Till the Gupta period, culture did not make remarkable progress throughout the length and breadth of the district of Bankura, as we have shown above, except the areas centering round the places like Pakhanna and Dihar. At a later period, however, the centres of culture were not few and far between. On the contrary, the archaeological data mostly comprising specimens of art and architecture, in addition to some antiquities of lesser significance, have been found spread out in different parts of the district. The specimens of art and architecture bear testimony to the efflorescence of culture that found expression through various forms of religious faiths and beliefs, Brāhmaṇism-cum-Purānicism, Buddhism and Jainism, besides some folk-cults.

Let us introduce the archaeological sites yielding rich material for cultural history of Bankura in particular and of West Bengal in general. The sites are charted in the map of Bankura district divided into sub-division, each sub-division accommodating a number of police-stations (Thanas).

SITE REPORT:

I. SADAR SUB DIVISION

I.A. Police Station: Bankura (Sadar):

1. Ekteśwar (J.L.No. 202): The place derived its name from that of a Śiva-Liṅga called Ekteśwar. It lies on the north
Map showing the distribution of Sculptural and Architectural sites of Historic period mentioned in Chapter VII.
bank of the river Dwarakeswar about 3 km south-east of Bankura town. The site is well-known for its shrine and enshrined linga (Ekteswar) within it. Beglar first reports the architectural pattern of the shrine and since then the site has attracted the attention of other scholars. Apart from the shrine, we find inside the temple complex a single specimen of Ganesa image, two images of Visnu Lokesvara and a figure of bull besides some other fragments of stone sculptures. The sculptures are generally assigned to C.11th-12th Century A.D.

I.B. Police Station - ONDA:

2. Bahulara (J.L. No. 211) : Archaeologically, the place is famous for its brick-made sikhara variety of temple structure. With its large temple complex, the village of Bahulara lies on the right bank of the river Dwarakeswar, about five Km north-east of Onda police station headquarter. The temple enshrines a Siva-Linga which is locally known as 'Siddeswara'. Besides the Siva temple, we find the image of Mahiśa-mardini, Gañesa and Tirthankara of Pārśvanātha. The site has been reported by different scholars.

I.C. Police Station - CHHATNA : The place was the capital of a local Rājā (Chieftain) of the 19th Century. There are a few pancharatha brick-temples, such as Bāsuli mandir and Jorbānglā mandir. These are all temples of late date and do not come in the purview of our present study. There is, however, another temple site, within the same police station, yielding archaeological objects of the period under study.

3. Deulbherya (J.L.No. 253) : The site lies on the bank of the river Arkasa. The area is virtually surrounded by this river. It is about 27 Km from the Bankura town on the Bankura-Bishpukhuria road via Kumiddya.
At the site there is a modern temple, built on an old basement of a lateritic stone temple. The old architectural parts are visible in the form of scattered lateritic stone-blocks. The modern temple which is dedicated to lord Visnu contains three pieces of stone sculptures which, no doubt, belong to the C. 11th - 12th Century A.D. The sculptures are the images of Viṣṇu Lokeśvara, Kubera and Naṭarāja in medallion.

I.D. Police Station - GANGAJALGHATI:

4. Thumkara/Thumkonra (J.L. No. 102) : The small hamlet of Thumkara is located about 3 Km south-west of Amarkanan which lies on the Bankura - Gangajalghati road, about 16 Km from Bankura town. The river Sali flows one Km north of the village. A group of hero stones (Virāsthambha) of uncertain date lying on the bank of a large tank located in the eastern part of the village is interesting. The south bank of the tank is scattered with the ruins of an old brick temple structure. The ruins of the temple are now reduced to a mere plinth. The square shape of the bricks, however, shows the continuity of the Gupta tradition.

The interesting archaeological objects which belong to C. 10th - 11th Century A.D. are in the personal collection of a villager, Sh. Subhas Chandra Mandal - the images of Viṣṇu Lokeśvara, a fragment of Mahiṣamardini and a broken pedestal of an image. Besides, fragments of stone images are found in some parts of the village.

I.E. Police Station - BARJORA:

In this police station there are a good number of temple-sites assignable to late mediaeval and early modern
period, viz. Jagannathpur, Ghutgoria, Maliara, Saharjora etc. Those are beyond the purview of the present study.

5. Pakhanna (J.L. Nos. 57, 58, 60, 61, 62, 63, 64, 65): Besides its important early historic remains, Pakhanna has yielded some specimens of sculpture, in a bad state of preservation, which may be dated C. 11th - 12th Century A.D. The places of worship in the village are locally known as Rakṣakāli talā, Dharmarāj talā (Hāṭtalā), Manasā talā (Kalyanpur) and Śiv talā (Poddarpārā). From the first one, the image of Mahiṣa-mardini, from the second one a few fragments (mainly parts of pedestal) of the unidentified images, from the third one the broken image of Viṣṇu Lokesvara besides a Jaina Votive stūpa (Caumukha or Chaturmukha) and from the last one a fragment of Sūrya image besides an old Śiva Linga have been discovered.

Again, the site has some structural ruins apparently of early mediaeval period, occurring at places adjoining the river bank.

6. Hat Asuria (J.L. No. 78): The village is located about 6 Km from Barjora town on the Durgapur - Sonamukhi via Rangamati road. It has yielded a stray find of a Jaina votive shrine (Chaturmukha) on a low mound at the eastern end of the village, just beside the road near the locally known Sarāli bus stop. The lower part of the specimen is buried under the earth. It shows high quality of craftsmanship and is reasonably assignable to C. 12th - 13th Century A.D.

7. Chhandar (J.L. No. 151): It is located on the Sonamukhi-Bankura road, about 3\(\frac{1}{2}\) Km from Beliatore. Some of the antiquities collected from the site may be preserved in the
Vangiya Sahitya Parishad Museum, Vishnupur, our field investigation at the site has led to the recovery of some archaeological remains on the banks of contemporary village ponds around habitations. The village seems to have emerged as a well known culture-centre since the mediaeval period.

I.F. Police Station - SALTORA:

8. Biharinath hill (J.L. No. 65): There is a flat-roofed temple enshrining a Śiva-Liṅga lying on the north slope of the hill. One can approach the place from Tiluri, a village lying on Saltora police station. The modern temple of Śiva, known as Biharināth, possesses the ruins of a brick-built structure of an older shrine. The image of Viṣṇu, Lokeśvara, Tirthankara Pārśvanath and an inscribed lion, which may be assigned to C. 11th - 12th Century A.D., indicate the antiquity of the shrine.

9. Tiluri (J.L. No. 6). It is located about 8 Km north-west of Saltora town, near the western foothill of Biharinath. At a central place of the village, one may find a heap of broken sculptures. A single specimen of Tirthankara Chandra Prabha has been recovered from this heap. There is a plinth of a ruined brick-temple at this place. Besides, there are a few other architectural fragments still remaining unnoticed.

The distance between Biharinath and Tiluri is not considerable and both the sites have yielded Jaina cultural remains. It may be assumed that both the sites were considered as tirthas (sacred places) by the Jaina Community.

I.G. Police Station - INDPUR: The police station is rich for early mediaeval - mediaeval remains. It has yielded 10 sites which are represented by sculptures, architectural ruins and other cultural antiquities.
10. Brahmandiha/Brahmandihi (J.L.No.40) : The place is about 14 Km west of Indpur, on the Indpur-Manbazar via Puncha road. The river Silavati flows about 3 Km south of the village. In the village there is a temple dedicated to Lord Śiva. The temple-area is locally known as 'Bakulkuṇja'. Besides the Śiva linga in the garbhāghriha, there are four stone-sculptures (including a damaged piece of sculpture) recorded from this temple site. One of the images is that of Viṣṇu. It lies inside, near the garbhāghriha of the temple. Another Viṣṇu image which has a large belly and dwarf form is plaqued with the front wall of the temple, towards the right side of the main door. The other image of Viṣṇu in a damaged condition, is surprisingly used as a staircase of the temple. Due to rough use, the image is deheaded, defaced and rubbed off. Besides the three Viṣṇu images, there is an image of Bodhisattva (Lokeśvara or Loknātha) plaqued with the front wall of the Siva temple, towards the left side of the small main door of the temple.

In addition, our field investigation has yielded some structural fragments of a temple including a pillar and a stone slabs, alongwith fragments of some sculptures in a heap.

It is significant to note that the main inhabitants of this village are the Brāhmins who trace their origin from Orissa. It is believed that Choḍaganga's invasion of Rādhā marks the date of their migration.

11. Tungi (J.L. No. 41) : Tungi is adjacent to Brahmandiha. During the exploration in the year 1979 (March), the present investigator noticed a good number of fragments of stone sculpture and architectural remains scattered in the village.
In 1982 (March), however, those archaeological remains were found to be gradually decreasing in quantity. We could trace some parts of Jaina images lying on different parts of the village. Other sculptural fragments were unidentifiable. Older members of the village have reported as having seen a huge number of stone sculptures and architectural remains at the northern end of the village in the past.

12. Balarampur (J.L. No. 52): The small hamlet of Balarampur is located about 1 Km south-east of Saldiha College-campus, nearly 1\(\frac{1}{2}\) Km from Brahmandiha towards Indpur. The village is spread over both sides of the Indpur-Puncha road.

There is a place under a Baṭ tree known Gājantalā, where a Śiva linga has been installed by the villages. A heap of contemporary terracottas, viz. horses, elephants, Manasāghat etc. are lying under the tree on a high platform. A careful scrutiny of the assemblage resulted in the discovery of a Jaina votive shrine or stūpa (Cāumukha). The specimen, although not in well-preserved condition, may be dated C. 12-13th century A.D. It is worshipped by the villagers as an image of Buddha.

13. Jorda (Bara Jorda) (J.L. No. 46) : About 5 Km east of Brahmandiha towards Indpur, Jorda stands with some archaeological remains belonging to the period under study. There is a place known as Brahma sthān at the western end of the village, where we have found square-shaped large bricks, basement of a brick-structure in ruined condition, large number of stone sculpture fragments and ahero stone (Virāsthambha). The ruins of a temple and the sculptures seem to have been of early mediaeval period. Some sculpture
fragments are plaqued with the wall of a modern temple, a roofless structure constructed, for the enshrinement of a Linga, over the ruins of an earlier structure. The images found at the site are a Chaturmukha Śiva lingam, two Viṣṇu images and an image of Tīrthankara Parśvanāth. Besides, there are other fragments of sculptures having bearing upon different religious faiths.

14. Junbediya/Junbedya (J.L.No. 66) : The locality of Junbediya is on the Indpur-Malian bus route, about 10 Km west in Indpur. The river Silavati flows from the northwestern border of the village. The field investigation at the village resulted in the discovery of a high mound measuring approximately 100 feet in height from the river bed and 500 square feet in breadth. The exact location of the mound is on the left bank of the river. At the top of the mound there are some old structural remains with square type bricks apparently of the Gupta variety. There is a modern temple, known as Buddha Mandir, erected on the old structure at the top of the mound. The temple has housed some stone sculptural remains which were collected from the same mound.

In the centre of the temple there is a hole or chamber called the garbhakunda. Some small pieces of stone images are lying in a row around the garbhakunda. Among these sculptural pieces, the image of Gaṇeśa and the dhvānī image of a Tīrthankara may be identified. The remaining images are very tiny in shape and in mutilated state. Apparently, those represent the Jaina faith.

15. Deulbhira (J.L. No. 135) : It is located about 2 Km west of the Indpur Dakbungalow. At the central part of the
village, the ruins of a temple has been found. Square bricks similar to those of the Gupta type, a few other architectural fragments of stone and some broken stone images constitute the archaeological material of this temple site. The temple is now reduced to a plinth which has been subsequently restored by the State Directorate of Archaeology, Government of West Bengal. During his first visit to this place, the present investigator noticed a collection of three mutilated stone images and other sculptural fragments. These were found in a heap below a tree on the ruins of the temple. In the subsequent visit the images could not be found at the place. A villager, Kamalakanta Palodhi, who is also the owner of the temple-site informed us that the images had been taken away by State Directorate of Archaeology, West Bengal.

The images which have been documented at the first visit probably belong to the Bodhisattva group of the Mahayana faith. But due to their bad state of preservation, the iconic details of these specimens are beyond comprehension.

16. Govindapur (J.L. No. 160): It is located about 15 Km from Indpur on the Khatra-Indpur road. The river Silavati flows on the east of the village.

The remains at the site consist of the following:
(a) Traces of an old settlement indicated by ancient ruins at different places of the village; (b) stray finds of some stone sculptures and architectural remains, such as fragments of images, pillars of temples, āmalakāśila of sikhara Deul, in mutilated condition, lying at random in the village; (c) the three earthen vessels containing silver coins, reported to be discovered. The last item
has already been discussed while considering the remains of the early historic period.

17. NamoKechanda/ChotoKechanda (J.L. No. 162) : The village of Namokechanda lies about 1 Km south of Govindapur. It is a small hamlet just on the north bank of the river Silavati. Besides the ruins, consisting of potsherds and other fragments of artifacts, of late period, deposited along the river bank adjoining the village, a Jaina image is found at the disposal of Dvijapada Tunga, a villager. The image was recovered during the construction of a village road near this locality. It was found with two other Jaina images of the same type. But those two are not traceable at present.

18. Bheduasol (J.L. No. 152) : The fairly big locality of Bheduasol is about 5 Km south-west of Indpur on the Indpur-Khatra road. The village has some sporadic occurrences of architectural fragments, presumably broken parts of a stone rekha Deul or temple. At the central part of the village, there are atleast four stone pillars, a few stone slabs and an āmalakaśila or the crowning part of a temple. These are believed to have been collected from the nearby temple-ruins known as Panch pukhuria. Besides, two architectural fragments (Kalasa) of another temple, are kept inside a modern Siva temple of the village. The temple is constructed with some stone slabs taken from an old temple.

