CHAPTER VIII

EXTANT IMAGES FROM EASTERN INDIA - II

From the early period, the regions of Bihar and Bengal were politically and culturally unified. One of the main basis of contact was religious having its nucleus at Magadha which had been an important centre of Buddhist and Jain religious activities, ever since the 5th century B.C.

True, both Buddhism and Jainism penetrated into this region already during the time when the Buddha and Mahavira were alive. The eastern most districts of Bihar, that is the ancient Anga, especially that of Bhagalpur portions of southern Monghyr served as interface between Bihar and Bengal, and the art objects connected with Buddhism, Jainism and of Brahmanical Hinduism found their ways through this thoroughfare. In regard to socio-religious and cultural life it is possible to view the stylistic development of Jain art and iconography as a continuum with many of the links in evidence.

Epigraphically speaking, the existence of Jainism in this region can be confirmed from the Gupta period
onwards. But in regard to extant images the materials let over to us by history are not prior to the 7th/8th centuries A.D. The stylistic dating that we are referring to is not based on an absolute dating as until today no Jaina structure has been discovered in this part of the country with a definite chronological base. It is therefore not possible to identify even with approximation any stylistic period. We propose therefore to discuss the materials on the basis of sites.

Of all these places the Jain centre of Telkupi is one of the most interesting sites, not only because it has yielded interesting Jain antiquities, but the area as such being a centre of Brahmanical culture shows an admixture, both stylistically and iconographically of Brahmanical Hinduism and Jain religion.

Telkupi on the southern bank of the Damodar which was previously a village in the Manbhum district of Bihar and now belongs to the Purulia district of West Bengal (ten miles to the north-north-west of Raghunathpur and five miles north-east of Cholyana) is a submerged temple site of West Bengal. The site is very important for the study of the history of Jainism in this region.
result of the construction of a dam across the Damodar near Panchet, the whole area was submerged. Debala Mitra, then Superintendent of the Eastern Circle of the Archaeological Survey, was, however, able to examine a few temples and make a documentation of whatever could be possible under that condition. The report of her investigation was published by the Archaeological Survey of India in 1969. Fortunately, however, the temples at Telkupi occurred in a few earlier publications. The earliest description of the temples was by J.R. Beglar who saw there (1872-73) three groups of temples, the first and the largest, consisting of thirteen temples, being on the bank of the river Damodar.

Subsequently W.W. Hunter (1877) made the following observation:

There are eight or nine of these temples at Telkupi on the Damodar; and there is an image still worshipped by the people in the neighbourhood which they call Dirup. This image I have not seen, but it is probably intended for the 24th Tirthankar, Vira

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or Mahâvîra, the last of the Jain deified saints.

The next reference occurs in the List of Ancient Monuments in Bengal which also refers to the existence of "several photos relating to this group of temples in the Indian Museum, Calcutta". (Debala Mitra found out these photographs, nine in number, which were taken by Beglar). T. Bloch, then Archaeological Surveyor, Bengal Circle, visited Telkupi in the early part of 1903, but his report was extremely sketchy. Only ten temples out of the thirteen seen by Beglar in the first group were standing at the time of his visit. Coupland's District Gazetteer (1911) hardly added anything new to what was published before. In the early thirties were published two short notices of the temples by Nirmal Kumar Bose who had visited them in December 1929. He was the first to notice the similarity between these

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3 List of Ancient Monuments in Bengal, Calcutta 1896, pp. 552-54.


temples and those of Orissa and to publish some photographs of the temples.

In regard to the religious suggestivity of the temples of this region, the following observation of Debala Mitra is worth quoting:

Telkupi with its numerous temples bespeaks not only the fervent religiosity which once inflamed its inhabitants but also its having been considered for a long time as a sacred place of pilgrimage to which flocked devotees from distant lands to worship their chosen gods and to make, according to their means, dedications, which varied from large temples to their miniature replicas... The cosmopolitan character of this great religious centre, which catered to the spiritual craving of the followers of different religions, is equally manifest. Votaries of almost all the Brahmanical cult gods found here a congenial place to erect edifices in honour of

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their own gods. From the existence of temples of different cult deities within the common premises as at Bhairavathān, it may be presumed that there was no sectarian rivalry and exclusiveness of the morbid character even if there did not exist an intimate association between different religious sects. Cult-syncretism was at work about this time in various parts of India and evidently Telkupi also was a participant in the general movement of the times. Of the five principal cults, four at least, Śaiva, Vaiṣṇava, Sauro and Sākta, were well established here. Though two images of Ganesā were noticed here, it is not known if these images even presided over the sanctum sanctorum of a temple as cult images or acted as pārvatī-devatā of a Śaiva sanctuary ... Of the Brahmanical sects Śaivism was undoubtedly the most popular, claiming the largest number of devotees, if we judge by the number of temples and lingas ... That Telkupi was not exclusively a Brahmanical Centre is suggested by the large image of Ambika, the Bārṣana-devī of Neminatha, in the jagannath of temples. Evidently this image after the collapse of its temple, was brought to this shrine
at a date, when its Jain character could not be recognised by the people who apparently took it as the consort of Siva, the name and the mount helping in the new identification. Carved of an oblong blackish slab of about 2 ft. 11 inches wide, and clad in a long Sari and decked in a bejewelled girdle, necklace, armlets, bangles and ear ornament the figure is represented standing on a lion (Plate XVIIb). The figure is holding a boy by her hand. She has an oval halo of beaded border. The four vertical compartments of the dexter side had from the bottom upwards, a male attendant, a graceful female chouri bearer, two male figures and two musicians.

The site now being submerged under water it is not possible to find out other Jain vestiges, but the influence of Jainism on this region can be easily understood with reference to other sites of the Purulia district. Foremost among these places is Pakbir's, the store house

7 Debala Mitra, Telkupi: A Submerged Temple Site in West Bengal, Arch. SUR. INDIA, Delhi 1969, pp. 5051.
of Jain antiquities. Indeed, the place deserves more than a passing reference since reveals a continuous history of Jainism from the ninth/tenth centuries A.D. The earliest description of the site was provided by Lient. R.C. Bevan who found the remains of several temples in and around this place made of stone and brick. Bevan noticed a 'colossal naked male figure besides a large number smaller figures'...Seglar, in his report of a Tour through Bengal provinces observed numerous temples and Jain sculptures at this place, including the one which is 7½ ft. high, the report which has been referred to in the earlier chapter. The images which have been reported by Seglar are mostly the Jain Tirthankaras, Adinātha Pārśvanātha and Mahāvīra, the huge couple possibly represents the Jain tutelary couple or the Adimithuna Mūrti. On the basis of the description left by Seglar, it seems that the temples whether made of stone or brick, the workmanship though coarse, and ornamentation plain, but they follow more or less the usual ratha type of architecture.

A few recent studies have been done on the site of Pakbira: its archaeological picture has been more or less distinct. The extant temples which are mostly in ruins are of the sikhara types, standing at a height of about 24 feet. In certain temples the ratha projections (triratha), the crowning kalasa are still found intact, besides some of architectural fragments with carvings and a few Jain caturmukha shrines (Pratima Serveto-bhadrika). Recent archaeological investigation conducted by K. Bhattacharyya, P. Mitra, A. Bhomick have laid bare fortyeight sculptures, mostly made of greenish chloride stone, locally quarried. These are consists of Jina images, tutelary couples, yaksi ambika and a large number of miniature shrine-type images. Looking into the hugeness of the site and in view of the extant remains of a large number of temples, there is no doubt that all these images belonged to the temples, either installed, or used as exterior decorations. Unfortunately due to the absence of epigraphic data, it is not possible to fix a firm chronology of this site. But an epigraph, seem to be dated, sometime

10 David Mc. Cutcheon 'Notes on the Temples of Purulia District in Census 1961'.
in the 14th/15th century recording of the erection of a
temple on the occasion of the birth anniversary of a Jina
(Sivādīrapāda Jina Śrī Jamātāsva nātasya). According
to Deva Mitra most of the extant temples of Purulia seem
to have followed the general trend of evolution of temple
architecture of the region, continuing through a period of
four hundred years, beginning from the 9th/10th century
A.D. The temple complex which is mostly triratha in plan
seems to be single celled one with a projection in front
forming a pointed arched gate way. There are five mould­
ings in the pābhāga, the Kanika is subdivided into three
upa-pagas, jangha has three oblong pilasters. A Rekha
miniature is found at the inner end.

