANSLATION. Om! Adoration to Kedāra! (Fore 1.) Adoration to Shiva, who manifests himself as Kedāra circled by the serpent-king, made to move to and fro by the waves of the</p>	<p>ROCK INSCRIPTION OF THE TIME OF BHOJAVARMAN mentions Shiva as Kedar</p> <p>This inscription is on a rock near the " Tarhaoni " or " Tirhawan " gate of the fort of Ajaygarh.</p>	
6		Forms of Shiva Chart	Chart will be provided to successful bidder at the time of execution.
7		<p>Sakala</p> <p>Shiva</p> <p>National Museum, New Delhi</p> <p>Badami, Karnataka</p> <p>Early Western Chalukya,</p> <p>8th century A.D.,</p> <p>Ht. 79cm , Wd. 56cm , Dep. 20cm Stone</p> <p>Acc. No- 78.1006</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-78-1006-25286</p> <p>To be collected / procured</p>




8		<p>Nishkala</p> <p>Shiva Linga</p> <p>Lingam of Bhojpur temple, Raisen district, MP, India.</p> <p>The biggest lingam in India: 6.5 m high x 2.5 m wide.</p>	<p>https://commons.wikimedia.org/w/index.php?curid=18974884</p> <p>To be collected / procured</p>
9		<p>Sakala Nishkala</p> <p>Ek Mukhi Shiva Linga</p> <p>National Museum, New Delhi</p> <p>Main Material Stone</p> <p>India</p> <p>Madhya Pradesh</p> <p>Gupta</p> <p>5th Century CE</p> <p>Ht. 65 cm., W. 21.5 cm.</p> <p>Acc.N0 76-223</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-76-223-26895</p> <p>To be collected / procured</p>
10		<p>Lingodbhava</p> <p>Airavatesvara Temple at Darasuram,</p> <p>10th century CE</p>	<p>https://manishjaishree.com/lingodbhava/</p> <p>To be collected / procured</p>



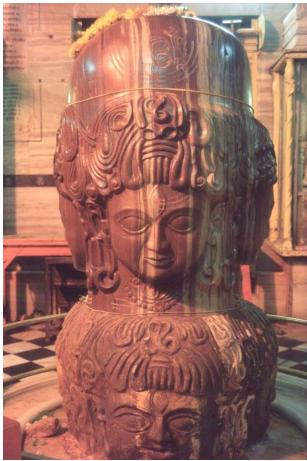
11		<p>Dakshinamurti Shiva</p> <p>National Museum, New Delhi</p> <p>Pallava,</p> <p>Kanchipuram, Tamil Nadu</p> <p>8th century CE</p> <p>Ht. 83cm, Wd. 44cm, Dep. 32cm</p> <p>Stone</p> <p>Acc. No- 59.153/30</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-59-153-30-27096</p> <p>To be collected / procured</p>
12		<p>Lakulisha</p> <p>Jageshwar Temple,</p> <p>Almora, Uttarakhand</p>	<p>https://www.lucky-vagabond.com/2017/07/jageshwar-dham.html</p> <p>To be collected / procured</p>
13		<p>Bhikshatana</p> <p>National Museum, New Delhi</p> <p>Tamil Nadu</p> <p>Chola</p> <p>12th century CE</p> <p>Ht. 118 cm. ,W. 47 cm. , D. 21 cm.</p> <p>Acc. No- 78-320</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-78-320-27280</p> <p>To be collected / procured</p>




14		<p>Hari Hara</p> <p>National Museum, New Delhi</p> <p>Gahadavala, Rajasthan</p> <p>12th century A.D.</p> <p>Ht. 86cm Wd. 56cm, Dep. 18cm</p> <p>Stone</p> <p>Acc. No- 63-955</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-63-955-27171</p> <p>To be collected / procured</p>
15		<p>Chandesh Anugraha</p> <p>Brihdeshwara temple</p> <p>Gangaikondacholapuram</p>	<p>https://commons.wikimedia.org/wiki/File:Chandeshanugraha.jpeg</p> <p>To be collected / procured</p>
16		<p>Tripurantaka Shiva</p> <p>National Museum, New Delhi</p> <p>Early Western Chalukya, Aihole,</p> <p>8th century A.D.</p> <p>Ht. 112cm, Wd. 56cm, Dep. 23.5cm</p> <p>Stone</p> <p>Acc. No- 55-17</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-L-55-17-27076</p> <p>To be collected / procured</p>
17		<p>Shiva Nataraja</p> <p>National Museum, New Delhi</p> <p>Bronze</p> <p>South India</p> <p>Chola</p> <p>12th Century AD</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-56-2-1-4919</p> <p>To be collected / procured</p>




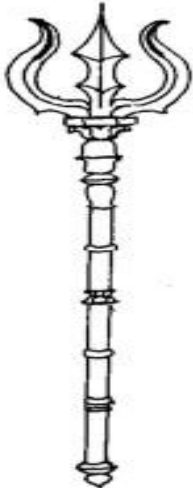
		<p>Ht. 96.0 cm.</p> <p>Wd. 82.8 cm.</p> <p>Dep. 28.2 cm.</p> <p>Acc.No 56.2/1</p>	
18		<p>Somaskanda</p> <p>National Museum, New Delhi</p> <p>Pallava,</p> <p>7th century A.D.</p> <p>South India</p> <p>Ht. 114.5 cm, Wd. 100 cm, Dep. 23 cm</p> <p>Stone</p> <p>Acc. No- 59.153/24</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-59-153-24-4741</p> <p>To be collected / procured</p>
19		<p>Ardhanarishvara</p> <p>National Museum, New Delhi</p> <p>Rajasthan,</p> <p>12th Century,</p> <p>8x11 cms</p> <p>Acc. No- 82.446</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-82-446-5692</p> <p>To be collected / procured</p>

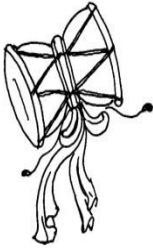
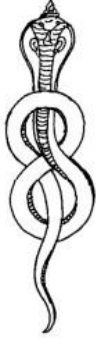


		<p>Maha Sadashiva Suchindram Temple, Tamil Nadu</p>	<p>https://www.topworldimages.com/Thanumalayan_Temple.htm</p> <p>To be collected / procured</p>
20		<p>Kalyanasundara Ellora Caves, Aurangabad, Maharashtra, India</p>	<p>https://en.wikipedia.org/wiki/Kalyanasundara</p> <p>To be collected / procured</p>
21		<p>Veerbhadrha National Museum Vijayanagara, 16th century A.D., South India, Ht. 151cm, Wd. 70cm, Dep. 25cm Stone Acc.No. 59-153-72</p>	<p>https://museumsofindia.gov.in/repository/record/nat_del-59-153-72-85086</p> <p>To be collected / procured</p>

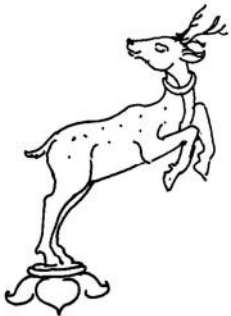



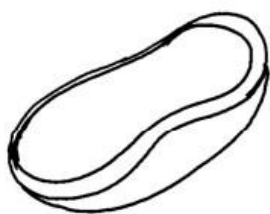
22		<p>Gajasamharamurti Darasuram, Nayak Palace Art Museum, Thanjavur</p>	<p>https://en.wikipedia.org/wiki/Gajasurasamhara To be collected / procured</p>
23		<p>Uma Maheshvara Allahabad Museum, Khajuraho, Chhatarpur, Madhya Pradesh, Late Medieval, c.11th Century CE, 124.5 x 71 cm, Stone Acc. No-AM-SCL-291</p>	<p>https://museumsofindia.gov.in/repository/record/alh_ald-AM-SCL-291-317 To be collected / procured</p>
24		<p>Ek Mukhi Shivalinga Allahabad Museum, Prayagraj Khoh (village), Satna, Madhya Pradesh. Gupta 5th Century CE H.66 Dia-38 cm. (outside ped.)</p>	<p>https://museumsofindia.gov.in/repository/record/alh_ald-AM-SCL-153-4112 To be collected / procured</p>



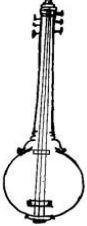

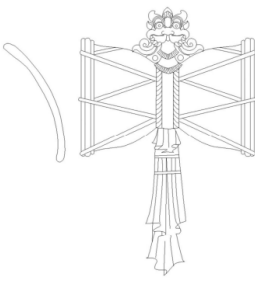
		<p>Stone</p> <p>Acc. No AM-SCL-153</p>	
25		<p>Chaturmukhi Shiva linga</p> <p>National Museum, New Delhi</p> <p>Mathura</p> <p>2nd century CE</p> <p>Acc.No 65-172</p>	<p>https://museumsfindia.gov.in/repository/record/nat_del-65-172-25246</p> <p>To be collected / procured</p>
26		<p>Sahasralinga</p> <p>Parsurameshwar Temple</p> <p>7th century CE,</p> <p>Kalinga architecture</p> <p>Odisha</p>	<p>https://en.wikipedia.org/wiki/Parsurameswara_Temple</p> <p>To be collected / procured</p>
27		<p>Pashupatinath</p> <p>Pashupatinath Temple,</p> <p>5th or 6th-century</p> <p>Mandsaur,</p> <p>Madhya Pradesh</p>	<p>https://en.wikipedia.org/wiki/Pashupatinath_Temple,_Mandsaur</p> <p>To be collected / procured</p>




28		Gangadhar/ Gangavataran Ravanphadi rock-cut shrine, Aihole	To be collected / procured
29		Mudras	The chart shared by Content Committee
30		Achaman patra	To be procured

31		Shringi	To be procured
32		Panchamrit Patra	To be procured
33		Gomukh Kamaldalu	To be procured
Attributes (Drawings)			
1		Trishula (Trident)	

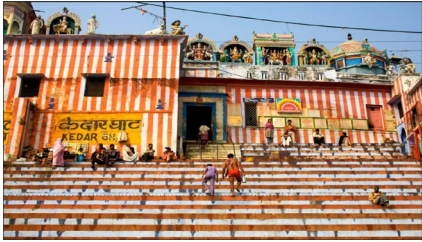
2		Damaru	
3		Naga(Snake)	
4	 <p data-bbox="379 1193 419 1211">Datura</p>	Datura	
5		Khatvagga	

6		Mrga (Antelope)	
7		Jata+Ganga+Ardhachandra	
8		Rudraksha and Bilva	
9		Agni	
10		Kapaala	



11		Pancha Mukhi Beri	
12	 <p data-bbox="335 728 454 750">ghanntaa (Bell)</p>	Ghantaa	
13	 <p data-bbox="375 1108 422 1131">Veena</p>	Veena	
14	 <p data-bbox="375 1456 438 1478">cymbals</p>	Cymbals	
15	 <p data-bbox="359 1870 534 1892">Dhakkaa (Large drum)</p>	Dhakka	