19. Panch Pukhuria (J.L. No. 110) : It is a site containing ruins of numerous temples located about 1/2 Km north-east of Bheduasol. Its name appears to have been derived from an assemblage of five tanks (Pukhur) dedicated to five temples. The five ponds are there, but the five temples are in total ruins except a half-broken one. According to
the local tradition, the temples in ruins belonged to the Jainas.

The temple which is in half-broken condition was originally of Orissan rekha Deul type made of greyish sandstone. The temple is surrounded with its own debris. The traces of four subordinate temples may be found in the brick-made basements. In the central temple one may find a highly mutilitated image of Viṣṇu having the marks of Vanamālā. At about 500 feet distance from this group of temples are the five tanks. On their banks are found architectural fragments consisting of temple-slabs, āmalaka etc.

20. Jiorda (J.L. No. 105) : About 5 Km south-west of Bheduasol, the village of Jiorda has some fragments of stone-sculptures. Śakrasinitalā, the site of the village-deity, is located towards the southern end of the village, towards the river bank of Silavati. There are two sculptural fragments at the site being worshipped as the folk-divinity Śini by the local people. Out of the two specimens one could be identified as the broken part of Lokesvara Viṣṇu.

By the side of the modern Durga-temple of the village, there is a heap of fragments of different stone images. By a closer look one may find out some fragments of Jaina images and an attendant deity, probably of Viṣṇu, mixed up within the heap.

21. Āṭbaichandi (J.L.No. 192) : Probably the name of the village is derived from that of the village-deity Chaṇḍī. It is located about 9 Km south-east of Indpur. The village contains a cluster of three dilapidated temples. These were made on stones and bricks and dedicated to Bāsūli (a folk deity), Chaṇḍī and Śiva. The towers of the three
temples have completely collapsed. The architectural fragment, bricks and other temple materials are lying around the site. At present, one may trace only the plinths and some lower parts of temple structures.

The village-deity Chaṇḍi is described as aṣṭabāhu (eight-armed) by the villagers and hence, Atbaichandi is the name derived from her. The image of Chaṇḍi, however, is originally a ten-armed goddess.

I.H. Police Station- TALDANGRA:

22. Deulbhira (J.L. No. 110): The place is famous for its beautiful extant temple of Orissan śikhara variety. The locality lies on the left bank of the Jaypanda river, 10 Km as the crow flies, south-east of Taldangra. The well-known village of Panchmura which is famous for modern terracotta manufacturing place, is just near Deulbhira.

Besides the laterite temple, the site once contained sculptural remains of C. 10th-11th Century A.D. R.D. Banerji collected a stone image of Tīrthankara Pārśvanāth from the temple. The image is now housed in the Indian Museum, Calcutta.

The present field investigation revealed a few broken pieces of stone sculptural fragments lying in the courtyard of a Muslim villager, Abdul Sattar, near the temple-site. Most of them may be identified as parts of images of Hindu gods or goddesses.

Besides, there is another defaced stone image probably of a male figure, lying under a tree in the village. As the nose is defaced the image is now worshipped as 'Khāṇḍārāṇī'.

23. **Harmasra** (J.L. No. 28) : It is a prosperous village about 20 Km from Bankura town. The Taldangra road from Bankura, after 11 Km takes a turn to right from Ratanpur. The village of Harmasra is about 12 Km from Ratanpur.

The river Silavati flows about 3 Km south of the village. Its archaeological ruins include a sculpture, lying on the bank of a tank, and an old extant temple which show considerable affinity to the Jaina temple of Chotanagpur. Besides the temple and sculptures reported earlier, there are three other Jaina sculptures recorded by the present investigator. All these Jaina sculptures may well be assigned to the C. 11th-12th century A.D. It is further learnt from Shri Prohlad Kr. Roy of Harmasra that a few years back, during the excavation of a tank a few stone sculptures of Brāhmanical gods and goddesses were found. One of them was sent to the Vañgiya Sāhitya Pariśād, Calcutta, and the other, an image of Singhavāhinī, was deposited in the District Treasury of Bankura.

24. **Sulgi** (J.L. No. 24) : It is an uninhabited Mouza, covering an area of 370.10 acres, situated on the bank of the river Silavati. The nearest locality of Brahmandiha is inhabited by Utkal or Orissan brāhmmins. The site was first noticed and reported by Shri J.N. Bandyopadhyay, the former District Information Officer, Bankura. He brought to our notice, besides Puri-Kusala coins, two fragmentary stone sculptures, an image of Jaina Tīrthankara with his Āsānadevi and a number of postsherds, earthen-moulds and terracotta objects of late period.

In the years 1980 and 1982 the area was further explored. Along the bank of the Silavati at Sulgi, the
remains of a temporary settlement have come to our notice. The area is like a low mound. The river cliff is exposed at places. A large amount of material remains consisting of potsherds, iron slags, iron objects, stone artifacts and other habitational ruins were found deposited at the rain gullies and exposed cliff section. The thickness of the deposition containing the ruins may be approximately by 15-20 cm from upper humus. But there is no uniformity of this deposition. From the rain gullies and the river cliff section, a collection of some additional artifacts was made. The artifacts comprise potsherds, iron objects, iron slags, terracotta ball, stone fragments of domestic objects, games-objects etc.

The collected artifacts of Sulgi may be dated as early mediaeval. But there are some specimens which should be assigned to even late mediaeval or early modern period. The potsherds are mainly of terracotta red in colour, coarse in fabric, not made of well prepared clay. The potsherds include some glazed pottery also. These are all domestic utensils. The iron objects are basically covered with rust and are in corroded condition. Other artifacts are of usual variety. About the late period collection, it may be observed that the inhabitants of Sulgi used primitive technique to manufacture their domestic objects. We may perhaps look for the affinity of Sulgi with the Asura sites showing iron-smelting occurrences in Chotanagpur plateau.

The name of Sulgi is sometimes derived from the Sulkis of Orissa. There was a Sulkī dynasty in Orissa ruling around Dhenkanal region. In the Grant of Ranastambhadeva, the Sulkī ruler is referred to as having invaded
and conquered Radha (Western Bengal), H.P. Sastrī, R.D. Banerji, B. Mishra, and others are of the opinion that the rule of Sulki dynasty extended up to Jhargram region, or Jhargram (Jaragram) in Midnapur (Grant of Sulki refers to a place called Jara) district. The Mouza of Sulgi might have once formed a part of the kingdom ruled over by the Sulkis, as the distance between Sulgi and Jhargram (Jaragram) of Midnapur is not much. The Sulkis ruled around the 11th Century A.D.

From the above it appears that techno-culturally the people of Sulgi were nearer to the Asuras of Chotanagpur, while geo-politically they came in closer contact with Orissa.

I . I. Police Station - RANIBANDH :

It is worth mentioning that a few sites of this area which are located on the north bank of the Kansavati, belong to the Khatra police station. Therefore, the reports of these sites will be discussed along with those included in the Khatra police station.

Archaeological remains around the Reservoir of the Kumari-Kansavati confluence:

So far as the archaeological remains of the period under consideration go (roughly c. 10th-13th century A.D.), the present area got special attention from archaeologists in the early part of this century.

25. Sarengarh : (J.L. No. 14) : It was a temple site, now submerged by the Kansavati water reservoir. The site was first visited by J. C. French. The Annual report of Archaeological Survey of India in 1925-26 states: "In the extreme south-western corner of the Bankura district.
a group of interesting ruins lies on the bank of a small river called the Kumari and represent some of the earliest antiquarian remains in the district. The locality is far away from the railway connection and the road to approach it is situated on the borders of the adjoining districts of Midnapore and Manbhum. The temples are reported to be made of stone and had collapsed since then. The shrines and the deities in them show a curious mixture of Jaina and Hindu faith which was practised in the tenth Century A.D. The finest and the biggest image is that of the twenty-third Jaina Tīrthankara Pārśvanātha standing with the figures of the twenty-four Tīrthankaras on the background. The image in the next temple is an erect figure of the Sun god on a large pedestal. To the west of this shrine is another large temple with a very large image of Viṣṇu now broken to pieces. It was a fine specimen of art and the collector proposes to send the surviving pieces to the Indian Museum, Calcutta. To the west of the temple again is a smaller one containing a linga and an eight-armed figure of the goddess Mahiṣamardini. Outside the ruins of this temple is a beautiful four-armed figure of Gaṇeśa seated. To the north of this temple are the ruins of smaller Śiva temple with two stone figures of bulls. R.D. Banerji14 observes: "Through Mr. French's favour I was able to visit the village of Sarengadh in the extreme south west of the Bankura district. The village of Sarengadh stands on the river Kumari and at present consists of a few wretched huts. But at one time it must have been a place of great importance as along the river Kumari there were five or six temples, all of them in ruins. The biggest of these temples was Jaina, the colossal Pārśvanātha, once enshrined in it and the big stone plinth being the only
vestiges of its former greatness. This image could not be photographed as our camera went out of order. It is to be compared with the fine image of Pārśvanāth discovered by our party at Chhatra, near Purulia. The second image at Sarengadh was dedicated to the Sun God. This image may be compared to some of the best discovered by Mr. French in the Bankura district, such as the Ganesa from the temple of Ektesvar near Bankura town.

In the third temple at Sarengadh there is a linga with the broken image of Durgā. There was another temple on the bank of the Kumari at Sarengadh which also seems to have contained a linga. Sarengadh, Mr. French thinks to be derived from Sonthali Saruna- a god and gadh a fort. In order to reach it from Bankura one has to cross a slice of Manbhum district near Manpur and the Sarengadh sculpture can therefore be grouped along with Chhatra and other sculptures of Manbhum."

Regarding the reported sculptures from Sarengadh, it may be noted that besides the images of Gaṇeśa, Sūrya, Viṣṇu and Mahiṣamardinī, the sculptural remains of Jaina Tirthankāras, Śiva linga, bulls, a Vīrāsthambha (Herostone) and other fragments of images were shifted to the nearby hill of Pāresnath or Pārśvanāth and remained preserved in the premises of Paresnath temple.

26. Paresnath (J.L. No. 16) : Due to the construction of the Kansavati dam, the area and the settlement of the village have been reduced in size. The site is just below the reservoir bank of the Kumari-Kansavati. The dry bed of the Kumari lies south of it. There are a few small hills around the locality. The small hill close to the
village is named after the locality of Paresnath. The hill now is a part of the bank of the water-reservoir.

Just near the locality there is a ruin of a temple made of red stone. During the construction of the dam the area has been affected very badly. The temple is now reduced to a mere plinth. The architectural fragments, masonries etc. are found scattered around the place.

At the top of the Paresnath hill there is a hut-like tin-shed, constructed by Asutosh Gangulì, a retired employee of the Kansavati project. The shed is dedicated to lord Śiva. In the central part of the shed there is a Śiva Linga. Besides the Linga itself, a good number of sculptural remains including a large image of Pārśvanāth (mostly damaged) are lying in and around the shed. All the specimens are said to have been collected from the neighbouring places including the submerged temple site of Sarengadh.

27. Ambikanagar (J.L. No. 19) : The village is located just near the confluence of the rivers Kumari and Kansavati, about 16 Km from Khatra and has been least affected by the construction of the Kansavati Dam. It lies about 4 Km south-east of the water-reservoir. The village has given its name to a pargana extending over 151 sq miles and was formerly the headquarters of an old family of Zamindars. Regarding this Zamindari there are many legends which are well known to the people in and around the village. But these are all related to mediaeval history. Besides, the village has a good number of archaeological remains ranging from prehistory to history. Exploration undertaken by archaeologists recorded specimens consisting of early
historic potsherds, architectural and sculptural remains etc. Mitra carried out an extensive survey that resulted in the discovery of Jaina images and temples which are still lying in different parts of Ambikanagar.

Besides the temple ruins at Saśṭhítalā or the place in and around the modern temple of Ambikā, a few stone sculptures belonging to C. 11th-12th century A.D. have also been recorded. This can be taken to show that in the heyday of its glory it was a reasonably important religious centre. Mrs. Mitra observed that the village was a thriving Jaina Centre which is proved by the existence of a good number of remains relating to the Jaina pantheon. The recorded sculptures comprise the images of Jaina Tīrthāṅkara, Gaṇeśa, Jaina Śāsanadevi, Viṣṇu, Buddhist goddess Mārīchī and other sculptural fragments.

Apart from the sculptural and architectural relics, the western end of the village is known to be replete with potsherds, iron slags and other remains. Of these, the potsherds appear to be belonging to the mediaeval period. The river cliff section shows thin deposition of old remains from which a few potsherds of early mediaeval period have been collected.

28. Barkola (J.L. No. 48): The locality lies 4 Km east of Ambikanagar. A good number of antiquities mainly comprising ruins of Jaina temple and three stone images, two votive shrines (Chaturmukha or Caumukha), a stone pedestal and another fragment of Jaina image have been recovered from the site. Mitra visited the place for proper documentation of the remains.

The ruins of a Jaina temple of brick-structure were
also noticed here. The foundation of the temple has been disturbed by brick-hunters. At present, the temple is a mere heap of debris of bricks and brickbats.

29. Chaida/Navachiada (J.L. No. 22): Navachiada is the settlement which is shifted from old Chaida after the Kansavati reservoir inundated the old settlement. The modern locality is about few Km west of Ambikanagar. Mitra and Krishnaswami explored the old settlement of Chiada, at present submerged. Krishnaswami reported historic remains besides prehistoric artifacts from the site. Mitra also visited the old site during the construction of the dam. Her report includes the description of Jaina images. Mitra states: "At the western end of the village, not far from the river bank, are three sculptures lying in the open. None of them is in situ. One of them represents the figure of tirthankara (extant ht. $11\frac{1}{2}$", without tenon) flanked by an attendant on either side of his legs. On the right side of the back-slab is the smaller figure of another tirthankara. The sculpture is greatly abraded, with the result that the cognizance is unidentifiable." 