The sculptures scattered at Pakbira and the adjoin­
ing area are most interesting. A look into the objects
would clearly indicate that there had been a tremendous
Jain activities in this region during this period, and
consequently the Jains living in this region had come into
contact with traits coming from different parts of the
country. Of the sculptures the most important one is a
colossal Jina image, made of blackish stone, nearly 235 cm;.
in height (Plate XVIIIa). The figure standing on a lotus in Kayotsarga pose has all the plasticity of the classical Gupta idiom. It is difficult to make an exact identification of this image, neither is it possible to date it. But on the basis of form it seems to belong near or around the Gupta-post-Gupta time. The modelling is tender, the monumentality of the figure is not so much for the massiveness of the form, but it lies in the character itself.

A group of images, strictly built short in stature, plastically modulated, standing on a simple pedestal, with an undecorated stella, representing the images of Rasbharcha (Plate XVIIIb), Ambikā (Plate XIXa) Candraprabha (Plate XIXb), exhibit a kind of sculptural tradition which in date, seem to be contemporaneous. On over all consideration the images appear to have close affinity with the sculptural tradition of the Sarnāth based post Gupta art of Bihar-Bengal. One may also find the nearer prototypes of these images to sculptural forms of the early Paharpur school of Bengal. The image of Ambikā, little stocky and rounded in form, broad sensuous face, the slightly stooping breasts, the raised feminine abdomen and flexible hip reminds one of sensuously conceived female form, rather than an icon.
Even gargoyle conceived in the form of a Nagi holding a pot demonstrates a similar art tradition (Plate XXa). Interestingly the images of this group place their eyes downcast.

The next phase is represented by a group of images, namely the image of Rśabhanātha (Plate XXb), Ambikā (Plate XXia) and the Tutelary couple. The image of Rśabhanātha placed on a central projection of a pāṇḍharaṇa pedestal stands on a full blown lotus. The bull is placed under the lotus, two devotees are seated in kneeling position in two sides. The back stella supports two chauri bearers flanking the image besides having some other standing images including the vidvādhara. The stylistic characteristics revealed in the figure of Mālānāyaka standing in Kayotsarga pose, wearing jata mukuta with curls falling down in two sides, and an elliptical śīrācakra adorning the face, suggest a date of the early Pāla period.

The bejewelled goddess of Ambikā (Plate XXia) wearing a diaphanous skirt-like-dress fastened by a girdle standing in graceful abhanga pose holding a child with her left hand is another interesting specimen of art. She is standing under a mango tree which is laden with fruits. A male attendant is shown standing to her right. On the
top of the stem of the mango tree sits a Jina in dhyānasana under a parasol. A lion is shown with gaping mouth occupying the central position. The Jain Tutelary couple (Plate XXIIb), the male sitting in arāha-Paryankāsana in the right with her right hand holding in abhaya mūdra, and the left resting on the right knee, and the female sitting in the left holding a child in her left lap, and the right hand showing varada mūdra, is an interesting piece of art of this phase. The figures wear choties reaching well below the knee and elaborate jewellery. Both the figures wear elaborate ratnakumukta. The stylised branch of a tree is found dividing the two figures by making separate niche for each. On the top of this a Jina figure is seated in dhyānasana on a lotus which is flanked by two flying figures. Under the rectangular footed tool which has been the asana of the couple are shown two pots, below of which are engraved seven figures seated in different poses.

A large number of miniature catumukha shrines have been found from this place belonging to this period. One such shrine (Plate XXIIIa) is broadly divided into two parts, the lower is split into four niches, each one is occupied by a Tīrthāṅkara standing in Kayotsarga pose. The niches formed by pilasters have made the shape of altars. On the
basis of the iconographic attributes found associated with the images the Tirthankaras may be identified as Candraprabha, Santinatha, and Rishvanatha. The fourth one is difficult to identify. The upper portion forms a pyramidal peak of a temple topped by a huge amalaka sīla. The Jinas standing in Kayotsarga pose fall into the broad format of the artistic style of the group of sculptures of this period.

Stylistically the images share the traits of the sculptural tradition which marks a transition from the Gupta based art tradition to local regional school. The phase though displays fine artistic qualities, the growing tendency towards iconic tension is also noticeable during this time. The images though derived from the earlier tradition exhibit features of the mid Pala school. The figures are now elongated compared to the earlier examples. The facial features are broader, crowns are slightly higher. Added iconographic elements all along the back rest, the fruited mango trees, the Vidyaśāhas, the elaborate padma- sana, and the engraved iconographic associates on the pedestal mark an advance iconographic format from the earlier type. The stylistic similarity between these images
and the stone sculpture of Bihar-Bengal of the 9th century
can easily be seen in the faces and also in the expression
of a subdued emotion enlightened by a spiritual ideal. In
regard to female forms, the body lines are delineated with
a soft gliding curve emphasising the heavy breasts raised
abdomen under slender waist, the jewellery focussing the
tender curves of the body. The shapes of the stelae becomes
more complex. The image of Parśvanātha (Plate XXIIIb) belonging
to this time is characterised by the distinguishing stylistic characteristic. It is noteworthy that there is no
longer the downward stance which was typical of the earlier
phase. The pattern of hair doing seems to have penetrated
into this region; perhaps from Grīsa, similar hair dressing
could be seen at Ratnagiri.

The stylistic and iconographic development at Pehbira
continued unabated. There is no doubt that the Jain centres
of this region were in constant contact with similar cultural
centres of India as late as the 13th/14th century. Geograp-
ically the area though was connected with Bihar-Chotanagpur
-plateau, was in touch with other parts of India as well.
Originally rooted to this part of the country, the images
show elements typical of this region; these could be seen
in the decorative architectural elements on the pedestal,
the intricate design in the stela, and above all the iconographic configurations. Yet one may find here certain stylistic features which could not be explained with the given situation.

We may cite in this connection the lower portion of Tirthenkara image, being flanked by two figures in two sides, which are accompanied by four Jina figures standing on lotus pedestal, in each side on the projected shelves of the stela, in particular, the distinctive ratha pedestal, and the conventional form of lotus scroll making a sort of device in the central part of ratha reminds of the intricate pattern of the later Pala-Sena school.

But what is important to notice in this connection is that not only in the physical frame of the attendant, but in the manner of standing, in the typical form of the wearing of the dhoti, and in the crown visibly conical, the images show a tradition which was not typically regional. Artistically such forms seem to have their counterparts in the images found in the Pallava and chola schools of sculpture of south India. Further the slender elongated form of these caulu bearers, the smooth modelling, especially visible in the lower portions of the slim elongated feet show that these
images echo a distant reverberation of the bronze sculptures of the Cholas.

But the stylistic trait which is shown in the image of an eight armed goddess (Plate XXIIIa) riding on a peacock, holding varada, vējra, sakti and śīla and having attributes like disc, and staff is very different from the commonly found images of Pakbira. The soft, fleshy and loose body—type bears close resemblance to the aśa kṣema type of Orissa. It is difficult to pinpoint the extent of relationship between Pakbira Jain centres with Orissa, but there is no doubt that the Jain communities living in Pakbira had maintained a close connection with contemporary Kalinga region. Looking at the iconography of this image, the eight armed female figure seems to belong to one of the sixteen Jaina Mahāvīryas. Perhaps of Yaksi Prajñāpti, a goddess of wisdom who protects the devotees against misery, fear and disease. Iconographically she seems to be the Jain counterpart of Kaumārī, the Sakti of Skanda Kumāra.

The last phase of Pakbira characterised by a sort of mannerism is best represented by a conventional form of Rṣabhanātha (Plate XXIIIb) standing on a pādēpitha—placed
on a padmapitha placed on a pancharatna pedestal. The protruded portions form pillars in two sides of the back stela, each one divided into six parts, accommodating figures of twenty four Jinas. Representation of a miniature temple is found on the top. The image tightened by the codification gives an expression of a measured iconic format.

The Jain relics found at Pakbira throw interesting light on the history of Jain art and iconography of Bengal. They undoubtedly provide us a very important clue not only to the Jain religion which seems to have been active in this part of the country continuously from the 9th/10th centuries A.D. onwards, but the images show the gradual changes in the sculptural style at per with the general evolution of art of this region. The existence of such a large number of images found together may also suggest that there was in and around this region, a number of Jain monastic establishments continuing for a long time. It is also noteworthy at the same time that the images found at Pakbira had no regional distinction.

Besides Pakbira there are other sites in Purulia which also provide interesting evidence of Jain vestiges. The Indian Museum contains an eleventh century image of Sātinātha from Para in the Purulia district. It is two feet in height,
standing in kavotsarga on lotus with accompanying rows of Tirthankaras on either sides. An image of Rishabhānātha (Plate XXIVa) is set on the northern wall of the Śiva temple, situated on the southern side of the Sitalpur village, about eight KM to the north of Purulia town. It is carved in chlorite-schist measuring 132.5 x 64 cm. The Jina stands on a raised lotus throne in kavotsarga. The pedestal shows from right to left a figure of a female donor in kneeling posture with śāntali-mudra, head of an animal with horn, a human figure and a bull. The head of the Jina is adorned with jatamukuta. The aura is rimmed with lotus petals. The top of the stela is crowned with a trilinear chakra. The cauri-bearers stand on either side of the Jina. A flying Vidyādharā holding a garland in hand is carved on each upper corner of the stela. The two sides of the stela are carved with four rows of small Jina figures, three in group, in abhanga pose. Below the succeeding lowest row of the Jina figures are nine steller deities. The image belongs to circa twelfth century A.D.

