

NAGAS IN THE SCULPTURAL DECORATIONS OF EARLY WEST ORISSAN TEMPLES

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The Nagas are mentioned in the *Puranas* as a race of serpents who were inhabiting the *Patalaloka* or the nether regions. We find descriptions on the origin of the Nagas in the *Mahabharata* and also in the *Varaha Purana*, according to which Rsi Kasyapa begot the seven great serpents Vasuki, Taksaka, Karkotaka, Padma, Mahapadma, Sankhapala and Kulika by Daksayani, the daughter of Dakasya. The *Mayasilpa* gives the detailed descriptions of these seven great Nagas : "The colour of Vasuki is pearl white; that of Taksaka glistening red and he must have on his hood the mark of *Svastika*. The colour of Karkotaka is black and on his hood there should be three white stripes; Padma is of the rosy hew of the lotus flower, with a white streak and adorned with coral ornaments. The colour of Mahapadma is white with the mark of *Trisula* on his head; whereas that of Sankhapala, is yellow with a white streak on his hood; the colour of Kulika is also red and his hood bears the mark of the crescent moon. All these seven serpents should have two tongues and two arms and a hood with seven heads held over their human heads bearing all these gems. They must all be clad in one or three coats and carry in their hands an *Aksamala* and a *Kamandalu*."¹ The *Mahabharata* story mentions these Nagas as the sons of Kadru and Kasyapa.² During the historic period, many parts of India were predominantly inhabited by a race of men, who were known by the name of the Nagas and they are said to have formed the majority of persons who joined the newly started Buddhist religion.³

In the *Atharva Veda*, Tirasciraji, Prdaku, Svaja, Kalmasagrivo and Svitro Nagas are mentioned as guardians (*Raksita*) of the southern, western, northern, eastern and upper quarters respectively.⁴ The epic Naga Taksaka has been described as a descendant of Visala (*Taksako Vaisaleyo*) in one of the passages of *Atharva Veda*.⁵ The names of snake gods like Tirasciraji, Asita, Svaja, Bhabru, Prdaku, Kankaparvan, Kairata, Prsna, Upatrnya, Taimata, Apodaka and Svitra are found in the *Atharva Veda* in different contexts.⁶ They are associated in some passages of *Atharva Veda* with the *Gandharvas*, *Apsaras*, *Punyajanas* (*Yaksas*) and the *Manes*.⁷ Dhrtarastra has been mentioned as a *Nagaraja* in later Brahmanical and Buddhist texts. According to a *Mahabharata* passage, he is the best of the Nagas.⁸ Although the names of Nagas found in the *Atharva Veda* are not common in the Epic and Puranic texts, in the name of Babhrumahana, the son of Arjuna and the Naga princess Citrangada, we may find the survival of the vedic Babhru.⁹ The Great Epic *Mahabharata* also mentions one Manimat, a Naga, and the name perhaps contains an allusion to the common belief persistent through the ages that the serpents bear jewels on

their heads.¹⁰ This belief is very old, as Varahamihira says, "The snakes of the lineage of Taksaka and Vasuki, and the snakes roaming at will (*Kamagah*) have bright blue-tinged pearls in their heads."¹¹ In the *Mahabharata*,¹² the Nagas said to be numbering in thousands and residing in Bhogavatipura, are described as strong and fierce by nature, adorned with jewels, *Svastikas* and wheels, and having the auspicious emblem of the *Kamandalu*; some having twice five heads and other seven faced.

Hemadri¹³ has quoted five couplets from *Maya* (evidently *Mayasamgraha*) where the features of the great Nagas, namely Taksaka, Karkotaka, Padma, Mahapadma, Sankhapala and Kulika are described in details.

In the *Amsumadbhedagama*, the iconography of *Nagadeva* (the chief of the Nagas) has been described as an image having three eyes, four hands, a beautiful countenance and of red colour. Above the head of the image there should be a five-hooded snake (cobra) canopy. The image of *Nagadeva* should be bedecked with a *Karanda Mukuta* on its head and all other ornaments and should be in the standing posture on a *Padmapitha*. The two front hands of *Nagadeva* should be in the *Varada* and *Abhaya mudras*, while both the back hands should hold a *Sarpa* (snake) in each.¹⁴

The *Silparatna*, a 17th century text gives the iconography of the Nagas as half-human and half-serpentine in shape, the lower part of the body below waist-portion being that of a snake. The serpent-hood, numbering one, three, five, seven or nine should be forming a canopy on their heads. They should have split tongues like those of the snakes and should carry a shield and a sword respectively in their hands.¹⁵ The *Matsya Purana*¹⁶ also mentions of Naga figures with exactly similar attributes, but does not state about the number of snake-hoods over their heads. Although Nagas in the theriomorphic (reptile) form are found depicted in the sculptural art of the Indus Valley Civilisation,¹⁷ but in both the theriomorphic and anthropomorphic (half-human and half-serpent) forms can be traced in the sculptural art from around 6th century B.C., i.e. the time of Buddha.¹⁸ A candidate for admission to the Buddhist Order was often asked whether he was a Naga or not.¹⁹ The names of Naga kings like Virupakkha and Erapatha (Elapatra) frequently occur in Buddhist literature.²⁰ The Buddhist texts frequently refer also to various Naga chiefs like Muca (i) linda, Kaliya, Apalala and others who came to pay respect to the Buddha on different occasions. There are many early reliefs hailing from different parts of India where these themes are illustrated.²¹ Passage in the *Cullavagga* mentions of serpent kings of four tribes (*Ahiraja-kulani*). They are Virupakkha, Erapatha, Chabyaputta and Kanhagotamaka.²²

The depiction of Nagas in the purely serpent form is found profusely in the temple art of the upper Mahanadi valley of Orissa atleast from the 7th-8th century onwards, and became a favourite theme mainly during the Somavamsi rule, i.e. 9th-11th century A.D.

Naga in the purely serpentine form with single hood is carved as coiled to a *Stambha* in both sides of the recess abutting the *raha* portion of the *anartha* on the northern outer wall of the brick-built *Jagamohana* hall at Vaidyanath. **(Plate-1)** This is the only instance of

its kind, the *Nagastambha* having a Naga in the purely reptile form.²³ In the *Silpa Prakasa*²⁴ we find mention of this variation.