The present exploration at Navachiada resulted in the recovery of two stone sculptures preserved in a modern Siva temple of the village.

30. Hasadungri/Ramadungri (J.L. No. 35): The locality of Hasadungri lies about 6 Km south-west of Navachiada. It is mainly a tribal village. A stray occurrence of Visnu image was recorded from an open place of the village. The place is covered with quartzite and quartz stones. The damaged image of Visnu is posted with quartz stone at the spot. There is another stone-fragment lying beside the
main image. But none of them is in situ. Probably the villagers brought them from the Kansavati reservoir area. The image of Viṣṇu is in a bad state of preservation.

31. Rudra (J.L.No. 38) : It is a considerably large and prosperous village lying on Bankura-Purulia border, about \(1\frac{1}{2}\) Km south of Hasadungri. Near the market place (Hāt-talā) of the village a broken pedestal of Jaina Tīrthāṅkara was found. The dhūyāni image in miniature form is carved at the centre of the pedestal. Besides, there are a few other stray sculptural fragments which constitute the whole collection of remains relating to the period under consideration. It may be of interest to mention that numerous folk-tales relating the glories of Rudra are quite common in this village.

**Miscellaneous stone sculptures from Kansavati Reservoir area (P. S. Ranibandh) :**

Besides the above recorded archaeological remains from the Kansavati area in the police station of Ranibandh the college library of Panchmura (P.S. Taldangra) possesses a collection of stone sculptures and other antiquities collected from different parts of Bankura. Among these stone sculptures three specimens have been acquired from the Kansavati dam area. These are two Tīrthāṅkara images and an unidentified female deity.

Jaina temples and Tīrthāṅkara images form a major part of the total remains recorded in the region. Apparently this area was dominated by the Jaina sect. On the stylistic grounds, the architectural parts of the ruined temples and sculptural remains bear close similarity with the Orissan type of architectural style as also Orissan sculptures.
I.J. Police Station - KHATRA: The police station of Khatra has been recently declared as a new subdivision of the district. However, in this study we are following the old administrative division. The field investigation in the police station recorded sculptural objects from five sites.

32. Chitgiri (J.L.No. n.f.): The small modern locality of Chitgiri is immediately opposite to Ambikanagar on the north bank of the Kansavati at the point of its confluence with the Kumari. At present the village has no archaeological remains of special significance. Mitra, however, reported a few sculptural and architectural relics from the site in her earlier survey. "Here existed once a red sand-stone temple, now denuded completely beyond recognition. Two images, one of ekamukha-linga and the other of a tirthaṅkara are now lying over the scanty remains."

33. Mukutmonipur (J.L. No. 166): It is a tourist spot lying near one of the radial gates of the Kansavati water-reservoir.

Near the foothill there is a shopping area of the village. Immediately at the back of it there is a modern Śiva temple. Inside the temple there is an abraded image of Nṛśimha, the depiction of the fourth incarnation of Viṣṇu (Nṛśimha Avatār) plaqued with the inner wall of the temple. According to Mr. Upendra Roy, the priest of the temple, the specimen has been collected from the submerged area of Kansavati dam, and probably its place of origin is Sarengadh.

34. Kechanda (J.L.No. 213): It lies about 7 Km from Khatra towards Ranibandh, on the Khatra–Ranibandh road. The Kansavati flows due south in this area. The place is not very far from the Kansavati reservoir. R.D. Banerji reported the sculpture of a Jaina Śāsanadevi or Yakshiṇī.
which is still lying in the village.

35. Kendua (J.L. No. 49) : The temple site of Kendua lies about \(\frac{1}{2}\) Km north of the Kansavati river, on the upper reaches of the dam. It is about 9 Km from Ambikanagar. The site was reported by Mitra²². The whole area around Kendua is strewn with lithic architectural fragments, comprising huge āmalaka, khāpuri, khūra-shaped stones and door-jambs. A large number of stones have been utilized in the construction of a modern roofless structure for the enshrinement of linga. The door-jamb is relieved in three compartments, the outermost band with lotus-petals, the middle one with square panels filled in with floral motifs and the innermost with two pairs of entwined serpents. A complex of ruined brick-structures was also observed. According to Mitra, the stone temple most probably enshrined Pārśvanātha, as an image of that Jina lies near it. There are a few fragments of torso, leg etc. lying near the image.

36. Makrasinitala (J.L. No. n.f.) : The site of Makrasinitala or Makara-Sini lies on the right bank of the river Silavati, about \(\frac{1}{2}\) km from Junbedia (in Indpur Police station). Here the bank is about 50-60 feet in height from the river bed. Around the undulated land-surface of this area are found modern temples, trees, old architectural fragments, square type of brick fragments etc. The place is named after the female folk-deity of Makra sini or Makara sini worshipped by the local people. This idol is found lying under a tree near the burning ghat on the bank of the river. It is noteworthy that the folk-deity 'Sini' is worshipped in the district of Bankura by different names viz., Jina-Sini, Jhagarā-Sini, Sakatā-Sini etc. The deity enjoys the status
of the cure-deity and is mostly associated with magico-religious performances. There are many tales and traditions around this folk-deity who, more often than not, takes a malevolent shape.

Apart from the doubtful image of Makara-sini which may be identified as Hindu or Jain deity, the site also yielded three broken pieces of pedestal, apparently parts of Jain images, and other undetermined sculptural fragments of stone. The river-cliff of the place also exposed the deposition of some pottery-fragments mixed with sandy soil found mainly on the upper humus of the cliff section. The potsherds are apparently of late period.

In addition, regarding the occurrence of these sculptural remains at the site one can make some positive assumptions or inferences. The mutual distance of Makrasinitala and Junbediya where we notice temple ruins and sculptural remains is as insignificant as about a Kilometer only. The occurrences of these two sites most probably belong to a single period. It might be that the sculptures of Makrasinitala were originally at Junbediya mound. Those are shifted to Makrasinitala by transportation. Alternatively, the two sites were originally two separate centres of worship where the temple-establishments were present. In that case, we may hold the same view of other sites (Bandeuli, Deulgara etc.) found in the down stream of the same river, yielding structural remains, basement of brick-temples, temples in dilapidated condition and other minor remains.

I.K. Police Station - RAIPUR : The police station headquarter itself is an important site so far as the archaeological remains of the period under study are considered.
37. Raipur (J.L. No. 139) : The headquarters of the police station of the same name lies in the south-east corner of the district. The locality of Raipur, also known as Garh Raipur, occupies the right bank of the river Kansavati. It was the seat of a Zamindar family (Sikhara Raja) of this region. There are many legends about the origin and rule of the Sikhara Rājā. The places, tanks and other structures of Raipur are still associated with the name of the Sikhara ruler. The ruling period of the family and their remains comprising tanks, old fortification, temples and other remains are usually dated to late mediaeval period.

The ruins related to Hindu and Muslim cultures which are contemporary with the time of the Sikhara ruler are also spread over the whole part of Raipur. Here the names of certain places are still known by their old names.

Archaeological remains of early mediaeval-mediaeval period are noticed in different parts of Raipur. The stone sculptures which form the major part of the remains have been recorded from three places. During the excavation of a brick-manufacturing factory, the remains unearthed due to casual digging include potsherds, earthen objects, ring-wells, terracotta balls (locally known as Borgibātul) etc. But all the remains can not be dated earlier than mediaeval period.

There is the modern temple of Mahāmāyā wherefrom we recorded the images of Hindu gods and goddesses - Manasātalā has the image of Gaṇeśa and a Virāsthambha (Herostone) and an unidentified image is found from a separate spot known as Bāṣulitalā
Besides, on the bank of the river Kansavati at Raipur one can observe the ruins of an old habitation and broken parts of ring-wells etc. The deposit yields potsherds, terracotta balls, terracotta plaques etc. assignable to mediaeval period. There is another interesting ring well near the brick-manufacturing place which has come to our notice. The river bank near Gājirghāt has a deposition of old remains which is covered by upper humus.

38. Satpatta (J.L. No. 240): It is a village lying south of its police station headquarter of Raipur. Now-a-days the place is not difficult of access. It can be reached along a country road about 3 km long, running east from Mandalkuli on the Raipur - Silda Road. The village has little to offer to the visitor except a few sculptures of Jaina Tirthaṅkaras and a Śāsanadevi lying in the modern temple of Śiv-talā which is located in the central part of the village. The temple has some sculptural fragments assembled at a corner of it. These sculptural pieces were originally found in a ruin beside the temple, as we have been informed by an old villager.

I.L. Police Station - SIMLAPAL: At the headquarter itself, a single sculptural site has been recorded so far.

39. Simlapal (J.L. No. 141): It is located about 37 km south of Bankura. The major part of the village is surrounded by the river Silavati. The prosperous place of Simlapal is a seat of a local Zamindar who had originally come from Orissa. The remains of the Zamindari and their successors are still existing. There are many popular legends about the local Zamindar family - suggesting their claim to have ushered in this area a large number of Orissan
population. Accordingly to a tradition, the place was the capital of a Kingdom of Tungabhum comprising parts of Raipur, Simlapal and Taldangra police stations during the middle of the 14th century A.D.

However, the temple in the palace-courtyard of the local Zamindar contains terracotta plaques of Vishunpur variety along with a collection of stone sculptures including Hindu and Jaina gods and goddesses assignable to late mediaeval period.

Besides, there is a ruin of an old temple structure lying near the Muslim graveyard at the south-eastern part of the village.

Apart from the above, some old people of this locality inform us that a few years back two or three images of Hara- Pārvatī or Umā-Maheśwara were found from the villages of Madara and Nekratapol located near Simlapal. The specimens are not traceable today.

40. Ramnagar (J.L. No. n.f.): The village lies on the north bank of the river Silavati at a distance of about 1 1/2 km east of Simlapal. It is a small locality and contains shrines of late period. The early mediaeval sculptural remains have been recorded from the house of a villager, Shri Kirthibhusan Singhababu, - two extant Jaina images along with some other sculptural fragments. According to the villagers, in the past there were a good number of other architectural and sculptural specimens found spread over a modern temple-site in the village.

II. Subdivision - VISHNUPUR: The subdivision consists of only six police stations. The geographical setting of this
division, especially its whole north-eastern part which is covered mainly with new alluvium soils, represents some dissimilarities with the other sub division. The alluvium flood plain and basin of the river Damodar and lower reaches of Dwarakeswar valley fertilise its landmass which is suitable for cultivation. However, so far as archaeological remains of Bankura are concerned, the sub division has a good number of sites yielding substantial evidence of the cultural history of the district.

For the period under study we have also a large number of archaeological objects, mainly comprising architectural and sculptural remains.

II.A. Police Station - VISHNUPUR (Sadar):

It is well known that the town of Vishnupur was the famous capital city of Mallabhum, ruled by Mallas of mediaeval and late mediaeval period. The remains of Malla dynasty are spread over the town itself and different localities around the capital city. The fortified walls, palace, several gates to enter the city, and other secular architectural remains, non-secular remains of huge number of temples decorated with terracotta sculptures are also found in the town of Vishnupur. Above all, the place of Vishnupur still remains the centre of mediaeval and late mediaeval temple architecture. The present study, however, does not aim at discussing these archaeological remains for the obvious reason of their late date. Around Vishnupur we have found sculptural remains of early mediaeval period. But archaeological remains of the Pre-Malla period have not yet been brought to light in Vishnupur itself.
41. Dwarika (J.L. No. 11) : The village of Dwarika is well populated by the Muslims. It is located near the northern fortification wall of Vishnupur, the Malla capital. The distance between the modern town of Vishnupur and Dwarika is just about one km. One can reach this place by bus from Vishnupur through the Sonamukhi-Vishnupur road which cuts the village at its eastern part.

The village has a few brick temples of the Malla period. According to a tradition the village is named after Dwārakā, in Gujrat, where the Yadavas shifted their kingdom from Mathura. The name is derived by the same from its location near the north gate of Vishnupur. It is believed that during the Malla rule the village was settled by those who were in charge of gatekeeping (Dvārapāla) of the Malla capital.

42. Bhatra (J.L. No. 113) : The small locality of Bhatra lies on the north bank of the river Dwarakeswar, about 5 km north of Vishnupur.

The objects of archaeological interest in the village include a mukhaliṅga enshrined in a modern temple of Harā-Gaurī and an image probably of Manasā kept inside the same temple which is located at the west end of the village.

43. Jay Krishnapur (J.L. No. 112) : It is a fairly large locality lying on the north bank of the Dwarakeswar, about \(5\frac{1}{2}\) km north of Vishnupur, on the Sonamukhi-Vishnupur road. Besides a cluster of late mediaeval-pre-modern temples, the village has some archaeological ruins occurring at the north-eastern part of the locality. The ruins are apparently of the debris of some late habitational remains. However,
from these ruins M.L. Singha and the villagers have recovered specimens of early medieval and mediaeval period. A few sculptural remains are preserved in the Vangiya Sāhitya Pariṣad Museum, Vishnupur. The general appearance and the large abundance of the ruins show that the settlement in this village had its beginning not later than early mediaeval period. It is to be mentioned that the site of Dihar is not very far off from this village.