16		Tumba	Drawing required
17		Mridangam	Drawing required
18		Tripushkar	Drawing required
19		Rudra Veena National Museum, New Delhi Wood Carved, Painted Rajasthan 20th Century Length:143 centimeter Acc.No 80.861	Drawing required

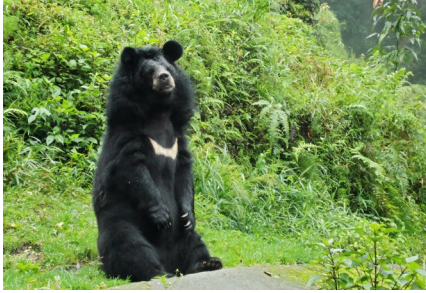




Reference of temples




1		Kedareshwar Temple Kedar Ghat, Varanasi, Uttar Pradesh	https://www.dsource.in/gallery/ghats-varanasi-3#122453 To be procured
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2		<p>Kedareswar Temple Hajo, Assam</p>	<p>https://assam.gov.in/ab-out-us/405</p> <p>To be collected / procured</p>
3		<p>Kedareswar Temple Balligavi, Karnataka</p>	<p>https://archive.ph/20130414065901/http://asibengalurucircle.org/shimoga-6.html</p> <p>To be collected / procured</p>
4		<p>Kedareswar Temple Kolhapur, Maharashtra</p>	<p>https://www.shreejyoti.ba.com/Gallery.php?i=3#</p> <p>To be collected / procured</p>
5		<p>Kedareswar Temple Ratlam, Madhya Pradesh</p>	<p>https://www.ratlamonline.in/guide/kedareswar-temple-in-ratlam</p> <p>To be collected / procured</p>
6		<p>Kedareswar Temple, Bhuvneshwar, Orissa</p>	<p>https://www.megalithic.co.uk/modules.php?op=modload&name=a312&file=index&do=showpic&pid=28286</p> <p>To be collected / procured</p>

	<u>Listed below are few examples of Flora and Fauna</u>		
1	Map of Kedarnath Wildlife Sanctuary (Forest area Kedar)	To be identified	To be procured
2		<p>Phlomis bracteosa</p> <p>These are some examples of flora, and we have a list of flora that can be used. link attached below-</p> <p>https://docs.google.com/document/d/14zSGKkaWBYvShoEydFoHe1oeEmhQBRDq/edit</p>	<p>http://www.flowersofindia.net/catalog/slides/Purple%20Himalayan%20Sage.html</p> <p>To be collected / procured</p>
3		Atropa acuminata	<p>https://efloraofindia.com/2011/02/08/atropa-acuminata/</p> <p>To be collected / procured</p>

4		<p>Iris sanguinea</p>	<p>https://www.flowersofindia.net/catalog/slides/Blood%20Iris.html</p> <p>To be collected / procured</p>
5		<p>Vajradanti</p>	<p>https://neeriathome.nceri.res.in/biodiversity/Vajradanti.php</p> <p>To be collected / procured</p>
6		<p>Bhringraj</p>	<p>https://www.chandigarhayurvedcentre.com/blog/bhringaraj/</p> <p>To be collected / procured</p>
7		<p>Snow Leopard</p> <p>These are some examples of fauna, and we have a list of fauna that can be used. link attached below-</p> <p>https://docs.google.com/spreadsheets/d/1eq579V_qSXCs9TI5E1OloRdPkQ2wztnw/edit?gid=496459775#gid=496459775</p>	<p>https://www.wfindia.org/privacy_policy/save_the_snow_leopard/</p> <p>To be collected / procured</p>

8		Himalayan Black Bear	http://www.bearconservation.org.uk/himalayan-black-bear/ To be collected / procured
9		Himalayan Tahr	https://darjeelingzoo.in/?tab=Tahr To be collected / procured
10		Pahadi Titar	https://ebird.org/species/hilpar1?siteLanguage=en_IN To be collected / procured
11		Himalayan Monal	https://tourism.gov.in/media/photo-gallery/wildlife To be collected / procured
12		Chakor	https://ebird.org/species/chukar?siteLanguage=en_IN To be collected / procured

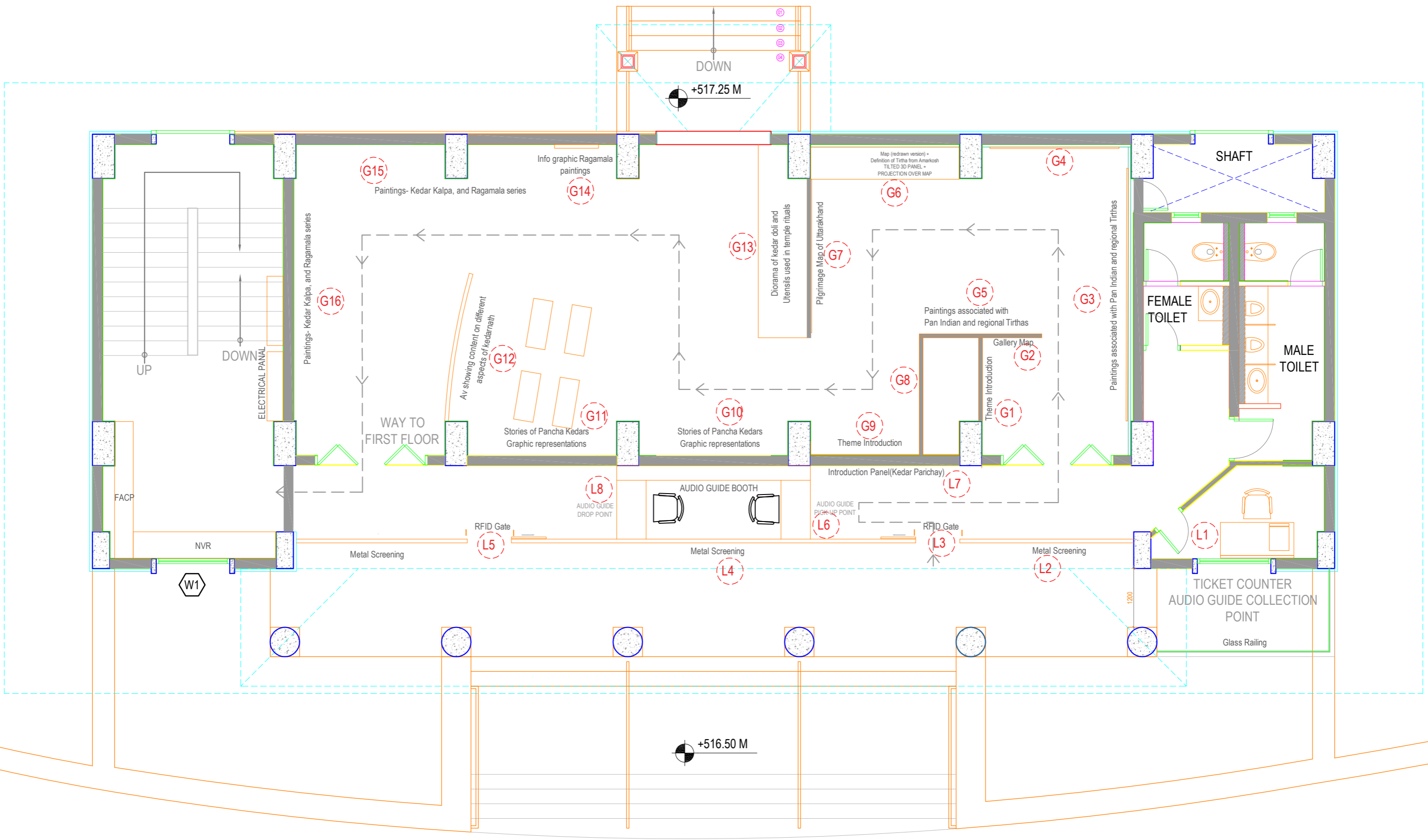
13		Kedarnath, 1882 Geological Survey of India	High-res to be collected / procured
14		Kedarnath before 2013	High-res to be collected / procured
15		Kedarnath- Present	High-res image to be collected / procured

**Building Layout and Presentation of Kedar Parichay Museum
with rendered views**

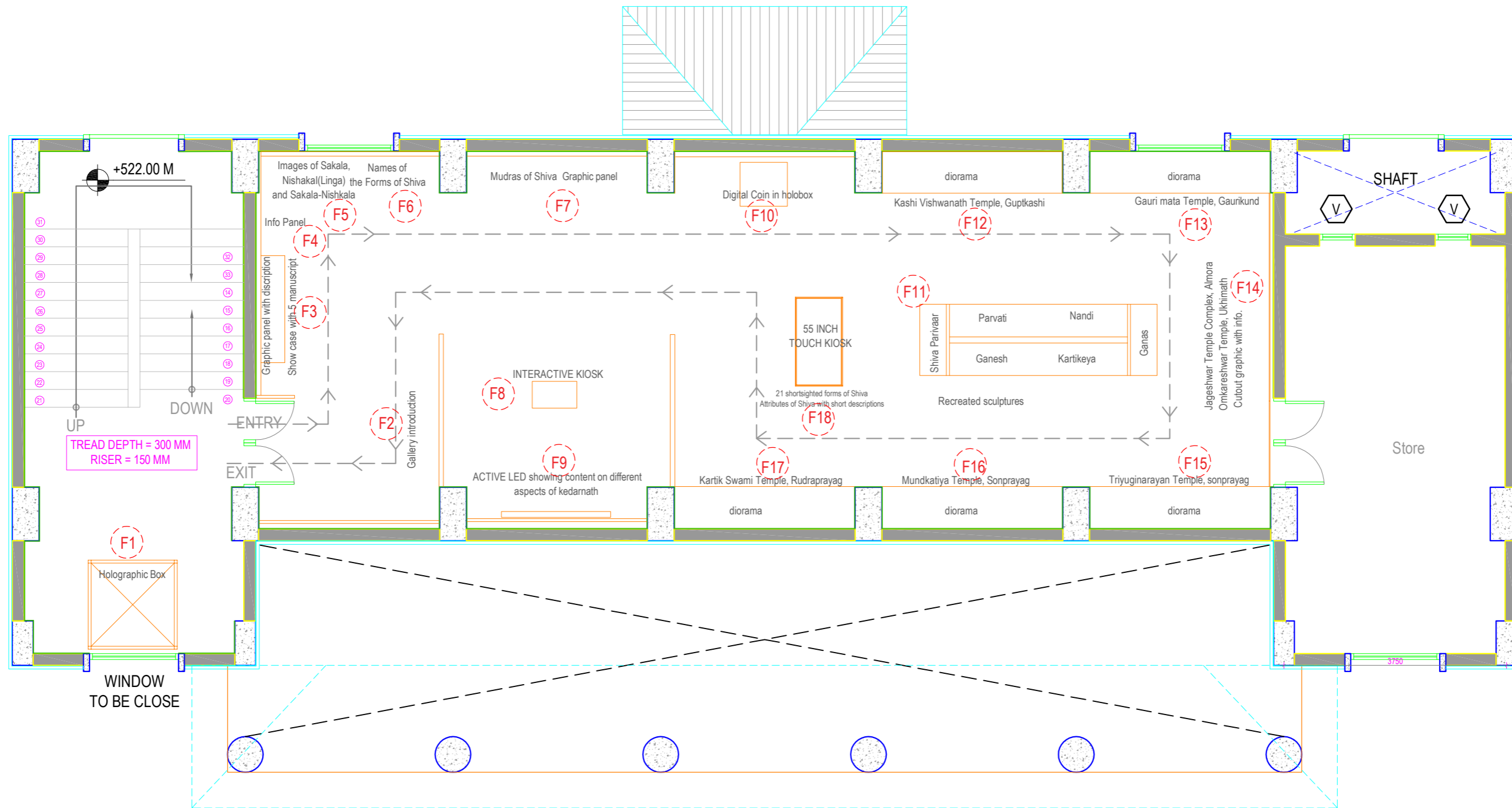
Note:

**Following link may also be accessed to see the PPT of rendered views,
images of Building of Kedar Parichay Museum for reference purpose only:**

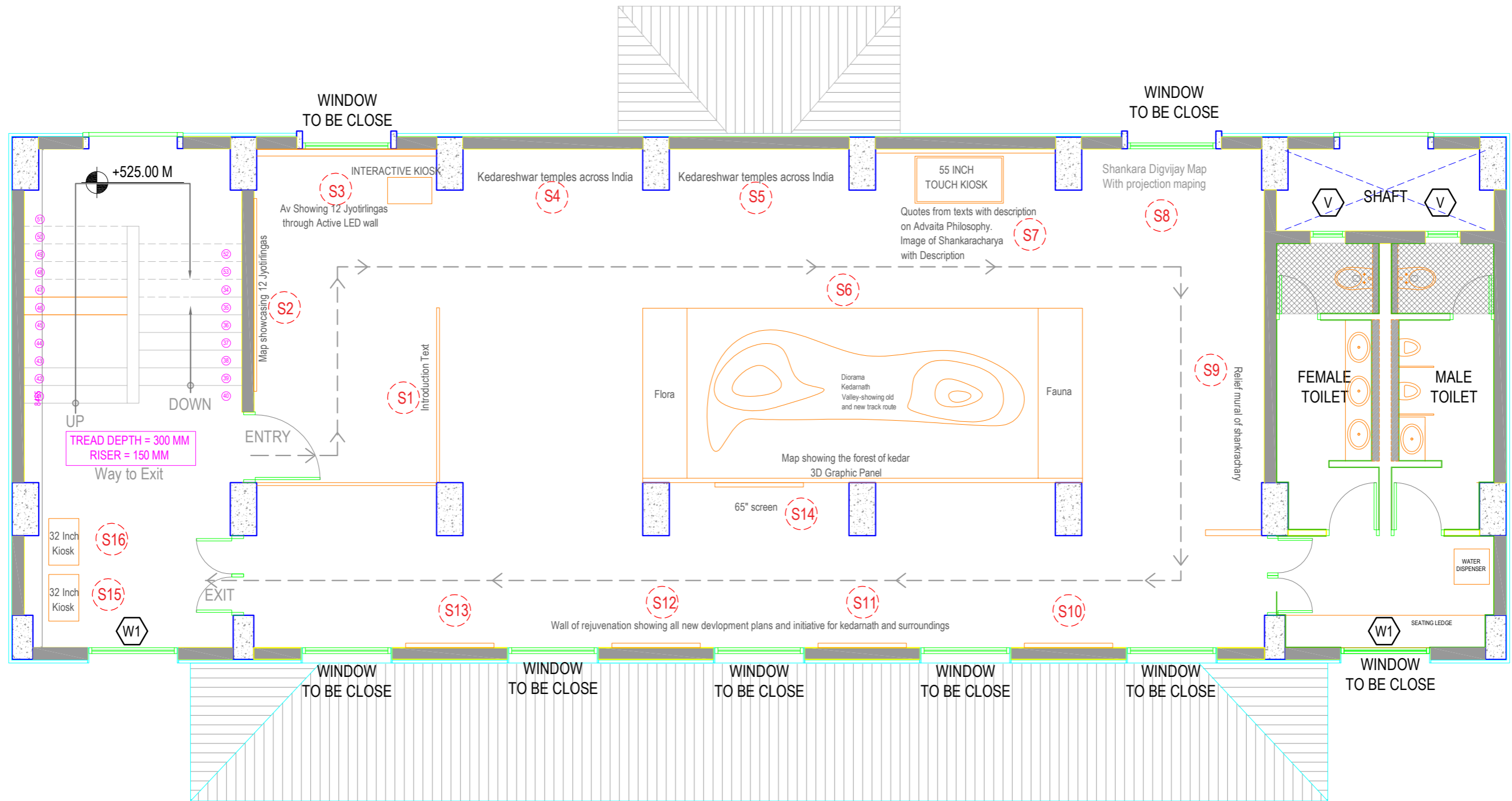
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vk?usp=drive_link](https://drive.google.com/drive/folders/1eLu2902WEp5xQbMhn7cgEI3rzEATb-vk?usp=drive_link)**



1 GROUND FLOOR PLAN



1 FIRST FLOOR PLAN



1 SECOND FLOOR PLAN

KEDAR PARICHAY MUSEUM



Research & Content By :
Indian Institute of Heritage (IIH),
New Delhi

Client:
National Council of Science Museums (NCSM),
New Delhi

Museum Design Consultant:
The Heritage Consortium
&
Straight Curve Design Hub



KEDAR PARICHAY MUSEUM – DESIGN CONCEPT NOTE

Introduction :

The Kedar Parichay Museum is envisioned as an immersive cultural and educational space that highlights the rich heritage, traditions, and spiritual significance of Kedarnath and Uttarakhand. Designed with a contemporary yet contextually rooted approach, the museum will seamlessly integrate modern technology with vernacular architecture, creating an engaging and enriching experience for visitors.

Design Philosophy :

Our design approach focuses on sustainability, accessibility, and innovation. By incorporating environmentally friendly materials and traditional construction techniques, the museum will reflect the region's architectural identity while ensuring minimal environmental impact. A seamless walkthrough experience will be crafted, allowing visitors to engage with the exhibits fluidly and intuitively.

The Kedar Parichay Museum aspires to be a landmark cultural institution that bridges the past and future, tradition and technology, knowledge and experience. By integrating cutting-edge innovation with Uttarakhand's rich heritage, the museum will offer an inspiring and educational journey for all visitors, fostering a deeper connection with the legacy of Kedarnath.

Key Design Elements

- **Sustainable & Vernacular Architecture:** Use of locally sourced materials such as stone, wood, and bamboo, along with eco-friendly construction techniques that resonate with Uttarakhand's traditional architecture.
- **Minimalist Aesthetic:** A clean, clutter-free design that enhances focus on exhibits and narratives while maintaining visual harmony.
- **State-of-the-Art Technology:** Integration of projection mapping and interactive touchpoints to offer an immersive experience.
- **Traditional Artifacts & Crafts:** Display of indigenous artifacts, handcrafted elements, and cultural motifs to preserve and celebrate local craftsmanship.
- **Seamless Visitor Flow:** Thoughtfully designed spatial planning to ensure an uninterrupted and intuitive visitor journey.

Key Design Elements

- **Multi-Sensory Engagement:** Inclusion of auditory experiences such as recorded folklore, chants, and ambient sounds to enhance storytelling.
- **User Interaction & Experience:** Interactive installations, digital storytelling, and guided narratives to foster deeper engagement.
- **Knowledge Base & Learning Hubs:** Dedicated spaces for educational programs, digital archives, and research materials to support knowledge dissemination.
- **Mobile App Development:** A dedicated app for museum visitors providing self-guided tours, additional content, and an interactive digital map.