At Bhairā near the Purulia town have been found a few images. The image of Rishabhānātha (Plate XXIVb) measuring 104.5 x 49 cm is fixed on the southern wall of the
Durga temple situated on the western border of the village. The Jina stands on a full-bloomed lotus, the petals of which are spread downwards and upwards, thus making two tiers. The pedestal bears, from right to left, the figure of the donor and the congnizance bull. The cauri-bearer is on the right side of the image, the left being broken. A flying Vidyādharā holding a garland in hand is carved on each upper corner of the stela in front of the halo. The right and left edges of the stela have six rows of Jina figures in pair. This piece of sculpture is supposed to belong to circa tenth century A.D. An image of Parśvanātha, belonging to the same period, is now in the Sahu Jain Trust temple premises at Bhāngrā. The Jina stands in Kāyotsarga pose, but the pedestal, legs, left part of the stela, head, and a part of the chatra are badly mutilated and lost. The missing portions are reconstructed with cement. Sri Janardan Misra of Bhāngrā has unearthed from his kitchen-garden a broken Devī image having six arms holding particular āyuḍhas. It has been identified with Acṣuṣṇa of the Svetāmbaras. A Cauyukha shrine looking like an Orissan miniature temple has also been found at Bhāngrā. The structure measures 42 x 14 cm. One face of it shows Rāsbhānātha. But the structure has no other figures or
cognizances. A Devi image has been found at Harup, situated nearly three KMS southwest from the Suisa railway station near the Baghmundi hill. The Devi is four-armed and seated on her vehicle elephant, her hands containing thunderbolt, sword, shield and goad. She is bejewelled with ear ornaments, pendant jewel, bangles and armlets. A chhatra crowning the top of the stela and flying vidyadharaś holding garland are carved on each upper corner of the stela. Below the seat of the pedestal, from right to left are figures of dancing men with musical instruments. Locally known as Hatiyaśini (the goddess on the elephant) she is really the Jain goddess Anikusē, a rare image, measuring 72.5 x 37 cm, and dating circa ninth century A.D.

The village Deoli near Harup is also an important temple site of Purulia. A ruined temple of the pandita-yātara type at this place contains a beautifully carved Jina image. It is in kayotsarga pose and on the right side of it stands a man supposed to hold the umbrella. Flying

12 For details of the images from Sitapur, Bhanga and Harup see A.C. Bhownik in Jain Journal, XVIII, No. 1, 1983, pp. 38-42 and figs.

13 Jain Art and Architecture, Vol. I, p. 157, pl. 89A.
Vidyādharas holding garland are carved on the upper part truncaled of the stelē on the truncated top of which is placed an amalaka-śila, at the base of which is carved a lion. Two lateral side-images rest on two planes. The inner higher plane has standing small Jina figures. There are also steller deities carved on each side of the outer lower plane. Near the basement stand gajāgarulas on lotus bases. The image is made of chlorite and belongs to circa 12th-twelfth century A.D. In the same village is also enshrined in a temple an eleventh century life-size image of Sāntinītha, standing in kayotsarga on lotus. Rows of other Tīrthaṅkaras are equally distributed on each side of the torana tri-sail around the head of the central figure.

Another important site of Jain antiquities in the Purulia district is Anai-Jambad, also known as Mahadev-Beda or Parosnath. This place is situated near Bhongra mentioned above. Here the Sri Sarak Jain Samiti of Kharkhari, Dhanbad has constructed a modern temple over the ruins of an ancient Jain settlement, as part of the programme to preserve Jain

14 Bhownick, loc.cit., p. 42.
15 S. Mondal, Purulia Pariciti, in Bengali, Purulia 1981, p. 59
antiquities and monuments in Purulia. The temple houses five unique images of Tirthankaras which were discovered from the mounds in and around this place. There are two icons of Parsvanatha, two of Candraprabha and one of Rishabhanatha. All of these are of black stone and in excellent state of preservation. Brief though, but an excellent notices of these sculptures was given by S. Mukherjee in two Bengali journals. Subsequently these have been dealt with by P.K. Mitra. The largest and the most graceful sculpture is that of Parsvanatha measuring 140 x 57 cm. The figure of the Jina is in Kavotsarga on a lotus seat under the canopy of a seven-hooded snake, surmounted by a trilinear umbrella. On the trikuta pedestal a naga couple with their hands folded and tails intercoiled is shown. A pair of kneeling devotees in abhjanimudra is also seen on the plane of the pedestal. The Jina is flanked by two male Cauri-bearers standing in graceful Abhanga pose. On the edge of the rectangular back slab are twenty-four Tirthankaras arranged in pairs one above the other. Flying

16 Sramana 1363 B.S. No. 2, p. 43, Chatrak, 1363 B.S. No. 1, pp. 5 ff.
17 Jain Journal, XVIII, No. 2, pp. 67-72 and figs.
Vidyāśārās holding garlands are seen high up on the stele. The second Pārvatīnātha image belongs to the Pāṇcatīrthika category. It measures 34 x 34 cm. The Jina stands in Kayotsarga as mūla-māyaka or central hero on a double petaled lotus under the usual canopy of seven hooded serpent in association with devotees, nāga couple, cauri-bearers etc. On the back slab are carved four images of Tīrthaṅkaras in Kayotsarga, two on each side of the central figure. From their cognizances the two on the right have been identified with Vaiśupūjya and Pādmaprabha respectively while the two on the left stand for Neminātha and Mahēru. Among the two Candraprabha images from Anai-Jambū, the first one measures 44 x 24 cm. The Jina sits in padmāsana with his hands in dhvāṃśaṅgā under a projected trilinear chakra. Crescent, the cognizance of the Jina, is depicted at the centre of the lotus seat. He has elongated ear-lobe and his hair is arranged in curls with a protuberance. The prabhāvalī is generously decorated with floral scrolls and creepers and includes the usual garland-bearing Vidyāśārās.

The other image of Candraprabha, measuring 35 x 15 cm, is a standing one, devoid of embellishment. The Jina stands in Kayotsarga on a double-lotus under a multi-tiered umbrella, flanked by cauri-bearers on either side and
vidyadharas on top. He has elongated ears and hair arranged in the shape of a protuberance. His cognizance is on the pedestal. The image of Rsabhanatha measuring 66.5 x 29 cm shows the Jina in Kāyotsarga, standing on double-petalled lotus placed on trirātha pedestal having the cognizance of bull flanked by crouching lions at the centre. On either sides of the central figure stand male couri-bearers wearing lower garments and simple ornaments. The edge of the back slab contains the representation of seven planets and Gaṇeśa. A plain circular śirascakra adorns the head of the Jina which is surmounted by a trilinear umbrella. Garland bearing vidyadharas are seen at the top corners of the stela.

A few Tīrthenkara images are preserved in the school museum attached to the R.K. Mission Vidypitha in the Purnalia town. The Asutosh Museum, Calcutta University, has a sandstone image of Rsabhanatha (Plate XXIV) collected from Jaipur in Purnalia district within a miniature rekha-deul of Orissan type. It belongs to the twelfth century and measures 93 x 49 cm; The Jina stands in Kāyotsarga pose on a lotus seat upon a pāncarātha pedestal. His hair is dressed in the shape of jatamukuta. The central image is
flanked by two Cauri-bearers and miniature Jinas on both sides in six pairs each. A Caumukha belonging to the twelfth century has also been found at Jaipur. It is now in the Asutosh Museum, Calcutta University. It is of the rekha variety, about twenty inches in height. The figures of the central Jinas are in Kevotsarga on four sides. Among them Chandraprabha and Mahavira are recognised from the emblems. At Sanka near Senera and Raghunathpur in the Purulia district has been found an eleventh century image of Rsabh Natha. The central figure is on a slab standing in Kevotsarga on lotus on tri-ratha pedestal. It is flanked on either side by Cauri-bearers. The cognizance bull sits to the left of the central ratha. Above the Cauri-bearers' head there are twelve miniature Jinas in two vertical rows. Above each row is a flying Vidyaadhara with garland. There is a trilinear Chatra on the head of the Jina with matted locks. From Susie near Deoli a mutilated figure of Parshvanatha standing naked with snake-hood canopy over the head is found.