44. Dihar (J.L. No. 136) : The antiquities recovered from Dihar for the period under study are well-represented by the two famous temples named as Śaileśvara and Śaṇḍeśvara dated C. 10th century A.D. The temples have been studied by several scholars. Apart from these temples, the Vangiya Sāhitya Pariṣad Museum, Vishnupur, has a little collection of early mediaeval antiquities comprising stone sculptural fragments, potsherds and other terracotta objects.

45. Dharapat (J.L. No. 100) : It is a well-known temple-site of Śikhara variety, situated on the north bank of the Dwarakeswar, about 8 km north-east of Vishnupur. The temple is also locally known as Naṅgṭāṭhākurer mandir (the temple of naked god) or Shāmchānd Thākurer mandir. Probably the name is derived from the images of the Tīrthaṅkaras which are plaqued with the temple-walls. The temples around Dharapat, in ruins or extant, have widely been reported by several scholars.

However, the present survey has brought to notice the images of two Tīrthaṅkaras and an image of Viṣṇu, all of which are plaqued with the outer wall of the temple. The sculptures seem to have been shifted to this place from somewhere else.
46. Radhanagar (J.L. No. 132): It is a big and prosperous locality, lying 10 km north of the police station headquarter, on the Sonamukhi-Vishnupur road. Several occurrences of archaeological ruins of mediaeval time at the site have been noticed during the present field-investigation. The ruins comprise potsherds, architectural remains, old structure-complex etc. Besides, some sculptures have also been found. At present, a modern temple of the village at Gajan-tala houses a beautiful image of Viṣṇu. Other sculptures are in the Sāhitya Parivaśad Museum, Vishnupur.

II.B. Police Station - JOYPUR

47. Salda (J.L. No. 35): It is a fairly large village lying at a distance of 15 km. from Vishnupur town, south east of the Kotulpur-Vishnupur road. The village is divided into two halves, known as Upar Salda (Upper Salda) and Namo Salda (Lower Salda). The upper one is close to the main road of Vishnupur or the area located in front facing the main road and the lower stands on the back-side of the upper one. The entire village shows promises of being an archaeological site, by yielding numerous old remains comprising temple-ruins, extant temple, stone sculptures etc. Most of the sculptural and architectural remains are lying in bad state of preservation. Nobody knows the actual place from where these have come. However, the local tradition says that the destruction of these old remains were made by Kālāpāhār whose historicity is not beyond question.

The archaeological importance of Salda was first brought to light by O'Malley. In his 'Bengal district Gazatteer : Bankura', he has described the old temple remains of Salda and Gokulnagar, a village adjoining to Salda. Most of the accounts on the ancient remains of this area seem
to indicate that both the temple-sites of Gokulnagar and Salda were the counterparts of each other. Hence, they are described jointly by most of the scholars. We have taken up for discussion remains of the sites separately.

The previous reports of the site are mainly on the extant temples. But they are too brief on other antiquities.

Besides the late mediaeval temples, there are a good number of pieces of sculpture recorded from different places of the village. After leaving the main road one can follow the main village road to enter the village from the southern direction. Walking after a few minutes one can reach the Manasa-talâ, just beside the road. At this spot, there are some broken sculptures lying under a nim tree as the objects of regular worship by the village people. Those are the images of Lakulîśa, Viṣṇu Lokeśvara (fragment) and two other sculpture in fragments. The presence of the canopy of snake on the head of Viṣṇu Lokeśvara may be confusing to the mind of local people who cannot help but associate snakes with goddess Manasâ, which is a female deity.

After walking a distance of about 100 meters through the same village road, one can reach the dilapidated and unfinished small brick temple-structure where the folk-deity Bāsuli is worshipped. In the temple known as Bāsuli mandir are enshrined two images, those of Basuli and Tirthankara. Both are installed inside the central part of the temple. While the upper parts of these images are exposed, the lower parts are under the earth.

After crossing the Bāsuli mandir, one can reach a settlement area of lower caste people known as Teluliya.
Bagdi. Inside the settlement, there is a dilapidated temple most likely of late period. It is dedicated to the goddess Manasā. The stone sculpture of Umā-Maheśvara or Umā-lingana-Mūrtti are being worshipped by the local people as Manasā.

Apart from the sculptural remains of Upper Salda, the present survey has brought to light some other sculptural and architectural remains from Lower Salda.

In this area, there is a cluster of temple-ruins located on the bank of a large tank. The first ruined temple-complex is called Bhubaneswar. Once the temple enshrined a large Śiva Linga. The linga is still extant. The temple is in ruinous condition. The local tradition holds that the temple was either destroyed by Kalapahar or got ruined due to the Bargi invasion around Salda.

On the other side of the large tank (south bank), there is another small extant stone temple known as Gandheswara built at a late date. The temple enshrined a Śiva linga known as Gandheswara. The linga is an old specimen, cylindirical in shape and rests on Yonipatta. Inside the temple there is another well-executed stone image of Mahiśa-mardini lying in a well-preserved state.

Near the Gandheswara temple, there is another modern temple known as Śankhāsur Dharma Thākur Jaiu Mandir containing a few damaged stone sculptures. The temple itself is a modern flat-roofed structure.

Besides these, there are some other antiquities sporadically occurring at places around the village. But these are all basically unidentified sculptural fragments.
However, the archaeological remains recorded from Salda indicate the potentiality of the site as a big cultural centre of the district apparently of early mediaeval period.

48. Gokulnagar (J.L. No. 43) : The place is well known for its large laterite pañcharatna shrine of Gokulchand. The village is located about one km south of Salda. The huge temple-structure of this village was built by the Malla ruler of Vishnupur, in the 17th Century A.D. Besides, the place has another archaeological object in the form of an image of Varāha incarnation of Viṣṇu. The specimen is lying on the bank of a local pond. At the south bank of the pond which is about 1000 feet away from the Gokulchand temple, there is a deposit of laterite slabs, and other architectural fragments. Just besides the deposit, the stone image of Varāha (the Boar incarnation of Viṣṇu) is found. The lower part of the specimen is buried under the earth and cemented in recent time. The other image of Anantasayāna Viṣṇu which is now preserved in the Sāhitya Pariṣad Museum of Vishnupur, was once in the temple of Gokulchand of Gokulnagar.

J.C. French noticed the image in the wall outside of temple. In 1961, with the help of A.K. Banerji27, the then Collector of Bankura, the Vangiya Sāhitya Pariṣad Museum acquired the specimen from the site of Gokulnagar.

49. Kumbhasthal (J.L. No. n.f.) : About a Km from Salda toward Joypur is the village of Kumbhasthal. The village possesses a single piece of Jaina sculpture which is now worshipped in the house of a local villager.
50. Baital (J.L. No. 127 & 134) : The village has been divided into two parts viz. Uttarbāḍā (northern place or fortified place of northern part) and Dakshinbāḍā (southern place or fortified place of southern part). One can approach the village from Bakadaha, lying at a distance of about 14 km from Vishnupur on the Midnapur road. From there, there is an unmetalled road towards the east going to Baital. The distance between Bakadaha and Baital is about 20 km.

According to the local tradition and extant evidence it was a fortified place of late mediaeval period. The fortification was made during the time of the Mallas of Vishnupur. There are also a good number of temples made of laterite stone constructed by the different Malla rulers. The fortification wall, locally known as Garhḍhār, is still visible in the form of fragmentary parts of mound or boundary wall made of earth, laterite stones etc. As a whole the village contains numerous remains comprising temples, structural ruins, stone sculptural fragments of late period. These are all valuable remains of the Malla period.

Apart from the above, we find in the village an image of Manasā belonging to C. 12th-13th century A.D. It is the only specimen which is assignable to the period under study.

51. Rautkhandha (J.L. No. 17) : It is a village containing a few late mediaeval brick temples. The location of the place is about 5 km north-east of Kumbhasthal. The village is known for the worship of Manasā. The image of Manasā, also known Jagatgaurī, lies in a brick temple. The temple is a new establishment of the deity. The image of Manasā, however, belongs to C. 12th-13th century A.D. It is stated to have been collected from somewhere else.
II. C. Police Station - KOTULPUR:

52. Kotulpur (J.L. No. 88) : It is a semi-town locality which is the headquarter of the police station. It is situated on the Vishnupur-Arambagh road, about 35 km east of Vishnupur. The place has a number of late mediaeval temples, of which the shrine of Sāntinātha Śiva temple, located in the market place, deserves mention.

Apart from the structural remains of late period, a good number of antiquities dated C. 10th-12th century A.D. were recovered from around the locality and reported from time to time. But no systematic report has been published so far. A.K. Karmakar of the Directorate of Archaeology, Government of West Bengal, collected a miniature votive shrine of stone dated C. 10th century A.D. from the place.

53. Sihar/Shihar (J.L. No. 193) : It is a famous temple site, about 2 km from Jayrambati, on the Kotulpur-Kamarpukur road. There is a temple of laterite stone enshrining Śiva linga, known as Sāntinātha. It is a construction of the Malla period. M.L. Singha reported a stone image of Tīrthaṅkara Sāntinātha kept inside the temple. The image is now worshipped as Sāntinātha Śiva by the local people.

II. D. Police Station - PATRASAYER/PATRASAIR:

54. Jamkuri (J.L. No. 98) : The locality of Jamkuri lies on the Vishnupur-Patrasayer road, about 12 km from Patrasayer town. It is an old village known to have a collection of stone sculptures of the period under study. Some of these antiquities are now housed in the Vangiya Sāhitya Pariṣāc Museum, Vishnupur. The present field investigation indicated the probability of there being an old settlement site at the village.
55. Kantore (J.L. No. 123): From Jamkuri there is an unmetalled road going towards south. After crossing a distance of about 5 km, one can reach the village of Kantore. The place lies on the bank of the Dwarakeswar. The stone-sculpture of a Națarāja medallion is the only specimen known from the Site. It is at present kept at a place of worship in the village. The find is locally known as Chakreśwari or Ṣaḍachakreśwari. R.D. Banerji reported the specimen giving its description and suggesting its probable date of the 9th Century A.D.

56. Naricha (J.L. No. 58): The village of Naricha stands on the Vishnupur-Patrasayer road, at a distance of about 18 Km north-east of Vishnupur. It can be approached from Vishnupur by covering 16 Km on the above road with which is connected an unmetalled road branching off in a southerly direction. The village is approximately 2 Km away from the junction.

The village possesses a stone temple known as Sarvamangala containing images of Hindu gods and goddesses. The ruins of a brick temple were also noticed in a dilapidated condition outside the field of the village.

The Sarvamaṅgalā temple which was built at a late period is made of Chāla type of Bengal temple style. At the main entrances of the south and the west, there are two sculptures of Gaṇeśa and Garuḍa, the vehicle of Viṣṇu, embedded on the top of the wall. The other sculptural pieces are lying inside the temple. The sculptures are in fairly good state of preservation.

There is another broken and abraded piece of sculpture representing the figure of Mahiṣa-mardini, now kept under a pipul tree at the locality of Bāmunpārā in the village.
The specimens of sculpture are believed to have been shifted from location on the bank of the Dwarakeswar. The site is now devastated and destroyed by the river.

57. Atra (J.L. No. 41): It is lying about 2 Km east of Kakardanga More which stands as a junction of three roads, near Patrasayer, going towards Burdwan, Bankura and Vishnupur.

The archaeological remains comprising the temple-ruins and a sculpture apparently of 12th Century A.D. are located at the north-western corner of the village. The river Damodar flows a few Km north of the temple ruins. The place which is known as Śiv dāṅgā is now seen as a high mound with traces of a brick-built temple. The actual area of about 1000 sq. feet around the mound is scattered with temple-ruins, potsherds, broken parts of ring-wells and other minor terracotta pieces. The height of the mound is about 50 feet from the surface. At the top of the mound there is an image of Sūrya placed erectly in the centre. According to the local tradition the image was enshrined in the temple on which it stands.

58. Hadal-Narayanpur (J.L. No. 23 and 7): Hadal-Narayanpur is actually the combination of two places named Hadal and Narayanpur. The location of these two localities is geographically interesting. These are actually two adjacent villages situated between the two river valleys of the Badai (a distributory of the river Damodar) and the Sali (a tributary of the same river). The Badai which is now more or less in dry condition, flows $\frac{1}{2}$ Km east of the village and the Sali is also flowing $\frac{3}{2}$ Km south of it. The valley between the two rivers is fertile and also suitable for irrigation. It might have been the main
attraction for an early settlement by the people. It is about 8 Km as the crow flies, north of the Patrasayer town. One can approach the village by following a Kachha road about 4 Km long running north from the Dhagoria bus-stop on the Bankura-Burdwan road via Kākardāngā. More.

The village is associated with the history of the family of local Zamindars of later period. The family of a Zamindar enjoyed the authority of local Rajas using their title of 'Mandal' sometime in 1693 A.D. They were under the Vishnupur Raj. At present, the structural remains comprising temples and other objects of the Zamindari period are in an extremely bad state. Some of the temples contain terracotta plaques of the Vishnupur type.

Besides the antiquities of late period, the village has some sculptural remains which probably belong to the early mediaeval-mediaeval period. Those are the image of Umā-Maheśwara or Umā-liṅgana, Śiva liṅga, an image of Pārvati and a number of small unidentified images. It is to be noted that there is much controversy regarding the date of the Parvati image. R.D. Banerji suggested the date for the specimen as late as 16th Century A.D.

59.Kusadvipa (J.L.No. 150) : The village is surrounded by forests and undulated land mass. It is about 12 km south-west of Patrasayer. There is a report of antiquities having been unearthed from different parts of the village. These are now in the possession of a local school teacher, Mr. Sudhir Chandra Duari. The collected antiquities are the images of Sūrya, Viṣṇu and broken pedestals of images.
II. E. Police Station - SONAMUKHI:

60. Sonamukhi (J.L. No. 85) : It is a large and well known trading centre in the district. During the pre-modern time, Sonamukhi flourished also as an important cultural centre under the patronage of a local Zamindar who was under the Vishnupur Raj. The remains of that time are still found in the form of several brick temples decorated with terracotta plaques. Besides, the place has an image of Jaina Tirthankara doubtfully dated C. 12th-13th century A.D.

