

Pictures of Odisha trip

04 – 04 – 2015 to 06 – 04 – 2015



Sun dial at Ravenshaw college, Cuttack









Sun temple, Konark



Sun temple, Konark



Mangoes – enormous numbers in the background



Chandrabhaga beach, near Konark

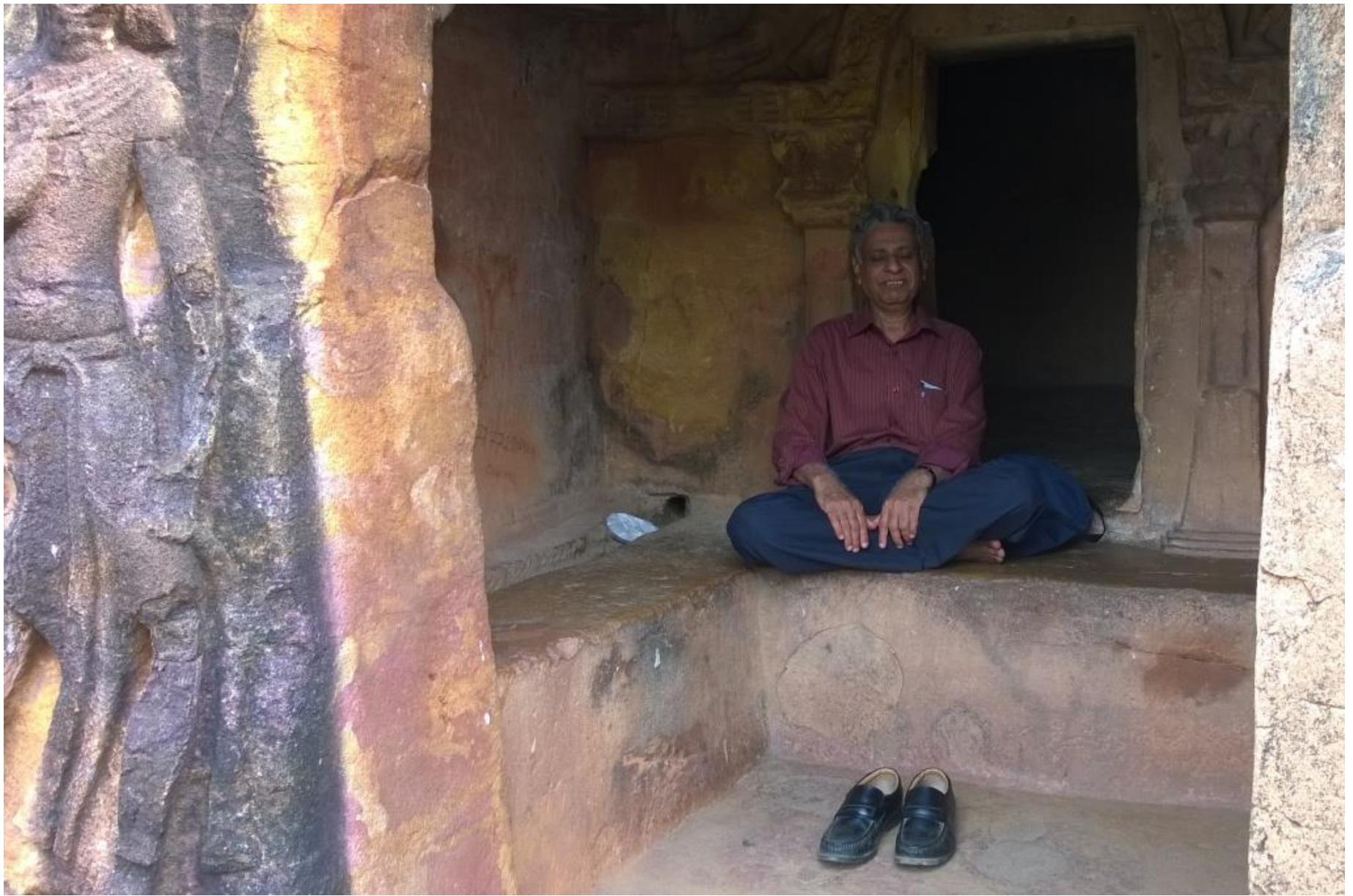
UDAYAGIRI AND KHANDAGIRI CAVES

THE TWIN HILLS CONTAIN EXCAVATED ROCK CUT CAVES CALLED LENA IN THE INSCRIPTIONS AND ARE ESSENTIALLY DWELLING RETREATS OF THE JAINA ASCETICS. THERE ARE ALTOGETHER 18 CAVES IN UDYAGIRI AND 15 CAVES IN KHANDAGIRI HILL. THESE CAVES WERE EXCAVATED BY KHARAVELA AND HIS SUCCESSORS IN 1ST CENTURY B.C. THE ACTIVITIES CONTINUED TILL THE TIME OF SOMAVAMSI OF A.D. 10TH-11TH CENT. MOST OF THE CAVES CONSIST OF A ROW OF CELLS OPEN EITHER DIRECTLY TO THE VERANDAH OR TO THE OPEN SPACES IN FRONT. THE CELLS ARE ESSENTIALLY DORMITORIES, AN INFERENCE SUBSTANTIATED BY A SLOPING RISE OF THE FLOOR AT THE REAR END TO SERVE THE PURPOSE OF A PILLOW. IN LATER PERIODS SOME OF THE CELLS WERE CONVERTED INTO SHRINES WITH MINOR ALTERATIONS, SUCH AS INCREASING THE HEIGHT OF THE CHAMBER AND BY THE EXCAVATION OF THE FLOOR TO A DEEPER DEPTH. THE DOORWAY OF CELLS HAVE PILASTERS ON EITHER SIDE WITH CROWNING ANIMAL FIGURES AND ARCHES OVER THEM ARE DECORATED WITH FLOWERS, CREEPERS AND ANIMAL MOTIFS. AMONG ALL THE CAVES, RANIGUMPHA AND SWARGAPURI-MANCHAPURI CAVES ARE DOUBLE STOREYED. THE FAMOUS INSCRIPTION OF KHARAVELA IS FOUND ENGRAVED ON THE BROWS OF THE HATHIGUMPHA CAVE, WRITTEN IN BRAHMI SCRIPT IN 17 LINES. IT RECORDS