The theriomorphic form of Naga can be traced back to the time of the Indus Valley Civilisation, i.e. 2500-1800 B.C approximately.²⁵ Many terracotta Naga figurines of around 1650 B.C. have been unearthed at a place called Chirand in Bihar also.²⁶ A beautiful theriomorphic Naga with five hoods is found in the plastic art at Bharhut, which is dated to the 2nd century B.C.²⁷

Naga in the reptile form is always associated with Lord Siva and therefore, most of the stone images of the Naga in the reptile form are found either inside the Siva temples near the *Sivalinga* or in the temple precinct. Some references of the Naga in the reptile form are given by Vogel.²⁸

Prof. Dr. Sadhu Charan Panda, during the survey for his doctoral research could locate three Naga images in the serpentine form in western Orissa and have cited about six Naga images in their theriomorphic representation in entire Orissa. He has further stated that those were independent objects of worship.²⁹ He has mentioned about the bust of a five-hooded Naga, found at Barpali in Bargarh district and assigns it to the pre-Gupta period. This image in the reptile form is of the size of around 27" in height and 15" in breadth. The upper portion, i.e. the bust is heavily rendered and the tail portion is missing. The middle hood is big in size, while other four hoods are smaller. This image is chiselled out in the complete round serpentine form out of a huge sand stone. **(Plate-2)** Another Naga image in the serpentine form is found in the precinct of the Vindhya Vasini temple at Sankirda village in the Bargarh district. It is unique in the sense that it is a python-type, having no hood.³⁰ Another Naga image located by Prof. Panda is that of a stone cobra of the size of around 15" in height and 4" in breadth at Ulapgad village in the Jharsuguda district. It displays very crude workmanship and is chiselled out of a small stone block, devoid of any art form. He thinks it to be of the late mediaeval period.³¹ Such stone Naga images in the theriomorphic form are found at Menda, Lingmarni and Godhaneswar in Sonepur district, Layeda and Kapilapur in Jharsuguda district, Jaypurgad near Kuchinda in Sambalpur district and Lalei in Sundergarh district of Western Orissa.

Some loose sculptures, certainly belonging to a temple of the early period are kept inside the temple of goddess Mendasuni at Menda in the Sonepur district. Amidst those sculptures, two broken portions of the temple wall, having theriomorphic coiled form of a snake (Naga) with its raised single hood were located by this scholar during exploration.³² **(Plate-3)** The antiquities of Menda have been assigned to the pre-Somavamsi period, i.e. circa 7th-8th century A.D. But at least those sculptures can be dated to the second half of the 9th century A.D. as the name of this village has been mentioned as Meranda in the Vakratantuli copper-plate grant of the Somavamsi king Mahabhavagupta Janmejaya I (Reigning Period : circa 850-885 A.D.).³³ Such stone panel depicting Nagas is found in a Siva temple at Kapilapur in Jharsuguda district. **(Plate-5)** In a village named

Lingmarni, which is situated at a distance of around 15 kms from Dugripali, a Panchayat Samittee (Block) head-quarters of Sonapur district, a big raised snake-hood canopy, made of stone is forming an umbrella over the *Sivalinga* of the Siva temple. Such a big stone Naga with single hood and in the purely serpentine form is found also in the open field, just in front of the Godhanesvara Siva temple at Godhanesvar in the Birmaharajpur revenue sub-division of Sonapur district. The Naga image of Godhanesvara is of the height of around three feet and has a raised head.³⁴ Another unique Naga sculpture is found in the Siva temple at Lingmarni. It is a serpentine Naga, coiled around one small round-shaped pillar with its five-hooded canopy raised up. A diminutive *Sivalinga* is carved just below the five-hooded snake-canopy on the body of the snake. One such five-hooded Naga in the reptile form, carrying a *Sivalinga* on its central hood is found carved on a red soft-stone plaque. It was found at Maraguda Valley by one villager named Rup Singh Kuanr in the month of September, 1980 while doing earth work on the embankment of a huge reservoir called Raital Sagar and is at present kept in the private possession of the noted historian Rajasaheb Jitmitra Prasad Singh Deo of Khariar. This flat Naga sculpture of Maraguda is measuring around 7 inches in height and 3.5 inches in breadth. **(Plate-4)** Such pieces of sculptural art of depicting Nagas on flat stone plaques have been found during excavations at Sirpur and are exhibited in Mahant Ghasidas Museum at Raipur in Chhatisgarh state.³⁵

Rudresvara Siva temple is standing on the left bank of Bheden river and situated at a distance of nearly 15 kms to the east of Kuchinda, a sub-divisional head-quarter of Sambalpur district. The *Sivalinga* inside the *Garbhagrha* of this temple is under a single-hooded stone Naga, forming a canopy over it. Another single-hooded stone Naga of the height of around two feet is also found inside the *Garbhagrha*. The back-side of this stone-block bearing the bigger Naga in the serpentine form has been made like the bottom portion of a boat, as in the case of the Nagaraja image from Maraguda in the Nuapada district. This area was ruled by Ranaka Sri Punja of the Mathara dynasty, who was a vassal king under the Somavamsi monarch Mahabhavagupta Udyota Kesari (Reigning Period : Circa 1040-1065 A.D.³⁶)

In a village called Lalei situated on the left bank of river Brahmani, a Naga pillar, depicting five Naga couples in purely serpentine form are carved as intertwined with each other. A nine-petalled lotus medallion motif is carved on the top portion of this pillar. **(Plate-5)** Such a beautiful Naga pillar depicting intertwined Nagas is not found anywhere else in Orissa.³⁷

In another place called Ambabhona in the Bargarh district, a round stone piece (*Mastaka*) is kept in the north-east side of the Kedarnath Siva temple. Four single-hooded Nagas in the theriomorphic form are carved in all four corners in the lower portion of this round *Mastaka*-portion of an early temple. This architectural fragment can be dated to the 11th-12th century A.D. **(Plate-6)** Another stone panel, which was once upon a time adorning the wall of a temple is kept inside a Siva temple at Kapilapur in the Lakhanpur Panchayat

Samittee (block) area of Jharsuguda district. It depicts a single-hooded Naga, flanked by two miniature Nagas in both sides. **(Plate-7)** This panel which was collected from the temple ruins of Mahadevpali can be assigned to the 12th century A.D., when this area was captured by the Kalachuri kings of Ratanpur Branch.