KEDAR
PARICHAY
MUSEUM

TICKET COUNTER



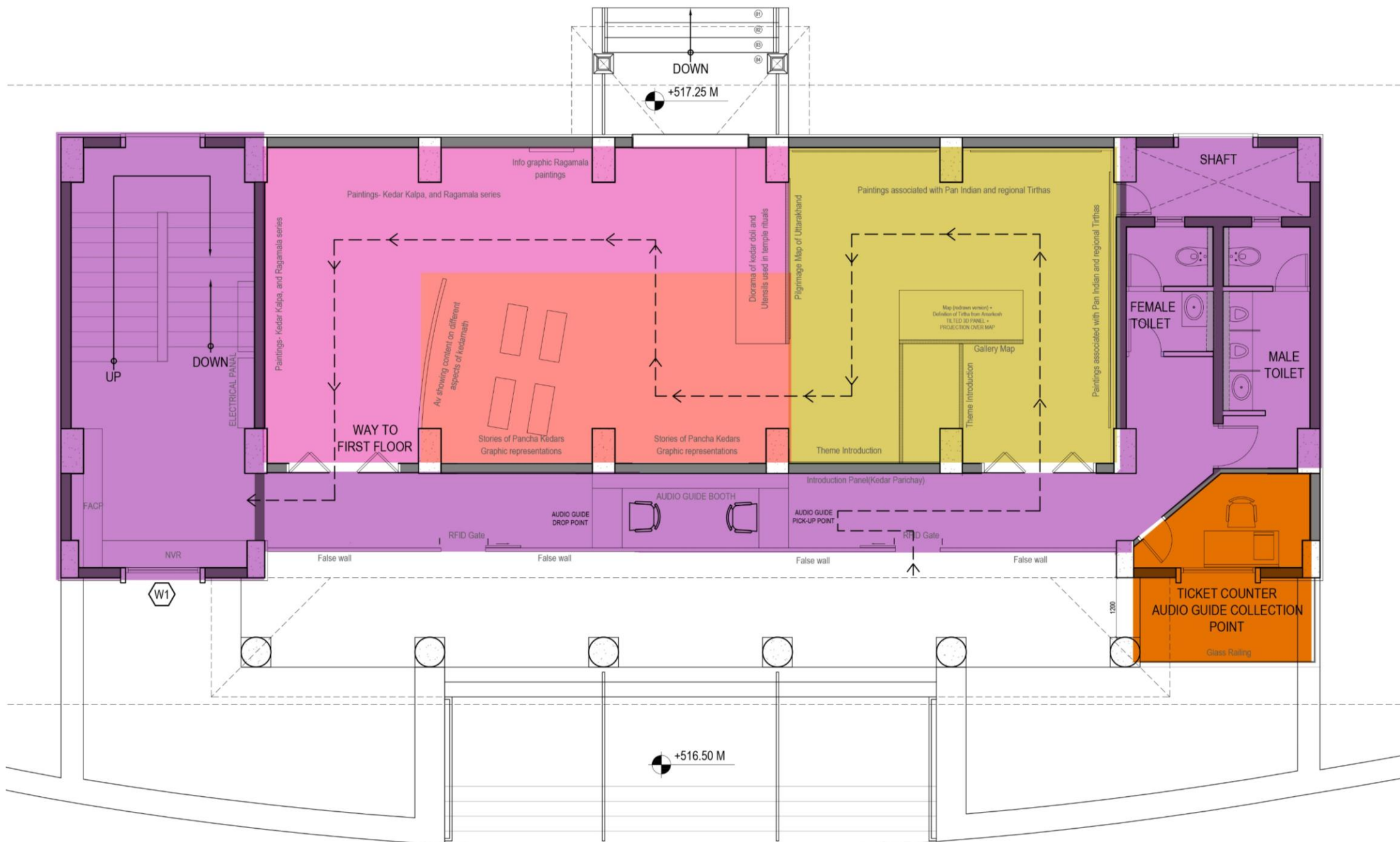
KEDAR PARICHAY MUSEUM

GROUND FLOOR

1. Tirtha - Pilgrimage Tradition
2. Tirth Of Kedar
3. Sacred Geography Of Kedarnath

Thematic Orientation of Kedar Parichay Museum

Theme	Thematic Orientation	Objects	Anticipated Takeaways for Visitors
Tirtha	<p>Pan Indian Tirthas to Regional Tirthas Multifaceted meaning of Tirtha- For instance</p> <ul style="list-style-type: none"> ● Tirtha as Kshetra tirtha/ Place of Crossing ford ● Tirtha as Manas tirtha ● Tirtha as Dev tirtha <p>Not only limited to physical space A Journey within and outside</p>	<ul style="list-style-type: none"> ● Pilgrimage Map of India: Establishing India as a Sacred Living Geography ● Paintings associated with Pan Indian and regional Tirthas 	<ul style="list-style-type: none"> ● What is Tirtha ● Why to do Tirtha ● Where to do Tirtha ● How to do Tirth- books on Tirtha
Sacred Geography and Tirth of Kedar	<ul style="list-style-type: none"> ● Regional Tirtha - Kedarnath in Uttarakhand ● Meaning and Importance of Kedar region as mentioned in Kedar Kalpa and Uttarakhand Mahatmya ● Pan Indian acknowledgement of Kedar- Earliest attestations ● Pancha Kedars ● The Kedarnath tirtha yatra and the yatris ● Kedarnath Temple and temple rituals such as opening and closing ceremonies, linga abhishek and other ritual practices (specific utensils used for Pooja Rituals) ● Yatra of the God- Kedar Doli (shad masik puja: Manas - Deva) ● Kedar complex: Bhairavnath, Ishaneshwar, Bhimshila, water bodies etc. 	<ul style="list-style-type: none"> ● Pilgrimage Map of Uttarakhand ● Paintings- Kedar Kalpa, and Ragamala series ● Kedar Doli ● Utensils used in temple rituals ● Digital documentry 	<ul style="list-style-type: none"> ● Uttarakhand as a Sacred Geography ● What is Kedarnath and its association with Shiva ● How Kedarnath is a living heritage



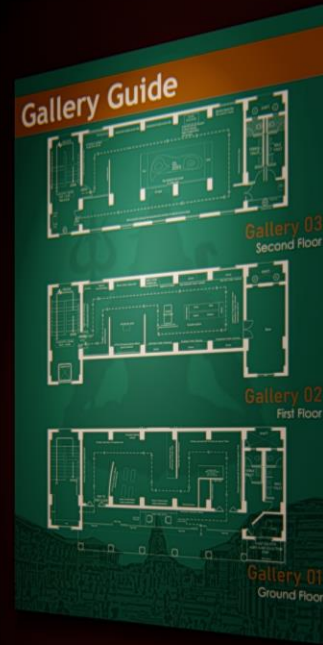
Ground Floor

G-01
ENTRY



Tirtha

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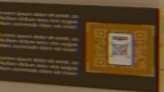


Small informational plaque for the horizontal painting.



Small informational plaque for the large vertical painting.

Paintings associated with Pan Indian and regional Tirthas



Paintings associated with Pan Indian and regional Tirthas



Informational label for the first painting.



Informational label for the second painting.



Informational label for the third painting.

Paintings associated with Pan Indian and regional Tirthas

भारत के तीर्थ
Thirtha of India





**पंच केंदार
ch Kedar**

उत्तराखण्ड का पवित्र स्थल है। यहाँ श्री केशवदेव का मंदिर है।

मंदिर का निर्माण 1000 ई.पू. में हुआ था।

मंदिर का उचाई 1000 मीटर है।

मंदिर का क्षेत्रफल 1000 मीटर है।

मंदिर का आयतन 1000 मीटर है।

मंदिर का वजन 1000 मीटर है।

मंदिर का मूल्य 1000 मीटर है।

मंदिर का स्थान 1000 मीटर है।

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मंदिर का मूल्य 1000 मीटर है।

मंदिर का स्थान 1000 मीटर है।



उत्तराखंड के तीर्थ Tirtha of Uttarakhand

उत्तराखण्ड एक परमूख धार्मिक राज्य है जहाँ अनेक परसदिध तीर्थ स्थल स्थिति है, जो हिंदू धर्म में वशिष्ठ महत्त्व रखते है। इनमें सबसे परसदिध "चार धाम" - बदरीनाथ, केदारनाथ, गंगोत्री और यमुनोत्री - है। बदरीनाथ, धर्मोली जिले में स्थिति है और भगवान वशिष्ठ को समर्पित है, जबकी केदारनाथ, रुद्रप्रयाग जिले में स्थिति है और भगवान शक्ति का एक स्वतंत्र धाम माना जाता है। गंगोत्री और यमुनोत्री, दोनों उत्तरकाशी जिले में स्थिति है और कर्मकांड, गंगा और यमुना नदियों के उद्गम स्थलों के रूप में पूजे जाते है। इन चारों धामों की यात्रा को आध्यात्मिक मुक्ति का मार्ग माना जाता है।

sed ut perspiciatis unde omnis iste natus error sit voluptatem accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui dolorem ipsum quia dolor sit amet, consectetur, adipisci velit, sed quia non numquam eius modi tempora incidunt ut labore et dolore magnam aliquam quaerat voluptatem.

केदार के तीर्थ Tirtha of Kedar

केदारनाथ, उत्तराखण्ड के गढ़वाल क्षेत्र में स्थित है। यह शिव का एक प्रमुख तीर्थ है।

यहाँ पर शिव का एक प्रमुख मंदिर है। यह मंदिर बहुत पुराना है।

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पंच केदार Panch Kedar

पंच केदार, उत्तराखण्ड के गढ़वाल क्षेत्र में स्थित हैं। ये शिव के पाँच मंदिर हैं।

ये मंदिर हैं: केदारनाथ, तुंगनाथ, रुद्रनाथ, मध्यमाहेश्वर और कल्पेश्वर।

ये मंदिर शिव के पाँच अंशों में बँटने के कारण बने हैं।

ये मंदिर शिव के पाँच अंशों में बँटने के कारण बने हैं।

ये मंदिर शिव के पाँच अंशों में बँटने के कारण बने हैं।





Av showing content on different aspects of kedarnath

Stories of Pancha Kedar Graphic representations

केदारनाथ पंचमुखी डोली यात्रा Kedarnath Panchmukhi Doli Yatra

केदारनाथ पंचमुखी डोली यात्रा भारत का सबसे पवित्र और महत्वपूर्ण यात्रा है, जहाँ पंचमुखी शिवलिंग को शिवमोक्ष के लिए उत्तर दिशा में ले जाया जाता है। यह यात्रा हर साल अप्रैल-मई के महीने में होती है।

यह यात्रा शिव शक्ति और शक्ति का प्रतीक है। इस यात्रा के दौरान शिवलिंग को पंचमुखी डोली में लपेटा जाता है और इसे उत्तर दिशा में ले जाया जाता है। यह यात्रा शिव शक्ति और शक्ति का प्रतीक है।

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The Kedarnath Panchmukhi Doli Yatra is a sacred transhumance journey of Lord Kedarnath's five-faced idol, undertaken every summer to reopen the Kedarnath shrine. During winter, the idol is kept and worshipped at Ukhimath, and as the snow melts, it is ceremonially carried to Kedarnath temple.

The yatra begins in the month of Vaishakh (April-May), traversing significant hills like Gupthesh, Phata, Gaerkund, and Ransi, accompanied by chants, folk music, and traditional dances.

More than a religious tradition, the Doli Yatra embodies the spiritual resilience, ecological harmony, and rich cultural fabric of the Himalayan region. It marks divine reopening of the Kedarnath shrine to devotees after winter.



केदारनाथ मंदिर: रीति और परंपराएं Kedarnath Temple : Custum & Rituals



Sacred Geography and Tirth of Kedar

At vero eos et accusamus et iusto odio dignissimos ducimus qui blanditiis praesentium voluptatum deleniti atque corrupti quos dolores et quas molestias excepturi sint occaecati cupiditate non rovident, similique sunt in culpa qui officia deserunt mollitia animi, id est laborum et dolorum fuga. Et harum quidem rerum facilis est et expedita distinctio. Nam libero tempore, cum soluta nobis est eligendi optio cumque nihil impedit quo minus id quod maxime placeat facere possimus, omnis voluptas

Display of kedar doli and Utensils used in temple rituals

केदारनाथ पंचमुखी डोली यात्रा Kedarnath Panchmukhi Doli Yatra

केदारनाथ पंचमुखी डोली यात्रा अगस्त केदारनाथ की पारंपरिक शक्तिमय यात्रा है, जहाँ पंचमुखी मूर्ति को शीतकाल में दौरान उष्णकाल में केदारनाथ वापस लाया जाता है।

यह यात्रा वैशाख मास (अप्रैल-मई) में आरंभ होती है, जब उष्णकाल से अगस्त तक की पंचमुखी डोली को पुनर्नाथ की यात्रा पर आता है। यह डोली गुप्तकशी, फाटा, गौरिकुंड और रान्सी जैसे पंचमुखी स्थानों से निकल कर केदारनाथ मंदिर पहुँचती है।

यह यात्रा केवल धार्मिक आस्था का पारंपरिक तरीका नहीं है, बल्कि हिमालयी संस्कृतिक विरासत, लोक यात्राओं और पर्यावरणीय संतुलन का भी प्रतीक है। डोली के साथ भोजन, शीत-काली और स्थानीय लोकगीत इस यात्रा को एक जीवंत उत्सव में बदल देते हैं।

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More than a religious tradition, the Doli Yatra embodies the spiritual resilience, ecological harmony, and rich cultural fabric of the Himalayan region. It marks the divine reopening of the Kedarnath shrine to devotees after winter.



