

Spiritualism Seeks Sword for Self Defense Konark, World Heritage Site: Hieroglyphics – Katha

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Abstract

Hindu adhyatma is 'consciousness about the soul, its perimeter (time & space), purpose, practices & prognosis'. It is not an ism (dogma). It is a way of life. The Hindu scholar is termed a 'Brahmana'. Pan globally and historically, scholars are known as incapable of physical combat & self-defense; require extra mural physical protection. Post the fall of Constantinople (c. 1453 A.D.) to the Jihadists, Islam (peaceful) went murderously viral (The Thesis), and became Muslim (sequestering). The Hindus (riparian beings) in sub-continent India were slaughtered; homesteads, women & livelihoods were taken away; worship & ritual places were done to dust or converted. Faced with barbarians, an existential crisis had arisen out of such historical processes. The docile/timid (kafir) spiritual Brahmans (scholar) had then opted for the mace, muscle, sword, and shield (Anti-Thesis). The ecclesiastical system was maintained side-by-side (Synthesis). The UNESCO world heritage site of Konarak (c.13th A.D., Odisha, India,) has artifacts informing the beholder via hieroglyphics that the then state had played such role quite tellingly, took pride in the might of arms, pomp, in proclaiming defense of the invader; protection of the erudite; and the gamp seeker. Sanatan survived. Data & discussions about any such military counter have remained due. First time. Nascent attempt. Theoretical history about such complex process paths. Non-revisionist.

Key Words: Mughalmari; Konarak; Kalinga; Hindu-Muslim Battle & Sanatan Survived.

Introduction

India in Urdu & vernacular linguaphones is 'Hindustan' (Hindu territory). India is the land of Sanskrit (self-gelling). And, Sanskrit lexicons do not have the term 'Hindu'! The Indian government is reported (also) to not have any official meaning of the term 'Hindu' (note-i). De-facto, the terms 'Hindu' & 'Sanatan' connote each other. There are no other competing phones to confound. Sanskrit is marked by metaphors. Hakka & Mandarin by acronyms. The phone 'Sanatan' is a chaste Sanskrit term and means 'stream flow type; i.e., a metaphor for borderless, frictionless & perennial alias Hydespas as in Greek'. And, the phone 'Hindu' is (deemed) a sankritised acronym of the Sino-Lama etiology of the Vajrayana order. They meant, 'incorrigible poly-theist {of non-mortal icons & anicons}. It also can be construed as 'river

valleys beings\settled dwellers'. Either way is a true description— hence, the sanatanis objected not. De-jure an intelligent coinage to belittle with (comparatively, Buddhists were highland-plateau dwellers, migratory, cosmopolitan & polite by attitude, sahaja easy going human-god worshipper by practice. God was a man in Lumbini, Palestine & Mecca (chronologically). sanatan has no room whatsoever for a human-god head. In sanatan, god (with much consternation) is vigraha (non-entity) and may take any form an avatara (incarnation). The gynecological labor association is discounted. Thus, the sanatanis were bellicose towards the saintly Buddhists (from onward c.2nd B. C). They called them 'Yavanas' (phagocitiser/s i.e. Bacteria) – a superlative invective apart from being belittling, indeed. Either group was erudite. A case of the contest in the scholarly space!

During the crusade-jihad centuries, the crusaders were facilitated by a resourceful Europe. Whereas, the jihadists had arid lands, deserts, and mountains as their hinter. Therefore, they looked farther east for men, materials, methods, and models of warfare. Between c.1000-30 A.D., Md. of Ghazni bore down upon the Hindus, followed by Md. of Ghor (c. 1175 – 1200); Ghengis khan (c.1162-1227) & Tamerlane (c.1336-1405) followed. The former two were more vehement towards the Buddhists even on the Tibet–Mongolian plateaus. The Sanskrit term 'Nalanda' means 'knowledge's kaleidoscope'. Around c.1192-93 A.D., the Muslims of north India burnt down the Nalanda University (Bihar), disbanded all Hindu vestiges (north India), and put the saints and the monks to the sword and built the Kutab Minar (238'), as the victory pillar (symbol of the segregation-less neo monotheism). To shore all forms of resources apart from loot & pillage, rape & bigotry were adopted as standard tools. Vis-à-vis the then native average adhyatmik (spiritualistic) Hindus & Buddhists the marauders were medieval barbarians (at the par comparison). ever-squabbling lingpolytheist Hindus and the number of dwindling Buddhists were in a quandary. This is the Thesis. Savior was the need.

In c.12th A.D., (datum of Sri Jagannath Temple) the peerless Sanskrit theological poet Sri Jayadeva (kenduli, Puri) in his magnum opus Sri Geeta Govindam (homage recitations of the embodiments) alludes to the Buddha as the ninth incarnation of the ten supreme manifestations of The Lord (Dasa Avatar). In c.1243 A.D., the mighty Kalinga forces routed the Muslim invasion in the battle near Dantan, Medinipore, Bengal. They were assisted by the Buddhists (supporting information). The site got to be known as 'mughalmari' (Mughal-killer). The site has been relegated to utter neglect. The matchless Konarak (superfine resonance; 260-80 feet) was thereafter built as the Ode-to-victory by the sanatanis (hydaspes). Between the two victory pillars i.e., the Kutub Minar (c.1193) and the Konarak (c.1243) is a period of 50 years and a ground space of around 1000 km (NW → SW axis). Hindu-Buddhist unity was cemented forever, thereafter. The matchless Konark was built as the Ode-to-victory by the sanatanis (Pan-India migrants, erudite & able, included). The victor\patron, a youth, Sri Narasimha-I (lion among men; c.1238-64 A.D.) emerges as the connoisseur of Brahmans (scholars) and of Khandaits (swordsmen). On a pan India datum basis, he was the supreme. This is a perfect receipt for the celebration of

diffused type. One logical manner of expression is a befitting victory monument at a neo-state sponsored heritage site that would articulate well the valiant and the associated tales.