Learned scholar Dr. Satya Narayan Rajaguru has categorised the Nagas into three groups.³⁸ He has put the Naga in the purely reptile shape (snake) in the first category, while the anthropomorphic Naga gods and goddesses under canopies of one or more hoods in the second category. A beautiful image of *Nagaraja*, locally called *Yogi Sundar*, sitting on coil of a snake, whose five hoods act as an umbrella over his head, was reported by the late Maharaja Pratap Keshari Deo of Kalahandi during his exploration in the Jumlagarh-Maraguda area on the Sunabeda plateau on 12th and 13th January, 1969. In his language 'I presume it to be an image of a Naga king. From the posture of the image it looks as if the person is sitting on a throne of coiled serpent and holding a sceptre.'³⁹ This image is shifted from the Maraguda site and is now kept in the Khariar Museum. It is of the height of around three feet and breadth of two feet. It has got a robust figure, full of masculine vigour and has a pleasing countenance in his face. He is adorned with *Kundalas* in both ears, *Keyura*, *Katibandha* and *Hara* (beaded string of pearls) going around his neck. His hair is tied in a knot above his head. A *Yajnopavita* is hanging from his left shoulder on the body. His left hand is on the thigh of his left leg which is kept folded on the seat, while the right leg is hanging below. His right hand is on the right thigh holding something like a *Vijapuraka* or a citrus on the palm. It seems to be the image of a Naga king sitting in *Lalitasana*. **(Plate-8)**

Although the Nagavamsi rulers of the erstwhile princely state of Kalahandi claim their discendancy from the Naga family of Chotanagpur, learned scholar J.P.Singh Deo⁴⁰ thinks that they belong to the same lineage of the Chhindaka Nagas of Chakrakota (present Bastar region of Chhatisgarh State). By 1300 A.D. when the Naga rule came to an end in Chakrakota, due to proximity they came to Kalahandi and founded a new kingdom. Another strong argument in this line is the commonness of the family deity of the Nagavamsis of Kalahandi, goddess Manikesvari, who was also worshipped as Manikyadevi. A powerful Chhindaka Naga king has mentioned himself as 'a worshipper of the heavenly and holy lotus feet of Manikyadevi.' Maharaja Jagadekabhusana was also a devout worshipper of goddess Manikyadevi, as known from his Jatanpal Inscription⁴² dated 1218 A.D., Dantewara Inscription dated 1224 A.D. and Bairamgarh Inscription.⁴⁴

A large number of independent images of Naga gods and goddesses have been shifted from Ghudar village and fitted to the cave temple in the Kumda Pahad of Titilagarh. Detailed report has been published in a research article of this scholar in the "Orissa Review" fourteen years back. The report runs verbatim - "There is a place called Surujmuni gudi to the south-west of Ghudar village. A few yards away from this site, many loose sculptures were lying buried in a mound amidst paddy fields. In 1986 twelve images were shifted from this place to the Cave temple of Lord Siva on the Kumda Pahad near Titilagarh town.

All the twelve divinities are associated with the Naga cult, was those are carved under either three, five, seven or nine-hooded snake canopies.

There is the figure of a two-handed standing male, of the height of about two feet and a half, holding a big staff (*Danda*) in the right hand which is placed on the ground and a *Kamandalu* in the left hand, which is hanging below. He has *Kirita Mukuta* on his head and wears a garment around the waist, which hangs upto the knees. **(Plate-9)** There are two male figures, both similar in iconography, seen to be seated in *Yogasana* one under five-hooded and the other under seven-hooded snake-canopies. Both have flat *Karanda Mukuta* on their heads and both hands are folded near chest in obeisance. They wear *Makara Kundala*, *Hara* (necklace) and *Rudraksa*-beaded wrist bands and armlets in place of the *Keyura*. The height of both the sculptures is two feet around in each case. **(Plate-10)**

There is another figure, that of a female with round developed breasts, seated crosslegged in *Yogasana* under a five-hooded snake-canopy and wearing a *Karanda Mukuta*. Both of her hands are also seen folded in obeisance just below her breasts in the central portion. Another female, seated in *Yogasana* under five-hooded snake canopy is seen, but in this case her right hand is placed on the knee with palm open in *Varadamudra* and the left hand is raised holding a round-shaped thing, most propably a vase. She wears *Yajnopabita*, *Hara* (necklace) and a *Karanda Mukuta*. This sculpture is of the height of around two feet. A similar male seated figure with all the same attributes is there, the only addition being *Makara Kundala* hanging from his ears and instead of right hand, left hand on the knee in *Varada*. There is another sculpture of the height of about two feet, of a male, seated crosslegged in *Yogasana* under a five-hooded snake-canopy. His right hand is in *Varadamudra* and the left hand is folded, the palm being placed just below the chest-portion. He has *Karanda Mukuta* on his head. Two sculptures similar in conography, both of the height of about two feet, seated cross-legged under five hooded snake canopy and in both cases both of their hands raised-up seen to be holding long stalks of lotus. Both wear *Karanda Mukuta*, *Makara Kundala*, neck-lace, Waist-band and *Yajnopabita*. A male figure seated in *Yogasana* under a seven-hooded snake canopy and wearing *Kirita Mukuta*. *Makara Kundala* and *Hara* is also housed in the cave temple.

His right hand is placed on the right knee with palm open in *Varadamudra*, while the left hand is raised up. Besides all these sculpture, two more sculptures of Ghudar, now housed in the cave temple at Kumda Pahad are of considerable importance. One is a four-handed male divinity, now existing from knee-portion above with a height of about two feet, seen under a five-hooded snake canopy. Objects in his hands are not clear. Another is the combined image of a couple, both seated in *padmasana*, the female to the left of the male, under one seven-hooded snake canopy. They both are wearing *Karanda Mukuta* on their heads and *Makara Kundalas* in their ears. All these Naga sculptures of Ghudar deserve serious study by scholars and researchers."