केदारनाथ मंदिर: रीति और परंपराएं Kedarnath Temple: Custom & Rituals



पंच केदार Panch Kedar

पंच केदार यात्रा केदारनाथ मंदिर के पंचमुखी मूर्ति की यात्रा है। यह यात्रा वैशाख मास में आरंभ होती है और अगस्त तक चलती है। यात्रा के दौरान पंचमुखी मूर्ति को गुप्तकशी, फाटा, गौरिकुंड और रान्सी जैसे स्थानों से गुजरना पड़ता है।

पंच मुखी डोली Panch Mukhi Doli

पंच मुखी डोली केदारनाथ मंदिर की पंचमुखी मूर्ति को ले जाने के लिए एक विशेष वाहन है। यह वाहन बहुत ही सुंदर और पवित्र है।

Display of kedar doli and Utensils used in temple rituals



केदार कल्प Kedar Kalpa

केदार कल्प का संबंध अक्सर केदारनाथ और उससे जुड़ी पौराणिक कथाओं एवं आध्यात्मिक महत्व से होता है। यह पंच केदार (उत्तराखंड के पाँच पर्वत शिव मंदिरों) से जुड़े विश्वासों, परंपराओं, और तीर्थ यात्रा का प्रतीक है। "केदार कल्प" हिमालय के दृश्य परदृश्य में शिव भक्तों, तीर्थ यात्रा, और धार्मिक अनुष्ठानों का प्रतिनिधित्व करता है।

Kedar Kalpa is a term often associated with the legends and spiritual significance surrounding Kedar-nath, one of the holiest Hindu pilgrimage sites dedicated to Lord Shiva. Rooted in ancient mythology, it represents the timeless tales, beliefs, and rituals connected to the Panch Kedar (five sacred Shiva temples in Uttarakhand). "Kedar Kalpa" embodies the spiritual practices, pilgrimage journeys, and the reverence held for Lord Shiva, particularly in the majestic landscape of the Himalayas.



Paintings- Kedar Kalpa, and Ragamala series



कैदार कल्प
Kedar Kalpa

कैदार कल्प का संबंध अमृत कैलासम और उसके चारों ओर स्थित कन्याओं एवं अमृतवाहकियों का वर्णन है। यह एक कैदार (अमृतवाहक) के बीच पत्थर की मूर्ति है। यह पत्थर, पत्थर, और शीशु काटने का प्रतीक है। कैदार कल्प (किलास के चारों ओर) में एक अमृत, शीशु काटने, और पत्थर की मूर्तियों का वर्णन किया गया है।

Kedar Kalpa is a term often associated with the legends and spiritual significance surrounding Kedar-nath, one of the holiest Hindu pilgrimage sites dedicated to Lord Shiva. Rooted in ancient mythology, it represents the timeless tales, beliefs, and rituals connected to the Panch Kedar (five sacred Shiva temples in Uttarakhand). "Kedar Kalpa" embodies the spiritual practices, pilgrimage journeys, and the reverence held for Lord Shiva, particularly in the majestic landscape of the Himalayas.

Paintings- Kedar Kalpa, and Ragamala series



Paintings- Kedar Kalpa, and Ragamala series



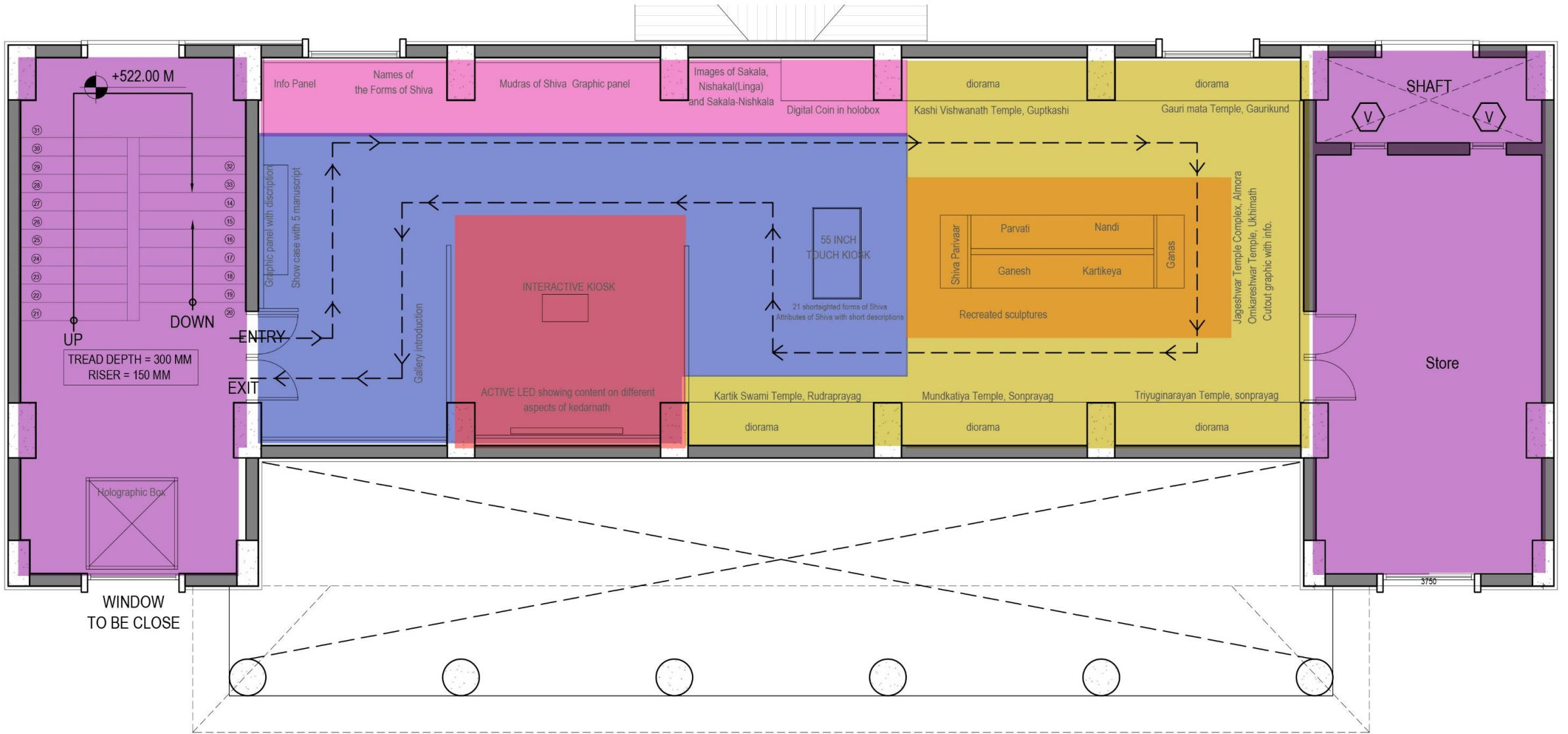
Paintings- Kedar Kalpa, and Ragamala series

KEDAR PARICHAY MUSEUM

FIRST FLOOR

1. Shiva and his worship
2. Shiva- forms and attributes
3. Shiva Parivaar
4. Local tradition, rituals and stories/ICH of Kedarnath

Theme	Thematic Orientation	Objects	Anticipated Takeaways for Visitors
Shiva and His Worship	<ul style="list-style-type: none"> ● Identity of Shiva and its development ● The tradition of Shiva Devotees ● Origin, Methods and modes of Worship ● Development from Aniconic to Iconic representation of Shiva 	<ul style="list-style-type: none"> ● IKS Panel (Rudra-Shiva in Indian Knowledge System) ● Arthashastra Manuscripts (devayatan) and other relevant manuscript folios (Veda, Puran, Ramayana, Mahabharata, etc) ● Panini's reference Shaiva bhagavata 	<ul style="list-style-type: none"> ● How is Shiva perceived across India ● What is Shaivism
Shiva Forms and Attributes	<ul style="list-style-type: none"> ● Different forms of Shiva ● Commons attributes and Mudras associated with Shiva 	<ul style="list-style-type: none"> ● Chart-Names of the Forms of Shiva ● Images of Sakala, Nishakal(Linga) and Sakala-Nishkala(Mukhalin ga-Shiva in Human form) forms of Shiva ● Earliest Coins - Image of Shiva Or Mentioning Kedar ● Earliest Inscriptions in Temples ● Chart: Mudras of Shiva ● Images- 21 shortlisted forms of Shiva ● Images- Attributes of Shiva with short descriptions 	<ul style="list-style-type: none"> ● Understanding the development of visual representation of Shiva from Lingam to Anthropomorphic forms ● Shiva and his physical manifestations
Shiva Parivar	<ul style="list-style-type: none"> ● Shiva as a Householder ● His Family and their presence in Uttarakhand/ Kedarnath 	Sculptures with short descriptions <ul style="list-style-type: none"> ● Shiva Parivaar ● Parvati ● Ganesh ● Kartikeya ● Nandi ● Ganas 	<ul style="list-style-type: none"> ● Himalayas as the abode of Shiva and his family.
Local Traditions, customs and rituals / ICH of Kedarnath	<ul style="list-style-type: none"> ● Temples as living heritage ● Various means to celebrate the divinity and rituals associated 	<ul style="list-style-type: none"> ● Kashi Vishwanath Temple, Guptkashi ● Gauri mata Temple, Gaurikund ● Triyuginarayan Temple, sonprayag ● Mundkatiya Temple, Sonprayag ● Kartik Swami Temple, Rudraprayag ● ● Omkareshwar Temple, Ukhimath ● Jageshwar Temple Complex, Almora 	<ul style="list-style-type: none"> ● How local communities celebrate the presence of Shiva ● Presence of Shiva and his family as manifested in and around Kedarnath



First Floor

Shiva

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Shiva

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पांडुलिपियों में शिव के प्रारंभिक उल्लेख

Earliest Attestations of Shiva in Manuscripts

शिव के प्रारंभिक उल्लेख पांडुलिपियों में मिलते हैं। ये लिखित साक्ष्य शिव के अस्तित्व और उसके गुणों के बारे में प्रारंभिक जानकारी देते हैं।

The earliest attested references to Shiva in Sanskrit literature derive from a group of ancient texts, including the Rig Veda, the Upanishads, and the Puranas. These texts provide a glimpse into the early worship and beliefs associated with Shiva.