61. Madanpur/Jaynagar (J.L.No. 2) : The village is located on the south bank of the river Damodar about $2\frac{1}{2}$ Km from Pakhanna. Besides the brick temples decorated with terracotta plaque of the Malla period, there is a stray find of a Tirthankara image lying under a big tree in an unattended manner. The place is known as Kālbhairav-talā which is close to the river Damodar. The findspot is also scattered with potsherds and other types of objects of folk-cult such as terracotta elephants, horses, Manasāghat (Pot made for Manasa Puja) etc. But due to the jungle growing around the spot the place is at present hardly accessible.

**Archaeological Remains :**

From the above survey-report, it appears that the archaeological remains from the period under study may be classified under the following categories :

I. Architectural remains including some Śaiva temples remaining intact and some ruins of temples in the form of basements or plinths, pillars and other fragments of masonry works.
II. Sculptural remains including Hindu, Buddhist and Jaina images. The Hindu images represent the cults of Viṣṇu, Śiva, Śakti, Sūrya, Gaṇapati etc. The Jaina images are those of Tīrthāṅkaras and Śāsanadevīs. The Buddhist images are those of some Bodhisattvas and Mahāyāna Tāntric divinities. In addition, we have found some medallions, miniature votive shrines and decorative designs and motifs occurring on fragments of structural remains.

III. Minor antiquities remaining preserved mainly in the Vaṅgīya Sāhitya Pariṣad Museum, Vishnupur, the collection of Panchmura college and Pakhanna village libraries.

A. Potsherds including red polished wares of different shapes, grey wares, black wares and some ill-burnt specimens.

   (i) Typical vessels, red in colour and made of well-mixed clay. Some of the handmade vessels are found to be in the form of human faces manufactured with an applique method.

   (ii) Some hand-made miniature vessels such as jars, bowls, some of them being carinated and some globular specimens, red or grey in colour.

   (iii) Lids, covers, stoppers and fragments of stand vessels.

B. Games or Toy objects including disc, hopscotch, ball, cart without wheel, tiny animal figures - all are made of clay well-fired and of terracotta colour, although not well-finished.

C. Terracotta figurines including those of human (male and female) and animal. The craftsmanship of the animal figurines is comparatively of higher standard than that of the human figurines. Most of the specimens are well-fired, some of
them bearing the application of slips. Incised designs are found in some terracotta objects.

ARCHITECTURE

"In dealing with the architecture of Bengal before A.D. 1200, one is at the very outset confronted with an utter scarcity of material all through the period"\textsuperscript{33}. This observation of S.K. Saraswati is applicable in respect of architectural remains of Bankura. Besides some dilapidated temple-ruins, apparently of early period, which remain scattered in different parts of the district, there is no recognisable structural remains belonging to the Gupta-Post Gupta period. As for the architectural remains of early medieval period, the district has only a very few extant remains which may be dated from C. 11th to 13th century A.D. But with these inadequate materials it is difficult to trace the origin and development of architecture in Radha. Again, in the background of predominantly religious architecture we have hardly any evidence in respect of the development of secular architecture. As it has been observed by Saraswati\textsuperscript{34}," in Bengal, as in the rest of India, there was always a tendency to use more permanent materials for religious edifices, and thus the early monuments that have survived or of which we have got vestiges now, almost exclusively belong to religious establishments of one or other denomination".

STUPA

A few circular brick-basements lying on the southern side of the temple of Bahulara have been identified by Saraswati\textsuperscript{35} as stupa-basements. Such type of remains have
also been noticed at Pāhārpur (Rajshahi, Bangladesh). As suggested by Saraswati, "these brick structures, however, have only their basements preserved. They exhibit varied designs in planning - square, cruciform and circular". In this connection, we may note that diggings at Bharatpur (District Burdwan) have brought to light such a brick-basement of stūpa. Although the basement of the pañcharatha type is supposed to be the part of a huge structure (41.6" x 41.6"), unlike the Bankura specimen, it is an illustration of the truth that the brick-made stupas in Bengal have only their basements preserved. When Hiuen-Tsang visited Bengal, he found stūpas built by King Asoka, one each in Puñḍra-vardhana (North Bengal), Samatā (East Bengal), Tāmrālipti (South West Bengal) and Karnaṇasuvarṇa (West Bengal). The basement of Buddhist stūpas in Bahulara, probably, was much earlier in date than its temple by the side of which it is found (Pl. VII, Fig. 1).

TEMPLES

Bankura is considered as a land of temples, mostly belonging to a late mediaeval period especially those which were constructed in the time of the Malla rulers of Vishnupur. The temple which may be brought within the purview of our study are five only. Those are the temples of Ekteswar, Dihar, Bahulara, Sonatopal, and Deulbhira. Of course, there is a difference of opinion among the scholars regarding the date of each temple. The temples have been visited and studied by a number of scholars in the past.

Saraswati observes that "the temples of ancient Bengal, which all naturally belonged to the northern style of Indian architecture, may be divided into three or four distinct types according to the form of the roof over the sanctum". The classified four distinct types proposed by
Saraswati\textsuperscript{40} are:

(I) The bhadra, \textit{pidha} or tiered type, in which the roof over the sanctum consists of a series of gradually receding tiered stages crowned by the usual finial (\textit{Chudā}) including amalaka.

(II) The \textit{rekha} or the Śikhara type, characterised by a high curvilinear tower (\textit{Śukanāsa Śikhara}) and the usual crowning elements, viz. āmalaka and finial. The \textit{rekha} temple exhibits the nāgara style known from Indian Śilpasāstras.

(III) The tiered type surmounted by a \textit{stūpa}.

(IV) The tiered type surmounted by a Śikhara.

The temples of Bankura are examples of the first two types. The types III and IV are only variations of type I. In Bankura, we have no such variations.

Temple of Ekteswar:

The Śiva temple of Ekteswar at present appears like a modern temple due to its repair and restoration from time to time. It retains, however, still enough resemblance with \textit{piḍha} deul. The temple - tower presents the shape of a stepped pyramid rising from the top of the straight and perpendicular walls of the garbha griha. It is made up of horizontal tiers (\textit{piḍhas}) diminishing gradually, with a recess between each stage. Over the final stage there is an \textit{āmalakāsilā}, ultimately capped by the usual finials. It is square in plan. Within the premises of the temple, there is a pavilion enshrined with a bull or Nandi, the vehicle of lord Śiva. Hence it may be called Nandi pavilion.
Regarding the temple, Saraswati's observation deserves mention: "It is a simple square shrine with a pyramidal roof, composed of three receding tiers, resting on four square pillars. Though divested of the amalaka and the usual finials, its importance lies in the fact that it gives us an idea of what this type of temples looked like as distinguished from the relief outline of the painted illustrations or sculptured images, which are at present our only basis for the reconstruction of the lost temple-forms".  

Beglar has indicated in his account how the shape of the original temple is transformed to some extent due to its restorations or repairs:

"The temple is remarkable in its way; the mouldings of the basements are boldest and finest of any I have seen, though quite plain, the temple was built of laterite, but has had sandstone and brick additions made to it since; there are traces of three different restorations or repairs executed to this temple; the first was a restoration of the upper portion, which had apparently fallen down. In the restoration, the outline of the tower and general appearance of the temple before its dilapidation appears to have been entirely ignored, and a new design adopted. After this, repairs on a small scale were carried out of which traces are to be seen in various patchy portions of brick and mortar; lastly, a series of brick arches were added in front of the temple" (Pl. VIII, Fig. 1).

So far as the date of the temple is concerned, there remains an uncertainty. Saraswati was not in favour of assigning it an early date. But the sculptures found around the temple are dated, on stylistic grounds, in
C. 12th-13th century A.D. If it be believed that those sculptures once decorated the temple or were enshrined in it, the temple itself should have been constructed about the same date. Besides, the temple represents a type which was recognised in the early history of Bengal architecture (IL.30).

**Temples of Dihar:**

Two temples of Śāndeśvara and Śaileśvara, dedicated to Śiva, stand in the western part of Dihar, on the high bank of an old dried up course of the river Dwarakeswar. The present watery course of the river runs to the south of this temple-site. Both the temples stand side by side with massive stone structures, but in both cases the Śikhara is conspicuous by its absence. A monolithic bull is found facing the Śaileśvara temple. The shrines are made of laterite stone, locally known as makrapāthar. They resemble each other in plan and elevation. The plan is of pañcaratha type of cruciform. The lower parts of both the shrines are not ornamented, with the exception of a miniature Śikhara over each of the openings in the central facades. The low plinth of these temples serves as the adhisthāna, while a frieze of caryatids demarcates the cubical bāḍa coming from the Śikhara. The bāḍa rises in a number of stone courses, projected and recessed alternately and ends in a horizontal or flat roof. Regarding the top of the temple which has been presently visited, scholars are of opinion that the Śikhara of these temples was originally curvilinear and that later on it tumbled down giving the roof its present form. The decorations of these temples are explained by R.D. Banerji thus:
"The lower parts of each of these temples appear to have been plastered and whitewashed. Over the plinth mouldings there is plain ashlar masonry up to the height of the lintels of the door ways. At this height masonry is perfectly plain with the exception of the portion lying over the lintels of each opening. Above this portion begin the numerous cornices supported by elegant dwarfs, acting as brackets, in different attitudes or brackets containing different animals. In the Saresvara temple, five different cornice-mouldings are still extant. There are six such in the Saileśvara temple. The carvings of the latter appear to be of inferior quality to those of the Saresvara temple."

The temples have been studied by other scholars. D.R. Das suggests that both the temples are unique examples of flat-roofed nāgara type. It is difficult to explain the reason behind the deviation from the usual style of architecture. But the shape of the roof, as suggested by Das was not accidental or the result of the incompetence of the architect. It is pointed out that the miniature replicas of the shrine on its three sides suggest that the plan was predetermined. It is suggested that the nature of the local rock did not allow the builder to raise a śukanāsa Śikhara which usually occupied two-thirds of the total height of similar temples in Bengal. However, the temples are the finest examples of rekhadeul made of stone. The date of the temples suggested by R.D. Banerji is the beginning of C. 11th century A.D., that is, the third period of activity of the Eastern school of mediaeval art (Pl. VII, Fig. 3).

Temple of Bahulara:

It is one of the finest brick-temples of Bengal in
general and of Bankura in particular. It is of the early rekha-deul type. The temple is dedicated to lord Śiva, locally known as Siddesvara enshrined in its garbha-griha. The actual location of the temple is in the central part of the village, the Dwarakeswar running on the north of it. The temple more or less resembles with the temples of Dihar, in plan and elevation. But the outline of the Śikhara and the ornaments thereon deserve special mention (Pl. VIII, Fig. 2).

The description of the temple, found in its original form, may be given following the brief note of Saraswati:

"The temple is of the single-celled type, and the sanctum is approached by a vestibule in the thickness of the front wall with a triangular corbelled arch opening. It rests on a plinth which consists of several courses of elaborate mouldings and is of the ratha plan. The bāda or the sanctum cube is divided into five segments by three horizontal bands forming the bandhana and dividing the jangha into two halves. Besides the division of the plan into rathas, the plainness of the walls is relieved by niches, those on the central rathas being capped by miniature śikharas. Several courses of projected mouldings separate the bāda from the gandī. The latter has a chaste and refined contour, the corners as well as the edges of the pagas being rounded off. The whole surface of the gandī is covered with intricate traceries of the chaitya-window patterns, scroll-work and other designs. Of the last the most interesting are the tiers of miniature śikharas in the lower stages of the raha-pagas. This is new interpretation of the logical theme of anga-śikharas on the body of the
main sikhara not met with so far, but it seems to have been characteristic of the Nagara temples of this region as is evident from the temple known as Jaṭār deul in the Sundarbans. The top of the temple has been heavy on the mouldings and decorative patterns. Yet, considered as a whole, this brick monument, because of its graceful proportions, elegant contours and chaste style of decoration, seems to constitute one of the outstanding productions of Indian temple architecture.

Beglar's account gives the clear picture about the restoration and renovation of the temple along with architectural details: "......... the temple is of brick, plastered; the ornamentation is carefully cut in the brick, and the plaster made to correspond to it. There are, however, ornaments on the plaster along, but none inconsistent, with the brick ornamentation below. I conclude, therefore, that the plaster formed part of the original design; the mouldings of the basements are to a great extent gone, but from fragments here and there that exist, a close approximation can be made to what it was; some portions are, however, not recoverable...... The present entrance is not the original old one, but is a modern accretion, behind which the real old doorway, with its tall triangular opening of overlapping courses, is hidden. This old opening is still to be seen internally; it consists of a rectangular opening, 41 courses of bricks in height, over which rise the triangular portion in a series of corbels, each 5 courses in depth; the width of the opening is 4 feet 10 inches; there is no dividing sill, and from the facade of the temple it is evident that the cell, with its attached portico in the thickness of the wall itself, stood alone without any adjuncts in front; there are, however, the remains of a
mahamandapa, which was added on in recent times, but it is widely different in construction and in material to the old temple, and is probably not so old as the British rule in India".

The general appearance of this temple establishes its affinity with the temples of Orissa in respect of style, decoration and other architectural designs. Again, architecturally the temple of Bahulara stands in line with the temples of Dihar and Sonatapol. The Bahulara temple, of course, excels others in decorations and mouldings (IL.31).