The battle of Mughalmari & Sri Jayadeva's Geeta Govinda had because and witnessed unification, force multiplication, and stable boundary phenomena on the eastern shore board of India in the empire of Kalinga. And, evidently, she had successfully defied and had in continuum acted as a sanctuary for the Span-Asian Asian Hindus from c.2nd B.C., to c.1550 A.D., (also for the Buddhists post burning of the Nalanda). Geographically, on the other side, in the Mediterranean rim between c. 1400-1460 (a century post the datum of our caption events) a large number of intellectual scholars migrated to Italy from Constantinople the Byzantine capital, which eventually assisted Renaissance in Rome (rise of Islamic Ottoman).

Hieroglyphics is a universal language. More often, worldwide steganography (poly layered messages) type technique has been in vogue (in all historical periods) to embed the unspeakable, state the same to the discerning eye and or to the informed, selectively. This apart due to various domestic-&-political reasons such as stories of sanatan taking to the sword suffered a lack of surgical scrutiny due to the 1857 Hindu-Muslim united to revolt against the East India Company. And a spiritual society-culture (Hindu) has an uncanny ability to forgive and forget. History based on such artists as in the caption domain is few and far in between. We adopt a semi-romantic cum heuristic style of narration and a multi-disciplinary method of discussions ostensibly to attract brilliant young minds to this maiden cum original report. History may be dispassionate-to-dour. Heritage elicits attachment and often psychologically is Rome (superlative). It triggers an attitude towards conservation, a desire to tour, discuss & describe more. We have no revisionist agenda nor any hidden reason other than to introduce the super that remains embedded and unraveled beneath the supra in this part of the world.

The general objectives of this study is to (i) throw some light on the embedded facts as to what was the stimulus for building such an grand edifice in the erstwhile sovereign state of Kalinga in far of beach location (ii) Pan India and (ii) pan global condition topically i.e., an empirical interface of history & geography (iv) Crusade-Jihad event and its fall out on the historical process of Islam's thrust on the Indian sub-continent (v) Hindu-Buddhist relations pre Konarak and on datum Konarak (vi) Kalinga-Bharat Theo-cultural umbilical nexus (vii) interpret the artifacts in light of the then conditions i.e., take the reader back in time (viii) to fuzz out katha (stories) from the hieroglyphics by using steganography concept (ix) to transport the reader to such tumultuous historical datum (x) Adopt multi-disciplinary model (xi) use the term; phrases and phones that are used by scholars of the region, explain & elaborate them (xii) demystify (xiii) convert the complex and the difficult into popular (xiv) an data based document with interesting narrative of reference value for the students of history; heritage; art; architecture; conservation; tourism; & all levels of stakeholders.

The specific objectives are a pair viz., (A) whether a Thesis its Anti-Thesis and Synthesis can be derived to justify our Caption (B) thus, present a flexible model of research which the scholars can use as an indicative 'Standard Operation Procedure' (SOP) for revisiting all manmade heritage sites.

The worldwide history of great monuments has come down to us as being associated with sanguinary battles & great victories. No such study has ever been made in the case of Konarak, although it is a UNESCO World Heritage Site. In the instant case (i) Thesis (ii) its anti-Thesis and (iii) synthesis are presented. It tries to prove that the so-called Kafirs (timid) i.e., the spiritual sanatanis took to the sword when faced with existential crisis and that did so in style. This happened whence outside the Indian sub-continent state-sponsored Christianity was on the regress, and state-sponsored (especially Ottoman Empire) was on the virulent rise. And Konark is a product of Dharma Yudha (indo variant of Crusade/Jihad) in this part of the world with a paradigm shift in the outcome; a culmination of a series of battles with lasting victory for sanatan. The significance is that to date such scholastic exercise was due. This is nascent; groundbreaking effort; and pioneering.

Research Methodology

Field study (primary evidence) ranging for more than a decade with parallel study & correlating with secondary evidence. Adopt a multi-disciplinary model & approach. Visit libraries & refer to pre-works and related works; National & regional museums; interview current resource person; publications local vernacular periodicals popular literature; and preparation of relevant Bibliography; photography; physical close-up examination; measurements; etc.

Collateral Aspects

Konarak is a UNESCO world heritage site. It is in Orissa alias Odisha, a province on the eastern shore board of India. It is a prime tourist destination and is well-connected from Bhubaneswar, the provincial capital. In the Anglo-Saxon, all pronunciations involving 's' & 'sh' (vernacular variants of sa) are spelled as 's'. The intonation-based correct construction of the phone Orissa and or Odisha works out as Odisa in English. We, therefore, adopt the spelling 'Odisa' (neither Orissa nor Odisha). History is a dispassionate dissection involving all aspects of telling the stories thereof.

Most of the adjoining regions of this province were more popularly known as Kalinga-Odra-&Utkala. During the period c. 10th – 1560 A.D., the term Odra also came to be used to identify most of the erstwhile Kalinga& Utkala. The phone Odra Desa means 'riparian country'. It has its basis in geography and geomorphology. Linguistically and systematically it is a 'native phone' (non-Sanskrit), it denotes natural drainage. The term 'Kalinga means cleaver & intelligent [1] while Utkala means excellence/locomotive. Either, delineates 'personality traits'. At present, all these terms politically & culturally connote most of Odisa, whereas in the past boundaries kept altering, at times being indistinct. Our caption & candidates are cultural-&historical members. Hence we prefer histo-cultural

phones & terms. We consciously choose to adopt the term, Kalinga, because it has an over-arching reach and imparts historical & cultural context. She has remained unraveled from the caption context. We visited her. The author has spent more than a decade soliciting a multi-disciplinary response - cum - preparatory articulation [2,3] as a run-up to these presents.

Coastal Odisha (focus domain) receives annually an average rainfall of 1300mm mostly between July-Sep. Further, 3-15 depressions and 1-2 severe cyclones cross her coastline shedding 231 BillionM3 rain/yr., between 1stJuly–30thSep., of which, run-off to the sea is of the order 200 Billion M3/yr. Spring tide ingestion is between 50-100 Km., inland, with short inter-tidal zones (tide amplitude being only 0.25-1 m). Storm-assisted tidal bores ranging between 2-to-20m high are also experienced [4]. Hers is a riparian country with extensive dense forests loaded with wild man-eating beasts in large numbers encompassing a wide spectrum of species; reptile-infested water spreads with the agro-meteorology terrain being hot-humid-torrid full of infesting and infectious diseases, mammalian blood meal vectors, and annual high floods that stay put between 30-90 days (even now). All this made it difficult for any invader or alien to survive (Magadha, Muslims, Marathas, East India Co., etc., all lost heavily in their pursuit of the Kalinga-Odisha combine). Add to this, the kalingiyas although diminutive, have historically proven to be recalcitrant, belligerent, and bellicose even towards the foreign benign. They are also innately conservative & quite inward-looking (character Nationale).