MANY OF HIS EXPEDITIONS INCLUDING VICTORY OVER MAGADHA AND RETRIEVAL OF THE JAINA CULT-IMAGE TAKEN OVER BY THE NANDA KING. THE DEPICTION OF 24 TIRTHANKARAS ALONGWITH THEIR SASANADEVIS IN THE BARAHBUJI CAVE, GAJALAXMI, SURYA (?), SWASTIKA AND NANDIPADA SYMBOL IN ANANT GUMPHA IN RELIEF ARE NOTEWORTHY ACHIEVEMENT IN EARLY INDIAN ART.

ARCHAEOLOGICAL SURVEY OF INDIA
BHUBANESWAR CIRCLE







Sunaina, Nishu _ See the Buddhist monk masquerading as Jain monk!
Is he even a Buddhist monk as he claims or simply an enthusiast!







Sunain, Nishu – Are you scared?

HISTORY OF SHANTI STUPA AT DHAULI



Seven Hundred years ago Mahabhikshu Nichiren of Japan had made a prophecy that 2500 years after the demise of Lord Buddha, Buddhism will return to the land of its origin. According to this prophecy, founder of Nipponzan Myohoji Fujii Guruji came down to India in 1930 from Mount Minobu original holy place of Nichiren Sect. He took part in Mahatma Gandhi's Struggle for independence and has spent ascetic life chanting the Mantra "Na-Mu-Myo-Ho-Ren-Ge-Kyo" with Non-Violence. Some of his disciples lived in the Wardha Ashram to help Gandhiji. Gandhiji would himself chant the Mantra "Na-Mu-Myo-Ho-Ren-Ge-Kyo" to the accompaniment of a small drum he started this Mantra his daily prayer. After the independence of India, Jawaharlal Nehru tried to give a form of Fuji Guruji's decision. He became the president of 'Rajgiri Development Samiti'. In Bihar laid the foundation of the first Shanti Stupa in India.