2.4.17 (2004) - p.1160

शिव के स्वरूप और विशेषताएँ

Shiva - Forms and Attributes

शिव एक बहु-स्वरूप देवता हैं। वे नृत्य करते हैं, वे विनायक हैं, वे शिव हैं। वे नृत्य और विनायक के रूप में प्रकट होते हैं। वे नृत्य और विनायक के रूप में प्रकट होते हैं। वे नृत्य और विनायक के रूप में प्रकट होते हैं।

Lord Shiva is revered in multiple forms, each symbolizing different aspects of the divine. As Nataraja, he performs the cosmic dance of creation and destruction, in the form of the Hanarishvara, he represents the unity of masculine and feminine energies, symbolizing balance. Rudra in his fierce form, associated with destruction and transformation, while Brahma-shiva signifies his connection with all beings. Key attributes of Shiva include his third eye (signifying wisdom and insight), trident (trishula) representing the three aspects of existence (creation, preservation, and destruction), and matted hair (Jata) through which the sacred Ganga flows, symbolizing life and purification. These forms and attributes make Shiva a complex, multifaceted deity embodying both ascetic and cosmic qualities.

Sakala

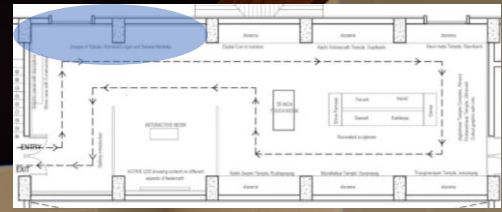
Nishkala

Sakala-nishkala

Shiva carrying *linga* on his shoulder can be said as "Sakala-Nishkala *linga*".
*On times Shiva with linga on his shoulder are also carved on the external wall, above the *bhita* level in the temple. Sometimes he is with his consort*



Shiva and His Worship- Showcase with 5 manuscript



शिव के स्वरूप और विशेषताएँ Shiva - Forms and Attributes

भगवान शिव को विभिन्न रूपों में पूजा जाता है, जो विद्यमान के ज्ञान-अज्ञान पहलुओं का प्रतीक हैं। नटपदा के रूप में, वे सृष्टि और विनाश का परमेश्वर प्रतीक हैं। अर्धमासीश्वर के रूप में, वे पुरुष और स्त्री शक्तों के शिवांग का परिपक्वता से जुड़ा है, जबकि भूतेश्वर के रूप में वे सभी प्राणियों में जुड़े हैं। शिव की प्रमुख विशेषताओं में उनका तीव्र शेर (जो राज और अंतर्द्वेष का प्रतीक है), त्रिशूल (जो सृष्टि, रक्षण और विनाश के तीन पहलुओं का प्रतिनिधित्व करता है), और जटा (जिसमें पवित्र गंगा बहती है, जो शिव और शुद्धिकरण का प्रतीक है) शामिल हैं। वे स्वयं और विशेषताएँ शिव की एक जोड़ियाँ, बटुजाचामी देवता बनाती हैं, जो तपस्व और शमोकेय रूपों का संयोग हैं।

Lord Shiva is revered in multiple forms, each symbolizing different aspects of the divine. As Nataraja, he performs the cosmic dance of creation and destruction. In the form of Ardhanarishvara, he represents the unity of masculine and feminine energies, symbolizing balance. Rudra is his fierce form, associated with destruction and transformation, while Bhuteshwar signifies his connection with all beings. Key attributes of Shiva include his third eye (signifying wisdom and insight), trident (trishula) representing the three aspects of existence (creation, preservation, and destruction), and matted hair (jata) through which the sacred Ganga flows, symbolizing life and purification. These forms and attributes make Shiva a complex, multifaceted deity embodying both ascetic and cosmic qualities.



Sakala



Nishkala



Sakala-nishkala

Shiva carrying linga on his shoulder can be said as "Sakala-Nishkala linga". Oft times Shiva with linga on his shoulder are also carved on the external wall, above the hāra level in the temple. Sometimes he is with his consort and at times alone.

शिव के रूप Forms of Shiva



शिव के रूपों और विशेषताएँ Shiva - Forms and Attributes

Shiva is one of the most important deities in Hinduism. He is the god of destruction and regeneration. He is also the god of knowledge, art, music, and dance. He is often depicted with a crescent moon on his head and a snake around his neck. He is also known as the Lord of the Dead.

Shiva is associated with the following forms and attributes:

- Trident (Trishula):** A symbol of power and authority.
- Damru:** A small pot used for drinking and offering.
- Snake (Naga):** A symbol of power and authority.
- Crescent Moon (Chand):** A symbol of power and authority.
- Garland (Mala):** A symbol of power and authority.
- Shankha (Conch Shell):** A symbol of power and authority.
- Chakra (Discus):** A symbol of power and authority.
- Trident (Trishula):** A symbol of power and authority.
- Damru:** A small pot used for drinking and offering.
- Snake (Naga):** A symbol of power and authority.
- Crescent Moon (Chand):** A symbol of power and authority.
- Garland (Mala):** A symbol of power and authority.
- Shankha (Conch Shell):** A symbol of power and authority.
- Chakra (Discus):** A symbol of power and authority.

Sakala **Nakala** **Sakala-Nakala**

Shiva is depicted in various forms, including the Sakala form (with all attributes), the Nakala form (without attributes), and the Sakala-Nakala form (with some attributes).



1. ABHAYAMUDRA
 2. KARUNA
 3. KATYAVAKRANTAMUDRA
 4. KATYAVAKRANTAMUDRA
 5. KATYAVAKRANTAMUDRA
 6. KATYAVAKRANTAMUDRA
 7. KATYAVAKRANTAMUDRA
 8. KATYAVAKRANTAMUDRA
 9. KATYAVAKRANTAMUDRA
 10. KATYAVAKRANTAMUDRA
 11. KATYAVAKRANTAMUDRA
 12. KATYAVAKRANTAMUDRA

शिव-मुद्राएँ Mudras of Shiva

शिव की विभिन्न मुद्राएँ सृजन, विध्वंस और रूपांतरण का प्रतीक हैं।
 प्रत्येक मुद्रा सृष्टि, विध्वंस और रूपांतरण के शिव चक्रों को दर्शाती है।

The sacred mudras of Shiva symbolize cosmic energies and spiritual truths. Each gesture embodies a divine aspect of creation, destruction, and transformation.

1. ABHAYAMUDRA
 2. KARUNA
 3. KATYAVAKRANTAMUDRA
 4. KATYAVAKRANTAMUDRA
 5. KATYAVAKRANTAMUDRA
 6. KATYAVAKRANTAMUDRA
 7. KATYAVAKRANTAMUDRA
 8. KATYAVAKRANTAMUDRA
 9. KATYAVAKRANTAMUDRA
 10. KATYAVAKRANTAMUDRA
 11. KATYAVAKRANTAMUDRA
 12. KATYAVAKRANTAMUDRA

DHANURMUDRA
 KATKA-BASTA
 ARDHA CHANDRA
 PANAPATRA
 KATAKAMUDRA
 TADANAMUDRA
 MUSTI MUDRA
 SANDARDEHAMUDRA
 KATAKAMUDRA

शिव-मुद्राएँ Mudras of Shiva

शिव की पवित्र मुद्राएँ ब्रह्मांडीय शक्तियों और आध्यात्मिक सत्यों का प्रतीक हैं। हर एक मुद्रा सृष्टि, संसार और समाप्ति के दिव्य पहलुओं को दर्शाती है।

The sacred mudras of Shiva symbolize cosmic energies and spiritual truths. Each gesture embodies a divine aspect of creation, destruction, and transformation.

ARDHA CHANDRA
 TARAKSI MUDRA
 TARAKSI MUDRA
 ARDHA CHANDRA
 PULLA MUDRA
 DAKSHI MUDRA
 KATKA MUDRA
 KATAKAMUDRA

काले सिक्के Coins Showing Shiva

These coins were minted during the reign of the Gupta Empire. They feature the image of Lord Shiva, a deity of immense popularity during this period. The coins are made of gold and silver, and their design is highly detailed. They are a testament to the artistic and religious heritage of the Gupta era.





Interactive theatre

शिव को दर्शाने वाले सिक्के

ये प्राचीन सिक्के भगवान शिव और उनके पवित्र केदार स्वरूप को दर्शाते हैं, जो प्राचीन भारत की आध्यात्मिक और सांस्कृतिक धरोहर का अनमोल झलक प्रदान करते हैं। मुद्रा पर देव प्रतीकों की उपस्थिति उस काल में धर्म और शासन के गहरे संबंध को दर्शाती है। शिव को त्रिशूल, अर्धचंद्र और जटाओं के साथ चित्रित किया गया है, जबकि केदार उनके हिमालयी तीर्थ स्वरूप का प्रतीक है। ये सिक्के न केवल आर्थिक लेन-देन का माध्यम थे, बल्कि आस्था, शक्ति और संरक्षण के संदेश भी प्रसारित करते थे। ये भारत की समृद्ध मुद्रात्मक और आध्यात्मिक विरासत के अमिट प्रतीक हैं।



Coins Showing Shiva

These ancient coins depict Lord Shiva and his sacred form, Kedar, offering a rare insight into the spiritual and cultural ethos of early India. The presence of divine iconography on currency reflects the deep intertwining of religion and governance in ancient times. Shiva is often portrayed with symbolic elements like the trident, crescent moon, and matted hair, while Kedar represents his form associated with pilgrimage and devotion. These coins served economic purposes but also conveyed messages of power, and protection. They stand as enduring symbols of India's rich numismatic and spiritual heritage.



Coins Showing Shiva



These ancient coins depict Lord Shiva and his consort Parvati, offering a rare insight into the spiritual and cultural values of early India. The presence of deities alongside the currency reflects the deep interweaving of religion and governance in ancient times. Shiva is often portrayed with symbolic elements: a crescent moon, a damru, a snake, and a matted hair, while Parvati is depicted in traditional attire.



शिव परिवार Shiv Parivar



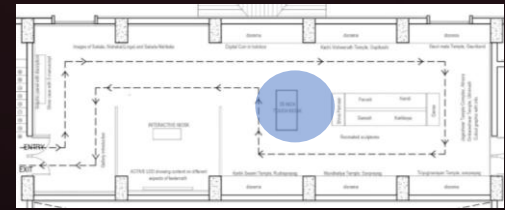
Coins Showing Shiva

These ancient coins depict Lord Shiva and his sacred form, Kedar, offering a rare insight into the spiritual and cultural ethos of early India. The presence of divine iconography on currency reflects the deep intertwining of religion and governance in ancient times. Shiva is often portrayed with symbolic elements like the trident, crescent moon, and matted hair, while Kedar represents his Himalayan form associated with pilgrimage and devotion. These coins not only served economic purposes but also conveyed messages of faith, power, and protection. They stand as enduring symbols of India's rich numismatic and spiritual heritage.