C.R. Das [5] sites the Matsya Purana (aquatic lore) [6] and says that post a visit Kalinga even for pilgrimage one has to observe purification penances. He further cites Manu (the codifier of the Hindu Law, Ref.5) that Kalinga was mlechha desa. Alok Parasher [7] sites other sources to prove that Kalinga was mlechha desa. And, mlechha desa means non Sanskrit dialect. Poet Gunadhya (~c.1st B.C.) had abandoned Sanskrit, had adopted pisacha bhasa (goblin's lingua) and had authored 'Vrata Katha' (vow's tale) comprised of 100,000 verses under the patronage of Kalinga Sena [8] (which has remained unsurpassed). Thus Kalinga was the Hindu dominion of non-Sanskrit speech (Pisacha/Globlin's?). The imperial Guptas never occupied Kalinga [9]. Again, the natives of Odisha are mostly adivasis (original inhabitants). These tribes have historically protected the Brahmana (scholars), his haversack, and his fair folks from the prying eyes & evil clutches. Kalinga's second largest demographic group was the khandaits (swordsmen). We note that by c. 650 A.D., the khandaits were treated as 'vidyadharas' (scholarship maintainers) – most exaltedly, by the Brahmana (supporting information). For these many reasons, Kalinga was a safe sanctuary cum choice destination for the erudite. Worldwide, in all historical periods (i) the erudite be frail (ii) and be the soft targets of the brute.



Figure 1 - Emperor Narasimha Deva – II, making the captured stallions of the general duo of the Muslim army trample his own master, vanquished, petrified & crouching, Mughalmari battlefield, c.1243.

Our moot point is that from such perspectives there seems to be something special about Kalinga from early historical periods.

Body Content

The Konarak artifacts provide the material evidence of the caption. They range from the historical period c.1250 -65 A.D. The phone Konarak means 'super-fine resonance or superlative'. Fig.1 is that of the victorious Kalinga emperor (Sri Narasingha Deva-I (c.1238-64 A.D.) making the captured stallion trample the befallen commander of the vanquished invading forces (i.e., a trained war horse trampling his own master = an impossible act). It espouses the ethos of valiance, triumph & pomp; the ability of the then-Kalinga to do the impossible. Even the sword of such a fallen foe has been depicted as bent & buckled. This is ethos superlative in rock plastic. The phone Narasingha means 'man-lion'. The moslem forces from Bengal; Lucknow & Delhi jointly and severally kept attacking Kalinga between 1243 and 1257. They were led from time to time by commanders like Qamruddin Tamur Khan; Izzuddin Tugral Khan; Fakhr-ul-Mulk Karimuddin and Malik Ikhtiyauddin Yzbak. Sultan Masud Shah of the Delhi Sultanate was the overall supreme commander. There is a pair of stallions. They were erected on the south side of the Konarak temple. The befallen generals represent two of the first three above-named. Adhyatam is absent.

FIG.2 is that of the Gajaraj (lead royal tusker) of the Kalingiya heavy armored corp. It is kneeling down and lifting a crowned soldier, with love and care, with pathos in its eyes. The fatally fallen is Sri Parama Aditya Samantaraya the field commander of the Kalinga Padatik Vahinee (infantry) cum the son-in-law of the sovereign of mighty Kalinga, who to date go by the metaphor Gajjapati i.e., 'lord of the tuskers', (10). Leading from the front, that commander had made the supreme sacrifice. On a pan-global basis, the mudra (countenance) and the bhangi (pose) of these two royal bull tuskers (in giant, monolith, life-size in scale) espouse a feeling of never before battlefield grace and empathy. The ethos is that of belongingness. The dead were not left to decay. The pachyderm represents the then state/kingship (the tusker was the royal insignia). Jointly, all this reminds the beholder that war is painful. The phone Parama Aditya means 'supreme sun god\blazing sun'. The term Samanta Raya means 'apex ally'. Now, Narasingha & Parama Aditya were of a close age group and Aditya was married to Narasingha's sole sister (younger). Thus they were brothers-in-law. In the Hindu system and vernaculars such in-law brotherhood is intonated

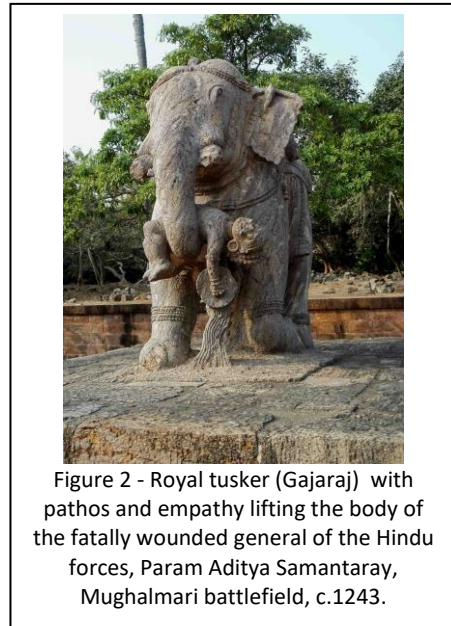


Figure 2 - Royal tusker (Gajaraj) with pathos and empathy lifting the body of the fatally wounded general of the Hindu forces, Param Aditya Samantaray, Mughalmari battlefield, c.1243.

as 'Mitra' (friend). All these are application-specific specific metaphors. Maitra\maitri is also a synonym of the phone 'surya deva' (Sun god). No wonder, Konarak's enshrined deity was Maitri Deva (Lord Brother-in-law). The (monolith) stallion & the tusker pair behold two aspects of the then statecraft, in this part of the world. However, the man-animal empathy bond is a well-known part and parcel of Sanatan and ahyatam. These, therefore, are priceless human heritage. They are crumbling away. Sea-sourced chloride ions are the cause [11].