Independent images of the Naga divinities in such a large number are not found anywhere else in Orissa. It seems probable that before carving out an independent kingdom in the present Kalahandi region the Naga kings were ruling in a small principality around Titilagarh.⁴⁵

Another very important cult image related to the Naga worship is that of Astika - Jaratkaru. Although this image is found in many places of Orissa (Mantri, Ayodhya, Domogandra and Tundara), the Astika-Jaratkaru image kept at present in the precinct of Banasvara Siva temple at Deogaon near Banei in the Sundargarh district is the only of its kind in entire western Orissa. It is the usual sculpture depicting the Naga goddess Jaratkaru, sister of the Naga king Vasuki and her son Astika; a female figure sitting on a pedestal in *Lalitasana*, holding a young man on her lap, as if he is but a small child. There is the emblem of a coiled snake in the central portion of the pedestal. Two worshippers seated in kneeled - down position with their hands folded in obeisance are in the proper right side of the pedestal. One tree (Holy fig tree) is over her head. **(Plate-11)** This image can be dated to the 8th-9th century A.D. iconographically.⁴⁶ The serpent-worship prevailed in Orissa from around 1st-2nd century A.D. down to the mediaeval period.⁴⁷ Learned scholar Thomas E. Donaldson⁴⁸ opines that this concept of Astika-Jaratkaru was particularly popular from the 11th through the 13th century though a few earlier images exist. In Orissa Manasa-Astika-Jaratkaru images are generally found in or near Siva temples, suggesting the close relationship of this cult with Saivism. We find reference in the *Brahma Vaivarta Purana (Krsna Janma Khanda, LI-63-73)* stating Manasa as the daughter of Siva.⁴⁹

The third category of Nagas mentioned by Rajaguru⁵⁰ is therio-anthropomorphic. In such form, the Naga is depicted in the upper part (up-waist) as human and below waist as a serpent. It is stated as 'Mermaid' type by Vogel.⁵¹ Such Naga figures as decoration on the outer temple wall appears for the first time in the Muktesvara temple at Bhubaneswar. The Muktesvara temple is dated to the 10th century A.D. tentatively.⁵² But it appeared much before in the outer wall of the *Jagamohana* hall of the twin temples at Gandharadi in Baudh district which belong to the later half of the 8th or first half of the 9th century A.D. The Naga images are carved profusely on temple walls and pillars at Ranipur Jharial, Belkhandi, Budhikomna, Sauntpur, Patnagarh, Deogaon (Tarbha) as well as on doorjambs of the *Garbhagrha* at Vaidyanath and Charda.

In both northern and southern sides of the Jagamohana halls of both the temples (Siddhesvara Siva and Nilamadhava Visnu) at Gandharadi, built on one common platform, *Nagastambhas* are flanking both sides of the *gavaksa* window. The base of this *stambha* is designed as double *gajakranta* (lion on elephant) motif at the base. Naga is in the right side, while Nagi is in the left. Both Naga and Nagi are in an ascending order. They are human up-waist and serpent below waist, coiling on the *Stambhas*. Nagi is holding a water jar in her left hand, while an indistinct object (possibly a *danda*) is in her right hand. A seven-hooded snake-canopy is over her head. The Naga is holding a garland in both his

hand. He has a *Yajnopavita* on his body. **(Plate-12)** There is possibility of the existence of another temple (the third one) at Gandharadi, as a loose Naga image under seven-hooded snake canopy is found here. **(Plate-13)**

Fragments of such Naga/Nagi *Stambhas* are found amidst temple ruins at Belkhandi also. But unlike the snake pillars of Gandharadi, the coil of the snake is seen winding around a round pillar in its upper portion with the anthropomorphic up-waist portion of the serpent in human form appearing near the bottom portion and suggesting a descending movement. Here the Naga/Nagi is seen holding a vase in both hands balancing it to the left side of the body and the three-hooded conopy over the head suggests an early representation of its Naga form. **(Plate-14)**

Nagastambha is abutting both sides of the *Raha* on the brick-built Indralath temple at Ranipur Jharial in Balangir district. Nagi up-waist human is carved on the upper *Jangha*, her serpentine form below-waist, coiling the *Stambha* upto the base of the lower *Jangha* of the temple. This *Nagastambha* serves as an offset. Both hands of the Nagi are placed in front of her chest, possibly holding a vase. **(Plate-15)**

Nagas are carved on the temple pillars at Patnagarh and Sauntpur in Balangir district, Tarbha-Deogaon in Sonepur district of Orissa and Pujaripali in Raygad district of Chhatisgarh state. The uniqueness of these pillars is that in the middle portion of the shaft, in between the crouching and roaring lions, just in the centre of the square-shaped pillar a rectangular niche is carved out on it in all four sides. In one of the carved niches of the first pillar of the *Jagamohana* hall of Kosalesvara Siva temple at Patnagarh, a human form below-waist serpent is seated on his own coiled snake-body and has folded both hands in obeisance. This Naga figure is seated under the canopy of a three-hooded snake which is over his head. **(Plate-16)** An exactly similar Naga seated figure, also under three-hooded snake canopy is found carved on temple pillars found amidst Sauntpur temple ruins also.⁵³ **(Plate-17)** In a village, named Siletmunda, near Tarbha, a Panchayati Samitee (Block) head-quarters of Sonepur district, loose sculptures and temple pillars of an early temple are kept in an open-air temple called 'Pantheigudi'. A broken temple pillar having carving only in two out of four sides is found amidst the temple ruins at Siletmunda. These carvings depict a seated male figure in *Yogasana* under the snake-canopy and one maithuna couple engaged in love in a seated position. Here the Naga figure is completely human and might be that of a Naga god. This might be a piece of the sculptural decoration, not a temple pillar (as only two sides are carved), and fitted originally in the capital on the *Kanika* design of the temple in its original form.

Present Sonepur town, the ancient city of Suvarnapur was the seat of administration of the first Somavamsi king Mahabhavagupta Janmejaya I some time in the second half of the 9th century A.D. Since then it was a famous trade centre due to riverine traffic on river Mahanadi.

Although not a single monument of such an early period exist at Sonapur, loose sculptures found here and there certainly testify to the fact that there existed early temples belonging to the period from 9th to 14th century A.D. This scholar has located many loose sculptures, kept here and these at present in various temple complex at Sonapur.⁵⁴ among those sculptures three broken Naga sculptures are found, which deserve attention of researchers. In front of the temple of Paschima Somanath there is a big banyan tree. Amidst its thick roots above the ground, amidst other loose sculptures, there is the broken piece of a temple pillar, having the figure of a Naga, existing above the waist portion, under a seven-hooded snake canopy. The Naga male is wearing ornaments like necklace, ear-rings and head-gear as well as a *Yajnopavita*. Both his hands are broken. It is of the height of around fifteen inches. **(Plate-18)**

Some loose sculptures are kept on a platform in front of the Ramesvara Siva temple at Sonapur. The most important among these sculptures is a broken male figure now up-waist existing, under a seven-hooded snake canopy. This figure has *Jatabhara* on his head. It is of the height of around fifteen inches and breadth of twelve inches.