At Chatra, which is only four miles from Purulia, a large number of Jain images, Caumukha - votive shrines etc., are housed in a dilapidated hut, located in the Dom
inhabited area of the village, in front of the shrine of Dhamo Thakur. We are told that a larger number of anti-
vities have been dumped (in a seeah enclosure) under this hut. Of these images the image of Rṣabhadeva is an interesting piece. The image is in Kāyotsarga on a lotus pedestal relieved with bull. He has jatamukuta on his head. The Jina is flanked by two attendants on each side in a row of two, one row above the other. Their emblems are indistinct. There is an umbrella on Jina's head. Flying Vidyādhāras are seen on the top left corner. This image is supposed to belong to the eleventh century. The Pārśvanātha image also stands in Kāyotsarga on a lotus seat relieved with snake design. There is a canopy of seven-hooded snake over the head. The Jina has standing attendants on each side. Above them there are a pair of Jinas in Kāyotsarga. The second image of Pārśvaimage recovered from this place is also similar with regard to all details with the exception that the pedestal does not show relieved figure of the snake. Both the images belong to circa tenth century A.D. A colossal image of Mahāvīra on a large slab with arch-shaped top has also been recovered from Chattra. The Jina stands in Kāyotsarga on a double-petalled lotus placed on a pāncaratha
pedestal and is flanked by two attendants on either side. There are miniature figures of twenty-four Tirthankaras, twelve on each side in six compartments. Flying candraharas are carved on the top corners. The second image is also in kavotsarga on lotus seat relieved with indistinct figure of lion and flanked by attendants on either side. Four miniature Tirthankaras above the attendants are shown on two sides of the Jina. Flying candraharas are on the top corners. Both these images belong to circa tenth century A.D. There are two specimens of caumukhas from Chatra belonging to circa twelfth century, one at the gate of the R.K. Mission and the other at State Archaeological Gallery. These contain representation of twenty-four Jines in kavotsarga with their respective cognizances and are divided into segments by incised lines.

We have noted earlier (Chapter VI) that the district of Bankura was at one time an extensive Jain area. This can be envisaged not only by the evidence of ruins of Jain temples, but by the discovery of numerous Jain images from different parts of this district as well. There is no doubt that the area witnessed a great efflorescence of Jain culture. It would be noticed that many place-names of
this district show some sort of connection with Jain affinities testifying the influence of Jain culture in the region. Among the Jain sites of Bankura, Behulara is an ancient one. There is reason to believe that the present celebrated Siddhesvara temple of this place once belonged to the Jains which was subsequently converted (plate 1.) into a Hindu shrine. Behulara is situated to the north of Onda railway station in the district of Bankura. The ancient remains of this place consist of a temple and some tanks in its immediate vicinity. The temple is situated on a mound fifteen feet high and about one hundred feet square and is the only structure now standing. J.D. Beglar identified it with a Siva temple on the basis of the Lingas set up herein, though he had conceded that the Jain figure is clear proof of the existence of Jain religion in these parts. However traces of some other structures can clearly be seen. It appears from the existing ruins that it was a great temple complex in ancient times. There are altogether three icons made

of black stone within the temple. On the extreme left is a magnificent image of Genesa. But the central figure is none but that of Parsvanatha, which conclusively proves that the temple was originally dedicated to Parsvanatha. That it was originally a Jain temple is also proved by the representation of a typical seated Jina of the back wall of the temple. On the right side there is an image of the ten-armed Mahisamardini. In the Vishnupur Museum is preserved a miniature icon of Mahavira which was found from Bahulara. The Parsvanatha image of Bahulara belongs to the eleventh century which is situated on the back wall of the garbhagriha. It is about five feet in height standing in kevotsarna on lotus pedestal. Coils of snake seem to go up forming the seven-hooded canopy over the Jina’s head which is marked by prominent usnisas. There are Naga couples on both sides, Cauri-bearers near both legs, Nāgaraṣhas in the level of waist and flying Gandharvas on top corners of the black slab.

Next we should mention the village of Bhaxapat which, like Bahulara, is situated near the river Dvārakāśvara. The village is situated in the Vishnupur P.S. of Bankura district and is only 5 miles from the Vishnupur town. A temple (rakha-deul) of laterite stone of this
village contains three interesting ancient stone images of which two are of Jain Tirthankaras. The image of the northern wall is of Rasabhanatha. This standing image is quite impressive and is more than five feet in height. It is flanked by smaller images of the other Tirthankaras. It is in kavotsarga and pointed jatamukuta on a double-petalled lotus placed on a trikuta pedestal and flanked by two kneeling devotees. Above the head of the attendants there are tiny figures of 24 Tirthankaras, twelve in each panel and in pair in six sections on both sides. The topmost portion of the slab has at its centre a three-tiered umbrella. The uppermost row of the tiny Tirthankaras is occupied by flying Gandharva couple. The image on the western wall is that of Parsvanatha and its height is only three feet. There is another image of the same Tirthankara in an outer shrine. This Jina image has been transformed into a Hindu deity by grafting two extra hands and Viṣṇu's attributes. The original image was in kavotsarga under the canopy of a seven hooded snake. This image is now locally worshipped as Nanasa-(plate XXIX a).

The ancient village of Salda in Jaypur P.S. of Vistarapur subdivision contains a number of impressive ruins,
The present author has noticed a highly impressive Jina image in a dilapidated shrine of this village. There are two well known temples in Taldangra P.S. of the Bankura district. The abandoned laterite rekha-deul in the village of Hamaara in the Taldangra P.S. has all the characteristics of a typical early medieval Orissan temple. A large image of Parsvanatha, of more than 5 feet in height, which was recovered from a nearby tank, proves that this temple was possibly dedicated to this Jain Tirthankara. The image which is supposed to belong to circa tenth century A.D., stands on a double petalled lotus. The central pedestal has two lions back to back. Over the head of the Jina, in Kavotsarga pose, is the canopy formed by the seven hoods of a serpent. On each side, flanking the lion's leg, is a standing fly-whisk bearer shown with a miniature rekha-deul design at their back-slab. The second temple of the Taldangra P.S. is situated in the village of Deulbaria. The site has yielded a number of Jain images including one of Parsvanatha, now in the Indian Museum. The Jina is seated in dhyana pose under the canopy of seven spread out hoods of a snake with Cauri-bearing attendants on either side.

The image is reproduced in R.D. Benerji's *Eastern India School of Medieval Sculptures*, Delhi 1933, pl. LXVI, 1B.
This sculpture belongs to circa tenth century A.D. A good number of Jain images were collected from this site by J.C. French (plate XXVIII).

At Ambikanagar in the Ramibond P.S. Bankura district, in a ruined sandstone temple now appropriated by the Saivas, there is an eleventh century image of Rasabhanatha, three feet two inches in height. It is in Kavotsarga pose wearing jatamukuta and it stands on a double-petalled lotus, below which is a bull between two devotees. There is a canopy of a succession of gradually diminishing chhatras over the head. On either side of his leg is a standing attendant, wearing ornaments and loin-cloth. The back-slab has the figures of 21 Tirthankaras. A number of mutilated Jina images have also been discovered from this village. The State Archaeological Gallery contains two images of Ajitnatha or Suvichitanatha belonging to the eleventh century A.D. from Ambikanagar. They stand in Kavotsarga under a canopy on a triratha pedestal and are flanked on both sides by Cauri-bearers. Indistinct emblems show either an elephant or a makara. Two Ambikā images, belonging to the eleventh century have been

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found at Ambikānagar. One of them is enshrined at a modern temple. It is about four feet and six inches in height, lavishly bejewelled, one hand broken, another touching the head of a small figure. There are attendants on either side. The one on the right is pot-bellied. Mount lion is below the deity. The top corner shows a portion of mango branches. Among other representations the image is surrounded by a group of musicians and dancers and a couple in two rows below the pendant mangoes. The second image is in the State Archaeological Gallery. It is in dwīṭhāṅga pose flanked by attendant figures. Two hands of the image carry tridāndī and karnāṅaplāy respectively, while the third is in varada pose and the fourth mutilated. The mount lion is carved on the pedestal. At Chitgiri near Ambikānagar, where once stood a red sandstone temple, now completely destroyed, an image of Śantinātha has been discovered. Here the Jina stands in kavotsārās pose with usual attendants. It is about two feet in height. The back-slab shows in high relief two additional Tīrthankaras. The lāṃchāṇa looks like a deer. This image which has been placed in the ninth century A.D., appears to be earlier than the Rāṣṭha of Ambikānagar. In the village of Barkola near Ambikanagar

22 Ibid., pl. III-B.
three Jain images have been recovered from a ruined brick temple. One is that of Parsvanatha. Only two feet are extant on the pedestal. The Naga figure below identifies the lost figure with that of Parsva. One of the other two icons of this site is probably that of Ajitnatha and the other may be of Puspadanta. Both the Jinas are in Kavyotsarya pose under a canopy. The images are now in the State Archaeological Collection, Calcutta. The Ambika image of Barkola (plate XXIX b) is about one foot and six inches in height, standing on lotus. The right side of the body is slightly bent. The left hand holds a child while there is a standing female figure on the right. The goddess is clad in Sari and ornaments. Over her head are pending mangoes in branches. The mount lion is placed below. One miniature votive shrine (Caumukha) has also been discovered from this place. It depicts on each of its four faces the figures of Tirthankaras, all in Kavyotsarya pose. Three of these figures can be easily recognised by their lenchenas—viz., Rishabhanatha, Candraprabha and Santinatha. The fourth may be either Padmaprabha or Aranatha. The specimen is of north Indian raikh type, and it probably gives an idea of the original temple.