शिव को दर्शाने वाले सिक्के

ये सिक्के प्राचीन काल में ही प्रयुक्त हुए थे और वे शिव और उसके सहायक केदार का चित्रण करते हैं। ये सिक्के प्राचीन भारत में धर्म और शासन के गहरे संबंध को दर्शाते हैं। शिव को अक्सर त्रिशूल, चंद्रमा और लंबे बालों के साथ चित्रित किया जाता है, जबकि केदार उसकी हिमालयीय रूप को दर्शाता है जो यात्रा और भक्ति से जुड़ा है। ये सिक्के न केवल आर्थिक उद्देश्यों के लिए बल्कि विश्वास, शक्ति और सुरक्षा के संदेशों को भी पहुंचाते थे। ये भारत की समृद्ध नैसर्गिक और आध्यात्मिक विरासत के प्रतीक हैं।





शिव को दर्शाने वाले सिक्के

Coins Showing Shiva

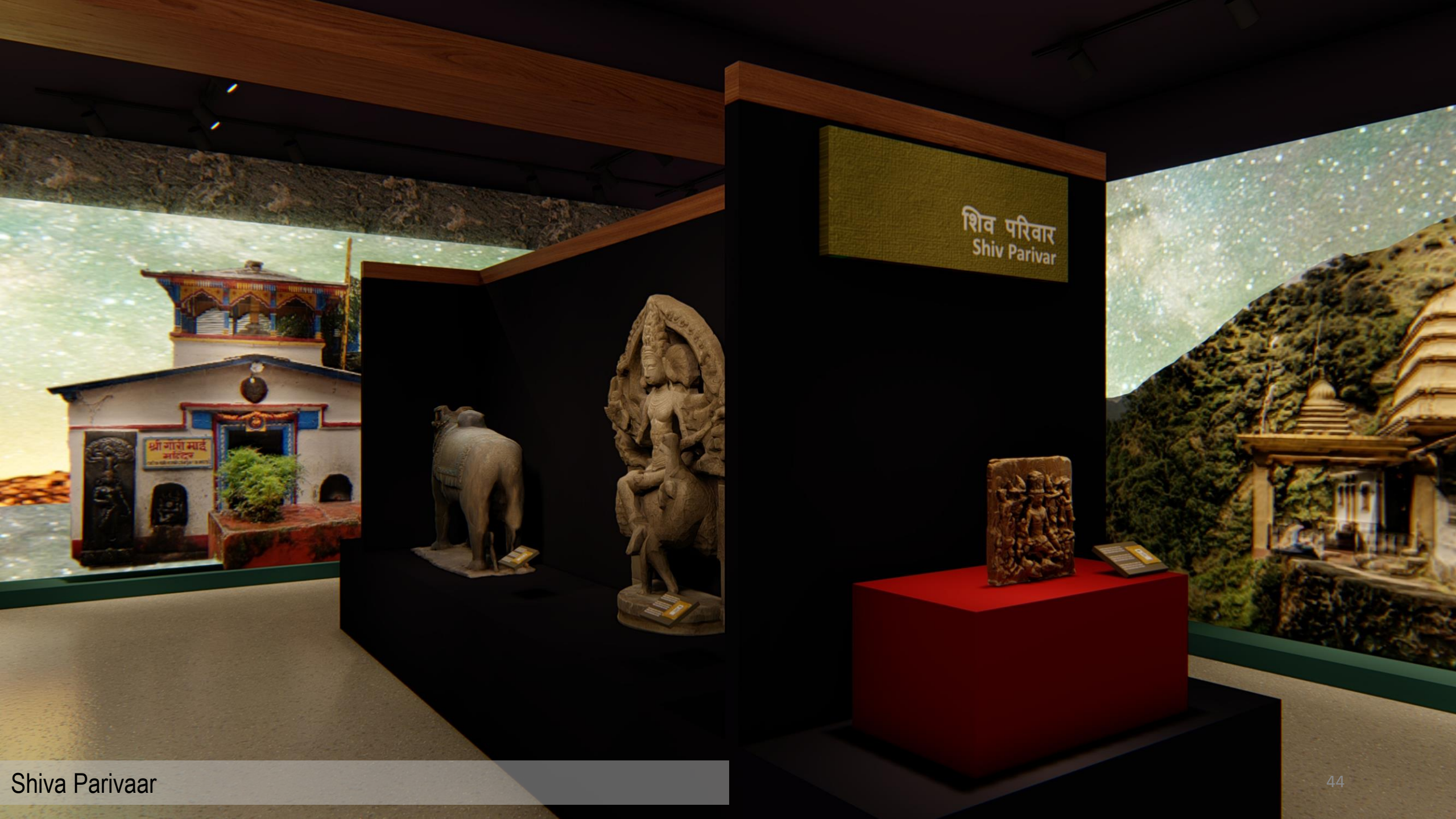
These ancient coins depict Lord Shiva and his sacred form, Nataraj. They are the earliest and most authentic evidence of early Hindu art. The coins are made of gold and silver, and they show the Lord in various postures, some with his characteristic trident (trishula) and snake (naga). The coins are displayed in a circular arrangement, with a central pedestal holding a small, dark, cylindrical object.



55 inch- Touch Table with various content

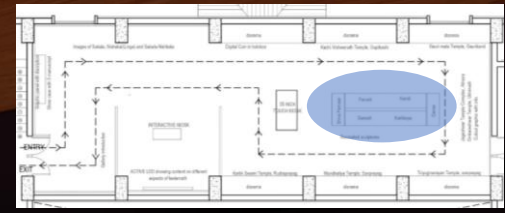


55 inch- Touch Table with various content



शिव परिवार
Shiv Parivar

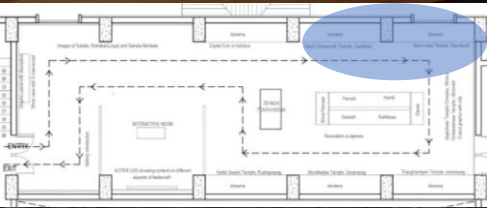




Shiva Parivaar



Temples as living heritage



Temples as living heritage



Temples as living heritage

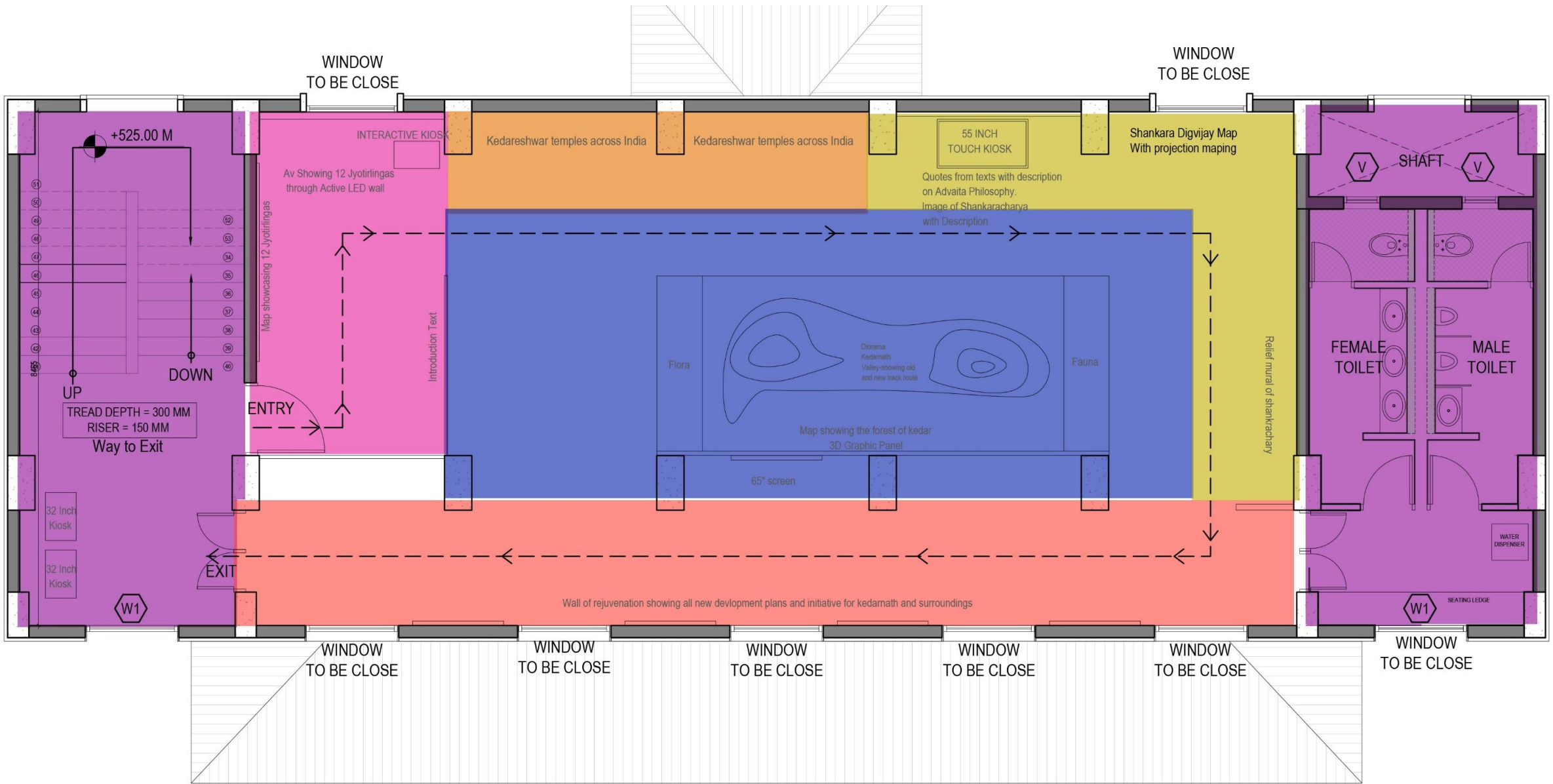
An aerial photograph of a mountainous region, likely the Kedar Valley, showing a winding river, various buildings, and a road. The terrain is rugged and hilly.