Besides the above two Naga sculptures, an exquisitely carved figure of a Naga is kept in the present *Natamandira* of the Suvarnameru temple at Sonapur. It seems to be the portion of a Naga-column which once upon a time was adorning the temple wall. It depicts the figure of a Naga, up-waist human and below waist in the serpentine form, seen holding a garland in his hands. His body is adorned with ornaments like *hara*, *keyura*, *kankana* and *kundala*. A gentle smile makes his face extremely handsome. The peculiarity of this Naga figure is that, there is no snake-hood canopy over his head. His head is simply covered by a 'Pagadi' type cloth, forming the head-dress. **(Plate-19)**

A Naga male figure, up-waist human and below waist serpentine in form, under a five-hooded snake-canopy is found in the proper left side of the left doorjamb of the *Garbhagrha* of the Somesvara Siva temple at Ranipur Jharial. Both his hands are kept in his chest-portion, probably holding a vase. **(Plate-20)**

A peculiar rectangular stone-slab, measuring 30" x 18", is found in the Jagannath temple at Kukurjangha village, which is situated at a distance of 8 kms from Jharsuguda town, a district head-quarters of a district of the same name. This stone-slab is having the carved figures of a Naga couple, up-waist human and below waist in serpentine form. The Naga figure is bald-headed, while a small *Mukuta* is on the head of the Naga. In between this Naga couple, there is a diminutive Naga figure, also up-waist human and below-waist in serpentine form. As crescent moon and round sun symbols are carved on the top-portion of this stone-slab it seems to be a Sati stone pillar. In that case it might be related to a king belonging to the Naga dynasty, who was ruling this region sometime in the remote past. **(Plate-21)**

In the *Jagamohana* hall of the Kosalesvara Siva temple at Vaidyanath in the Sonapur district, fragment from the *anartha-paga* of the Kalesvara Siva temple is fitted to the base

of a modern pillar. Kalesvara Siva temple, once standing on the embankment of Tel river, collapsed during high flood in August 1967. This fragment, once forming part of the exterior decoration (anartha-paga) of the Kalesvara Siva temple, consists of an *urdhva-garbhika* flanked by a Naga couple. Both the Naga and Nagi are under canopy of seven-hooded snake. **(Plate-22)** Their faces are illumined by a soft smile typical of the 10th century A.D.⁵⁵

In a *Caitya* medallion motif carved in the first *bhumi* of the *gandi* portion of the western outer wall of the brick-built Patalesvara Siva temple at Budhikomna, seated figure of a Naga, up-waist human and below waist serpentine under a five-hooded snake-canopy occurs. Both his hands are folded in obeisance in front of his chest portion. **(Plate-23)**

The inner door of the *Jagamohana hall* of the Kosalesvara Siva temple at Vaidyanath, which was once upon a time, connecting the vestibule has life-size images of Ganga and Yamuna as well as two *dvarapalas* at the base, flanking the door in both sides. Inter-twined bodies of serpents as well as Naga and Nagi under three-hooded snake canopy are carved in both extreme sides of the door-lintel. The Anantasayana Visnu panel once adorning this gateway, is broken into pieces now and lay scattered in the temple precinct. Similarly in the Anantasayana Visnu panel fitted to the *dvaralalatavimba* of the Kapilesvara Siva temple at Charda, near the head portion of Lord Visnu, goddess Laksmi is seated holding a lotus in her right hand. Behind her, there are two other seated females, both under three-hooded snake-canopy, holding *Padma* and *Gada* respectively. They might be representing the *ayudhas* (weapons) of the Lord. In the extreme proper right corner, a Naga figure with folded hands in obeisance, up-waist human and below waist snake is seen under a three-hooded snake-canopy. **(Plate-24)** Like in the head-portion of Visnu, in the feet-portion also, (in the extreme proper left portion of the *dvaralalatavimba*) a Nagi figure, up-waist human and below waist snake is depicted with both her hands folded in obeisance, under a three-hooded snake-canopy.⁵⁵ In the Anantasayana Visnu panel fitted to the *dvaralalatavimba* of the *Garbhagrha* of the Ramesvara Siva temple at Sonepur also. In the feet-portion of Lord Visnu, a front-faced seated figure of goddess Sarasvati on her *vahana Hamsa* (swan) and holding a *Vina* in her hands is carved under a five-hooded snake-canopy.

As discussed earlier, Naga cult was prevalent in India right from the Indus Valley Civilisation period or even earlier. It sustained as an independent cult of the primitive people of India for a pretty long period, but gradually assimilated itself to various major religions like Hinduism (Vaisnavism, Saivism and Saktism), Buddhism and Jainism.⁵⁷

In Vaisnavism, the great serpent Sesa is taken as a manifestation of Visnu and Visnu reclining on the body of Sesa, contemplating the creation of the Universe is a common representation in the *dvaralalatavimba* of many temples of the upper Mahanadi valley of Orissa from 9th century A.D. onwards. Such panels are found to be fitted to the *dvaralalatavimba* of the gateways to the *Garbhagrhas* of Kosalesvara Siva temple at Vaidyanath (now broken and removed),⁵⁸ Kapilesvara Siva temple at Charda, Siva temple

at Kagaon, Ramesvara Siva and Subarnameru temples Sonepur, Radhakrushna, Kutha Jagannath, Bad Jagannath and Berhampura temples at Sambalpur. One loose panel is found at Tentelkhunti, one fitted to the outer wall in the Residential Office-chamber of Collector, Balangir (being shifted from Ranipur Jharial), and another fitted in the southern outer wall of the Jagamohana of Kusangei temple at Kusang. Two Anantasayana Visnu panels (also called Sesasayi Visnu) are worshipped as independent central deities in the Anantasajjya temple at Sambalpur and in a temple at Bhatra, a village situated at a distance of 5 kms from Sambalpur town on Sambalpur-Cuttack road.