23 This., pl. IV A.
of this place which is now destroyed. Another specimen of the same type has also been found at Parkola.

An image of Parsva, now in three fragments, has been found at Paresnath, two miles to the north west of Ambikānagar. It belongs to circa tenth century A.D. and is about seven feet in height. It is of fine workmanship. The image appears to be a deplorable prey to the wanton damage caused by the local people. It is of black Chlorite and in Kayot-sarma pose. The image stands on a double lotus under the canopy of a seven hooded serpent. On either side of the leg is an attendant on lotus with a kneeling devotee in front. The 24 Tīrtheṅkaras are represented in the back slab. Jain images have also been discovered in Chiada, opposite Paresnath, and Kendua, seven miles from Ambikānagar. At Chiada a few damaged icons have been discovered. Among the interesting finds from Kendua is an eleventh century image of Parsva, the upper portion of which together with the head is missing. The damaged image stands on a

24 Ibid., pls. IV. C., V. A., V. B.
25 Ibid., pls. V. C., VI. VII A.
26 Ibid., pl. VIII E.
lotus in **Kāyotsarga** placed on a **triratna** pedestal. Two Kāgās with three hoods stand on each side of the feet of the Jīna. The one on Jīna's right hand holds a **ghata**, the other a stick. Cauri-bearers are on further right and left. The miniature **Tīrthankarās** are in rows of three on either side of the central image. At Biharinath in the Saltora P.S. an interesting image of **Pārśvanātha** is found. It is in **Kāyotsarga** pose and stands on a double petaled lotus. It has attendants and above them are tiny figures of nine planets. It is on the wall of a modern temple. The much eroded stone slab represents the standing Jīna under seven hooded canopy of snake and flanked by Cauri-bearers on either side. Garland bearing flying Gandharvas are on two upper corners. This image is supposed to belong to circa eleventh century.

**Jain images** have also been discovered from several other places of Bankura district. We have, for example, a Jain image preserved in a modern temple at Sonamukhi town. It is a tenth century image of **Rśabhanātha** seated in **Parvānta** and **Yogamudrā** on a lotus seat relieved with the figure of a bull on the central petal. The hair and **uspīsa** are well

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27 Ibid., pl. X
marked, ear lobes long and pendant. The image has a halo round the head, cauri-bearers on both sides (one lost) and flying Gandharvas near the corner top. Below the lotus seat a recess in the pedestal shows Comukha and Cakravarā. An impressive image of Mahāvīra at Bhegalpur in Kotulpur P.S. has been noticed. It is now worshipped as Sītalā-Śaṣṭhī. It is nearly two feet in height standing in Kāvotsarga with the emblem lion. This image belongs to circa twelfth century. The Vangīya Sahitya Parisad Museum at Visñupur preserves a number of Jina images. Particular interest attaches to an image of Mahāvīra found at Gokulnagar in Jaipur P.S. It has a height of 2 feet 4 inches, and one of its hands is broken. The Jina is flanked by several Tīrthāṅkāra. One female attendant stands on the left side of the Tīrthāṅkāra. The image is made of granite. The image of Rsaṁbhaṇātha fashioned in black-stone is another interesting example. It is also from Gokulnagar and belongs to the early Pala Period. It stands in the Kāvotsarga pose and is flanked by rows of miniature Tīrthāṅkāra and two female attendants. Next we should mention the sandstone

28 Exhibit No. 15

29 Exhibit No. 16
image of Parśvanatha found at the same village. It is weather beaten and therefore appears to be less impressive.

Among other Jain images from the Bankura district mention may be made of a tenth century image of Bhāvanātha from Jhalda which is now in the Asutosh Museum, Calcutta University (plate XXXA). It is a sandstone image within a rākshasa-dūl of Orissan type standing in kavotsarga on a lotus seat upon a pancaratha pedestal, flanked by two cauri-bearers and with standing miniature Jinas on both sides in six pairs each. The Asutosh Museum also contains a tenth century image of Bhāvanātha from Bankura the exact findspot of which is unknown. It stands on an arch-shaped grey stone slab in kavotsarga with bull emblem carved on the pedestal. It is flanked on either side of legs by two attendants. Above them are two miniature Jinas on two sides of the central figure. Flying Gāndharvas are on each side of the Jina’s head wearing āmokuta. There is a three-tiered umbrella on the top. A twelfth century Mahāvīra image is at Kedanpur in the Bankura district which is locally worshipped as Kālabhairava. It is nearly two feet in height standing
in Kavotsarga with the emblem lion. An eleventh century mutilated image of Mahavira has been found at Ranibandh in Bankura district. It stands in Kavotsarga, flanked on either side by abraded figures of eight or nine deities. The cognizance is indistinct. P.K. Mitra has referred to an unique Jain relief from Sulgi in the Tal-dangra P.S. of the Bankura district. The image, considerably worn out and effaced, measures 15.4 x 1.5 cm.

Worked in bold relief on a rectangular slab of white-spotted red sandstone, the stele reveals a Tirthankara seated in padmasana in chhamsa beneath a chatra held on either side by a flying couple. The Jina is flanked by two standing figures, apparently attendants, holding Cauri, but presently abraded beyond recognition. A circular halo at his back, and sharp rays that radiate from his shoulders define the glory of the Jina. The rigidity and discipline of the manner of his sitting in padmasana makes a contrast to the very plasticity of the supple form of the female divinity carved below. The bejewelled Sasamadevi is seated in maharajalilasana on a couchant lion under a stylised tree which forms
an arch over her head. She lends support to a child seated on her left hand, while in her right hand she holds an indistinct object, possibly a fruit. A miniature female figure holding and carressing another child is shown as seated on her right side.

The sculpture represents Neminatha and Ambika.

The districts of Burdwan, Midnapur, and Hooghly have also yielded evidence of once flourishing Jain culture in the region. Unfortunately we have no examples of Jain images earlier than the 9th century A.D. though its history goes back in this part of the country to the pre-Christian centuries. Like the other Jain sites in Purulia and Bankura districts, the occurrences of the images of Jain Tirthankeras and the matrika image like Ambika clearly testify that Jainism in this region was also influenced by the same aesthetic and iconographic norms found elsewhere in Bengal. It is interesting to notice that majority of the images of this period do not accompany popular narrative stories and plethora of nature as measures of blending of

aesthetic excellence with the iconic features. On the other hand more stress seems to have been laid on iconographic details. As a result the art of this phase suffers from iconographic monotony. Among the vast mass of materials we are taking up some specimens on selected basis for a detail study and investigation.

A small stone tablet with arch-shaped top was discovered from Raine in Burdwan district. It is now kept in the Asutosh Museum. It depicts figures of two Tirtheekaras, and one of them is definitely Candraprabha. It is one of the twin figures carved on a small tablet with arch-shaped top. It stands in Kavotsarga on lotus. The crescent moon symbol is below the figure. The lanchana of the other figure is damaged, and therefore it could not be recognised. The same museum also contains a unique stone image of Candraprabha from the Burdwan district, the exact findspot of which is unfortunately unknown. It has been assigned to around 800 A.D. The Jina is seated on a double petalled lotus. The image is four-armed. Two hands in Yoga posture are placed on the centre of the two upturned soles of the feet while other two hands are placed on the knees with palms hanging down and touching the lotus seat. Two ends of the emblem, viz., the crescent moon, touch the two palms like
a girdle. A tenth century Śaṅkunātha image from Ujani, is now in the V.S.P. Museum, Calcutta. It is about two feet and six inches in height, standing in kavotsarga on a double-petalled lotus seat placed upon a triratha pedestal. Profusely ornamented cauri-bearers in katihasta and tribhanga pose stand on either side. The emblem deer is on the pedestal. The Navagrahas are above the head of the central figure. Flying Gandharvas are seen carrying garland on the arch-shaped top.

