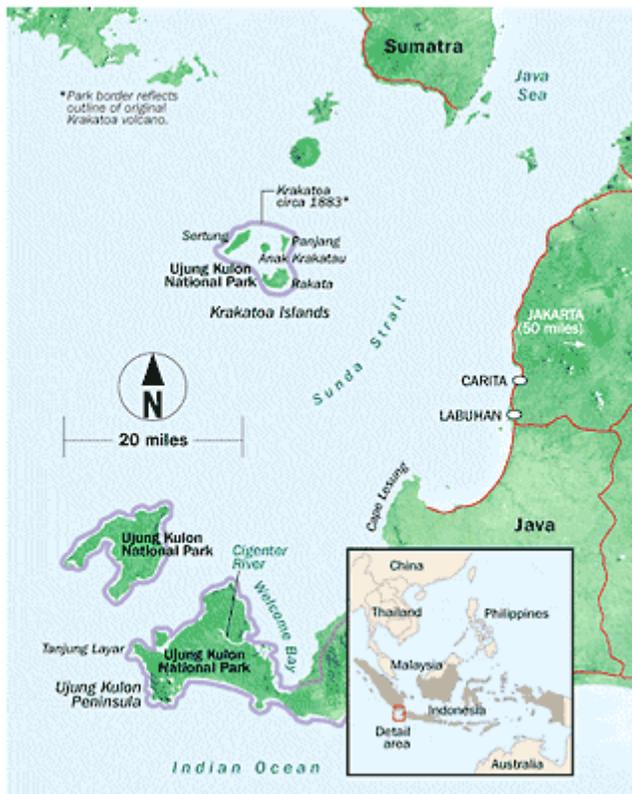


Karkotaka > Krakatoa and maritime migrations creating Hindu civilization

The accounts of eruptions of Mount Toba and Mount Krakatoa point to the reasons for the presence of Munda words in Sanskrit. A cognate, karkotaka is such a word which occurs in Atharva veda and Rigveda Khila, attesting to the presence of mleccha in the linguistic area of Hindustan ca. 5000 years ago.

The plate tectonics which resulted in the eruption of the volcanoes in the Sunda straits also accounted for the ongoing varaha upliftment of the Asian plate by the Indian plate and the ongoing upliftment of the Himalayan ranges by 1 cm. every year. The resultant desiccation of Vedic River Sarasvati necessitated the skills of people from Krakatoa as hydraulic engineers to create irrigation and water-management systems; yes, the Nagas who created the Hindu civilization and yes, the mlecchas who created the Sarasvati civilization.

Geologists note that an Ancient Krakatoa had existed in Sunda straits between the islands of Java and Sumatra. The ancient Krakatoa had erupted about sixty thousand years ago. An explosion also reportedly occurred in 535 CE. Mount Toba also reportedly



erupted 71000 years ago resulting in volcanic winter and deposition of thick layers of volcanic ash in many parts of Asia, reducing the world's population to 10000 adults

Varanus salvator is a water monitor (lizard) which can grow upto 3 metres in length and which looks like a dragon, a naga, a semi-aquatic lizard which occurs on river banks and in swamps, through of southern Asia from India to the Philippines and Indo-Australian islands. Its skins are used in leather trade.

(<http://www.bradshawfoundation.com/evolution/>). This might have led to migrations of people. One migration could certainly have been a maritime migration from the regions of Sunda (Krakatoa and Toba) hugging the coastline of Indian Ocean. This may explain the presence of a word like karkotaka in ancient texts of Hindustan. View the journey confirmed by genetics and documented by ancient rock art at <http://www.bradshawfoundation.com/journey>

S'arkot.a is a naga in Atharva veda and is referred to as karkot.a in Rigveda Khila (2.14.8). The presence has been noted as a Munda words in Sanskrit (Kuiper, 1948, Proto-Munda words

in Sanskrit. Amsterdam: Noord-Hollandsche Uitgevers Maatschappij, p. 121; Kuiper, 1991, Aryans in the Rigveda, Amsterdam-Atlanta: Rodopi, pp. 40-1). karkat.a means 'crab' (Skt.); kar.kom means 'crab' (Mundari)(cf. Pinnow, 1959, Versuch einer historischen Lautlehre der Kharia-Sprache, Wiesbaden, p.341). In Burushaski, gharqas means 'lizard'. See: Skt. kamat.ha, karkat.a, Bengali ka_t.ha_, ket.e; cf. katam (Malay); khata_m (Mon); kedam, ktam (Khmer); kotam (Bahnar); tam (Stieng); kat-kom (Santali).