Fig.3 is that of the specimen from the National Museum, New Delhi. It is that of the erstwhile eastern parswadevata (side deity) Surya Dev (Sun god). He is youthful, pleasant, looking downwards; morning fresh as if sadyotjata (just arisen). Alpine at-ease under an ornate kirtimukha yukta torana (maker's seal embossed arch). Wears a keerata mukuta; various types of bajoo bandhas (arm ornaments); manee mekhala (jem studded waist girdle); neck-to-navel being covered with a fine gold mesh apparel symbolic of kabaja kundala (torso armor) and toeless feetare covered reminiscent of a highlander's boot. He is charioted by Aruna (easterner). Narasingha-I & Parama Aditya Samantaraya too were youths. The kinnara (celestial beings) icons at the top corners are paired on either side (damaged). One is a garland provider; the other is gathering lotus buds. The icon is holding two sunflowers with robust stalks symbolic of Surya-Raja (Sun-God). Beside his left and right are veena dhara murti with keerata mukuta and nritya murtis respectively, symbolizing performing arts. Keerata is awarded to a glorious personage! Thus the young emperor who is likened to Surya for battlefield Sourya (valiance) is also a patron of learning, high-end, and glorious skills. Next along the vertical hieroglyphics row (sreni katha) are his two consorts Chaya Devi (shadow goddess) with a Purna kumbha (full vessel; larger), and Swaha Devi (termination goddess) with Amrita kumbha (ambrosia vessel; smaller) is to his right and left respectively. Either ladies have excellent bodies (i.e., panavaka = slim waist beauties), skin-hugging fine-flowing dresses, differing head gears (tarakesi), or other ornaments and appendages. They behold lotus buds symbolizing the prime of youth. He has his identical-looking anga-raksaka or dwara-pala (bodyguards; gatekeepers) for any other than his own aksik would all be done to ash. His right guard holds the Kunta (long arrow\spear) in bhumistita mudra (grounded i.e, stand-at-ease) while his left guard holds the sword in 'shoulder arms position'. In pan indo Buddhist-Hindu historical art loka-pala, deva-pala, dwara-pala, anga-raksaka, et.al., have differing facial morphometry between the pairs and

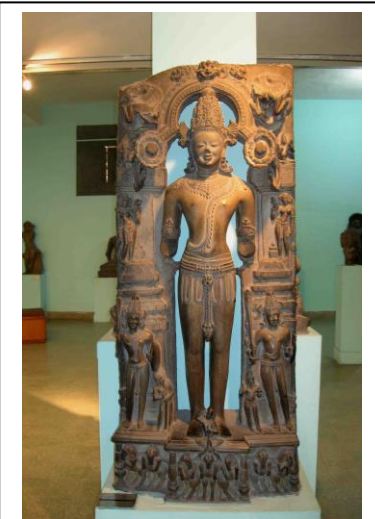


Figure 3 - Sun god, youthful, human like, fresh, smiling, benign, Archaeology gallery National Museum, New Delhi, brought from Konarak. Represents the chamaatkar surya samrat (dazzling sun god).

especially from that of the principal focus anicon\icon. In Fig-3 there is identity. Thus, is a paradigm shift in ethos & rendition. Beside his left bodyguard, is Danda and on his right is Pingala. Danda is looking into the firmament and signaling the time, Pingala is about to make a note of it. Danda is the observer, and Pingala is the amanuensis. They are recording time in space. The dwarf scale of Danda & Pingala alludes to living humans. Either has jata (matted locks) and are pavitadharis i.e., Siddhanta scholars alias naked eye positional astronomers. The term *chaya* denotes 'first contact' and *swaha* is 'termination', as in modern naked eye positional astronomy. In other words, *chaya* & *swaha* represent the beginning and the end of the eclipse phenomena. The depiction of the seven steeds on the abacus represents *spata aswa* in *unmukta bhangi* (gay abandon pose) for space is boundary-less and friction-less. So too the spectrum of *sanatan be!* A gamut of tacit suggestions to the critical eye. Such *samuchita drisya* (composite picture) denotes the 24 x 7 period. Fig.3 has the freshness of the morn. The southern *parswadevata* (fig. not provided) represents the noon period. It is *madhyanadinasri* aspect as in the Hindu Vedas. It has a bit aged face; a more well-grown body frame; the sovereign and the *purohita* (priest) or the *Raaj purohit* (royal servitor) are at the feet extolling the *madhyanadinasri* (noon sun). The western *parswadevata*, exudes *klanti* (fatigue) post the day-long sojourn across the firmament. The whole sculpture symbolically rests on a footed stool. All this tacitly also alludes to the head of the then-state and to the then-state of affairs. *Gyanam* (knowledge) & *tapastapam* (conscientious practice) are writ large, celebrating 'His Majesty' the most. *Tapastapam* is vectored via the aegis of the emperor alias the maintainer, connoisseur i.e., the state. *Surya* & *Samrata* have been superposed onto each other. *Adhyatam* is absent. Has picked up the sword, pomp, vaunt, and pleasures aplenty. *Sanatan* has slid from modesty, and has taken a makeover!

Fig.4 is that of the northern *parswadevata* in *Aswa arohan bhangi* (horse astride pose). It measures 3.58mt. high, 1.73 mt wide, made of high-quality deep green polished granite (igneous shiest). *Surya* (Sun) is galloping on horseback (not on trot, has no wings nor is there any bearded atlantos beneath). On the basis of narration in *Agni purana* (Vedic mythological text 'Fire lores'), *Debala Mitra* (D.G. Archaeological Survey of India) has interpreted this pan globally peerless artifact as *Bhaskara Rupa* (note-ii). Viewed from any side, the morphometry of the horse's face makes a good