Regarding the date of the temple, there is difference of opinion among scholars. Coomaraswamy dates the temple in C. 10th century A.D., while Dikshit considers it too early. Saraswati suggests C. 11th century A.D. as its date on grounds of architectural style.

SONATAPOL/SONATOPAL:

The temple of Sonatapal, lying about 8 Km east of Bankura, on the south bank of the Dwarakeswar, is in ruinous condition. But in its original form, this brick shrine appears to have been one of the finest rekhadeuls comparable to that of Bahulara. However, it is worth mentioning that in the vicinity of the temple there are mounds. Most of the mounds have yielded potsherds of later period, while a mound contains a few broken pieces of indistinct stone sculptures. According to the local tradition, those mounds are the garhs (forts) belonging to a king named Śālivāhana who is credited with the construction of the temple. The historicity of this king is yet to be proved. The place was once named as Hāmirdāṅgā.
We have a first-hand account of the temple in Beglar's report." ....... a tall brick temple, solidly built of bricks measuring $12'' \times \frac{8\frac{1}{2}}{2}$ ; thirty-three courses of bricks with the interposed mud cement make up 7 feet of height. The temple is remarkably solid, the dimensions of the sanctum inside being only 12 feet square, but the great height and the material, brick, need a greater thickness than stone. The roof of the cell begins to contact by overlapping courses at a height of 18 feet; the overlaps are at first of six courses each, then after four such overlaps there are five overlaps of five courses each, after which the overlaps are of four, and subsequently of three and of two courses each. The entrance is of the usual style of overlapping openings; it is 6 feet 1 inch wide; the overlaps are one of six courses, two of five courses each, seven of four courses each, five of three courses each, and one of two courses, there being altogether sixty-one courses disposed in 16 overlaps on each side to the point where two sides of the triangle approach to within 4 inches of each other, the overlaps being, therefore, of 2 inches each only almost exactly. The temple stands on a high plinth, now a shapeless mound; it does not appear, from the absence of the dividing sill in the opening, that the temple had any mandapa in front and the facade is indeed complete as it is, there being no part or line where the walls of any chamber or structure in front could touch the present facade without hiding some ornament, or falling upon some moulding or ornamental sculpture; the long platform, therefore, in front of the temple (now a terrace of earth and rubbish), must have been meant for open-air gatherings, as is common to this day, especially in melās or fairs, or for a subordinate temple facing the main one."
During the visit of Beglar the temple was in decaying condition. He records that "the temple was covered with plaster, and richly and profusely ornamented. The plaster, from its ornamentation corresponding in all parts with the cut-brick ornamentation below, I consider to have formed part of the original design, and not as is too often in case, added afterwards. The plaster has, however, come off in most parts; the top of the temple has disappeared long ago and now a shapeless mass of ruin, on which young trees are allowed to take roof and flourish undisturbed. It is a pity that a fine temple, as this must have seen, should have been allowed to decay" (Pl. VIII, Fig. 3).

In architectural style, decoration and total appearance, the temple has close similarity with the temples of Bahulara and Dihar. On grounds of architectural design and style, these temples are said to be contemporary with each other. We may, therefore, reasonably assume C. 11th century A.D. as the tentative date of the temple.

DEULBHIRA:

In its original state of condition, the temple of Deulbhira might have been one of the finest examples of rekhadeul of Orissan style. But for a long period it was abandoned and lying in a dilapidated condition. A mound of tumbled laterite blocks in front of the temple has been indicated as a former mandapa or jagamohana.

It is an usual rekhadeul made of laterite (mākrā pāthar) stone. The plain structure of the temple is placed on triratha plan. It is prepared with simple mouldings with offset vaulting roof. The shrine is usually crowned with
āmalaka. The remaining niches of the temple are the same as we find in the other temples of Bahulara, Sonatopal and Dihar. Due to the dilapidated state of condition, the richness of niches, decorative items around āmalaka as well as the upper part of the temple are almost unrecognisable.

From the stylistic point of view, it may be said that the temple bears a close resemblance to the other early ṭekhadeuls of Bengal as well as Bankura. It may be assumed that the temple was constructed sometime about C.11th-12th century A.D. The temple-site yielded a few sculptural remains among which the image of Pārśvanātha, preserved at present in Indian Museum, Calcutta, has been dated by R.D. Banerji in the tenth century A.D. It is, however, uncertain whether the image in question belonged to the temple or was shifted from somewhere else.

Apart from the above extant architectural remains, the district has some structural remains that may be dated C.10th-13th century A.D. Such remains are noticed at the sites of Sarengarh, Thumkara, Junbediya, Deulgara, Bandeuli and Atra, in addition to some stray occurrences of such remains. Most of the structural remains comprise plinths of temples, large-sized bricks and some fragments of masonry works. In some cases those are found on low mounds lying as heaps of debris. It would be difficult to ascribe those structural remains to any particular cult or sect, even if we consider them to be ruins of religious buildings or temples. It may be noted that those temple-sites have yielded a large number of image of Hindu divinities and Jaina Tirthankaras. The Jaina images discovered so far are larger in number than the Buddhist images. The probability of there
being Jaina temples side by side with Hindu ones may not be ruled out. When Huien-Tsang visited different Janapadas in Bengal in the 7th century A.D., he found the Deva temples in large number and also the naked nirgranthas or heretics.

ICONOGRAPHY:

Vaiṣṇava Images:

The image-worship of Viṣṇu has been discussed by some scholars. J.N. Banerjea states: "One of the most important of the Brahmical cults that came into being some centuries before the beginning of Christian era centred round Viṣṇu, but this god was not identical with the Vedic Viṣṇu.... In the epic and Purānic age Viṣṇu is regarded as the most influential member of the later Brahmical triad, Brahmā, Viṣṇu and Śiva - the Creator, the Preserver and the Destroyer. Numerous are the iconographic texts which describe the images of Viṣṇu and his various aspects, one of the earliest among them being the five couplets in Brihatsamhitā.

The Susunia rock inscription has been shown by scholars as the earliest known epigraphic record indicating the worship of Viṣṇu in Bengal. It is interesting to note that Chakrasvāmī, Lord of wheel, Viṣṇu is symbolically represented on the Susunia rock by his attribute Chakra (wheel) that bears close resemblance to the solar symbol. It may be added, in this connection, Viṣṇu was one of the names of the Sun-god in the Rig Veda.

Although the Vaiṣṇava faith consolidated its position in northern and western Bengal during the Gupta period, no image of Viṣṇu of the Gupta age has yet been discovered in Bankura or in any part of Bengal. Most of the sculptures
discovered so far in Bengal are dated from the C. 8th to the 13th century A.D. The sculptures found in Bankura are mostly dated between the C. 10th and 13th century A.D., although a few of them might be placed in the C. 8th-9th century A.D.

The images of Viṣṇu, discovered from the district of Bankura, are interesting iconographically, as they show various forms, attributes and mount of the god in addition to His incarnations.

Sthanaka (standing) Variety:

I. The Viṣṇu image from Brāhmandiha stands inside a pre-modern temple dedicated to Śiva, near the Garbhagriha, where the enshrined Śiva-linga is kept. The well-executed image, made of a blackish stone (may not be blackbasalt), measures 75 cm x 30 cm. The god stands in dvibhanga pose on a full-blossomed lotus (Padamapādāpīthā) with a rectangular nimbus or stela. The deity has four arms. The lower right hand is in Varadāmudrā placed on an inscribed padma (lotus). The Chakra (discus) is placed vertically on a lotus, the stalk of which is held by the deity in his upper right hand. In his upper left hand there is another lotus with stalk and a gada (mace) which is laid horizontally on the lotus. Ordinarily, the attributes do not surmount lotuses, but are held directly by the hands. The mace represented by a thick long staff is held in a vertical position. The attribute in the lower left hand is conch or Saṅkha. The deity wears a conical crown called Kiritamukuta, a breast jewel (Kaustubha) attached to an elaborate necklace, a sacred thread (Yajnopavita) and a long Vanamālā reaching down beneath the knees. The image is clad in a cloth (dhoti) that reaches up to the knees and is tied by a girdle with a knot in its right side and from the former hangs the
tassels. The god is flanked by two male attendants. They are indentified as āyudhapuruṣa who are found in place of the consorts of Viṣṇu, Lakṣmī and Swaraśatī or Śrī and Pushti (Pl. X, Fig. 1).

What adds considerably to the interest of the sculpture is a six-armed dancing male figure, in a medallion or circular disc found below Viṣṇu's lotus-seat along with other sculptures on pedestal. The image, slightly broken towards the top, but otherwise quite intact is assigned to the C.11th century A.D.

II. The Viṣṇu image of Dharapat is embedded intact on the east wall of the shrine called Nengtā Thākurer Mandir. The life-size image of Viṣṇu stands in erect posture on the lotus-pedestal. He has four arms holding the attributes of sankha, chakra, gadā and padama, conch, wheel, mace and lotus. The god wears crown (Kiritamukuta) on head, cloth, ear rings, necklace, garland, sacred thread and other usual ornaments. He is associated with his female attendant deities Lakṣmī and Swaraśatī. The image is carved on blackish stone, approximately 95 cm in height. It may not be dated earlier than C. 1000 A.D.

III. The image of Viṣṇu collected from Sarengarh is now in the Indian Museum collection. The list of exhibits acquired for the Indian Museum, Archaeology section, in the year 1925-26 includes a stone image of Viṣṇu from Sarengarh measuring 76" x 37", presented by J.C. French, bearing Negative No. 6548.

IV. Besides the two damaged specimens, the Sāhitya Parisad Museum, Vishnupur, possesses a Viṣṇu image, in more or less
good condition. It has been collected from Jaypur area. It is a very small-sized Visnu measuring only 15 cm x 10 cm crudely carved in relief order, or greyish stone. The god is four armed. The upper left and right hands hold gada (mace) and Chakra (wheel) respectively and the attributes of both the lower hands are indistinct. The god stands in Samapādasthānaka (erect) posture, and is flanked by two female-attendants, probably Lakshmi and Swarasvati. The top of the stele is carved with two garland bearing Vidyādhara on either side of the god. The probable date of the specimen is C. 1200 A.D.

V. The Viṣṇu image from Ambikanagar is in defaced and mutilitated condition, lying near the modern temple of Ambika. The specimen is made of Chlorite stone, measuring 83 cm x 53 cm. The god stands in Dvibhanga pose on a full-blossomed lotus (Padma pādāpītha) with a rectangular nimbus or stele. The four arms are broken. The lord wears a conical crown (Kiritāmukuta), a breast jewel (Kaustubha) attached to an elaborate necklace, a sacred thread (Vañopa-vīta) and a long Vanamālā (garland) reaching down beneath the knees. The nimbus or stele is decorated by a miniature temple-style including a prototype of āmalaka on the top (Pl.IX, Fig. 2).

The Viṣṇu images from Naricha, Jorda, Hasadungri and Panchpukhuria are highly damaged. However, their existing forms show similarity to the above Viṣṇu images. The image from Naricha is only 10 cm in height, whereas the images from Hasadungri and Jorda measure 80 cm x 69 cm and 77 cm x 42 cm respectively. The Panchpukhuria specimen and the other two fragments of Viṣṇu image is the Sāhitya Parishad collection are too damaged to be iconographically studied. The Viṣṇu image reported to be discovered from Kusadvipa was not available for the present study.
Sayana (recumbent) Variety:

I. The first specimen which has been collected from the temple-site of Gokulnagar now in Sahitya Pariṣad Museum, Vishnupur, represents a highly balanced style of execution and is made of chlorite stone, in relief. It measures 91.5 cm x 45 cm x 18 cm. The god is found recumbent on the folds of Ṭadi or Ananta nāga, the five hoods of the latter serving as a canopy over his head. Hence, the image is called as Anantasayāṇa or Ṣeṣaśayāṇa Viṣṇu. There are nine other figures shown in a row around the god, the chief among whom is Śri Lakshmi, who is shampooing his legs. The facial parts of Lakshmi and the god are abraded. The god has four arms. The lower left hand holds a śankha (conch), while others are placed differently without any attribute. He wears Kiriṭimukuta (crown) on head, elaborate hāra (necklace), Vanamāḷā (garland), yaṇopavita (sacred thread), dhoti (cloth), udarabandhana (girdle) Keyuras (armlets) etc. The specimen has enough resemblance with the stone-carvings of the Pala period. J.C. French suggested C. 1000 A.D. as the date of the image (Pl. IX, Fig. 3).

The other specimen also housed in the Pariṣad Museum, Vishnupur, is small in size, measuring only 15 cm x 8 cm. The image is carved on blackish stone. The figure is abraded. However, the depiction shows strong similarity in style with the above image. The image might have been carved at a very late period. The execution is so crude that it is difficult to assign a specific date to the image. The findspot of the image is also unknown.
Incarnations of Visṇu:

The theory of Avatāra is of very early origin, although ten or more incarnations, so popular in Bengal, cannot be traced back to a very ancient date.59

The Bhāgavadgītā (Ch. IV, stanza 8) mentions that 'for the protection and preservation of the virtuous and also for the destruction of the wicked, I (Viṣṇu) incarnate myself from age to age'. J.N. Banerjea60 analyses the data referred to in the Epic, Purānic and Pāncarātra passages enumerating the various incarnations of Viṣṇu. The Narayaniya section of the Mahābhārata contains three lists of the Avatāras. All the existing Purāṇas do not give the same list of the Avatāras. In the Varāha Purāṇa and the Agni Purāṇa the names of the incarnations are Matsya, Kurma, Varāha, Narasimha, Vāmana, Paraśurāma, Rāma, Kṛṣṇa, Buddha and Kalki. The above-mentioned incarnations are more popular in Bengal than those mentioned in the Bhāgavata Purāṇa.62 Besides, there are epigraphic records indicating the wide extent of the belief in Avatāras.