The Asutosh Museum has another broken sculpture (only the upper portion) of a Jina collected from Deulia in Burdwan district. It belongs to circa eleventh century. The upper portion is broken. It is standing in kavotsarga under a five-tiered chakra. There is representation of other Tirthankaras in miniature, but only two are visible, one on the right and the other on the left. Garland-bearing Gandharvas are at the level of the Jina’s ears. The emblem is absent. The Asutosh Museum contains an eleventh century image or Parāvanātha from Burdwan. It is a black-stone image with arch-shaped top, standing in kavotsarga on a double-petalled lotus placed on a triratha pedestal relieved with

floral designs. The face is mutilated having long ear-lobes. Heavily bejewelled Cauri-bearers wearing transparent drapery are on either side of the Jina's waist. There is a canopy of seven-hooded snake over the Jina's head. Flying Gandharvas are seen on the corner tops.

The Asutosh Museum has also a tenth century Caumukha from Satabaulia in Burdwan district. It is of a miniature rekha-deul type with four Jinas on four sides identified respectively with Rasbhanatha, Candraprabha, Parsvanatha and Mahavira. They all stand in kayotsarga pose. From Bhadrakali in the Hooghly district has been recovered a tenth century unidentified Jina image. It is now in the Asutosh Museum. It is an extremely sensitive figure with usnisa and curling hair and truncated at the waist. The nude bust with face registering the dedicative calmness and straight arm stretched downwards strongly suggests the kayotsarga pose. It could not be identified for the absence of lanchana or emblem.

The Asutosh Museum contains an eleventh century Caumukha from Bolgraon in the Dinajpur district. It is in the form of a miniature rekha-deul with Rasbhanatha, Candraprabha, Parsvanatha and Mahavira respectively on four sides, all standing in kayotsarga. The unique image of
Rsabhanatha discovered at Surohar in Dinajpur district, North Bengal, is a remarkable piece of sculpture of approximately 10th century A.D. Shaped in the form of a miniature shrine, it contains the central figure of the Jina, with his characteristic lāṇchana bull below the pedestal on which he is seated in VAdaśapanā with his hands in the Shāyana-mudrā, and the miniature figures of 23 other Jinas with their peculiar marks, seated inside small shrines in similar attitude as the central figure. These are arranged in tiers, seven on either side of the main image, and nine in three parallel rows of three on the top. These last three rows are made to project a little forward, thus serving as a sort of Canopy to the principal figure. Two fly-whisk bearing attendants stand in graceful pose, one on either side of it, and at a level with its jata-mukuta are shown garland bearing Vidyāghara couples flying among the conventional representation of the clouds. The whole composition is carved with minute skill and refined delicacy, and probably belongs to the early pāla period. The Asutosh Museum contains a tenth century Rsabhanatha image from Mandalī in Dinajpur District. It is made of stone measuring 30 x 20 inches.

standing in Kāvotsarga on lotus placed upon a pedestal showing on itself the characteristic lāchana bull and flanked by profusely bejewelled attendant Cauri-beamors on each side with nine planets and Ganesa distributed around the image. The head of the Jina is lost probably struck off with a sharp weapon. Behind the lost head is the decorated prabhamandala on which is an umbrella. On both sides of these are flying Gandharvas carrying garlands.

In another image of the same Tirthankara discovered at Barabhum in the Midnapur district, West Bengal, and now in the Indian Museum, Calcutta, the miniature figures of 24 Jinas are arranged in four rows of three each on either side of the main image, all standing in Kāvotsarga pose. The number 24 has been taken for the sake of symmetry, though, properly speaking the number should have been 23 as in the Surchar sculpture. The figure may be dated not earlier than the eleventh century A.D. A small image of Rṣabha was discovered from Matya in Midnapur. It belongs to C. 11th century A.D. It is in greyish white stone and is placed on a double petalled lotus. On each side of the

Jina are two miniature Tirthankaras. Rśabha here stands in Ṛavotsarga pose. It measures 26 x 12 cm. Flanked on either side of his two legs by a Cauri-bearing attendant standing face to face the Jina is on a trikala pedestal, the central rathe being relieved with miniature figure of a bull flanked on either side by lion. Another eleventh century image of Rśabhanatha has been found from Rajpara in the Midnapur district. It is a bronze statuette in Ṛavotsarga and (padamukta) having affinity to the bronzes found at Kakatpur in Orissa and now in the Indian Museum, Calcutta. From the same place has been found a mutilated sculpture of Parsvanatha standing in Ṛavotsarga with snake hooded canopy. A much abraded image of Santinatha was discovered from Rajpara in Shartagram subdivision of Midnapur. It is now in the State Archaeological Gallery.

The Jina with attendants and navavrahas stands in Ṛavotsarga pose. It belongs to the early Pāla period. At Jinsehar in Kharagpur P.S. in Midnapur Sadar Subdivision there is a deserted temple containing a few Jina images carved on stone slabs on the wall. At Bagridhi in the Garbha P.S. Midnapur Sadar subdivision, an image of

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35 Bulletin of the Directorate of Archaeology, W.B., No. 1, fig. 25.
Rsabha has been found which is now in the Asutosh Museum. At Pahihe^i in Binpur P.S., Jhargram subdivision, a number of Jain sculptures have recently been discovered. At Gopiballabhpur in the Jhargram subdivision a Jina image is preserved in a local temple.

A number of Jina images have also been discovered from 24 Parganas. A damaged sculpture three feet five inches in height and one foot nine inches in breadth representing Rsabha natha was found while digging a tank of Ghatera (P.S. Kulpi) some 11 miles northwest of Raídighi. It is now preserved in the Asutosh Museum. The left side of the image is broken but the kneeling devotees on either side and two Cauri-bearers can be clearly recognised. The image is in kavotaarag, on a triyata pedestal wearing 1stamukuta and accompanied by the navagraha. Above the navagrahas are twenty four miniature Jinas in eight rows of three. On top are flying Gandharvas carrying garlands. Reference should also be made to Parsvanath image from Kantabenia which is now worshipped as Panchana Thakur in the local Visalaksi temple. It is similar as one in the Siddhesvara temple at Behulara, standing in kavotaarag and flanked on either side of the legs by male
Cauri-bearing standing in Katihatā. Miniature figures of twenty three seated Tīrthāṅkaras are in a row of two above the waist of the central figure. Hairs and usṇīṣa are well marked. The canopy is formed by seven hoods of the snake. From Raidighi another image of Parsva (height 2 feet 6 inches) in black stone was discovered. It is in Kayotsārāṇa under a canopy formed by seven-hooded snake. Over the canopy is an umbrella with a drum on either side. Garland bearing Gandharvas are below the drum. Cauri-bearers are on either side of the legs while the snake-emblem is on the slab between the Cauri-bearers and the Jina. It came to be locally worshipped as Dharma Thākur.

In this specimen, the miniature Tīrthāṅkaras are represented in abhyāsa pose. Particular interest attaches to a bronze miniature of Ambikā found at Malgora in the 24 Parganas district, West Bengal. The statuette represents a female deity standing on a lotus underneath the bent bow of a tree, clasping a child on her waist with her left hand, and holding some flower in her right, with another nude child standing close to her on the right. Just near the bottom of the tree is the miniature figure of a lion which seems to be her cognizance.

36 Deccan History of Bengal, Calcutta 1943, pl. XIX, 47.
37 Deccan History of Bengal, p. 465, pl. LXIV, 153.
The aforesaid survey of Jain iconography and art of East Bengal would clearly indicate that Bengal witnessed great activity of Jain plastic art during the medieval period. No clear cut demarcation between different centres is possible as local variations and trends are hardly visible. Of the different group of Jain images, those of the twenty-four Tirthankaras and of their attendants, rākṣasas, sāsana-devatās are the most important. The art of this phase is marked by a peculiar liking for the colossus. Everywhere one sees the same forms and postures and the same iconographic features without a slight variation of the types, and thus it is not possible to expect the originality, freshness and emotional exuberance of the earlier period. Indeed, the art is primarily marked by a sense of iconographic monotony.
Shaped in the form of a miniature shrine, showing upon a large stela and forming the centre of the composition; seated cross-legged in padmasana; in dhyana mudra with characteristic lāṭchana, the bull below the pedestal of the seat; completely nude, having usnas, uras, wheel marks upon the palm of the hands and soles of the feet; flanked by miniature figures of 23 other Jinas with their respective marks, seated inside small shrines, arranged in tiers, seven on either side of the main figure and nine three; parallel rows of three on the top; two male Chowrie-bearers on either side of the round prabhamandala.

Stone image (30" x 22") standing in kāyotsarga on lotus placed upon a pedestal showing on itself the characteristic lāṭchana bull; flanked on each side by profusely bejewelled attendant Cauri-bearer; nine grahas and Ganesa distributed around the image; head of the Jina is lost probably struck off with a sharp weapon; behind the lost head is the decorated
prabhanāda on which is a chatra; on both sides of these are flying Gandharvas carrying garlands.

