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Description[edit] The plan of the Kamakhya temple—the four chambers from the top are: The current structural temple, built and renovated many times in the period 8th century, gave rise to a hybrid indigenous style that is sometimes called the Nilachal type: Garbhagriha[edit] The garbhagriha has a pancharatha plan [10] that rests on plinth moldings that are similar to the Surya Temple at Tezpur. On top of the plinths are dados from a later period which are of the Khajuraho or the Central Indian type, consisting of sunken panels alternating with pilasters. The Shikhara, angashikharas and other chambers were built in the 16th century and after. The inner sanctum, the garbhagriha, is below ground level and consists of no image but a rock fissure in the shape of a yoni female genital: The garbhagriha is small, dark and reached by narrow steep stone steps. Inside the cave there is a sheet of stone that slopes downwards from both sides meeting in a yoni-like depression some 10 inches deep. This hollow is constantly filled with water from an underground perennial spring. It is the vulva-shaped depression that is worshiped as the goddess Kamakhya herself and considered as most important pitha abode of the Devi. The adhithana of the Kamakhya temple indicates that the original temple was of Nagara style The shikhara made of bricks ringed by a cluster of angashikhara of Bengal charchala was an innovation. The artisans in the 16th-century tried to rebuild the stone shikhara of the original temple unsuccessfully. Part of the antarala is also visible, which is of type atchala. Calanta, Pancharatna, and Natamandir[edit] The temple consists of three additional chambers. The first to the west is the calanta, a square chamber of type atchala similar to the Radha-Vinod Temple of Bishnupur [16]. The entrance to the temple is generally via its northern door, that is of Ahom type dochala. It houses a small movable idol of the Goddess, a later addition, which explains the name. The pancharatna to the west of calanta is large and rectangular with a flat roof and five smaller shikharas of the same style as the main shikhara. The natamandira extends to the west of the pancharatna with an apsidal end and ridged roof of the Ranghar type Ahom style. Its inside walls bear inscriptions from Rajeswar Singha and Gaurinath Singha , which indicate the period this structure was built. From the moldings of the plinth and the bandhana, the original temple was clearly of Nagara type, [23] possibly of the Malava style. The later Palas of Kamarupa kings, from Indra Pala to Dharma Pala , were followers of the Tantrik tenet and about that period Kamakhya had become an important seat of Tantrikism. The Kalika Purana 10th century was composed and Kamakhya soon became a renowned centre of Tantrik sacrifices, mysticism and sorcery. Mystic Buddhism, known as Vajrayana and popularly called the "Sahajia cult", too rose in prominence Kamarupa in the tenth century. It is found from Tibetan records that some of the eminent Buddhist professors in Tibet, of the tenth and the eleventh centuries, hailed from Kamarupa. The Kalika Purana gives the Sanskritized names of most of the rivers and hills of Brahmaputra valley. It gives a full account of the Naraka legend, the physical description of the land and the old city of Pragjyotishpura as well as the special merit and sanctity of the Kamakhya Temple. The reconstruction used material from the original temples that was lying scattered about, some of which still exists today. Banerji records that this structure was further built over by the rulers of the Ahom kingdom. According to historical records and epigraphic evidence, the main temple was rebuilt by Chilarai using the available stone ruins, [26] with the brick dome being an innovation. The current final structure has been rebuilt during the Ahom times, [27] with remnants of the earlier Koch temple carefully preserved. In fear of this curse, to this day no descendants of that family dares to even look upward towards the Kamakhya hill while passing by. Without the support of the Koch royal family the temple faced a lot of hardship. By the end of , the Ahoms under king Jayadvaj Singha had conquered the Kamrup and their interests in the temple grew. In the decades that followed the Ahom kings, all who were either devout Shaivite or Shakta continued to support the temple by rebuilding and renovating it. But, he could not bear the thought of humbling himself in front of a Brahmin who is his subject. He, therefore, sent envoys to Bengal and summoned Krishnaram Bhattacharyya, a famous mahant of Shakta sect who lived in Malipota, near Santipur in Nadia district. The mahant was unwilling to come, but consented on being promised to be given the care of the Kamakhya temple to him. Though the king

did not take sharan shelter , he satisfied the mahant by ordering his sons and the Brahmins in his entourage to accept him as their spiritual guru. When Rudra Singha died, his eldest son Siba Singha reign to , who became the king, gave the management of the Kamakhya temple and along with it large areas of land Debottar land to Mahant Krishnaram Bhattacharyya. The Mahant and his successors came to be known as Parbatiya Gosains, as they resided on top of the Nilachal hill. Devotees come every morning with goats to offer to Shakti. Shakti is known as Kamakhya. Symbolic to this is a very special form of Sindoor , available here, made from rock and called Kamakhya Sindoor, which is believed to be a blessing bestowed by Kamakhya Devi herself, to the wearer. In general female animals are exempt from sacrifice, a rule that is relaxed during mass sacrifices. Festivals[edit] Local musicians singing bhajan at Kamakhya temple, Guwahati, Assam Being the centre for Tantra worship this temple attracts thousands of tantra devotees in an annual festival known as the Ambubachi Mela. Another annual celebration is the Manasha Puja. Durga Puja is also celebrated annually at Kamakhya during Navaratri in the autumn. This five-day festival attracts several thousand visitors.

Chapter 2 : Tantra and Sakta Art of Orissa (Three Volumes)

Evolution of Tanta art of Odisha is really very interesting story. Odisha is a state which is situated in the south eastern part of India. If we see the geographic location of Odisha, we can found that it is surrounded by Bay of Bengal on its east, By the Chhattisgarh on the west and by Andhra Pradesh on its south.