In 1969 on the occasion of the inauguration ceremony of the Rajgiri Shanti Stupa. The Governor of Bihar, Sri Nityananda Kanungo was present and he decided to establish this Shanti Stupa in his Home land Odisha. He also formed the Kalinga Nippon Buddha Sangh and under his chairmanship invited Fujii Guruji. Dr. Radhanatha Ratha, editor of 'Samaj' is the force behind this organization and he is carrying the responsibility extremely well. The state minister of Electricity and Water Supplies have helped by providing a road to the peak of Dhauli hill and also by Leveling the ground below on the other hand Fujii Guruji along with his young disciples also showed the way by building The Stupa Nipponzan Myohoji happily bore the entire cost considering this to be an offering to Lord Buddha. The Disciples had to put a great effort and sacrifice in building the Stupa. Built entirely with the physical labour of the people, The Stupa was ready in two years time. On 8 Nov, 1972 then the Chief Minister of Odisha Smt. Nandini Satapathy was invited as the chief guest for the inauguration of the Stupa, under the guidance of Fujii Guruji.

Dhauligiri is an eminent and historic place. It was here that emperor Ashok laid down the weapons of Violence. Accepted a life of Ahimsa in the form of Buddhism. Below the hill in the huge rock is inscribed the edict of the Emperor. It was 2300 years ago that the emperor tired of the Kalinga War came here to rest. While praying dejectedly inner thoughts and spirits of Ahimsa seemed to call out from the blowing breeze and waves of river Daya. Emperor Ashoka had 84000 Stupas built and had them sent to far way places upto Greece with message of peace. Ashoka is remembered among the other things for his works in establishing peace among nations. Odisha should indeed be proud that Fujii Guruji had selected this place for the 'Viswa Shanti Stupa'. This Stupa symbolized peace for the future generation based on the deals of emperor Ashoka and speaks against man's in human craze for nuclear weapons which might end the world.

Presented by: Bhikshu Shanti Shugei
Nipponzan Myohoji



ROCK EDICTS OF ASOKA

Discovered in the year 1837 by Lt. M. Kittoe, the set of Rock Edicts contain eleven out of the well known fourteen Rock Edicts of Asoka (BC. 273-236). The language of the edicts is Magadhi Prakrita and the script being the early Brahmi. Here the omission of the thirteenth edict is deliberate as it describes Asoka's conquest of Kalinga involving a great carnage, captivity and misery of the people. The Kalinga war was the turning point in his career and he not only gave up his ambition of Digvijaya but also converted him into Dharmasoka from Chandasoka. In place of the eleventh, twelfth and thirteenth rock edicts, two special edicts known as Separate Rock Edicts or Kalinga Edicts have been incorporated here, which are conciliatory in nature and meant for the pacification of the newly conquered people of Kalinga. On the rock above the inscription, is the sculpted forepart of an elephant carved out of live rock which symbolizes Buddha, the 'best of elephants' (Gajottama) as in this form he was believed to have entered his mother's womb in dream.