Rsabhanātha, Sonamukhi, 10th century Bankura District. Enshrined in a temple.

Seated in parvānaka and yoga-mudrā on a lotus seat relieved with the figure of a bull on the central petal; hair and usnīsā well marked; ear-lobes long and pendant; and a halo round the head; Cauri-bearer on both sides; one lost; flying Gandharva near the corner top; below the lotus seat a recess in the pedestal shows Gomukha and Cakresvarī.

Rsabhanātha, Bharapat, 10th century Bankura District. Grafted on a temple wall.

About five feet in height; in Kāvotsaṅga and pointed jatamukuta on a double petalled lotus placed on a tri-ratha pedestal; flanked by two kneeling devotees; above the head of the attendants tiny figures of 24 Tirthankaras, twelve in each panel and in pair in six sections on both sides; topmost portion of the slab has at its centre a three-tiered umbrella; uppermost row of the tiny Tirthankaras is occupied by flying gandharva couple.


Height three feet two inches; breadth one foot six inches; wearing carved jatamukuta and standing against a throne in usual Kāvotsaṅga on a double-
petalled lotus; attendant in loin cloth; canopy of a succession of gradually diminishing chhatras over the head; two pairs of celestial hands playing on instruments over the chhatra; back slab shows in high relief the figures of 24 Tirthankaras, arranged in two rows of each.

Rṣabhanātha, Matya, 10th Century
Midnapur District.

Small statuette (26 cm x 12 cm) in greyish-white stone; standing in Kāyotsarga on a double-petalled lotus placed on a tri-ratha pedestal; flanked on either side of his two legs by a Cauri-bearing attendant standing face to face; central ratha relieved with miniature figure of a bull flanked on either side by lion; above the Cauri-bearers are shown two Jinas, one below the other, each standing in Kāyotsarga on lotus.

Rṣabhanātha, Manbhum, 10th Century
Asutosh Museum Calcutta University.

Bronze statuette in Kāyotsarga on double-petalled lotus, with jatamukuta and bull emblem.

Rṣabhanātha, Rajpara, 11th Century
Midnapur District.

Bronze image in Kāyotsarga and jatamukuta having affinity to the bronzes found at Kakatpur in Orissa and now in the Indian Museum, Calcutta.
Rṣabhanātha, Jaipur, 11th Century Purulia District, Asutosh Museum, Calcutta University.

Sandstone image (93 cm x 49 cm) within a rekha-deul of Orissan type; standing in Kāvotsarga on a lotus seat upon a penca-ratha pedestal; flanked by two Gauri-bearers; standing miniature Jinas on both sides in six pairs each.

Rṣabhanātha, Jalda, 10th Century Bankura District Asutosh Museum Calcutta University.

Almost same as above.

Rṣabhanātha, Senka near Senara and Raghunathpur 11th Century, Purulia District.

Central figure on a slab; standing in Kāvotsarga on lotus on tri-ratha pedestal; flanked on either side by Gauri-bearers; bull sitting to the left of the central ratha; above the Gauri-bearers' head twelve miniature Jinas in two vertical rows; above each row flying gandharva; trilinear chakra on the head of the Jina with matted locks.

Rṣabhanātha, Chakra, 11th Century Purulia District.

Jina in Kāvotsarga on lotus pedestal relieved with bull; ātāmukuta on head; flanked by two attendants on each side of his legs; above the attendants on Jina's two sides, eight miniature Jinas, four on each side in a row of two, one row above the other; emblem indistinct; umbrella on Jina's ātāmukuta; flying gandharva on top left corner.
Rsabhanatha, Ghatesvara
10th Century P.S. Kulpi,
24—Parganas. Asutosh
Museum Calcutta
University.

Damaged stone sculpture;
three feet five inches in
height, one foot nine inches
in breadth; left side broken;
standing in Kayotsarga on a
double petalled lotus placed
on a triratha pedestal; below
the lotus seat the emblem
bull flanked on either side
by kneeling devotees; to the
left of the bull a female
figure; Jina flanked by two
standing Cauni-bearers in
tribhanga pose; above corner
ratha of the pedestal
slab depicts Navagraha
figures; above the grahas
24 miniature Jinas in eight
rows of three; on uppermost
row flying Gandharva carry-
ing garland.

Rsabhanatha, 10th
Century, Bengal,
findspot unknown
Asutosh Museum
Calcutta University.

On arch-shaped grey stone
slab, standing in Kayotsarga
with bull emblem
carved on the pedestal;
flanked on either side of
legs by two attendants;
above them two miniature
Jinas on two sides of the
Central figure; flying
gandharvas on each side
of the Jina's head wearing
jatamukuta; three-tiered
umbrella on top.

Ajitanatha, (Suvidhinatha ?)
Two images, Ambikasagar,
11th Century Bankura Dis-
trict State Archaeological
Gallery, West Bengal.

Small image, standing in
Kayotsarga under a canopy
on a lotus on triratha
pedestal; flanked on
either side by Cauni-
bearers; indistinct
emblem below the Jina's
feet seems to be an
elephant or a makara.
Padmaprabha, Pakbira, 11th century Purulia District. Colossal image, height seven feet six inches, carved in round on chlorite; standing in kāvyotāraka on a low pedestal on which the lotus emblem is carved; flanked by caurn-bearers on two sides; locally worshipped as god Bhiraia.

Candraprabha, Raine, 11th Century Burdwan District, Asutosh Museum, Calcutta University. One of the twin figures carved on a small tablet with arch-shaped top; standing in kāvyotāraka on lotus; crescent-moon emblem below the figure; emblem on the similar other figure on the right is indistinct.

Candraprabha, 8th-9th Century Burdwan District, Asutosh Museum, Calcutta University. Four handed seated stone image; two hands in yoga posture placed upon the centre of the two upturned soles of the feet; other two hands placed on the knees with palms hanging down and touching the lotus seat; two ends of the emblem viz., the crescent moon, touch the two palms like a girdle.

Santinātha, Pakbira 11th Century Purulia District, State Archaeological Gallery West Bengal. Upper half lost; lower portion on double petalled lotus placed upon a caurn-ratha pedestal; emblem deer carved on pedestal; standing caurn-bearers on either side; emblem deer flanked by two lions on extreme right and left of the pedestal; blank portion occupied by four female devotees in aśālimudrā.
and a goat-headed male figure, Naigamesin, inscription on the top portion of the central projection of the pedestal.

Santinatha, Deoli,
11th century Purulia District
Enshrined in temple.

Life size image, standing in Kavgotsarga on lotus; row of other Tirthankaras distributed equally on each side over the trefoil a round the head of the central figure.

Santinatha, Parla,
11th century Purulia district
Indian Museum Calcutta.

Two feet in height; other features same as the one from Deoli described above.

Santinatha, Chitgiri
9th Century Bankura District
Found lying over temple ruins.

About two feet in height; standing in Kavgotsarga on double-petalled lotus with attendants on either side of the legs; slab showing in high relief two more Tirthankaras in the same pose; flying figures on top corners; emblem deer on the pedestal.

Santinatha, Ujani
10th Century
Burdwan District
Vangiya Sahitya
Parised Museum, Calcutta.

About two feet and six inches in height; standing in Kavgotsarga on a double-petalled lotus seat placed upon a triyatha pedestal; emblem deer on pedestal; profusely ornamented Gauribearers in Kathastra and tribhanga pose on either
side; Navagrahas above the head of the Cauri-bearers flanking the Jina; three-tiered canopy above the head of the central figure; flying *gandharvāc* carrying garland on the arch-shaped top.

\textbf{Sentinatha, Rajpara, 10th Century Jhargram, Midnapur, State Archaeological Gallery, West Bengal.}

Much abraded; standing with two Cauri-bearers; antelope in pedestal; Navagrahas on two sides.

\textbf{Pārśvanātha, Harmashāra, 10th Century Taldangra P.S. Bankura District.}

Mutilated; standing in *kēvotsarga* on a double-petalled lotus seat placed on a *pānkcharhā* pedestal; central pedestal has two lions back to back; on the next two *rathas* kneeling devotees; Cauri-bearers on either side with a miniature rekha-deul design at their back slab; above them four planets; further higher flying gandharva; Canopy of the Jina formed by seven hooded snake; pānak couple as devotees below.

\textbf{Pārśevanātha, Barkola Bankura District Ruined temple.}

Two feet extant on the pedestal; pānak figure below identifies the lost figure with that of Pārvatī.

\textbf{Pārśvanātha, Pāreśnātha 10th Century Bankura District Ruined temple.}

Broken image in three fragments; total height with tenon about seven feet; at black chlorite; in *kēvotsarga* on a double-lotus under the canopy of a seven hooded serpent; on either side of leg an attendant
on lotus with a kneeling devotee in front; miniature Tirthe sankaras on back slab two in each row.