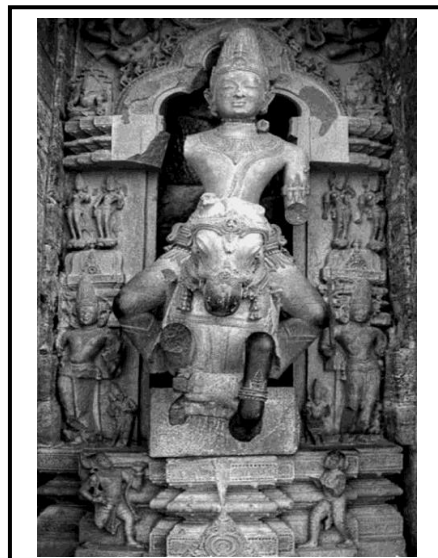


Figure 4 a - Emperor Narasimha Deva – II, Ganga Dynasty, Shoulder arms position, forward march (*pratyaldha*) attending to the *Bhaskara rupa* (galloping sun god), base level, Konarak, north side deity. Downloaded with thanks from: Kumar Aurojyoti:

Source: <https://www.facebook.com/SaveKonark/photos/the-three-parswadevatas-or-the-side-deities-of-the-konark-sun-templelike-most-o/2577512462269435/>

comparison with a triangle. The Aswina nakshatra (constellation) too is a triangle and is also drawn in star charts by a galloping stallion. The in-gallop sculptured stallion is the biological personification of Aswina the celestial mount of Sury. In pan Indo-Asian art panorama never before this datum did Sury have any three-dimension vehicle. The stallion's rein is entirely ornate and depicts kirtimukha in the acrobatic pose on the browband and Raj hansa (majestic swan) in steady and frolic poses on the cheekpiece. Other components of the rein being a crown piece, throat latch, the bit, and the nose band sport a youthful frolicking lion, it alludes to emperor Narasingha. Raj hamsa is the theomorphic symbol cum vehicle of Sri Brahma Fig.4b (front) & 4c (side).



Figure 4 c - close up front-on image of Surya-Samrat's stallion's. Shows the frontal details of the reins.

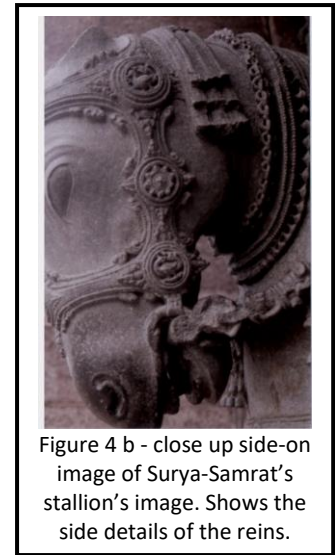


Figure 4 b - close up side-on image of Surya-Samrat's stallion's image. Shows the side details of the reins.

Thus the message to the beholder is that this stallion and its rider are chaste Vedic-Hindu members i.e., sanatan vigyan (perennial sciences). Also alludes to natural fire and natural light as in the Rig Veda (elemental plurals). Surya in the pan indo art wears a pavita, and is a Brahmana. Emperor Narasingha was a khatria (warrior class). Khatriya does wear a tri-stringed pavita symbolic of their state responsibility & repository aspect. The appendage on Sri Narasingha's torso is also a trio and alludes to swarna pavita cum his apex Bidyadhara status



Figure 5 a - Narasingha the Surya-Samrat's as 'prathama sevaka' i.e., valiant first servitor in pratyaldha pose offering chamara seva. Located at the feet of Fig - 4a. Lord (Surya) is large, king/humans are diminutive - in scale.



Figure 5 b - Raj purohit on the other side of Bhaskara rupa as attendant to the prathama sevaka holding items of obeisance for Surya Deva on behalf of the royal personage i.e., the prathama sevaka. Wears flowing lion cloth. Composite theme (samuchita drisya) deno

! Physical skill(s) be the additional did active. Sanatan is no more sedentary, it is on a trot and blazing.

Fig.5a presents the Samrat in a tight half-pant dress (sports-wear type) & a flowing robust anga-paata stands beside the in-trot Sun god, as a diminutive figure in chamara hasta

mudra (fan in hand pose). With his right, he strikes the khanda hasta mudra (sword-shouldered position i.e., action station sentiment). His feet position suggests body motion involved in arati (obeisance). The emperor is ever ready to march in the mid-day sun.

In Fig. 5b the royal/head priest stands on the other side in anjali\bhakti mudra (obeisance pose) or holding puspa thaalee (flower plate). His pose suggests that he is a purohita (presbyter), in the act of paurahitva (superintendent of ritual). The emergence of a new class called Raj-purohit may be noted. In pan indo hinayana art of 2nd BC -1st.AD, the depiction of the royal sword of security was limited till the torana (entrance arch). The sanatan royal sword of security by c.13th A.D. had entered the garbha griha. Adhyatam if any, lies alongside the sword! Here, the ethos is that sanatan has embraced exhibitionism; it is more about 'pomp pours off power'. Sanatan has somersaulted.

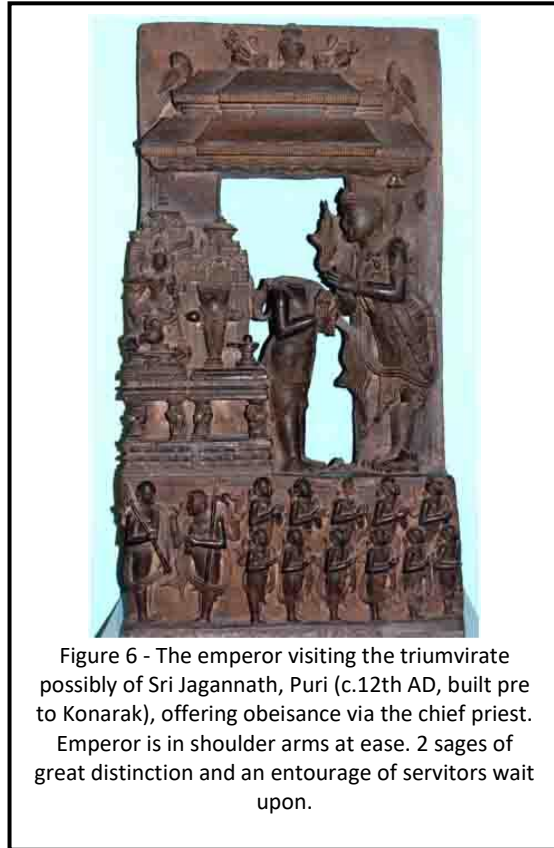


Figure 6 - The emperor visiting the triumvirate possibly of Sri Jagannath, Puri (c.12th AD, built pre to Konarak), offering obeisance via the chief priest. Emperor is in shoulder arms at ease. 2 sages of great distinction and an entourage of servitors wait upon.