SUMMARY OF THE CONTENTS OF THE ASOKAN EDICTS ARE AS FOLLOWS :

- R.E.I - Prohibition of killing of animal in the kingdom including his royal kitchen and imposition of restrictions on festive occasions (*Samaja*).
- R.E.II - Arrangements were made both for human and animal beings for medicinal treatments and plantation of medicinal herbs both in his and bordering kingdoms. Planted trees and dug wells on the road sides.
- R.E.III - Ordered his officials to set out on tour every five years to propagate moral codes among his subjects.
- R.E.IV - Ordered his officials to promote the practice of morality and compassion among his subjects and wished that these practice would be followed by his descendants.
- R.E.V - Appointed Mahamatras from all sects to establish and promote morality.
- R.E.VI - Ordered his officers to report him on matters of administration related to the affairs of the people at all times and at all places.
- R.E.VII - Self control and purity of mind are objects of attainment for all sects.
- R.E.VIII - On the tenth year of his anointment, he went out to Sambodhi which was followed by visit to the Brahmanas and Sramanas, helped the poor and propagate morality.
- R.E.IX - Recommended the practice of morality, consisting of courtesy to slaves and servants, reverence to elders, gentleness to animals and liberality to Brahmanas and Sramanas.
- R.E.X - Proclaimed that morality is the only act of fame and glory.
- R.E.XIV - Inscribed way of morality at various places in his vast empire according to the subject matter and places.

SPECIAL ROCK EDICTS:

- S.R.E.I - Addressing the Mahamatras of Toshali, Asoka proclaims that all his subjects are just like his own children and he wishes their welfare and happiness both in this world and the other as he desires for his own children. He orders his officials to be free from anger and hurry so that no body will be punished without trial.
- S.R.E.II - He ordered the Mahamatras of Toshali to assure his piety to the unconquered border territories of forest region (*Atavikas*).





ମୁକ୍ତେଶ୍ଵର ମନ୍ଦିର

“ଓଡ଼ିଶା ସ୍ଵାପତ୍ୟର ରତ୍ନ” ଭାବେ ସୁବିଦିତ ଭୁବନେଶ୍ଵରର ମୁକ୍ତେଶ୍ଵର ମନ୍ଦିର ଓଡ଼ିଶାର ଅସାଧାରଣ କାରୁକାର୍ଯ୍ୟ ପୂର୍ଣ୍ଣ ଓ ବୌଦ୍ଧତ୍ଵମୟ ମନ୍ଦିର ମାନଙ୍କ ମଧ୍ୟରେ ଅନ୍ୟତମ । ଏହା ମନ୍ଦିର ସ୍ଵାପତ୍ୟ ଶୈଳୀର ଆଦ୍ୟପର୍ଯ୍ୟାୟର ସମାପନ ତଥା ପରବର୍ତ୍ତୀ ପର୍ଯ୍ୟାୟର ଆଗମନର ସଙ୍କେତ ବଢ଼ନ କରିଥାଏ । ଅନୁକ୍ରମିକ ପରିବେଷିତ ଏହି ମନ୍ଦିର ସାମ୍ନାରେ ଏକ କାରୁକାର୍ଯ୍ୟପୂର୍ଣ୍ଣ ସୁନ୍ଦର ମଙ୍ଗଳାଦେବୀ ଦଣ୍ଡାୟମାନ ଯାହାକି ଓଡ଼ିଶାର ଅନ୍ୟ କୌଣସି ମନ୍ଦିରରେ ଦେଖାଯାଏ ନାହିଁ । ୧୦.୫ ମିଟର ଉଚ୍ଚତା ବିଶିଷ୍ଟ ଏହି ପଶ୍ଚିମମୁଖୀ ମନ୍ଦିର ଏକ ରେଖା ଶୈଳୀ ଗର୍ଭଗୃହ ଓ ଏକ ପିଢ଼ାଶୈଳୀ ଜଗମୋହନର ଅପୂର୍ବ ସମାହାର । ଏକ ଅନୁକ୍ରମିକ ପିଣ୍ଡ ଉପରେ ବଣ୍ଡାୟମାନ ଏହି ମନ୍ଦିର ପୁଅଳ୍ଲବ୍ଧ ହୋଇଛି । ମନ୍ଦିରର ବହିର୍ଭାଗ ମନୋରମ ନାୟିକା ମୂର୍ତ୍ତୀ, ନାଗ-ନାଗାସ୍ତ୍ରମ, ଭାରତୀୟ, ଗଙ୍ଗା, ଯମୁନା, ନଟରାଜ ଓ ବିବିଧ ଲୋମୁକ୍ତ ଆଦି ଦ୍ଵାରା ସୁଅଳ୍ଲବ୍ଧ ହୋଇଛି । ମନ୍ଦିରର ଜଗମୋହନ ଏକ ପିଢ଼ା ଦେଉଳ ଅଟେ ଓ ଏହାର ଉତ୍ତର ଓ ଦକ୍ଷିଣ ପାର୍ଶ୍ଵରେ ଦୁଇଟି କାଳିନ୍ଦ୍ୟ ବାତାୟନ ବିଦ୍ୟମାନ । ଏହି ବାତାୟନ ଚତୁର୍ପାର୍ଶ୍ଵରେ ପଞ୍ଚତନ୍ତ୍ର ଉକ୍ତ ବାନର-ମକର ଉପାଖ୍ୟାନ ଖୋଦିତ । ଜଗମୋହନ ଛାତତଳ ଏକ ପୂର୍ଣ୍ଣବିକଶିତ ଅଷ୍ଟଦଳ ପତ୍ର ଭାବେ ପରିଚିତ ହୋଇଛି ଯାହାର ପ୍ରତ୍ୟେକ ଦଳରେ ବୀରଭଦ୍ରଙ୍କ ସମେତ ସପ୍ତମାତୃକା ଅଧିଷ୍ଠିତ । ଶୈଳୀ କୃଷ୍ଣରୁ ଏହି ମନ୍ଦିରଟି ଖ୍ରୀଷ୍ଟିୟ ଦଶମ ଶତାବ୍ଦୀରେ ନିର୍ମିତ ହୋଇଥିବା ଅନୁମେୟ ।