Viṣṇupatī64: The specimen discovered from Chhandar (Barjora P.S.) remains in the collection of Vishnupur Sāhitya Parisad. It is made of stone, square in size, carved in low relief, having both sides with figures. The paṭṭa depicts the scene of Daśāvatāra (ten incarnations) of Viṣṇu on both sides. The probable date of the specimen is C. 1200 A.D. - C. 1300 A.D. J.N. Banerjea65 and N.K. Bhattasali66 have referred to similar Viṣṇupattas recovered from various sites in Bengal, especially Eastern Bengal (modern Bangladesh).
Varāha (Boar) incarnation: In this incarnation, the god Viṣṇu rescued the earth. The image depicting Varāha incarnation of Viṣṇu has been found in different parts of India including Bengal. The single specimen under the present study been discovered from Gokulnagar. The specimen is damaged; the arms are almost broken; the lower part is unexposed, being kept under earth. The figure appears with the face of a boar and the body of a man. The image of Primeval boar is depicted as a powerful man with the face of a boar. The god is striding to the left. He is adorned with the mukuta (crown) on the head and usual ornaments, such as an elaborate hāra (necklace) around the neck, with vajñopavita (sacred thread) and udarabandha (girdle) round the body, with Keyuras (armlets) and balayas (bracelets) in the arms, dhoti (cloth) and a short vanamālā (garland). The image is made of chlorite stone, its visible part measuring 68 cm x 53 cm. The sculpture is no doubt one of the best specimens found in the district (Pl.X,Fig. 2).

Narasimha incarnation: Narasimha incarnation is represented by a single damaged and highly abraded image recorded from Mukutmonipur. The image is made on coarse sand stone and is crudely executed. Its existing part measures 68 cm x 33 cm. The face is that of a lion and the body is that of a man. The other iconic features of the image are not clearly visible. The god has six arms, out of which two lower ones are not at all visible. The two arms are shown tearing open the abdomen of Hiranyakasipu. The lower arms hold him fast by his legs and hair. The upper right arm holds padma (lotus), while the left one is with a śāṅkha (Conch).

Vāmana incarnation: In Bankura there are three specimens
of Vāmana incarnation. Two images are found in Brahmandiha, and one in Radhanagar.

It has already been stated that of the two images from Brahmandiha, the first specimen of Vāmana Viṣṇu is plaqued with the front wall of the temple, on the right side of the main door. The sculpture is finely carved on chlorite stone measuring 1.18 cm x 62 cm. The god in dwarf form stands on a elaborately decorated lotus pedestal (padma pada pīṭha). The god is represented with pot belly (dāmodara). He wears a conical crown (Kiritamukuta), sacred thread, garland, armlets, necklace etc. He has four arms. The upper right arm holds Chakra (discus) lying horizontally on a padma (lotus), while the lower arms are stretched out in the gesture of bestowing gifts, the upper left arm holds a padma (lotus) on which there is a śaṅkha (conch), the lower one holding the stalk of a half-blossomed padma (lotus) (Pl. X, Fig. 3).

The other specimen is highly damaged and is found to be used as a stair-case of the temple. Another specimen of Vāmana Viṣṇu image, recovered from a temple of Radhanagar is an excellent piece of stone sculpture ever found in Bankura. The specimen is in perfect state of preservation, prepared on a relatively more blackish chlorite stone measuring 81 cm x 38 cm x 13 cm. The image in dwarf form is depicted standing on the double-petalled lotus in samapāda-sthānaka (erect) posture. The artist carved out the pot-bellied body in balanced porportion. Of the four arms of the god, the left arms hold the gadā (mace) and śaṅkha (conch), the upper right arm holds chakra (wheel), while the lower one holds a half-blossomed lotus with a long stalk.
He wears **Kiritamukuta** (crown) on the head, **Kundalas** (earrings) on the ears, elaborate **hāra** (necklace) around the neck, **yajnopavita** (sacred thread), **keyuras** (armlets) and **balayas** (bracelets) on the arms, **dhoti** (cloth) and **vanamālā** (garland) reaching below the knees. The stele-decoration is shown by a miniature **śikhara deul** along with a **Kirttimukha** at the top (Pl.X, Fig. 4).

From the point of view of style and execution, the image is reasonably assignable to C. 1000 A.D. - 1100 A.D. having a good deal of similarity with the sculptures from other sites of Western Bengal as well as Orissa of the same period.

Besides the above three incarnations of Visnu, no other incarnatory form has been discovered in Bankura. However, from Baital (Jaypur Police Station), an image of tortoise (Kurma) has been recovered. It is now worshipped as an image of popular **Dharma** cult. There is difference of opinion among the scholars regarding the origin of the **Dharma**-cult. If it be associated with Visnu any way, the tortoise may represent an incarnation of the god.

**Viṣṇu Lokesvara**:  

This type of syncretistic icon has been studied by some scholars. J.N. Banerjea states: "Varieties of multi-armed images of syncretistic type hailing from different parts of Eastern India, mainly Bengal, are known, in which Vaiṣṇava and Mahāyāna Buddhist elements have combined, the former being more prominent. Such images may be conveniently described as Viṣṇu-Lokesvara, and such a one from Surohar in the district of Dinajpur (Bengal) may be noticed first".
R.D. Banerji has observed that this particular class of images indicates a blending of the older Bhāgavata class of Vaiṣṇava images and the Lokeśvaras of the later Mahāyāna school of Buddhism. Mallmann has also the same opinion regarding this iconic form of Viṣṇu. D.C. Bhattacharyya has referred to as Buddhist Viṣṇu. Two varieties of this image are known: four handed and twelve handed. In both the cases, however, the snake-hood over the head and the figure of Amitābha on the crest may be found.

The Viṣṇu Lokeśvara images found from different parts of Bengal are preserved in the Indian Museum, Calcutta, Vangīya Sāhitya Parisad Museum, Calcutta, Varendra Research Society, Rajshahi, Ananda Kirtiśāla, Navasan, Bagnan (Howrah district) and other collections.

It is worth mentioning that all the recorded Viṣṇu images found in Bankura which may be included in the Lokeśvara variety are twelve armed, but no figure of Buddha or Amitābha may be traced on the crest or top of the god, whereas most of the specimens of the same variety found from other parts of Bengal have the figure of Buddha or Amitābha at the top of the stele. During the present field investigation, it was, however, noticed by us that most of the images from Bankura are in abraded or highly damaged condition. In most of the cases, the upper parts of the images are not clearly discernible.

I. The bigger image of Viṣṇu Lokeśvara from Ekteswar is made on chlorite stone measuring 1.21 cm x 75 cm. The elegantly carved image is found standing in the samapāda-sthānaka posture on a double-petalled lotus under a canopy of seven snake hoods. The figure has twelve arms with their
respective attributes. These are hardly traceable due to their abraded state. However, the two visible arms on either side held in varadamudrā are rested on the heads of the god's attendant deities in dancing posture. The two seated figures are also shown to the right and left of the dancing attendant deities. The central deity is tastefully decorated with the usual ornaments, the kiritamukuta (crown) on the head, vanamālā (garland), yajnopavita (Sacred thread), kundalas (ear rings), elaborated ḫāra (necklace), keyuras (armlets), udara-bandhas (girdle), bālās (bangles) and others. The top of the stele is in rounddish form (Pl.XI, Fig.2).

II. The other image from Ekteswar is abraded. It is made of a chlorite slab measuring 75 cm x 56 cm. The iconic details of the image are not clearly identifiable. However, the image apparently shows all similarities with the former one. Both the images from Ekteswar may be dated between C. 1100 A.D. and C. 1200 A.D.

III. The Viṣṇu Lokesvara image from Deulbhira (Chhatna P.S.) is executed in a rectangular piece of chlorite stone measuring 98 cm x 49 cm. The specimen is in well preserved condition. The iconic details of the image are similar to those of the bigger specimen from Ekteswar. The image is found with twelve arms. The recognizable attributes are a conch shell and a mace. Both are placed on full-bloomed lotuses held by the upper left and right arms, while the other two lower left and right arms are shown placed on the heads of the two cauri-bearing male figures standing on lotus pedestal on either side of the central deity. The two fat and squat elephant-riders holding lotus-stalks are also depicted on the pedestal of the image. The god wears usual ornaments. The specimen is assignable to C. 1100 A.D. - C.1200 A.D (Pl.XVIII, Fig. 1).
IV. The fourth specimen of Visṇu Lokesvāra from Thumkara is small in size. The sculpture is probably of earlier date, that is, about C. 900 A.D. - C. 1000 A.D. The image is carved on an almost rectangular slab of chlorite stone. The two edges of the upper part of the stele is slightly tapering, whereas the image is carved in bas-relief form. The image with twelve arms stands on a low double-petalled lotus pedestal under the canopy of snakes. The snake hoods are demaged and most of the attributes in respective hands can hardly be identified. The right arm, second from the bottom, appears to be in Varadamudrā, while the upper left hand holds probably śāṅkha (conch). In some arms are held full-bloomed lotuses. The image bears usual ornaments, noticeable in other Visnu images such as vanamālā (garland), kiritamukuta (Crown) etc. An interesting feature of the image is that the central deity is flanked by two naga couples as his attendant deities. The image measures 50 cm x 25 cm (Pl.XI, Fig. 1).

V. The specimen from Biharinath is preserved, more or less, in complete form. Although the image was broken into two halves earlier, it is now kept with minor repairings. The photograph of this image, published in Bankurā Purāṅkirti shows relatively better state of preservation than the image in its present state. It may be assumed that the specimen has been removed from its in situ position. However, from the present documentation we may reconstruct the iconic details of the image. The image is twelve-armed and depicted as standing in erect (Samapāda sthānaka) posture under the canopy of seven serpent-hoods. The attributes held in his hands are not clearly identifiable. The district attributes are the gada and the cakra which are placed on
the full-bloomed lotuses held by their long stalks by the right and left hands of the god. The two āyudhāpuruṣas (identifiable as such on account of a tiny lotus and a conch shell placed on nilotpalas held by their left hands) stand on either side of the image, instead of the usual images of Sri and Pusti. The image is adorned with the ratnamukūta (jewelled crown) on the head and other usual ornaments.

Apart from the two fat and squat elephant-riders holding lotus-stalks and supporting the lower set of petals on the side lotus-pedestals, there is a miniature six-armed dancing figure of Śiva or Naṭarāja carved on a medallion on the middle face of the Pañcaratha pedestal below.

The figure of dancing Śiva on the pedestal, no doubt, introduces a Śaiva element. As the top of the stele is damaged, the exact decorative designs of the stele are hardly known to us. The sculpture measures 1.45 cm x 60 cm. In point of style and execution, the image may be dated about C. 1100 A.D. A very interesting comparison may be drawn between this figure and almost similar ones discovered from Ghiyasabad and Sonarang.

Apart from the above, the sites of Jorda, Jiorda and Salda yielded four fragments of Visnu Lokesvara images which have been documented during the present field investigation. Jorda has two pieces of the sculptural fragments, whereas the other sites have only one piece each. All are made of chlorite stone and are mostly crude in execution. The fragment-specimen found at Salda shows a high quality of carving. The presence of the canopy of snakes on the head of the god is quite discernible. Another interesting feature of the Salda specimen is that on the right side at the top of the
stele a miniature figure of Buddha in dhyāni posture is depicted. This is conspicuous by its absence in other Viṣṇu Lokesvara images found in Bankura.

The Jorda specimen measures 88 cm x 47 cm. The image is at present plaqued with the well of the modern temple at Brahmasthāna in Jorda. It is crown-headed and stands under a canopy of seven snake hoods. It bears usual ornaments. The image appears to have four arms and is flanked by two attendants. The other image-fragment of this variety of Viṣṇu icon is, however, highly damaged and broken into several pieces.

The Viṣṇu Lokesvara fragments of Pakhanna and Jiorda have no speciality and the remaining parts are available albeit in a very bad state of preservation.

Garuda Garutman or Garuda Capital:

Regarding the antiquity of the origin and worship of Garuḍa or Garutman, the mount of Viṣṇu, J.N. Banerjea states that Garuḍa was originally the Sun conceived as a bird. The Rgvedic hymns, Epic and Purānic literature describes the celestial Garutman as endowed with beautiful wings. It also appears with the name Tarksya in the Epic and Puranic literature. However, in the Satvata list of the 39 incarnations of Viṣṇu, Garuḍa appears as Vihangama and Amṛtaharana, the god's 9th and 18th Avatāras. Amṛtaharana may also stand for Indra, for he stole the nectar from the Nāgas.

The extant mediaeval images of Garuḍa are broadly classified into two categories: (i) Garuḍa as Viṣṇu's mount and (ii) Garuḍa as the bird-man represented on the capital
of a column, customarily placed in front of a Vaiṣṇava shrine. As it has been observed by N.K. Bhattasali, the erection of pillars in honour of Viṣṇu and placing on their top figures of Garuḍa is a very old custom among the Vaiṣṇavas of India. In this connection, we may refer to the famous Garuda Pillar at Besnagar dedicated to the Yavana-duta Heliodorus. Bhattasali refers to some specimens of Garuda and Garuḍa capital made of stone as well as of wood. These are acquired from different part of East Bengal (Modern Bangladesh).

The collection of stone sculptures in the Sāhitya Parisad Museum Vishnupur, includes a fine piece of Garuḍa image collected from Jaykrishnapur, near Vishnupur. As the Garuḍa image is not found associated with god Viṣṇu, it might have been used as a capital of a column in front of a shrine dedicated to Viṣṇu.