Winchester's gripping account of the annihilation in 1883 of the child (Anak) Krakatoa volcano- island followed by a tsunami which killed about 40,000 people has a remarkable reference. "...and even greater number (of volcanoes) is to be found in the most volcanic part of the world, the great subduction zone that stretches three thousand miles from the northern tip of Sumatra to what is called the Bird's Head on the northwestern tip (the West Irian side) of the island of New Guinea...Mount Toba, which erupted 74,000 year ago in what is now northern Sumatra. It had a Volcanic Explosivity Index of VEI, of 8 – the highest on a scale that is now universally used to classify all eruptions...Toba's humongous explosion...left behind an immense lake, fifty miles long and fifteen wide...The eruption left layers of dust eighteen inches thick on ocean floor fifteen hundred miles away...Essentially the same explanation accounts for the eruption of Toba at the northwestern end of the subduction zone...Krakatoa erupted because of what happens when two plates collide – specifically, because of what happens when the northbound Australian Oceanic Plate collides, as it has been doing the many millions of years past and as it continues to do today, with that part of the Asian Plate that, for the sake of simplicity, we will call by the name it enjoys today, Sumatra... It was a horrible, strange, weirdly shaped creature – a long fat brown body with what looked like a thick seam of flesh running the length of its midsection. As it walked its tail thrashed from side to side, and from its small flat-topped head came a tongue, a foot or more long, that flickered in and out menacingly. The beast as a whole did indeed look menacing, and very dangerous indeed. Deep down I knew that it was probably quite harmless, and that it was in all likelihood simply a specimen of the great five-banded monitor, the wonderful swimming lizard known to Javanese as the biawak and to science as Varanus salvator. But the deeper realization came only later in the day; at the precise moment on that August afternoon when it emerged from the trees, when I was sitting alone in the jungle on the side of a hot and very active volcano, the animal looked like nothing so much as a fully fledged dragon, and I was more than a little alarmed by his arrival on the scene."(Simon Winchester, 2004, Krakatoa, the day the world exploded, August 27, 1883, New York, Perennial, Harper Collins, pp.306-312, 383-384).

We do not know what eruptions occurred in the subduction zone subsequent to the eruption of Mount Toba and the eruption of Krakatoa. We certainly know that the dragon-lizard inhabiting the ocean-volcano zone was called karkotaka mentioned in the ancient texts of Hindu tradition. A remarkable example of the influence of the maritime civilization from the Sumatra Plate to the Ganga-Sarasvati river basins.

Krakatoa gives the name to Karkotaka, the dragon-lizard with five bands. The lizard-naga is described in remarkable metaphors evoking oceans of the Patalaloka since Karkotaka is a swimming lizard which also emitted fire like the dragon. The Puranas combine facts with metaphors in communicating the history of the earth.

In the hindu tradition, karkotaka is the naga who bit Nala as commanded by Indra and whose poison transformed Nala into a twisted and ugly shape. Katewa is a gotra of Jats in Rajasthan, India. They belong to Yadu kulam, who are Karkotaka or Vakataka Yadavas, who died in large numbers in war with Yavanas. This is the reason for their being known as Katewas, not unlike Shishodia in Rajputs.

Krakatoka legend : The Mahabharata, Book 3: Vana Parva: Nalopakhyana Parva: Section LXVI
<http://www.sacred-texts.com/hin/m03/m03066.htm>

[quote] "Vrihadaswa said, 'O monarch, having deserted Damayanti, king Nala saw a mighty conflagration that was raging in that dense forest. And in the midst of that conflagration, he heard the voice of some creature, repeatedly crying aloud, 'O righteous Nala, come hither.' And answering, 'Fear not,' he entered into the midst of the fire and beheld a mighty Naga