Fig-6 is from the National Museum, New Delhi. It shows the (same) Samrat paying obeisance to the Teeni thakura (trinity) erected on a pair of Singh-asana (lion-footed stools), in the company of a galaxy of Brahmana, who all have ponytail-type hair in joda hasta mudra. These are all learned men, bachelors, and priests of the vaishnava (neo-sedentary) sect of the sanatan order. They well represent adhyatam (spiritual way of life). In all similar scenes, the emperor is shown larger than all, in size, bearing arms, in a relaxed state, in susila mudra & bhangi (humble-polite pose). The Sankaracharyas carry the symbolic sahasra danda (thousand staff) which are affixed signs and insignias of their collegiums and or their specialization erroneously interpreted as a sect. In matters ecclesiastical, they are the law. They carry the danda within the garbha griha. It is a well-known tradition. Samples of two such variant dandas can be seen on the abacus (viewer's left bottom). The Samrat is armed with a long-ubiquitous sword, even while he serves or pays obeisance to the various divinities, to the apex triumvirate, inside the sanctum sanctorum. Such nidarsana (indication) is about the protection of faith with might on one hand, and on the other as a possible conscious depiction of the Samrat as being non-sectoral

and or the message that state authority and or military might have to be worn on the sleeve. We know that among the Hindus, the Sikhs (tempered steel) bear on themselves the kripana a sword\dagger called ‘the merciful’, even into all sanctum sanctorums (pan India). Shikhs are considered the front-line defenders of sanatan. All these are related traditions and parts and parcels of indo cultural heritage. There are symbolic shrines drawn in the hind, in bass relief. The triumvirate consists of (viewer’s L-to-R) Mahisamardini Durga; Jagannath having a pair of suggestive toeless feet (as do Surya icons) and a Siva linga. They are of a lithe make. Each of these represents a major sect of the Hindu order. The Emperor paying obeisance along with a plethora of presbyters may also allude to mimosa (intersect compromise – unity). This is also a case of the (proto) concept and practice of Sasani Brahmans (administering scholars) that emerged in the next two centuries (which came into practice ~ c.1430-60 A.D., Since 1980 this has assumed regalia). The sasanees & the senior servitors stand in attention and even accompany the sovereign whenever he visits the shrine. And, to this date the Gajjapati (Lord of Tuskers); and the Nepal Naresh (King of Nepal; considered superior to the Gajjapati) carry symbolically gold & silver make swords the scabbard of which embellished with filigree work into the shrine; climb the podium of the high altar and onto the Chariots, et.al., places, and positions (till date, only these two sovereigns, titular though). Since ~ c. 1500 (?) the erstwhile lithe icons are represented by the atypical & unique wooden icons of Subhadra; Jagannath & Balabhadra (collateral matter). Sanatan (Fig.7) is now a system consisting of servitors, the samrat, his sword, and sasani brahmans. Sanatan has broadened its spectrum.

Fig. 7 is also from the National Museum, New Delhi. We see the young emperor Sri Narasingha Deva (apex divine Lion-man) exhibiting his skill as an archer (missile man). His arrows have so much power that they penetrate all-through into the timber (up to the tail fins).

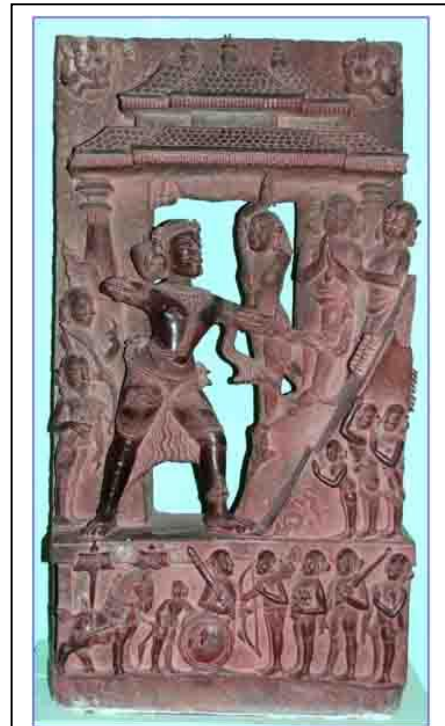


Figure 7 - The emperor exhibiting his combat skills; military games; instructors; trainers & experts await.



Figure 8 - The emperor amidst a galaxy of beauties, yet armed with a bare saber.

His skill is so precise that he arrows in a uniform manner in neat rows. And, he does so with a galaxy of scholars, martial arts teachers and trainers, indicating signs of wonder; exclamation; prostrations; slack jaws and even chin mudra (knowledge sign). The missiles are in user application mode (i.e., dynamic & as well static inertia). They required excellent engineering skills and wherewithal. This is part of the history of archery and also alludes to engineering and technical heritage. The masters of various military arts (schools) hold respective weapons of mastery and stand in the waiting for their turn. So, it is a scene from the then event of military games. To such a public place of demonstration the samrat has arrived on his steed; with sword, shield, support staff, associated with two chatas (royal-state umbrellas). One is Black, it represents the nocturnal hours. The other is white, it represents the diurnal hours and/or martial & scholastic sciences, respectively. He is the champion. His writing runs through the day & night (other interpretations are well known). In relation to our caption, adhyatam is replaced with sycophancy.