An unique rock-cut image of Bhu-Varaha⁵⁹ (one of the ten incarnations of Lord Visnu) is carved on a huge monolithic rocky elevation of around ten feet in height and twentyfive feet near the south-eastern embankment of Samiabandh reservoir at Ranipur Jharial. In this rock-cut sculpture, the left leg of Varaha is slightly raised and placed on the chest of Adisesa, whose figure is depicted as human above and snake below waist. A five-hooded snake canopy is over the head of Adisesa. He is seen with folded hands in obeisance to the Lord, worshipfully looking up at the great deliverer of the earth. This serpent Adisesa is accompanied by his wife, a Nagini, also up-waist in human form under a five-hooded snake-canopy, and below waist in snake-form, seen to be enter-twined with the snake-form of her male counterpart. Her right hand is firmly placed on the ground with the support of which this Nagini is sitting. Her left hand is raised up. This image of Bhuvaraha or Adivaraha is carved in accordance with the iconography, prescribed in the Vaikhanasagama.⁶⁰

The *Kaliyadamana* theme or the suppression of the epic Naga *Kaliya* is a popular story in the childhood *Lilas* of Krsna. A beautiful child Krsna, dancing on the raised seven hoods of the serpent Kaliya is depicted in the sculptural art of the upper Mahanadi valley. Here Krsna is two-handed, holding the tail of the Naga Kaliya in his right hand and the tail of the wife of Kaliya, the Nagi in his left hand. While Kaliya is depicted in the complete serpentine form the Nagi is up-waist human and below-waist snake. She is worshipping the Lord in *Anjalimudra*. This image is now fitted to a *Parsvadevata* niche of the Bhitri Gopalji temple at Sonepur. Another *Kaliyadamana* image is enshrined in a small temple in the Bhitri Gopalji temple precinct, just in front of the devastated palace of the erstwhile feudetary chief (*Maharaja*) of the ex-Princely State of Sonepur. An unique image of Kaliya is kept in the *Jagamohana* of the Nilamadhava Visnu temple at Gandharadi (Charisambhu) in the Baudh district. In this image serpent Kaliya is up-waist human and below-waist serpentine, looking up at Krsna (whose one foot is available on the head of Kaliya now) the main Krsna image is broken and missing worshipping Him in *Anjalimudra*. A seven-hooded snake-canopy is over the human head of Kaliya. This image can be dated to the first half of the 9th century A.D.

Nagas are more closely related to Saivism. In almost all Siva temples, either stone or brass Nagas are forming umbrella over the *Sivalinga*. Nagas adorn the body and also *Jata* of Lord Siva. Such an image of a moustached Siva standing in the *Samabhanga*

posture is fitted to one of the *Parsvadevata* niches of the Bhitri Gopalji temple at Sonapur. A snake is adorning the body of Lord Siva as *Yajnopavita* and another huge cobra with open hood is hanging from both shoulders of the Lord. In almost all Nrta Ganapati images, Ganesa is seen to be dancing in ecstasy by holding a long snake in two of his upper-most hands. Such dancing Ganesa images are found at Harishankar, Narsinghnath (rock-cut sculpture), Vaidyanath, Godhanesvar, Banei, Bausuni and Talgaj. Even an exquisitely carved four-handed seated Ganesa image of Lalei holds a *Sarpa*(snake) in his upper left hand. In all cases of the above-mentioned Ganesa images, a snake is adorning the body of the Lord as *Yajnopavita*.

In all Nataraja images, found at Vaidyanath, Belkhandi, Charda, Sonapur (Jagannath temple and Suvarnameru temple), the Lord is holding a long snake (as found in the images of Nrta Ganapati), over his head. A four-handed Bhairava image sitting in the *Lalitasana* is enshrined in a small temple near the Suresvari temple at Sonapur. The Lord is seen holding a long snake in his lower left hand, whose raised single hood has gone above the head-portion of the Lord. The divine couple, Lord Siva and goddess Parvati, is carved in a niche of one of the *Jagamohana* pillars of the Kosalesvara Siva Temple at Patnagarh. Both are in the standing posture and the Lord is holding a long snake in his left hand near his chest, the raised hood of which has also gone above His head.

Even among the *Chausath Yoginis* of Ranipur Jharial, an image of *Yogini Sarpasya* is fitted to the twenty-eighth niche. **(Plate-25)** This serpent-headed and four-handed *Yogini* is holding a *Trisula* in her upper right hand, while rest of her hands are broken.⁶¹

From all these sculptures it can be strongly established that the Naga cult assimilated itself deeply in Hinduism, Buddhism and Jainism.

From the Buddhist text *Vinayapitaka* it is known that the serpent king Muchalinda sheltered Buddha by raising its hoods over his head, forming an umbrella during the second week following his Enlightenment, while Buddha was disturbed by rain and storm. Such an image of Buddha, seated on the coils of the serpent king Muchalinda, which has formed a hooded-canopy over the head of Buddha. The image is rightly worshipped by the local people as '*Nagamuni*' (the Serpent Sage). **(Plate-26)** This Muchalinda Buddha image was located for the first time by the famous art historian Charles Fabri in 1961 during his exploration in a village named Ganiapalli, which lies at a distance of around 8 km from Melchhamunda in the Bargarh district (the undivided Sambalpur district). Fabri has rightly remarked that Muchalinda Buddha images are very rarely found in India. He has dated this image to the 5th-6th century A.D. and thinks that the name of the village Melchhamunda might have been a local distortion of Muchalinda.⁶²

This scholar located image of a male figure at Topigaon, seated in *Yogasana* under a seven-hooded snake canopy. Above this snake-canopy there is a *Chhatra*, which is raised up by a lady attendant standing on the left side of this seated figure. This lady attendant

is wearing a long garment, which is tied around her waist and hanging upto her feet-level. She has tied a three-banded waist-girdle (*Katibandha*) with a square buckle in the centre of it. Similarly, in the right side on the pedestal, a male figure is standing in an *Alidha* posture under the raised hood of a snake. This figure has a crown (*Mukuta*) on his head, and therefore it can be taken as the figure of a Naga king, who was a disciple of the seated *Yogi*. The central figure is of the height of about three feet, seated cross-legged, with soles of his feet turned upwards, both of his hands on his lap just near the naval portion, open right palm kept on the open left palm in an attitude of meditation. As cult images associated with Saivism are found at Topigaon (presently known as Biswanathpur), a *Panchayat Samittee* (block) head-quarters of Kalahandi district, this image was taken as that of a *Saivacharya*, associated with the Naga cult.⁶³ But close scrutiny, forces this scholar to amend his views. It can be taken as the image of the 23rd Jaina *Tirthankara* Parsvanatha, the immediate predecessor of Mahavira Jina.⁶⁴ According to the Jaina traditional account when Parsvanatha was deeply engaged in meditation, his enemy Kamatha or Katha tried to disturb him by causing heavy rain and thunderstorm. At that time the serpent king Dharanendra and his wife Padmavati came to protect him. Nagaraja, who is depicted in the right side of the pedestal is Dharanendra and the female with the *Chhatra* in hands is serpent-queen Padmavati. Here the serpent king Dharanendra is carved in the human form as well as in the Naga form, spreading his seven-hooded snake-canopy over the head of Parsvanatha, who is in deep penance. **(Plate-27)** This image iconographically suits that of Parsvanatha.⁶⁵