lying in coils. And the Naga with joined hands, and trembling, spake unto Nala, saying, 'O king, that I am a snake, Karkotaka by name. I had deceived the great Rishi Narada of high ascetic merit, and by him have I been cursed in wrath, O king of men, even in words such as these: 'Stay thou here like an immobile thing, until one Nala taketh thee hence. And, indeed, on the spot to which he will carry thee, there shalt thou be freed from my curse. It is for that curse of his that I am unable to stir one step. I will instruct thee in respect of thy welfare. It behoveth thee to deliver me. I will be thy friend. There is no snake equal to me. I will be light in thy hands. Taking me up, do thou speedily go hence.' Having said this, that prince of snakes became as small as the thumb. And taking him up, Nala went to a spot free from fire. Having reached an open spot where there was no fire, Nala intended to drop the serpent, upon which Karkotaka again addressed him, saying, 'O king of the Nishadhas, proceed thou yet, counting a few steps of thine; meanwhile, O mighty-armed one, I will do thee great good.' And as Nala began to count his steps, the snake bit him at the tenth step. And, lo! As he was bit, his form speedily underwent a change. And beholding his change of form, Nala was amazed. And the king saw the snake also assume his own form. And the snake Karkotaka, comforting Nala, spake unto him, 'I have deprived thee of thy beauty, so that people may not recognise thee. And, O Nala, he by whom thou hast been deceived and cast into distress, shall dwell in thee tortured by my venom. And, O monarch, as long as he doth not leave thee, he will have to dwell in pain in thy body with thee every limb filled with my venom. And, O ruler of men I have saved from the hands of him who from anger and hate deceived thee, perfectly innocent though thou art and undeserving of wrong. And, O tiger among men, through my grace, thou shalt have (no longer) any fear from animals with fangs from enemies, and from Brahmanas also versed in the Vedas, O king! Nor shalt thou, O monarch, feel pain on account of my poison. And, O foremost of kings, thou shalt be ever victorious in battle. This very day, O prince, O lord of Nishadhas, go to the delightful city of Ayodhya, and present thyself before Rituparna skilled in gambling, saying, 'I am a charioteer, Vahuka by name.' And that king will give thee his skill in dice for thy knowledge of horses. Sprung from the line of Ikswaku, and possessed of prosperity, he will be thy friend. When thou wilt be an adept at dice, thou shalt then have prosperity. Thou wilt also meet with thy wife and thy children, and regain thy kingdom. I tell thee this truly. Therefore, let not thy mind be occupied by sorrow. And, O lord of men, when thou shouldst desire to behold thy proper form, thou shouldst remember me, and wear this garment. Upon wearing this, thou shalt get back thy own form.' And saying this, that Naga then gave unto Nala two pieces of celestial cloth. And, O son of the Kuru race, having thus instructed Nala, and presented him with the attire, the king of snakes, O monarch, made himself invisible there and then!"[unquote]

Seven great naga including Karkotaka

Naga are hydraulic engineers and architects. Mayasilpa on Architecture (Mss. Adyar Library) has a reference to seven Naga. The contribution of Naga to the architectural marvels and irrigation/water-management systems around Sandhi are documented by Vidisha Research Group. See The Sanchi Dams Project
<http://www.britac.ac.uk/institutes/SSAS/projects/Shaw03.pdf>



Masonry face of the ancient Sanchi dam built by Naga.

It will be inaccurate to refer to Naga of ancient Hindustan as a 'cult'; Mahabharata states that it is the history of Naga, Uruga, Yaksha, Deva and Devarshi. Astika, a brahmana was the son of a Naga mother; Astika stopped the massacre of Naga at Takshas'ila. Naga were the core of Bharatam Janam and who had defined the Hindu traditions. Anantnag is name of a city in Kas'mira. River Vitasta was the abode of Naga Takshaka; Takshas'ila was a city west of river Vitasta (Jhelum). Nagas called Airavata had River Iravati (Ravi) as their abode. The name of a Himalayan river flowing into Brahmades'a (Burma) is Irawady, apart from River Salween and also Mekong (flowing south into Laos, Cambodia).

Naga were of Ramaniyaka island in the middle of the remote ocean. Indra's brother Vishnu had killed the Naga in the great lake. The kulam's of Naga were:

Vasuki kulam: Kotisa, Manasa, Purna, Cala, Pala, Halmaka, Pichchala, Kaunapa, Cakra, Kalavega, Prakalana, Hinayabahu, Carana, Kakshaka and Kaladantaka
Airavata kulam: Paravata, Parijata, Pandara, Harina, Krisa, Vihanga, Sarabha, Meda, Pramoda and Sauhatapana (Aswasena, son of Takshaka is referred to as part of Airavata kulam; Kauravya are also mentioned as a branch of Airavata. Dhritarashtra was Airavata's younger brother; Dhritarashtra is also a Gandharva. Thus Naga and Gandharva may belong to the same kulam or gan.a; Nishadha mountain is a common habitation of both Naga and Gandharva. Airavata is the northernmost region. Naga inhabited the Yaksha region in Himalayas).

Takshaka kulam: Puchchandaka, Mandalaka, Pindasektri, Ravenaka, Uchochikha, Carava, Bhanga, Vilwateja, Virohana, Sili, Salakarsa, Muka, Sukumara, Pravepana, Mudgara, Sisuroman, Suroman and Mahahanu

Kauravya kulam: Eraka, Kundala Veni, Veniskandha, Kumaraka, Vahuka, Sringavera, Dhurtaka, Pratara and Astaka.