Has the Odisha govt. On I joined various e-groups to participate in the discussions about Odisha and western Odisha. On that year April first I received various e-mails protesting the name of Utkala Divasa. The common complain was that the present Odisha is an amalgamation of Kosala, Kalinga and Utkala, which some historians also refer as Trikalinga. Even today, the common complain from the people of western Odisha Kosal region is that there is no mention of Kosal in the history books of Odisha. Culturally and linguistically western Odisha is different from coastal Odisha. It is evident that western Odisha had shakti, tantric and tribal culture unlike the coastal Orissa which is mainly dominated by Vaishnva culture. The 64 Yogini temple of Ranipur-Jharial, Balangir is a living monument of tantric civilization. If you are visiting western Odisha through river Mhanadi you will see that on both sides of Mahanadi there are lord Shiva temples. Sadhu Charan Panda has done lot of research on Nagas found in these temples. Today, the temples of Mandiramalini Sonepur bear a deserted look; whereas govt. Today, the old capital of Somavamsi rulers is no where to be found in the tourist map of Odisha. So far, the intelligentsias of Odisha are running away from the word Kosal and Kosli language. This is also cited as one of the reasons for instigating the Kosli language movement and separate Kosal state movement. In addition, some people and organizations from western Odisha are working for the recognition of Kosli language and culture. It is also learned that in some of the schools of western Odisha Kosli language will be a medium of education in the primary level. Many have pointed out that now the Odisha govt. I have nothing against Utkala but let govt. Let there be Kalinga Gramya bank and Kosal gramya bank. One can ask, after all what is in a name! But, this is the same reason why Mumbai is renamed after Mumbadevi and Chennai is named after Chennapattinam. Indeed, Orissa was renamed as Odisha. The local sentiments should be respected. It is better for all of us if we respect the history, language and culture of all the regions. After all, the beauty of India is in its diversity.

Chapter 3 : Jitamitra Prasad Singh Deo - Wikipedia

Tantric tradition in our country is quite rich, and wonderous with an eventful history. Still, there has been a dearth of good books on this subject in English. This study-with focus on Orissa-is a significant step in this direction.

Odisha is a state which is situated in the south eastern part of India. If we see the geographic location of Odisha ,we can found that it is surrounded by Bay of Bengal on its east, By the Chhattisgarh on the west and by Andhra Pradesh on its south. Including this it is a meeting ground of many major and minor rivers and also meeting ground of various faith and sects. Before discuss the evolution of Tanta art of Odisha ,It must be important enough to understand: The evolution of Human knowledge has spread through imitative, repetitive, derivative, educative and intuitive knowledge. Tantra is branch of knowledge. The Tantra blend this two concept of Motherhood and fatherhood of God. It is believe from many historical sources that they believe in Yoni and Linga. One stone Yoni is discovered from Maraguda valley situated in Nuapada district of Odisha in Vedic aspect is also found in Tantra. Aspect of Macro-micro cosmic symbolism are found in Rigveda. The Tantric maxim that ,the body is the Epitome of Universe is the Basis of Indian medical science, it rest on the assumption that the element forming the environmental elements and that the applying the laws which govern the latter ,the former may be brought to order. According to Tantra goddess Shakti is the fullest conception of Brahma, in all the aspects such as creator, preserver and destroyer of Universe. With the three Gunas Sattva, Raja and Tama. Tantra are the practical sastras they recognize no distinction of caste ,creed, colour and sex. Tantra also devided human being in to 3 Bhavas such as Pasu bhava,Vira bhava and Divya bhava. Accoring to them Maithun is not the sexual union of pleasure,but it is union for Samadhi,the aweakening of susumna,raising the Kundalini from Mooladhara chakra and reaching unconscious ares of brain. Interplay the energy is cosmic law to the tantric yogi. In Tantric art Yantra are also plays a very important role. Human can express himself through 3 different mediums such as sign,speech and writing. The mantra and Tantras are the co-partners of Yantra,because they express through this media. If we talk about different Tantric Forms in Odisha including the Sakti worship there was other religious forms who contributed the Tantric form of art in Odisha. The Buddhism is popular in Odisha after Jainism lost its popularity. The Mahayan Budhisim which prevailed in Odisha or the Kalinga is started to famous in the form of Tantric Buddhism and it was devided into three different schools such as 1 Vajrayana, 2 Sahajayana and 3 Kalacakrayana. Its originated in Odisha and spread to other parts of the World. The Saiva Tantra was also very famous in odisha from the Proto historic period. The visit of Sankaracharya to Odisha specially to Puri in the early part of the th century AD during ruling period of Bhaumakara dinesty might have stimulated the growth of saivism. It is most important of all Tantric Yantras ,each of the outer triangle is by the devatas which represents the sub devided energy self of the goddess. Lastly I want to discuss the Vaishnav Tantra which is also famous at that period. The mode of worship in Jagannath temple are partly Vedic,partly Tantric and partly Pauranic. Pancamakara mode of ritualistic worship is done at jagannath temple. In present dat understanding Panchamakaras areMatsya fish ,Mamsa meat ,Madya wine ,Mudra money and Maithuna sexual intercourse. The first Matsya is substuted for green vegetable cooked with Hengu or asafoetida,the second Mamsa consist of the Ada pachedi ginger ,third Madya constituted with green coconut water offered in bell metal vessel, fourth Mudra consist a pudding prepare with sugar and flour named as Kanti and fifth the Maithun consists with peculiar kind of dancing by Devadasis utkacanrtya. But according to some this Maithuna aspect is represented this Aparajita flower. This shows that the Tantric fetures are sublimated in the pure form of Jagannath worship with the help of this Anukalpas substitutes. The theology of Jagannath worship is based upon Hath yoga.

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Chapter 9 : Kamakhya Temple - Wikipedia

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