Fig.-8 is also from the National Museum, New Delhi (archaeological gallery). It shows the youth emperor sitting in Adapa (pomp) in lalitasana (beautiful posture) on a swing throne under a pidha chati (stepped canopy) with an additional poly-arched makara torana, in court with a plethora of feminine courtiers. A large, wide blade bare sword is laid across the young emperor's lap. This too is Narasingha-I, the battlefield champ of the adhyatam camp cum the kandarpa-charitra (metaphoric personage) of the erstwhile empire, Kalinga. The citra katha is quite eloquent that (i) stability & political power flows from the sword (ii) he is an apex person, and a samartha (capable) (iii) a young emperor - ever-ready to join battle (iv) fair folks are secured & feel free (v) faith based stability harbingers a swing-full life. Interestingly, across Kalinga are dola vedis (swing podium), which all are also associated with sovereigns & secular events counted as religious rituals (12). Noteworthy are the look-out lions and the centrally placed purna kumbha (fulsome receptacle) as the crowning insignias. The snarling, ready-to-jab leos are adult male. They represent the jhapata kesari (pouncing lion) alias the singha puroosa (Narasimha) aspect of Kalingiya chinta-o-chetana (thought & consciousness). The purna kumbha denotes fulsomeness in the domain of this sovereign. The pidha chati is double storied, beautifully scaled suggestive of tiles. The poly arched makara torana is suggestive of mukhasala (front porch) cum vazramastaka (thundering head) in tripitaka saili (tripartite style). Either rests on separate khambas (pillars) that are rotundus, ballooning, segmented and taper upwards with the inter-space widening at the top. Such angled pilasters call for mathematico-engineering calculations in load transfer to attain structural stability. To its front is the typical double stepped makara-toraña (reptilian arch) composed of parabola triplets. Only of modern learning we know that such design transposes the horizontal component of the thrust efficiently (i) partly on to the pillars (ii) cancels vibration (iii) elongates the vectored path (iv) while a significant component is transposed/slung into the free atmosphere. In the top-centre is a Thikiri (diamond). It signifies the status of the throne and its occupant (precedent: diamond throne Bodh Gaya. Postcedent : Sri Jagannath-Puri). The emperor sits on a mattress the corner of which dangles out in front suggesting it to be expensive and flowing (this type is also noted in the art of Sri Lingaraaj temple, Bhubaneswar, c.1010-1030A.D). His physique in every

specimen is drawn as youthful & enticing. His ornaments are unique, novel, native, yet leave much of his youthful body bare. Even his balaa (shin ornament) is effusive about being mani-mandita (jewel beset) with tri-ratna (tri-jems {emerald/ruby/diamond}). Its design has similarity with that of Simba flower (Dolichos lab-lab) that has close call with the human clitoris. Intake of lab lab the vigitable imparts excellent vaginal tone and clitoral tenor (historical-cultural medicinal food. Simba is also anti-leprosy). The balaa also enables longer (penile) erection and delayed ejaculation. In Odisha even to this date, the khandaits are also considered as 'qualified' and hence wear the 'pavita' (knowledgeable person's appendage). Sri Narasimha too wears a tri-stringed pavita indicating the vidyadhara aspect (repository\protector of societal intellectual property). The Brahmins wear 6+3 strings, wherein 6 represents the sexagon knowledge paths and 3 is taken on post the demise of the father\collegium head; the +3 represents 3 generations i.e., retro upto late great grandfather (13). His waist girdle is mani mekhala (jewel sea). It has tri-dhara (triple rows). His garments are body hugging fine textile with delicate embroidery – suggestive bandha-paata (tie-&-dye silk). His swing-seat is footed and is raised by iron chains. The swing being induced by gorgeous damsels from either side. Every item constitutes a style statement, jointly & severely. His eminence is further suggested on to the beholder by the upwardly billowing Field Marshal's drapery and the flashing balaa. Discussing iconology of Surya (Sun) the immortal J. N. Banerjee (14) has suggested that 'udika' means in-flight attire. Swinging is flight like motion. Narasimha is again & again variously & variedly tacitly alluded to as Surya (the presiding deity of Konarak). This is duality i.e., 2-in-1 aspect. His mother, Susree Kasturi Devi is possibly the corner crowned face to the viewer's right (elderly countenance). To his hind are a valet and a sevait (male attendants). Ladies outnumber. They all be at his feet; have tight, bulbous, bare, bosoms; are playing various musical instruments and also have the chamara(sable hair breezer). A lady is fondly caressing his dangled out feet. A jalsa (musical soiree) is in progress. All this in Urdu can be intonated as diwan-e-khaas (special audience) for his harem bird cage (note-iii). In the museum national (New Delhi), and in field India, there are other variants of thrones (15). A throne with a swing is a gem of an engineering. Pan globally, singular on datum. Adhyatam has been sent for a six.

Analysis

This communication introduces the embedded question as a concept that even the meek take to the sword when faced with an existential crisis. That obliteration of faith is also considered an existential crisis. Collateral issues and aspects are discussed as an inaniabile



Figure 9 - Satellite image of site Konarak, downloaded with thanks from Google Earth. Dt. Nov. 2003, with GPS coordinates. Shows that the site was having approach roads from the corners (as also in the case of Sri Lingaraj c. 11th AD & Sri Jagannath temple c.

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part of the holistic approach. The readers are transported to the erstwhile historical cum geographical domain of Kalinga (clever & cunning) about time (c.13th A.D.); place (shore board Odisha-India), sanguinary battle and victory pillar building namely The Konarak (superlative). The artifacts which all are authentic archaeological members in situ and in museums are examined and the inimitable ones are interpreted in the context of the caption, heuristically. The battlefield was located on the northern border region of the then Kalinga empire and the grand victory (auto) christened the place as 'mughalmari' pronounced as moghalamaaree (an odra phone of Prakrit lineage composed only of consonants of the Odia script & Linguaphone, a hallmark of Odra dialect). Stematics indicates so. We have applied a model much akin to steganography to fuzz out the lookayata katha (hieroglyphics). Fig.9 is the satellite image of the site. It shows the east-facing rectangular perimeter and that each component monument was built having differing angles about True East. Inter-alia vets that the site had a very long life of active patronization with concurrent neo-structure additions. Thus, due to the sword as security, Sanatan is shown as smooth and frank and not sequestered.