Dhritarashtra kulam: Sanukarna, Pitharaka, Kuthara, Sukhana and Shechaka; Purnangada, Purnamukha, Prahasa, Sakuni, Dari, Amahatha, Kumathaka, Sushena, Vyaya, Bhairava, Mundavedanga, Pisanga, Udraparaka, Rishabha, Vegavat, Pindaraka, Raktanga, Sarvasaranga, Samridha, Patha and Vasaka; Varahaka, Viranaka, Suchitra, Chitravegika, Parasara, Tarunaka, Maniskandha and Aruni. (cf. http://en.wikipedia.org/wiki/Naga_Kingdom)

The Nagas are mentioned in the Puranas as a race of serpents who were inhabiting the Patalaloka or the nether regions...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 hue 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 Kamandalu¹The 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 Babhruvahana, the son of Arjuna and the Naga princess Citrangada, we may find the survival of the vedic Babhru.⁹ 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...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 Kanthagotamaka.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 18 its kind, the Nagastambha having a Naga in the purely reptile form.²³ In the Silpa Prakasa²⁴ 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

In Vaisnavism, the great serpent Sesha is taken as a manifestation of Visnu and Visnu reclining on the body of Sesha, contemplating the creation of the Universe is a common representation in the dvaralata vimba 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 dvaralata vimba 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 Sonapur, Radhakrushna, Kutha Jagannath, Bad Jagannath and Berhampur 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 Anantasajya 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) 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 entwined 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 Sonapur. 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 feudatory chief (Maharaja) of the ex-Princely State of Sonapur. 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 Sonepur. 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, Sonepur (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 Sonepur. 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 borken.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 center 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...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...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 copperplate 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 Aksalini (engraver) Voppa Naga, son of Sottra Naga. Donee of the Deogaon (Tarbha) Plates of Mugdhagondala Deva, a Mahamandalka (Governor) of the Somavamsi king Mahabhavagupta Janmejaya (Reigning Period : 850-885 A.D.) was a Brahmana named Bhuvana 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...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 erstwhile 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.

1. Rao, T.A. Gopinatha; Elements of Hindu Iconography, Vol.II, Part-II, Indological Book House, Varanasi, 1971, pp.554-447.
2. Ibid, p.554.
3. Ibid, p.555.
4. Banerjea, J.N.; The Development of Hindu Iconography, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 3rd Edition, January 1974, p.345.
5. Atharva Veda, VIII, p.10, 29.
6. Atharva Veda, III, 26 & 27; V.13, 5-6; VII 56, 1 : X. 4,13.
7. Atharva Veda, VIII, 8, 15. (Gandharvapsarasah sarpandevanpunyajananpitrm).
8. Mahabharata, IV. 2, 17.
9. Banerjea, op.cit., Fn, p.345.
13. Hemadri; Caturvargacintamani, Vratakhanda, pt.II, p.139.
17. Marshall, John H.; Mahenjodaro and the Indus Civilisation, London, 1931, p.68, Pls.XVIII, II and CXVI.29.
18. Banerjea, J.N.; The Development of Hindu Iconography, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 3rd Edition, January 1974, p.346.
19. Grunweden, Buddhist Art, p.44.
20. Vogel, J.Ph.; Indian Serpent Lore, London, 1936, p.10.

21. Banerjea, op.cit., p.346.
22. Cullavagga, V.6.
23. Dehejia, Vidya; Early Stone Temples of Orissa, Vikas Publishing House Pvt. Ltd., New Delhi, 1979, p.54.
24. Silpa Prakasa, II, 294, p.87.
25. Marshall, John H.; Mahenjodaro and the Indus Civilisation, Vol.I, London, 1931, p.68, pls.XVIII : 11 and XVI : 29.
26. Sankalia, H.D.; Pre-history and Proto-history of India and Pakistan, Poona, 1974, pp.304 and 307.
27. Bussaglio, M.; 5000 Years of Art of India, New York, p.63, pl.66.
28. Vogel, J.Ph.; Indian Serpent Lore, London, 1926, p.36.
58. Das, Dipakranjan, Temples of Orissa - A Study of A Sub-styles, Agam Kala Prakashan, Delhi, 1982, p.74 (Plate-16).
59. Panda, Sasanka Sekhar; Some Archaeological Remains of Balangir District, The Orissa Historical Research Journal, 1995, Vol.XXX, Nos.1-4, pp.58-59.
60. Rao, T.A. Gopinatha, Elements of Hindu Iconography, Vol.I, Pt.I, 2nd Edition, Varanasi, 1971, p.132.
61. Panda, Sasanka Sekhar; The Hypaethral Chausathi Yogini Temple of Ranipur Jharial, The Orissa Historical Research Journal, 1998, Vol.XLII, Nos.1-4, p.141.
62. Fabri, Charles Louis; History of the Art of Orissa, Orient Longman Ltd., New Delhi, 1974, pp.31-36.
63. Panda, Sasanka Sekhar; Some Temple Ruins of Kalahandi District, The Orissa Historical Research Journal, 1993, Vol.XXXVIII, Nos.1-4, p.51.
64. Nawab, S.M.; Jaina Tirthas in India and Their Architecture, Allahabad, 1944, p.139; J.G. Buhler, On the Sect of Jainas, tr. by J.Burgess, London, 1903, p.63.
65. Bloomfield, M.; The Life and Stories of Parsvanatha, Baltimore, 1919, p.118.
66. Gupte, R.S.; Iconography of the Hindus, Buddhists and Jainas, Bombay, 1972, p.175.
67. Panda, Sasanka Sekhar; Harishankar Temple of Balangir District, Orissa Review, August 1994, Vol.LI, No.1, p.21.
68. Chauley, G.C.; Saivite Deities and Connected Problems in Orissan Art and Architecture, article published in "An Interdisciplinary Approach to Saivism," ed. by Dr. K.C. Mishra and R.K. Mishra, Pub. by Institute of Orissan Culture, Bhubaneswar, 1993, p.126.
69. Kosambi, D.D.; The Culture & Civilisation of Ancient India in Historical Outline, Vikas Publishing House Pvt.Ltd., New Delhi, Fifth Impression, 1977, p.170.
70. Rajaguru, S.N., op.cit., pp.164-165.
71. Panda, S.C.; Op. Cit, pp.39-43.