An image of the twenty-third *Tirthankara*, Parsvanath, the immediate predecessor of Mahavira, of the size of 5'.6" x 3'.4" x 1" has been collected from G. Udayagiri (Ghumsar Udayagiri) of Kandhmal district and is preserved in the Sculpture Gallery of the Orissa State Museum. The image is seated in *Yogasana* on the *Visvapadma* pedestal. Both his hands are kept one on the other, both palms being open. A five-hooded snake has formed a canopy over his head, its coiled serpent body is seen behind the body of Parsvanatha. In the centre of the pedestal, the Wheel of Law (*Dharmachakra*) is carved, flanked by two deers. In both extreme ends of the pedestal two lions are carved. The face of the image is broken. From traditional account it is known that the cognizance of Parsvanatha is snake. Parsvanatha is said to have been born in the holy city of Banares to Queen Vamadevi and King Ashvasena in 817 B.C. Before his birth the queen saw a black snake crawling by the side of her bed. So she named him Parsvanatha. From childhood, the prince had a soft corner for snakes.⁶⁵

Another image of the 23rd *Tirthankara* Parsvanatha, now up-waist existing, is at present kept underneath a tree in the temple precinct of Harishankar in the Balangir district. Up-waist portion now existing of this image is of the height of around four feet and in its original state it might be around seven feet in height. A seven-hooded snake-canopy is over the head of this image. **(Plate-28)** Some old priests of Harishankar temple told this

scholar that this image of Parsvanatha was shifted from Ranipur Jharial around 80 years ago.⁶⁷

From all the Naga sculptures discussed in this research paper, it can be strongly established that like in other parts of India, in the upper Mahanadi valley of Orissa also, the Naga Cult assimilated itself deeply with Jainism, Buddhism and Hinduism. Learned scholar G.C. Chauley has rightly mentioned, "The Nagas depicted on the doorjamb as part of decorative motif are existing on the lintels of Rajim, Sirpur and Adhbar. The Kosala artist has left no stone unturned to inject a sense of reality of Naga couples twisted and rolling downwards from the lintel to both sides of the doorjamb. Since the Nagas are absent in early temples of Orissa, but found in plenty in the temples constructed during the early Somavamsi period, i.e. Muktesvara, Rajarani, Lingaraj, Brahmesvara etc.; so it is reasonable to believe that such motif has travelled to Orissa from the upper Mahanadi valley with the rulers, i.e. Somavamsis, as we do not get close parallels in neighbouring states like Bengal and Andhra Pradesh. The two snake couples depicted on the sides of the window in the *Mukhamandapa* of Gandharadi in the 8th-9th century A.D. later became taken as a model in all other temples of Orissa."⁶⁸

To conclude, the mechanism of assimilation of the Naga Cult with other major religions of India is particularly interesting. Visnu-Narayana uses the great earth-bearing cobra (Sesa) as his canopied bed to sleep upon the waters, at the same time the same Cobra is Siva's garland and a weapon of Ganesa. The worship of these newly absorbed primitive deities was part of the mechanism of acculturation, a clear give and take,⁶⁹ which made the Indian society more harmonious.

Before the advent of the Aryan in the upper Gangetic valley, the Nagas were the predominant tribe in India. The Aryan penetration resulted in clash of the Aryans with this civilised non-Aryans, the Nagas, who were totemistic in their origin. The Mahabharata mentions of the *Yajna* (sacrifice) performed by the Pandava king Janmejaya, son of Parikshita with the purpose of total destruction of the Nagas, which almost succeeded. This event occurred around 1500 B.C. During the time of Buddha, in around 600 B.C. the 'Naga' was meaning 'noble in character' in the Buddhist tradition.

The stabilisation of the Kusana and the Satavahana powers in the northern and the southern regions of India in the early Christian era, around 1st-2nd century A.D. also gave a stimulus to trade and commerce which sprang up in portions that were previously in wilderness or under-developed territory, and numerous local dynasties, four among which were Naga, established their power. Even some Naga kings ruling in the Vindhya region in around 150 A.D. issued coins for a brief period. As known from the Asanpat Stone Inscription, now preserved in the Orissa State Museum, a Naga king named Satrubhanja was ruling Vindhya-tavi, which was comprising of the present Keonjhar and adjacent area. Even we get Naga cult images in large number in the Ghudar area near Titilagarh in Balangir district.

There are mentions of names of many officers of the Naga clan in the copper-plate charters who were serving the Panduvamsi, Bhanja and Somavamsi kings of the upper Mahanadi valley in between 6th-11th century A.D. Some Brahmin donees of the copper-plate land grants were even having the name 'Naga' in the upper Mahanadi valley. The Brahmin donee Bhavaswami of the Malga Plates of Samanta Indraraja (circa 6th century A.D.) was the son of *Naga Swami*. Similarly one of the twenty-five donees of the Bonda Plates of the Panduvamsi king Mahasiva Tivaradeva (circa. 6th century A.D.) was *Naga Sarma*. The Baloda Plates and Bonda Plates of Tivaradeva was engraved by *Aksasalin* (engraver) Voppa *Naga*, son of Sotra *Naga*. Donee of the Deogaon (Tarbha) Plates of Mugdhagondala Deva, a *Mahamandalika* (Governor) of the Somavamsi king Mahabhavagupta Janmejaya (Reigning Period : 850-885 A.D.) was a Brahmana named *Bhuva Naga*, son of one *Bhava Naga*.

The royal engraver of the copper-plate charters (Land Grants) of king Satrubhanja, the Bhanja king of Khinjali Mandala, (who ruled in the last quarter of the 8th century A.D.) was *Siva Naga*, son of Pandi. This *Siva Naga* engraved copper-plate charters of Ranabhanja, son and successor of Satrubhanja, issued in his 16th, 24th and 26th regnal years also. *Siva Naga* has been mentioned as *Vanika Suvarnakara* (Merchant and Goldsmith) in these royal charters. Another man, *Jaya Naga* has engraved the Phulbani Plates of Ranabhanja. It seems that *Siva Naga* was enjoying considerable respect as the 'Royal Engraver' during the rule of the Bhanja kings Satrubhanja and Ranabhanja.