KEDAR PARICHAY MUSEUM

SECOND FLOOR

- 1. Dwadash Jyotirlinga**
- 2. Other Kedareshwar temples across India**
- 3. Adi Shankaracharya- Kedarnath**
- 4. Kedarnath Valley- Ecological Richness**

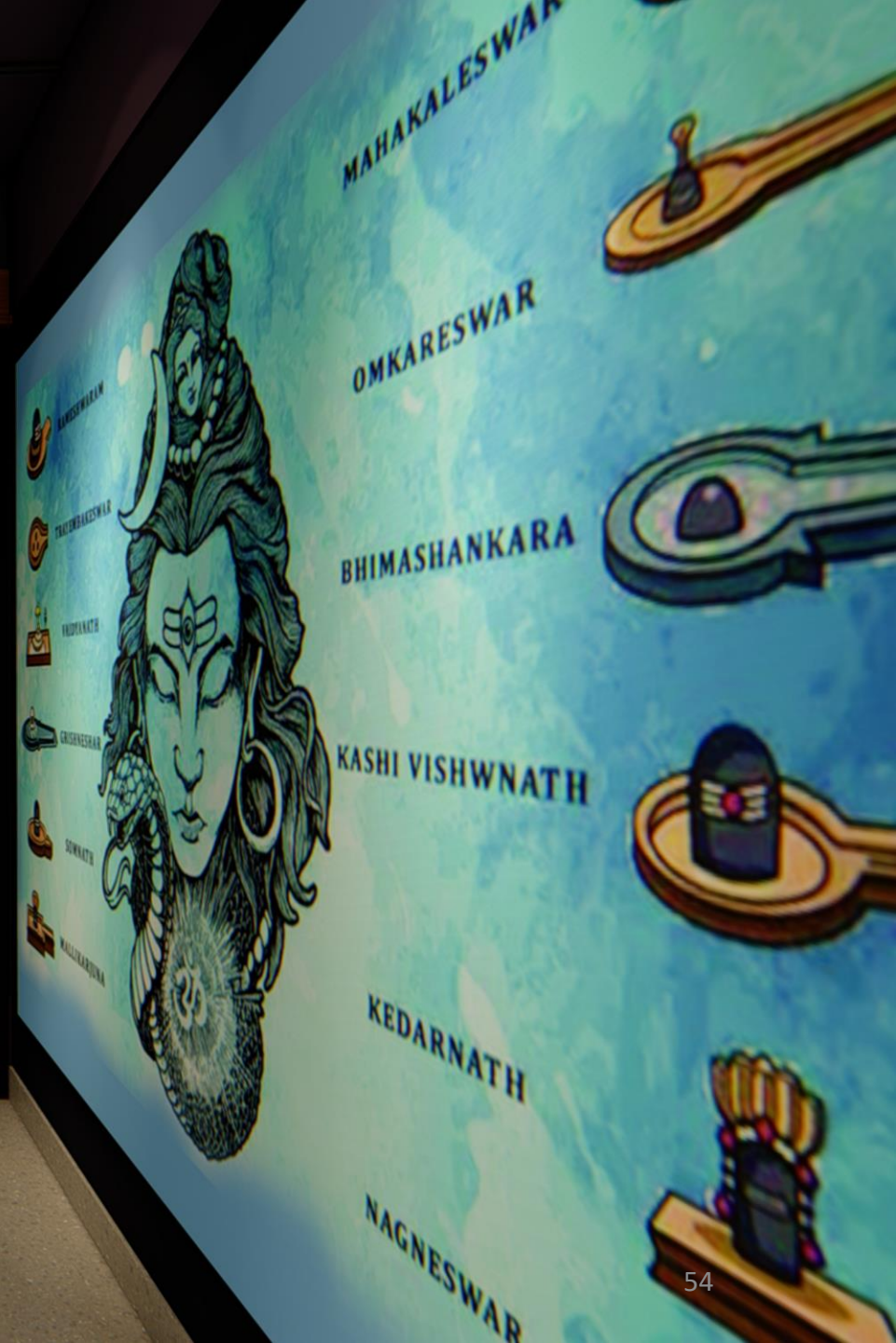
Theme	Thematic Orientation	Objects	Anticipated Takeaways for Visitors
Dwadas Jyotirlingas	Shiva's manifestation in his aniconic linga forms across India	<ul style="list-style-type: none"> ● Map showcasing 12 Jyotirlingas ● Each Jyotirlinga (sequence as per shloka): <ul style="list-style-type: none"> ○ Name ○ Location ○ Description A. Its purpose for pilgrims (why to go there?) B. Mahatmya of the Jyotirlinga <ul style="list-style-type: none"> ○ Temple photos and, if possible for each, photo of the Linga 	<ul style="list-style-type: none"> ● What is Jyotirlinga and significance of jyotirlinga temples across India
Kedareshwar Temple across India	Presence of Kedareshwar across India	<p>One single display with all temples and labels only (no description):</p> <ol style="list-style-type: none"> 1.Name 2.Location 3.Temple Photos <p>This can be a single panel with all temples. Size may be appropriate but not large or stronger than other themes. This is a minor theme</p>	<ul style="list-style-type: none"> ● Presence of Shiva as Kedareshwar Kedareshwar temples across India
Adi Shankaracharya	<p>Shankaracharya</p> <ul style="list-style-type: none"> ● Biography- Main event of shankaracharya life ● Travel and Establishment Char Dhams ● Advita Philosophy and Shaivism ● Shankaracharya and Kedarnath 	<ul style="list-style-type: none"> ● Shankara Digvijay Map ● Quotes from texts with description on Advaita Philosophy. ● Image of Shankaracharya with Description 	<ul style="list-style-type: none"> ● What is the relation between Shankaracharya and Kedar ● Why is Shankaracharya the revered sage of India ● The teachings of Shankaracharya and its relation with the Shaiva doctrine
Kedarnath Valley-Ecological Richness	The ecological richness of the valley and how it is intertwined with day to day activities	<ul style="list-style-type: none"> ● Map showing the Forest of Kedar ● Image or Original Flora of Kedarnath Region ● Fauna of Kedarnath Region ● Before-after pics with description, earlier trek route vs newly built trek route etc. ● Diorama of Kedar valley 	<ul style="list-style-type: none"> ● Regional flora-fauna, its importance, uniqueness and Indigenous medicinal and Spiritual practices. ● Ancient references to the Flora and Fauna of the Kedar Valley. ● The eternal valley of Kedarnath, its omnipresence throughout times

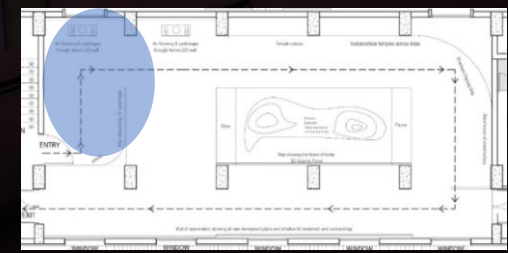


Second Floor

Jyotirlinga

At vero eos et accusamus et iusto odio dignissimos ducimus qui blanditiis praesentium voluptatum deleniti atque corrupti quos dolores et quas molestias excepturi sint occaecati cupiditate non rovident, similique sunt in culpa qui officia deserunt mollitia animi, id est laborum et dolorum fuga. Et harum quidem rerum facilis est et expedita distinctio. Nam libero tempore, cum soluta nobis est eligendi optio cumque nihil impedit quo minus id quod maxime placeat facere possimus, omnis voluptas





Map showcasing 12 jyotirlingas

Av Showing 6 Jyotirlingas through Active LED wall

12 Jyotirlinga in india



Map showcasing 12 jyotirlingas

Av Showing 6 Jyotirlingas through Active LED wall

भारत में स्थित केदारेश्वर मंदिर
Kedareshwār Temples Across India

भारत के विभिन्न क्षेत्रों में अलग-अलग शिव की केदारेश्वर रूप में उपासना प्राचीन काल से होती आ रही है। ये मंदिर न केवल आध्यात्मिक आस्था के केंद्र हैं, बल्कि विविध स्थापत्य शैलियों और सांस्कृतिक परंपराओं के भी परिचायक हैं। उत्तराखंड के हिमालय से लेकर तमिलनाडु और कर्नाटक के समुद्री तटीय तक फैले ये केदारेश्वर मंदिर भारत की धार्मिक एकता और ऐतिहासिक निरंतरता को दर्शाते हैं। इस अनुभाग में हम भारत भर में फैले केदारेश्वर मंदिरों की भौगोलिक उपस्थिति, स्थापत्य शैली और ऐतिहासिक पृष्ठभूमि का अन्वेषण करेंगे।

The worship of Lord Shiva in the form of Kedareshwār has flourished across various regions of India. These temples, rich in architectural diversity and spiritual significance, reflect the enduring devotion to Shiva as the Lord of Kedar. From the Himalayas of Uttarakhand to the coasts of Tamil Nadu and Karnataka, the presence of Kedareshwār shrines illustrates a deep cultural and religious continuum that spans centuries. This section explores the geographical spread, architectural styles, and historical contexts of Kedareshwār temples across India.



केदारनाथ की पारिस्थितिकी Ecology of Kedarnath

केदारनाथ, उत्तरांचल प्रदेश में स्थित है और यह 3,500 मीटर (11,500 फीट) की ऊंचाई पर स्थित है। यह एक उच्च अक्षांश पर स्थित है और यहाँ की जलवायु शीत और गर्म दोनों ऋतुओं में अत्यंत ठंडी होती है।

यहाँ की पारिस्थितिकी प्रणाली में अनेक प्रजातियाँ शामिल हैं, जिनमें से कई अन्यत्र नहीं पाई जाती हैं। यहाँ की जलवायु और भू-रचना के कारण यहाँ की पारिस्थितिकी प्रणाली अत्यंत विशिष्ट है। यहाँ की जलवायु और भू-रचना के कारण यहाँ की पारिस्थितिकी प्रणाली अत्यंत विशिष्ट है।




Founa



Flora




Diorama Kedarnath Valley-showing old and new track route



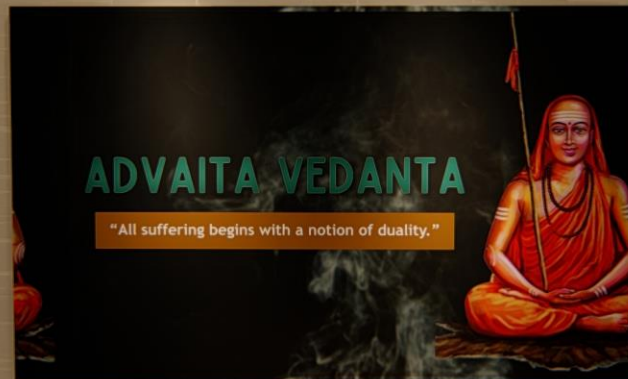
Kedareshwara temple, Ratanam



Kedareshwara temple, Belga



Kedareshwara temple, Hampi



55" interactive touch kiosk



Relief mural



Graphic panels



Thanks.