[Source: Sasanka Sekhar Panda, Nagas in the sculptural decorations of early West Orissan Temples, Orissa Historical Research Journal (OHRJ), Vol. XLVII, No. 1]



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 Jharial
(Plate-15)



Naga, Kosalesvar temple,
Patnagarh (Plate-16)



Naga, Sauntpur
(Plate-17)



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



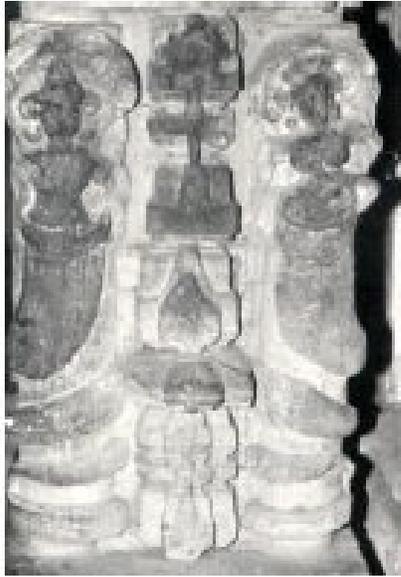
Naga, Suvarnameru
Temple, Sonapur
(Plate-19)



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



Naga-Nagi, Kukurjangha
(Plate-21)



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



Naga, Patalesvara Temple, Budhikonma (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)

A bull mating with a cow. Seal impression (BM 123059). From an antique dealer in Baghdad. Cf. Gadd 1932: no. 18.

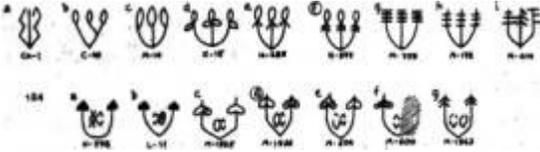


m0489At m0489Bt A standing human couple mating (a tergo); one side of a prism tablet from Mohenjo-daro (m489b). Other motifs on the inscribed object are: two goats eating leaves on a platform; a cock or hen (?) and a three-headed animal (perhaps antelope, one-horned bull and a short-horned bull). The leaf pictorial connotes the goat-horned composition connotes loa, the copulation motif connotes kamd.a; hence, the reading is of this pictorial component is: lohar kamar = a blacksmith, worker in iron, superior to the ordinary kamar, a Hindu low caste (Santali.lex.)]



Seal, Dilmun seal from Failaka island in the Gulf. A standing human couple mating (a tergo). [After

Paul Kjaerum, 1983, Failaka/Dilmun: the second millennium settlements, I.1: the stamp and cylinder seals, Jutland Archaeological Society Publications, 17.1, Aarhus: no. 269]



kamd.a = to copulate (Santali.lex.) [cf. the copulation scenes depicted on many seals and other inscribed objects]. Rebus:

kamar = blacksmith (Santali.lex.) ka_ma_t.i_ a caste of Hindus who are generally labourers and palanquin bearers (G.); komat.i_ (M.)(G.lex.)

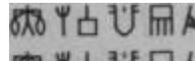
Crab



h180A



h180B



4304

Tablet in bas-relief h180a Pict-106: Nude female figure upside down with thighs drawn apart and crab (?) issuing from her womb; two tigers standing face to face rearing on their hindlegs at L. h180b Pict-92: Man armed with a sickle-shaped weapon on his right hand and a cakra (?) on his left hand, facing a seated woman with disheveled hair and upraised arms.

kamat.ha = a crab, a tortoise (G.lex.) kamat.ha = tortoise (Skt.) kamt.ao, kapt.ao = to grab, to grasp, to seize, as a hawk a bird (Santali.lex.)

kamad.ha, kamat.ha, kamad.haka, kamad.haga, kamad.haya tortoise (Pkt.lex.)

kapt.a kapt.i = to quarrel and pull or strike each other (Santali.lex.)

kamad.ha = pot for curds; Baladeva; face (Pkt.lex.)