MUKTESVARA TEMPLE

The Muktesvar temple at Bhubaneswar, acclaimed as the "gem of Odishan architecture", is one of the most refined and beautiful temples of Odisha. The temple marks the end of early phase and anticipates the next phase of experimentation of temple architecture with related plastic art and iconography. The temple stands within a low compound wall with a lavishly decorated mangalatorana in front, a unique feature in Odishan temple art. The temple (10.5 m high) consisting of a rekha deul and pidha jagamohana, faces west. The deul is pancharatha on plan and stands on a low platform. The exterior of the temple is lavishly ornamented with graceful nayikas carved in alto-relievo, naga/nagi pilasters, bhara-raksakas, elegant arabesque motifs, Ganga, Yamuna, Nataraja, the peculiar bho motif consisting of a large chaitya-arch medallion flanked by dwarfish figures on the front portion of the deul sikhara etc. The jagamohana is a pidha deul and has two latticed windows on the north and south. The outer most frame of the window depicts humorous scenes from monkey life. The ceiling of the jagamohana is delicately carved in the form of a full blown lotus and contains the representations of Virabhadra and the Saptamatrikas with babies in their laps. Stylistically, the temple is assignable to circa 10th century A.D.



Lakshmi temple in mukteshwar temple complex





LINGARAJA TEMPLE, BHUVANESVAR.

C. A. 1000 A.D.

CHRONICLED AS BUILT DURING THE REIGNS OF THREE KINGS, YAYATI KESARI, ANANTA KESARI, AND LALATENDU KESARI, IS THE QUINTESSENCE OF THE KALINGA STYLE OF TEMPLE ARCHITECTURE AND THE MOST MAJESTIC INDIAN TEMPLE GIVING AN IMPRESSION OF GREAT HEIGHT. THE EFFECT OF ITS HEIGHT IS BROUGHT INTO RELIEF BY THE VERTICAL LINES OF THE STRONGLY DRAWN RIBS OF WHICH TWO ON EACH SIDE SHOW MINIATURE REPLICAS OF THE WHOLE. THE TOP (SIKHARA) IS CROWNED BY A RIBBED AMALAKA (MYROBOLAN) OVER WHICH RESTS A POT-SHAPED FINIAL (KALASA). THE TEMPLE CONSISTS OF FOUR STRUCTURES. (I) DEUL OR SRI MANDIR OR VIMANA (II) THE JAGAMOHANA OR THE HALL (MANDAPA), (III) NATA-MANDIRA OR THE DANCING HALL AND (IV) BHOGA-MANDARA OR BHOGA-MANDIRA OR THE HALL OF OFFERINGS THE LAST TWO ARE LATER ADDITIONS WHEN THE GANGA KINGS RULED. THE VIMANA WHICH IS 127 HIGH, ENSHRINES A SVAYAMBHU (SELF-ESTABLISHED) LINGA, THE PHALLIC FORM OF SIVA.