Result

That the Sanatan state which fully ascribed to adhyatam (spirituality) and was known as the Kalinga empire had risen in unison to oppose with might the incursion of virulent Islam. That there was Hindu-Buddhist nexus apart from various sub-sects of the Hindu way of life on Kalinga's side while the Islamic forces of the north Indian peninsula had mounted a confederation-based assault. The field commander of the Sanatan-Kalinga united force had made the supreme sacrifice and was a young man. The invading Moslem forces had dual field commanders, and their stallions (mounts) were captured alive, respectively. The Kalingan\Hindu forces were also led by a pair of commanders (both being in-law brothers i.e., youth) and had war-trained bull tuskers as their mount. This also points in the direction that the invaders may have attacked from two sides and or had a flanking move (as did Napoleon – c.19th A.D. in his euro land battles). The battlefield got the name 'mughal-maree'; centuries of external non-interference followed i.e., stable boundary phenomena. Konarak was erected as a 'victory pillar' by the victorious and the timid Vaishnava society had indeed taken to the sword. The site was rightfully awarded UNESCO world heritage site status (~ 700 years later). Furthermore, historically worldwide all man-made built heritage has also been for 'public proclamation'. The art, architecture, and embellishments of temple Konarak are indeed proclamations of some champion who prevailed upon obstacles. The obstacle alias is the relegated historical force in the Thesis. Hindu/sanatan the idol-worshipping way of life was pressed with an existential option (force) of switching over to the mono-theistic non idol practice of Islam is the 'Thesis'. Historical process and the then methods being the force i.e., 'The Thesis'. Islam was offered via the sword (Thesis). Sanatan antagonized it with the sword (Anti-Thesis). Fig.3a to Fig.4c offers such Anti-Thesis (force majeure response). Fig.5 to Fig.9 offers the Synthesis that pleasures; pomp; pelf; vaunt; regalia; opulence; etc., have not been enmeshed into adhyatam (spiritualism). They have been co-adopted (strange co-passengers !).

All such katha has been delivered to the beholder via the universal language of hieroglyphics. And, indeed, are eloquent. The caption stands vetted. It has been presented in a pedagogic manner and the outcome is heuristic. It is likely to attract the minds of the young scholars.

Discussion

The sword represents ‘might/state power’ and the steed represents rapid projection. A state moored and married to adhyatm brandishing the sword? All this F. 2 jointly & severally, tacitly and frankly represented to the beholders sainya (army), sourya (valor), saamartha (chivalry), sambala (resource), etc., i.e., duality. Sanatan also connotes ‘age-old-wisdom’. The champ (alias then state) is the metaphoric charitra (personage) of ‘sri Narasingha’ being anything but such meaning and scope of ‘Sanatan’. It is a dichotomy of adhyatm. This type of demonstration\remonstration was clarion to the satanic of the Sindhu-to-Brahmaputra; from Kailash-to-Kaveri basin beings (Hindus), ‘that umbrage and sanctuary were assured in domain Kalinga’. And that, ‘retribution is possible’. To the informed cum discerning eye this is a tradition eloquent in durable plastic. Such traditions also have a thesis; an anti-thesis; a synthesis; periods & places (time & space), which are other sets. In this regard, our attention is attracted to the art forms of Indian sovereigns. Emperor Asoka the great (c. 3rd B.C.) has also been depicted with mini daggers tucked in his waist belt; in the art of dwarapala (gatekeeper) of Hinayana stupas and as Dharmapala (faith protector) of the Buddha’srelics; emperor Kanishka (c.4th A.D.) wears a very large sword; and Akbar with a dagger (c.16th A.D.); King Narasingha –II of the Kesari (leo) dynasty of Kalinga with a pair of daggers (c.11th A.D.) - being held menacingly in either hand. Quite a range indeed. Yet, save and except Narasingha (candidate herein) non-pre to him (and few post him) are depicted as armed to the teeth even while in the deep of the sanctum sanctorum (of the greatest of Hindu shrines) or the midst of sages, saints, servitors, sedulous, and the seductive. Only Narasingha is depicted as Samrat & Surya. These are paradigm shifts in the-cultural ethos and unsurpassed novelty.

Due to our caption, a plethora of related traditions becomes apparent. When fuzzy logic is applied to the selected art it expresses the impressed, as in steganography. The state art swiveled from having signatures of sahaja Vaishnava (easy sedentary path) to that of sanraksan (reservation), arakshan (secured), samarik shakti pradarsan (military might vaunting); and akraman bhangi (counter-attack). It celebrates the marriage of muscle-&-mind and the historical events and cultural processes, whence and how might secure adhyatma. Thus, a quid-pro-quo first arises between adhyatam (spiritualism) and Adapa (assertion) i.e., the conjunction of opposite traits and again quid pro quo emerges between the sword and the shield on one side, and the resonant sciences and the erudite styluses on the other. Every aspect was translated on rock plastic with vaunt and in great style. Hence, Konarak. Such transpirations indeed are interpretable as, adhyatam influenced state policy, and vice-versa. Faced with an existential crisis, Sanatan called upon the muscle, and collinearly devised sharp methods and mechanics of mobilization, modulation, and deployment.

Adhyatam however is not spiritualism per say. It is not an ‘ism’; neither any ‘dogma’ nor any ‘religion’. It is consciousness about the soul, its perimeter (time & space), purpose, and practices being for unification with ‘the universal soul’ with assured good prognosis (soul is different from spirit). It is a way of life. It is so very flexible and boundary-less that adopting and adhering to dichotomy is next to impossible. Yet, these presents indicate that in medieval Kalinga of c., 14th A.D., adhyatam-&-adapa; sword-&-Sanatan (dichotomous ways of life) co-existed as state & public sponsored practice. Nevertheless, there may be many precedences in the indo-subcontinent (beyond the caption’s scope). Thus, knowledge about past (complex) histo-cultural processes and man-made mademademade built heritage is essential.

Conclusion

The conclusion means the end of the process and the full & final verdict. History & heritage-related research work cannot be concluded; especially if it is a groundbreaking work. The only discussion is permissible by the mind of a critical scholar of history & heritage. And this mss. seeks to unravel for the 1st time a new line of historical thought & (alleged) related heritage via a multi-disciplinary model. Thus this transaction posits a ‘Theoretical History’. A larger body of historical scholars involving a long period may be in a position to ‘conclude’. Therefore, about our caption herein, we are of the considered view that the conclusion is pectoris to pen.

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Note – i: Indian Express, Bhubaneswar edition, Dt. 12-10-2015, p.7.

Note – ii: The ASI makes no mention of Konarak being a Victory pillar and or about the lukayata katha (embedded stories) associated with Fig- 1 & 2.

Note – iii: Was built in c. 1648. The concept of Narasimha in a ‘special audience mode’ predates diwan-e-khaasby around 400yrs. Concept migration possibility looms large.

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