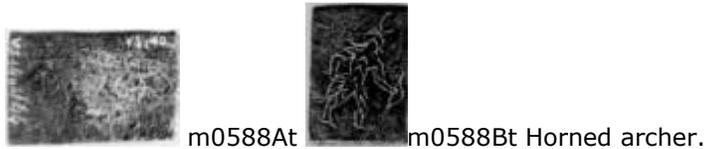
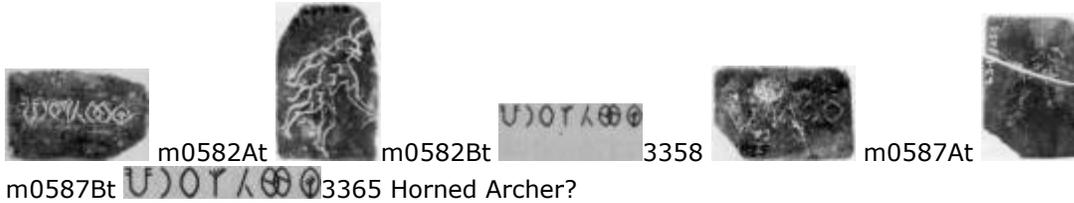
kamad.ha, kamat.ha, kamad.haka, kamad.haga, kamad.haya = a type of penance (Pkt.lex.)

Leaves ligatured with crab is a sign which occurs on these seals and the sign sequences are comparable. [cf. Parpola, 1994, fig. 13.12]



Two copper tablets. Mohenjodaro. The archer shown on one tablet seems to be a synonym of the leaves ligatured with crab on another tablet since the inscription on the obverse of each of the tablets is identical. [cf. Parpola, 1994, fig. 13.13] This ligatured sign appears on two seals-one from Harappa and another from Lothal.

Allographs of a leaf sign, ligature with crab sign [After Parpola, 1994, fig. 13.15]



ka_mat.hiyo a Bowman; an archer (Skt.lex.) ka_m.t.hi, ka_mat.hum [Skt. kamat.ha a tortoise, a bamboo] a bow (G.lex.)

kamat.ha_yo = a learned carpenter or mason, working on scientific principles; kamat.ha_n.a [cf. karma, ka_m, business + stha_na, tha_n.am, a place fr. Skt. stha_ to stand] arrangement of one's business; putting into order or managing one's business (G.lex.)

kamarsa_ri_smithy (Mth.); kamarsak_yar (Bi.)(CDIAL 2899). karma_rud.u a blacksmith, an artisan (Te.lex.)

kamar a semi-hinduised caste of blacksmiths; kamari the work of a blacksmith, the money paid for blacksmith work (Santali.lex.) karma_ra blacksmith (RV); karuma_smith, smelter (Ta.); kamma_ra worker in metal (Pali); kamma_ra, kamma_raya blacksmith (Pkt.); kama_r (A.); ka_ma_r (B.); kama_ra blacksmith, caste of non-Aryan, caste of fishermen (Or.); kama_r blacksmith (Mth.); kam.bura_ (Si.)(CDIAL 2898). karuma_r = blacksmiths, kollar (Ta.lex.)

kudur d.okka a kind of lizard (Pa.); kudur d.okke id. (Go.); kudur d.ekke garden lizard (Go.); kidri d.okke house lizard (Go.)(DEDR 1712). d.okke lizard (Kol.Go.); d.okka id. (Pa.); d.okod.e a kind of lizard (Ga.); pidri_-d.okke_ the house-lizard (Go.); d.ru'i sp. lizard (Kuwi); d.o_ki lizard (Kond.a); d.oi chameleon (Kui)(DEDR 2977). kudur a wall; ke_r, go_d.e (Ka.lex.) torhot, ghirr.i a lizard (Santali.lex.) sarat.u a lizard (Skt.lex.)

kuduru = lizard (Santali)

kuduru 'goldsmith's portable furnace' (Telugu); kudru 'top of fireplace' (Kuwi)(DEDR 1709)

Va_tsya_yana's Ka_masutra describes 64 arts to be learnt; one of these is 'mlecchita vikalpa', interpreted as 'cryptographic writing'. Mleccha was a Meluhhan; concordant with Pali, milakku, 'copper'. Yes, the same mleccha which both Vidura and Yudhis.t.hira could speak and understand.