As mentioned earlier, these were many officers in the royal courts of the Panduvamsi kings of Sripura and Somavamsi kings of Suvarnapura / Yayati Nagara who were having the surname *Naga*. In the 11th line of the Sirpur Stone Inscription of Sivagupta (Mahasivagupta Balarjuna), one Brahmin officer named *Naga Deva* has been mentioned as *Dvijottamah*. This Brahmin officer *Naga Deva* might be having much importance in the Royal Court of Balarjuna. (Reigning Period : Second half of 8th century A.D.)

An officer named *Sri Santi Naga* was the *Mahaksapatala* in the Royal Court of the Somavamsi king Mahasivagupta Yayati I as recorded in the Orissa State Museum Plates, issued in his 4th regnal year (circa 888 A.D.) The Patna Museum Plates of Mahasivagupta Yayati I, issued from Vinitapura (modern Binka town in Sonapur district) in his 8th regnal year (circa 892 A.D.) has recorded the name of one officer named *Uchhava Naga*.

Besides this, in many copper-plate charters of the Panduvamsi and Somavamsi kings, there are mentions of the fighting going on between the kings with the *Nagas* (perhaps *Naga* kings or tribe), in which the latter were defeated and suppressed.

In the Rajim Plates of Tivaradeva, the founder of the Panduvamsi rule in Sripura, (Second half of 6th century A.D.), which was issued in his 7th regnal year, it has been mentioned that, "he (Tivaradeva), like Garutmat (Garuda), is skillful in eradicating the serpents (probably some *Naga* kings or people of *Naga* tribe)."

In the Orissa State Museum Plates of Mahasivagupta Yayati I issued in his 4th regnal year (circa 888 A.D.) from Vinitapura (modern Binka town), it has been mentioned in the Verse-2 about his ancestors that "those kings (*in his glorious royal family*), being born from *Soma* (Moon), who have (*already*) attained spiritual figures (*after death*) in the celestial world (*and from whom*) several enemy kings had become recipients of wealth and charities in accordance to their desires; (for instance) the Nagas (*or the kings of the Naga family*) received their (*the former monarchs of the Somavamsa*) immediate support (*and*) help (*at the time of need*) which they (*the Somavamsi kings*) had taken as matters of great Jubilation (*Uchhaba*) and which (*action of those kings*) had been deemed by people as a reward to the mankind for sustenance of their happiness in all the three worlds."⁷⁰

Naga cult has currently also a great hold over the Hindu religions order, and especially among the people of the South and North-Eastern States of India. As the Nagas are believed to have taken their births on the *Pancami tithi* of the bright half of the month of *Sravana*, people all over India offer prayers to the *Naga Devatas* on that day, which is known as the *Naga Pancami*. Even during the present days people of some of the tribes and low-caste Hindus of western Orissa worship the *Naga Devata* after being initiated into a religious order called the *Nagbacca*. This initiation to *Nagbacca* order has centered around Saivism and Nagapuja, as Lord Siva is the Lord of the Nagas. The persons initiated into this religious order have a special place among the rural folk of Western Orissa, as they act as Gunia to cure the snake-bite and to drive out the evil spirits from the villages.⁷¹

Writers like Gobind Chandra Tripathy of Jharsuguda town thinks that Ulapgad, the natural hill fort situated near Belpahad town is a local variation of the name 'Ulupi' *Gad* (Fort of Ulupi), which has got some connection with Ulupi, the Naga princess (daughter of the Naga king Kauravya of the Airavata Dynasty) whom the Pandava middle brother Arjuna married during their *Vanavasa* in the *Mahabharata* days. Peculiarly enough at Ulap village (situated on the foot-hill of Ulapgad), in the nearby village Kanika and at Himgir, the erst-while head-quarters of a former Zamindari goddess Manikesvari is worshipped as the Supreme Deity. As we know from the pages of history goddess Manikya Devi was the titular deity of the Naga kings of Chakrakotta Mandala (present day Bastar region of Chhatisgarh State) who ruled in around 10th-11th century A.D. Now also goddess Manikesvari is worshipped as the titular deity of the Nagavamsi kings of the former princely state of Kalahandi. Around 30 km from Himgir, there is a place called Sarapgad (Sarpagad or the Fort of Snakes) in Sundargarh district. Another place called Nages Pahad (the Hill of the Lord of Snakes) is situated near Khariar town of Nuapada district. There are innumerable places, hills, mountains and villages with the appellation of '*Naga*' in Western Orissa. Even among many *Dalits* as well as in castes like *Gaud* (milk-man) the surname *Nag* is found, which proves the prevalence of the *Naga* cult in Western Orissa.

The rich and glorious civilisation which flourished in Western Orissa in around 8th-12th century A.D. for more than 500 years brought the religious synthesis of all major religious

with other minor religious sects of the local natives, tribals as well as non-tribals, thereby establishing a very healthy and tolerant socio-cultural foundation of the society as a whole.

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Nagastambha, Vaidyanath
(Plate-1)



Naga, Barpali
(Plate-2)



Naga, Menda
(Plate-3)



Naga Plaque, Maraguda
(Plate-4)



Nagastambha, Lalei
(Plate-5)



Temple-top with Nagas,
Ambabhona
(Plate-6)



Naga Panel, Kapilapur
(Plate-7)



Nagaraja, Maraguda
(Plate-8)



Naga, Ghudar,
(Plate-9)



Naga, Ghudar
(Plate-10)



Astika Jaratkaru, Deogaon
(Banei) (Plate-11)



Nagastambha, Gandharadi
(Plate-12)



Naga, Gandharadi
(Plate-13)



Nagastambha, Belkhandi
(Plate-14)



Nagastambha, Indralath
Temple, Ranipur Jhari
(Plate-15)



Naga, Kosalesvar temple,
Patnagarh (Plate-16)



Naga, Sauntpur
(Plate-17)



Naga, Paschim Somanath
Temple, Sonepur
(Plate-18)



Naga, Suvarnameru
Temple, Sonapur
(Plate-19)



Naga, Somesvara Temple,
Ranipur Jharial
(Plate-20)



Naga-Nagi, Kukurjangha
(Plate-21)



Naga-Nagi, Kosalesvara
Temple, Vaidyanath
(Plate-22)



Naga, Patalesvara Temple,
Budhikomna
(Plate-23)



Naga on door-jamb,
Kapilesvara Temple,
Charda (Plate-24)



Yogini Sarpasya, Ranipur
Jharial (Plate-25)



Muchalinda Buddha,
Ganiapali (Plate-26)



Jaina Tirthankara
Parsvanatha, Topigaon
(Plate-27)