ଲିଙ୍ଗରାଜ ମନ୍ଦିର, ଭୁବନେଶ୍ୱର ।

(ଖ୍ରୀଷ୍ଟାବ୍ଦ ପ୍ରାୟ ୧୦୦୦ ଶତାବ୍ଦୀରେ ନିର୍ମିତ)

କିମ୍ବଦନ୍ତୀରୁ ଜଣା ଯାଏ ଯେ ଏହା ଯଯାତି କେଶରୀ, ଅନନ୍ତ କେଶରୀ ଓ ଲାଟେନ୍ଦୁ କେଶରୀ ଏହି ତିନି ରାଜାଙ୍କ ସ୍ୱତନ୍ତ୍ରକାଳରେ ନିର୍ମିତ ହୋଇଥିଲା । ଏହା କଳିଙ୍ଗ ଶୈଳୀର ସର୍ବଶ୍ରେଷ୍ଠ ସ୍ଥାପତ୍ୟ ଏବଂ ଏହା ଗୋଟିଏ ଉତ୍କୃଷ୍ଟ ଓ ମହନୀୟ ଭାରତୀୟ ମନ୍ଦିର । ଏହାର ସୁଦୃଢ଼ ପାଗଗୁଡ଼ିକ ଏହାର ଉଚ୍ଚତାର ମନୁଷ୍ୟକୁ ବୁଦ୍ଧି କରୁଛନ୍ତି ଏବଂ ପ୍ରତ୍ୟେକ ପାର୍ଶ୍ୱର ଏହି ପାଗଗୁଡ଼ିକ ମଧ୍ୟରୁ ଦୁଇଟିରେ ତାର ନିଜାକୃତିର ଅଙ୍ଗମନ୍ଦିର ମାନ ପ୍ରଦତ୍ତ ହୋଇଛି । ଏହାର ଶିଖର ଆମଳକ ଶିଳାଦ୍ୱାରା ଆଚ୍ଛାଦିତ ଏବଂ ତାହା ଉପରେ କଳସ ଅବସ୍ଥାପିତ ହୋଇଛି । ମନ୍ଦିରଟି ଚାରିଭାଗରେ ବିଭକ୍ତ, ଯଥା-(୧)ଦେଉଳ, ଶ୍ରୀମନ୍ଦିର ବା ବିମାନ (୨)ଜଗମୋହନ ବା ମଣ୍ଡପ (୩)ନାଟମନ୍ଦିର (୪)ଭୋଗ ମଣ୍ଡପ । ଶେଷୋକ୍ତ ପ୍ରକୋଷ୍ଠ ଦୁଇଟି ଗଙ୍ଗ ରାଜତ୍ୱକାଳରେ ନିର୍ମିତ ହୋଇଛି । ୧୨୨ ପୁଟ ଉଚ୍ଚତା ବିଶିଷ୍ଟ ଏହି ମନ୍ଦିର ମଧ୍ୟରେ ସ୍ୱୟମ୍ଭୁ ଲିଙ୍ଗ ପୂଜିତ ହେଉଛନ୍ତି ।

We could not take pictures as cell phones and cameras are not allowed inside the complex



Bananas from home – 2015 variety
Hope you will enjoy us eating!!