Here are the passages in the Maha_bha_rata:

" na a_rya_mlecchanti bha_s.a_bhir ma_yaya_na caranty uta: aryas do not speak with crude dialects like mlecchas, nor do they behave with duplicity (MBh. 2.53.8). a dear friend of Vidura who was a professional excavator is sent by Vidura to help the Pa_n.d.avas in confinement; this friend of Vidura has a conversation with Yudhisthira, the eldest Pa_n.d.ava: "kr.s.n.apakse caturdasyam ratrav asya purocanah, bhavanasya tava dvāri pradāsyati hutāsanam, mātrā saha pradagdhavyāh pa_n.d.avāh purus.ars.abhāh, iti vyavasitam pārtha dha_rtara_s.t.ra_sya me śrutam, kiñcīca vidurenkoto mleccha-vācāsi pa_n.d.ava, tyayā ca tat tathety uktam etad visvāsa ka_ran.am: on the fourteenth evening of the dark fortnight, Purocana will put fire in the door of your house. 'The Pandavas are leaders of the people, and they are to be burned to

death with their mother.' This, Pa_rtha (Yudhis.t.ira), is the determined plan of Dhr.tara_s.t.ra's son, as I have heard it. When you were leaving the city, Vidura spoke a few words to you in the dialect of the mlecchas, and you replied to him, 'So be it'. I say this to gain your trust.(MBh. 1.135.4-6). This passage shows that there were two Aryans distinguished by language and ethnicity, Yudhis.t.ra and Vidura. Both are arya, who could speak mlecchas' language; Dhr.tara_s.t.ra and his people are NOT arya only because of their behaviour.

Melakkha, island-dwellers

According to the great epic, Mlecchas lived on islands: "sa sarva_n mleccha nr.patin sa_gara dvi_pa va_sinah, aram a_ha_ryam àsa ratna_ni vividha_ni ca, andana aguru vastra_n.i man.i muktam anuttamam, ka_ñcanam rajatam vajram vidrumam ca maha_dhanam: (Bhima) arranged for all the mleccha kings, who dwell on the ocean islands, to bring varieties of gems, sandalwood, aloe, garments, and incomparable jewels and pearls, gold, silver, diamonds, and extremely valuable coral... great wealth." (MBh. 2.27.25-26). The epic also refers to the pa_n.d.ava Sahadeva's conquest of several islands in the sea with mleccha inhabitants. Pura_n.a-s locate mleccha kings: pracetasah putras'atam ra_ja_nah sarva eva te; mlecchara_s.t.ra_dhipa_h sarve udi_ci_m dis'am a_s'rita_h, '100 sons of Pracetas who were all kings, had settled (occupied or taken shelter) in mleccha states in the northern direction.' (Bha_gavata P. 9.23.15). This can be construed as a reference to a migration of the sons of Pracetas towards the northern direction to become kings of the mleccha states. The son of Yayati's third son, Druhyu, was Babhru, whose son and grandsons were Setu, Arabdha, Gandhara, Dharma, Dhr.ta, Durmada and Praceta. It is notable that Pracetas is related to Dharma and Dhr.ta, who are the principal characters of the Great Epic, the Maha_bha_rata.

It should be noted that a group of people frequently mentioned in the Great Epic are the mleccha, an apparent designation of a group within the country, Bha_rata. This is substantiated by the fact that Bhagadatta, the king of Pragjyotis.a is referred to as mleccha and he is also said to have ruled over two yavana kings (2.13).

We seem to be dealing with a linguistic area (substratum!) of artisans, between the Tigris-Euphrates doab and the Sindhu-Sarasvati doab (south of the Oxus), an area which Emeneau surmises after compiling the Dravidian Etymological Dictionary. Meluhhan needed an interpreter in Mesopotamia (as shown on a cylinder seal), so Mleccha is likely to be something different from Sumerian [which of course, had substrates (borrowings?) such as tibira, 'merchant' -- ta_mra, 'copper'; san:ga, 'priest', sa_n:gvi_, 'priest, pilgrim's guide' (Gujarati)].

Memory of Toba as a cone (stu_pa) and as a playa (Rann)

http://www.worldlakes.org/uploads/toba_adm_wtr.JPG In 1949 the Dutch geologist Rein van Bemmelen reported that Lake Toba was surrounded by a layer of ignimbrite rocks, and that it was a large volcanic caldera. Later researchers found rhyolite ash similar to that in the