Parsvanatha, Kendua, 11th century Bankura District.

Upper portion of the large stone image lost; figure standing in kayotsarga on lotus on tri ratha pedestal; three-hooded snakes on the immediate right and left on the feet of the Jina, one on the right holding a ghata and the other on left a stick, Ca uri-bearers on further right and left; miniature Tirthe sankaras in rows of three on either side of the central image.

Parsvanatha, Bhutarjinalath, 11th century Bankura District on the wall of a modern temple.

Much abraded stone slab representing the standing Jina under seven-hooded canopy of snake; in kayotsarga on double-petalled lotus; flanked on either side of the legs by Cauri-bearers; tiny figures of ne vagramhas on both sides; garland bearing flying gandharvas on two upper corners.

Parsvanatha, Deulbhire, 10th century Bankura District Indian Museum.

Seated Jina in dhyana pose under the canopy of seven spread out hoods of snake; Cauri-bearing attendants on either side.

Parsvanatha, Dharapat Bankura District.

Jina image turned Vismuita by grafting two extra hands and Visnu's attributes;
original image in Kayotsarga under the Canopy of a seven-hooded snake; locally worshipped as Manasa.

**Parsvanatha, Bakulera, 11th Century Bankura District Siddhesvara temple.**

Stone image on the back wall of the garbhaghaṭa; about five feet in height; standing in Kayotsarga on lotus pedestal; coils of snake seem to go up forming the seven hooded canopy over the Jina’s head prominent usnisa on the head; nāga couple on both sides; Caṇḍi-bearers near both legs; nava-grahas in the level of Jina’s waist; flying gandharvas on top corners of the back slab.

**Parsvanatha, Chitra, 10th Century Purulia District.**

Standing in Kayotsarga on a lotus seat relieved with snake design; canopy of seven-hooded snake over the head; standing attendants on each side; above them a pair of Jinas in Kayotsarga. Second sculpture also same; pedestal does not show relieved figure of the snake.

**Parsvanatha, Susia, near Décōli Purulia District.**

Mutilated figure standing naked with snake-hood canopy over the head.

**Parsvanatha, 11th Century Burdwan District Asutosh Museum Calcutta University.**

Black-stone image with arched-shaped top; standing in Kayotsarga on a double-petalled lotus placed on a tri-ratha pedestal relieved with floral designs; mutilated face having long ear-lobes;
heavily jewelled Cauri-bearers wearing transparent drapery on either side of the Jina's waist; Canopy of seven-hooded snake; flying gandharvas on the corner tops.

Parsvanatha, Rajpara
Midnapur District.

Mutilated sculpture; standing in Kayotsarga; snake-hooded canopy.

Parsvanatha, Kantavania,
11th Century 24 Parganas,
enshrined in Visalakshmi temple in situ and worshipped as Falchhnan Thakur

Similar as one in the Siddhesvara temple at Bahulara; standing in Kayotsarga and flanked on either side of the legs by male Cauri-bearers standing in Kotihasts; miniature figures of 23 seated Tirthankaras in a row of two above the waist-bust of the Central figure; hairy and Ushna well marked; canopy formed by seven hoods of the snake.

Parsvanatha, Rajdighi
11th Century 24 Parganas District. Worshipped at Bolbomdi in Matla as Dhaime Thakur.

Blackstone image in Kayotsarga under canopy formed by seven hooded snake; over the canopy an umbrella with a drum on either side; garland-carrying gandharvas below the drum; Cauri-bearers on either side of the legs; snake emblem on the slab between the Cauri-bearers and the Jina; miniature Jinas in dhyanam pose.
Bahavira, Madanpur
12th Century Bankura District. Located worshipped as Kalabhairava.

Small image nearly two feet in height; standing in Kāvotsarga with the emblem lion.

Bahāvīra, Bhagalpur

Nearly two feet in height; standing in Kāvotsarga with the emblem lion.

Mahāvīra, Ranibansh
11th Century Bankura District.

Mutilated sculpture; standing in Kāvotsarga; flanked on either side by abraded figures of the eight or nine graha deities; emblem indistinct.

Mahāvīra, Chotra
10th Century Purulia District.

Colossal image on a large slab with arch-shaped top; standing in Kāvotsarga on a double-petalled lotus placed on a pāñcaratha pedestal; two attendants on either side; miniature figures of 24 Tirthaḥkaras, twelve on each side in six compartments; flying gandharvas. Second image in Kāvotsarga on lotus seat relieved with indistinct figure of lion; flanked by attendants on either side; four miniature Tirthaḥkaras above the attendants on two sides of the Jina; flying gandharvas on top corners.

Ambikā, Pakbira, 11th Century Purulia district.

Standing on a lotus placed upon a pāñcaratha pedestal; holding a child by her hanging left hand; right
Ambikā, Ambikanagar 11th Century
Bankura District. Enshrined in a modern temple Second image State Archaeological Gallery West Bengal.

About four feet and six inches in height; lavishly bejewelled; one hand broken, another touching the head of a small figure; attendants on either side, one on the right pot-bellied; mount lion below the deity; remaining fragment lying outside the temple; top corner showing a portion of mango branches; crowned by group of musicians and dancers; couple in two rows below the pendant mangoes. Second image in sitting pose flanked by attendant figures; mount lion carved on pedestal; two hands carrying trident and kumara; third hand in varada pose, fourth mutilated.

Ambikā, Barkola
Bankura District.

About one foot and six inches in height; right by slightly bent; standing on lotus; left hand holding a child; standing female figure on the right; clad in sari and ornaments; over the head pendant mangoes in branches; lion below.
Standing bronze statuette on a lotus pedestal: goddess under bent bough of a tree clasping a child on her waist with her left hand and holding in her right another nude child; miniature lion at the bottom.

Broken sculpture: male seated in an ardhaparyankha to the left of the goddess with right hand in abhaya; goddess in same posture with only change in legs; both profusely ornamented; below their feet seven miniature male figures seated in row; left leg of each figure bent at knee; their hands in abhaya; flying gandharvas on top corners; miniature figure of a jina seated in yoga-sana on a lotus pedestal at the top of a bifurcated tree hanging over the head of the central pair. Second figure; features same as above; right hands broken in both; right legs hanging down and the left placed upon the seat; left leg of the goddess on lotus; in between two hanging legs are shown in relief a bowl-on-stand and a ghata; more than one branches in the semi-circular curve over each of the main figures; miniature seven figures on the pedestal, each kneeling with folded hands.
<table>
<thead>
<tr>
<th>Place</th>
<th>Description</th>
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<tr>
<td>Caumukha, Jaypur</td>
<td>Height about 26 inches; figure of rekha variety; figure of Jina in Kavotsarga, on four sides; Candraprabha and Mahavira recognised from the emblems.</td>
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<td>12th Century Purulia</td>
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| Caumukha,                  | Representation of 24 Jinas in Kavotsarga with their respective emblems; divided into segments by incised lines. |
| Two specimens Chatra      |                                                                             |
| 12th Century Purulia      |                                                                             |
| District                   |                                                                             |
| Museum Calcutta University |                                                                             |

| Caumukha,                  | Miniature rekha deul type; four Jinas on four sides identified respectively with Rṣabh, Candraprabha, Sāntinātha and Padmaprabha. |
| Two specimens              |                                                                             |
| Barkola 11th Century       |                                                                             |
| Bankura District           |                                                                             |

| Caumukha,                  | Miniature rekha deul type; four Jinas on four sides identified respectively with Rṣabh, Candraprabha, Pārvanātha and Mahāviśra. |
| Satdeulia 10th Century     |                                                                             |
| Burdwan District           |                                                                             |
| Museum Calcutta University |                                                                             |

| Caumukha,                  | Similar to the one mentioned above.                                      |
| Polgoan 11th Century       |                                                                             |
| Dinajpur District          |                                                                             |
| Museum Calcutta University |                                                                             |

| Jina, unidentified         | Upper portion broken; standing in Kavotsarga-under a five tiered Chatra; representation of other Tirthankaras in miniature, but only two visible on the right and one on the left; garland-bearing gandharvas at the level of the Jina's ears; emblem absent. |
| Deolia, 11th Century       |                                                                             |
| Burdwan District           |                                                                             |
| Museum Calcutta University |                                                                             |
Jina, Unidentified
Bhadra Kali, 10th Century
Hooghly District
Asutosh Museum.

Extremely sensitive figure with usnisas and curling hair; truncated at the waist; nude bust with the face registering the dedicative calmness and straight arm stretched downwards strongly suggesting Kāvotsarga pose; unidentifiable in absence of lāñchana or emblem.