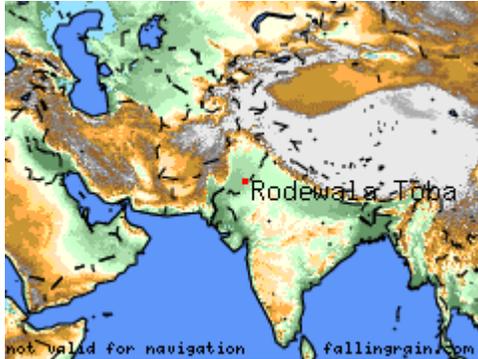
ignimbrite around Toba (now called Young Toba Tuff to distinguish it from layers deposited in previous explosions) in Malaysia and India, 3000 km away. Oceanographers discovered Toba ash, with its characteristic chemical "fingerprint", on the floor of the eastern Indian Ocean and the Bay of Bengal...The subsequent collapse formed a caldera that, after filling with water, created Lake Toba...The volcanoes of Sumatra and Java are part of the Sunda Arc, a result of the northeasterly movement of the Indo-Australian Plate which is sliding under the eastward-moving Eurasian Plate. The subduction zone in this area is very

active: the seabed near the west coast of Sumatra has had several major earthquakes since 1995... http://en.wikipedia.org/wiki/Lake_Toba

Mound: thube stu_pa (As'.); thuba, thuva (KharI.)(CDIAL 13702). thoba round piece of earthenware (K.); thobun^u short and thick tree (K.); thubu tuft (S.); thuba_ bunch (B.); tubu tail of an animal (Si.); thobi_ flagstone placed over fire for baking bread on (S.); thoba_, thobi_ lump of mud used in building a wall (L.); thobba_ lump of mud (P.); thob, thubi bud (A.); thoba_ bunch, cluster (B.)(CDIAL 13703). thum ridge of a mountain, space round a hilltop (N.); thu~_ba_ lump of earth (H.); thumr.u~ a collection of ears of corn (G.); tho~b clump (M.)(CDIAL 13705). us'tum pillar (Wg.); thumi wooden or masonry pillar to support roof (Ku.); thumar.o, thumar.i prop, pillar; thumⁱ post for churning curds (Ku.); thum pillar (A.); thu_m, thumbha_ pillar supporting the wood which supports the woof; thu_mhi_ support of a broken wall (Bi.); thu_mhi_ wooden pillar supporting roof (Mth.)(CDIAL 13707). stu_pa tuft of hair, crest (RV.); mound (Skt.); main beam of house (A_pGr.); thu_pa tomb, stu_pa; thu_pi-kata heaped up (Pali); thu_va heap (Pkt.); s'tu pillar, post (Wg.); thu_a thorn of date tree (L.); thu_a_ boundary pillar of mud, heap, clod (H.); t.hul(h)u tower (S.); t.hulh, thu_l tower, walled village (L.)(CDIAL 13710). thu_ha_ pillar, prop (P.); thoa_ tethering post (WPah.); tube stu_pa (Si. inscr.) (CDIAL 13712). thobhan. support, prop (G.)(CDIAL 13724). **Image:** upper storey: dubbil.i, dubbul.i, dobbul.i a beautiful upper storey (Ka.); toppa_ra, tomba_ra a large building (Ta.); du-majili_ of two stories, as a house (M.)(Ka.lex.) **Large building:** toppa_ram large building (W.)(Ta.); tcapparamu id. (Te.); tomparam id. (Ta.); tompa_ram id. (Ta.lex.) **Image: a crown:** toppa_ram a kind of crown (Tiruva_lava_. 4,12)(Ta.); tapa_ramu id. (Te.)(Ta.lex.)

tumba quail (Kui.Kuwi); tu_mba id. (Kuwi); tumma id. (Pa.); tumme a kind of bird (Ga.)(DEDR 3328).

Munda etyma: <tamba>(KP),,,<tOmba>(K) {N} `` ^copper". *Sa., Mu., Ho<tamba>, Ho<tama>, H.<ta~ba>, O.<tOmba>, Sk.<tamrA>.



For miles and miles around Marot (Pakistan), there are place names with a suffix toba, which in the local language means a playa (or rann). This -toba suffix could be an evocation of the memory of Lake Toba formed after the eruption of Mount Toba. Some place names near Marot, are: Rodewala Toba, Abbanwala Toba.

Marot may be seen to the west of Anupgarh shown on the satellite image

Synoptic view of Landsat images of NW India showing 6-8 km. wide palaeo-channel of Sarasvati River (from Siwalik thru Kalibangan and Anupgarh to Marot); present Shatadru (Sutlej) takes a sharp turn at Ropar. (Yashpal et al., 1984, Fig. 215)
<http://www.hindunet.org/saraswati/html/SATELL-1.jpg>

Lake Toba or commonly referred to as Danau Toba by the locals is one of the largest crater lakes in the world. Measuring some 100km long and 30 km wide, it is located in the northern part of Sumatra. According to the scientists, the lake was created from a gigantic volcanic eruption 75,000 years ago. The collapse of the volcano formed a caldera, which then filled with water and thus creating Lake Toba. <http://www.worldisround.com/articles/83941/> .

S. Kalyanaraman
28 August 2006

<http://kalyan96.googlepages.com/krakatoa.pdf>