The image, although damaged in some portions, is well-preserved. It is made of chlorite stone measuring 61 cm x 33 cm. It is depicted in Jani-form type, the whole figure being doubled-sided and facing opposite ways. Garuḍa is depicted as a round-eyed human being with the wings of a bird and beak-like nose, the legs represented as kneeling on a high double-petalled lotus pedestal and the two hands folded in namaskāra mudrā. The image bears usual ornaments and crown on the head. The face of Garuḍa has a cheerful expression (Pl. XI, Fig. 3).

It is, no doubt, an important specimen of sculpture showing fine execution of stone carving. It is assignable to C. 1100 A.D. - C. 1200 A.D.
Ayudhapuruṣa:

The iconography of the Ayudhapuruṣa has been discussed by J.L. Banerjea along with their literary and sculptural evidences. The Ayudhapuruṣas were mostly associated with the icons of Viṣṇu. Banerjea observes that Cakra and gada in human form are found as early as the Gupta period; Śankha and rarely Padma are also anthropomorphised in the Viṣṇu reliefs of the early and late mediaeval sculptures of Eastern and Northern India. The word gada being in feminine gender, its personified form is shown as a beautiful woman, Śaṅkha being masculine, it is represented as a male figure. Cakra and Padma are the neuter gender, but for all practical purposes they appear as male figures in late Gupta and mediaeval art.

From the district of Bankura some images of Ayudhapuruṣas have been recorded so far. Among the documented specimens, the image in the collection of the Sāhitya Parisad Museum, Vishnupur, has got special attention, whereas the other such images found at the sites of Paresnath, Jorda, Jiorda and Deulbhira (Taldangra Police Station) are in all four in number.

The specimen in the collection of the Parisad is carved on chlorite stone measuring 51 cm x 21 cm. The figure is in dvibhanga posture, wearing crown on head. It has two arms. The left arm holds a full-bloomed lotus with a long stalk. There is a sankha (conch) rested on the lotus. Hence, the specimen can be identified as Śaṅkha Puruṣa among the Ayudhapuruṣa icons. The right hand probably holds a lotus. But the hand is slightly damaged. The deity is
attended by a devotee. The date of the image is probably C. 1200 A.D. (Pl. XI, Fig. 4).

The other specimens of Āyudhapuruṣa are in a bad state of preservation and, therefore their detailed iconic study is not possible. However, it appears that those are all made of chlorite stone. The only specimen of Jīorda appears to be a fragment detached from a complete image of Viṣṇu. Originally the specimen seems to have been represented as an attendant deity by the side of god Viṣṇu.

Śaiva Images:

The iconography of Śiva has been previously studied by scholars. In the words of J.N. Banerjea, "Śiva is one of the most influential members of the orthodox Brahmanical triad. Though he is specially associated with the act of Saṃhāra (destruction) or pralaya (absorption) in the Hindu concept of Trinity, an exclusive worshipper of Śiva thinks him no less associated with the other two acts of Srṣṭi (creation) and Sthiti (preservation) generally attributed to Brahmā and Viṣṇu, the other members of the triad. Śiva is also endowed with the acts of anugraha or praṣāda (conferment of grace) and Širobhava (power of concealment or obscuration). These collectively make up his five-fold activities (Pañcakṛtyas)."

In the Brahmanical texts of early and mediaeval period, lord Śiva is described as the originator and the best exponent of various arts and accomplishments such as Yoga, Vyākhyaṇa (discourses), music, dancing etc. Śiva has also been conceived of as the lord of all created beings, and is often described as Paśupati, Bhūpati, and Bhūtanātha.
He is the great lord (\textit{Mahēśvara}), the greatest of the gods (\textit{Mahādeva}), the beloved husband of \textit{Uma} (the great Mother-goddess) and is said to have been well known by a thousand names 'Śivasahasranāma' mentioned in the \textit{Mahābhārata} (XIII, 17).

\textit{Śiva Liṅga}:

\textit{Śiva} is widely represented in his symbolic \textit{liṅga} form\textsuperscript{84}. The worship of \textit{Śiva} and \textit{Śakti} together in the form of \textit{liṅga} with \textit{Gaurīpāṭṭa} or \textit{Yonīpīṭha} dates from very ancient times. \textit{Śiva} \textit{liṅgas} are found in Bankura in large number, either as enshrined or stray finds. The \textit{liṅgas} found in Bankura may be divided into the following classes: (a) Plain (b) Ekamukha and (c) Chaturmukha.

\textbf{Plain Liṅga}

The five sites which yielded six \textit{liṅgas} are Pakhanna, Paresnath, HadalNarayanpur, Sarengarh and Dihar. The site of Dihar has two enshrined \textit{Śiva} \textit{liṅgas} in the two famous \textit{Śiva} temples of \textit{Śailēśvara} and \textit{Ṣāndeśvara}. Most of them are carved out of blackish stone. The \textit{Gaurīpāṭṭa} or \textit{Yonīpīṭha} are mostly rectangular. In two cases, round-shaped \textit{Gaurīpāṭṭas} are also noticed. The \textit{liṅgas} of Paresnāth, and HadalNarayanpur are divided into three parts: (i) the upper part of the \textit{liṅga} is round, (ii) the middle is octagonal in shape and (iii) the lower part is square. The Paresnāth specimen measures 1.2 cm in height and 99 cm in diameter. The two specimens from Dihar are also large in size.
Ekamukha linga:

There are two such specimens noticed from the sites of Navachiada and Bhatra.

I. The first specimen recorded from Navachiada is a rare specimen of mukhalinga variety of Śiva, worshipped as Hara Gaurī in the village. The image is enshrined in a modern temple. The liṅga is made of chlorite stone which, due to regular oiling, has turned black and looks black basalt stone (Pl.XIII, Fig. 1).

II. The other piece of Ekamukha linga recorded from Bhatra is cylindrical in shape with Gaurīpāṭṭa or Yonīpītha. The central upper part of the liṅga is carved with the image of a female deity. The depicted image which is apparently of Gaurī, shows that the goddess wearing crown, ear ring and necklace. The facial part is slightly worn out. On stylistic grounds, it may be assigned to c. 1000 A.D. - c. 1100 A.D.

Chaturmukha liṅga:

The only specimen of this variety has been noticed at the site of Jorda. The lower part of the liṅga is in black stone and consists only of the Gaurīpāṭṭa, while the upper part is made of chlorite stone or blackish sand stone, measuring 30 cm in height and 1.07 m in diameter. The cylindrically shaped body of the liṅga is carved with four faces on four sides. But the carvings are in abraded condition. The top of the liṅga has also the marks of damage. The specimen is a rare occurrence of Chaturmukha liṅga (Pl.XII. Fig.2).

Lakulīśa:

Lakulīśa is regarded as the 28th incarnation of Śiva
according to some of the Purāṇas. He is supposed to be the systematiser of the Pāśupata doctrine. A very late specimen of this image has been found at Salda. The image is now in abraded form. About the image R.D. Banerji states: "There is a very rude image of Śiva as Lakulīśa under a tree near the village of Jaypur in the Bankura district which must belong to the early centuries of the modern age (1600-1800) because the worship of Lakulīśa was very rare in northeastern India and died out or rather cannot be proved to have existed beyond the twelfth century. The distinctive symbol of Lakulīśa is very clear under the proper left arm-pit. There is very little art in the modelling of the human figure in this specimen and therefore there can not be any doubt about its barbaric nature or late date."

Mahādeva:

The Sāhitya Pariṣad Museum, Vishnupur, has a specimen of the saumya aspect of the god, known as Mahādeva. It was collected from Salda. The image is highly damaged and hence the iconic details of the image are almost missing. The image is crudely made of greyish stone. The available image measures 23 cm x 20 cm. The right shoulder of the god is held by a hooded snake. He wears Jataṃкуṭa on his head.

Uma-Maheśvara:

Uma-Maheśvara also represents the saumya (peaceful) category of Śaiva icons.

I. The specimen from Salda is damaged; the top of the stele, most of the arms and some other parts of the image have been damaged and lost. The specimen is made of chlorite
stone. The measurement of the available part is 68 cm x 45 cm. The god is seated on lotus with the pendant right leg resting on a lotus on the back of the bull, mount of the god, shown seated below. His consort Uma is found seated on his left thigh. Her left leg is hanging and is placed similarly on another lotus or on the back of her mount lion. Gaṇeśa is found seated on the thigh of Umā. The head of Gaṇeśa is broken. The hands of the god and the goddess are mutilitated. One may, however, get an impression of the divinities. Maheśvara appears to touch the chin of Umā with the right hand and her breasts with the left hand. An indistinct object depicted on the left side of the image might be trident (Trisūla). The sculpture is the product of crude type of manufacturing and may be assigned to C. 1200 A.D.

II. The sculpture representing Umā-Maheśvara from Hadal-Narayanpur is in the bad state of preservation. It is made of chlorite stone measuring 24 cm x 13 cm. The image is carved in relief form. The iconic details of the image are missing. It appears to be a late specimen and may be dated about C. 1300 A.D.

III. The Pariṣad Museum of Vishnupur has a collection of three pieces of such variety of Śaiva images. The complete piece of sculpture of Umā-Maheśvara is made of sand stone. It measures only 15 cm x 10 cm. The frontal part of the image is abraded. The god appears to be seated on a lotus or something like this, with a pendant right leg resting probably on the back of a bull placed below. His consort Umā sits on his left thigh. Her left leg hangs down and is placed probably on the back of her mount lion. The crudely executed specimen may be dated to C. 1300 A.D.
The other two specimens in the Parisad Museum are made of chlorite stone measuring roughly about 14 cm x 13 cm and 18 cm x 12 cm respectively.

Nāṭarāja or Nāṭeśa:

Nāṭarāja (Ṭāṇḍava) is a significant aspect of Śiva, a great master of dancing. The Nṛittyāśāstra describes this form of Śiva as the personification of the Universe in action and destruction. A host of scholars have made the study of Nāṭarāja image in the light of the canons of art and iconography recorded in the texts like Amśumadbhedāgama, Śilparatna, Purva Kāraṇagama, and Matsya Purāṇa (Chapt. 259).

The images of Nāṭarāja, discovered so far in Bankura, may be divided into two categories, viz. (i) Nāṭarāja (Independent form) and (ii) Nāṭarāja in Medallion.

I. Nāṭarāja (Independent form)

A single broken piece of Nāṭarāja image of this category remains preserved in the Vahgiya Sāhitya Parisad Museum, Vishnupur. It is just the lower part of a complete and well-finished Nāṭarāja image, made of greyish stone, measuring 39 cm x 21 cm. The remaining part of this image shows an artistically carved bull. The bull is shown as dancing in ecstatic joy and looking wistfully up at the face of its lord Śiva whose figure is unfortunately missing. The representation of the bull suggests the tāṇḍava dance of Nāṭarāja Śiva on its back (Pl.XIII, Fig. 2).
II.  **Natarāja in Medallion**: R.D. Banerji\(^{92}\) states:

"It is a medallion, containing a human figure; such medallions were used in Orissa up to the thirteenth century A.D. The earliest form of such medallions is to be found in the Chaitya windows used in architectural decoration in the Kushāna school of Mathurā and the Gupta school of different places of India, such as Sārnāth, Bhumra, and Deogarh. The extensive use of this decorative motif can be judged by its employment in the early sixth century in the Vaishānava cave No. II at Badami in the Bijapur district of Bombay."

From the district of Bankura we have found only two specimens, one from Kantore and the other from Deulbhira (Chhatna P.S.):

I.  The image of Kantore, a stray find, in highly abraded condition, is carved of round lateritic stone. The specimen measures 73 cm in diameter and 19 cm in thickness. Due to its bad state, the iconic features of the Natarāja image, carved in the medallion, remain uncertain. R.D. Banerji's\(^{93}\) observation regarding the specimen deserves our consideration: "a fine specimen of such a medallion was discovered by Mr. J.C. French at Kantore or Danteswar in the Patrasayer police station in which we find the Tāṇḍava dance of Śiva, which is the same as that in the Badami medallion. ... Though badly damaged the modelling of the figure is beautiful and the image can not be later in date than the ninth century A.D.". If R.D. Banjeri's view is accepted, the image may be regarded as the earliest stone sculptural specimen found in Bankura.

II.  The other medallion from Deulbhira is in better state of condition. The specimen has been carved bifacially. Both
the faces contain the same depiction. It is made of greyish stone, measuring 36 cm in diameter. The figure of dancing Śiva has been carved in very low relief. The image exhibits the eight-handed lord in Tāṇḍava - dance posture. The whole scene of dancing appears in a decorated circle. Due to low relief of carving, the attributes held in different hands are indistinct. The upper hands on either sides are raised above the head of the god. So far as the artistic value is concerned, the specimen of Kantore is superior in quality than the said specimen. The bas-relief modelling on the medallion present could hardly reach a high standard. The image is in a miniature form. It may be assumed that the Deulbhira specimen is late in date, probably not earlier than the 12th or 13th century A.D. (Pl.XVIII, Fig. 1).

Bhairava:

It is one of the well-known terrific (ugra) forms of Śiva. Bhairava is also known as Kālabhairava (for even Kāla, the lord of Death, trembles before him). He is also known as Amardaka (because he kills bad persons, marddan) and Pāpabhaksana (because he swallows the sins of his devotees). Bhairava is sometimes described as Brahmsiraschhedakamūrti in some of the Purāṇas and the Āgamas. Gopinath Rao has elaborated on different forms of Bhairava.

The different forms of Bhairava found in Bengal have been described by N.K. Bhattasali, J.N. Banerjea and others. During the present study, some images of Bhairava have been recorded from Bankura. The images discovered so far are either broken or highly damaged. All the recorded specimens are in the Vaṅgiya Sāhitya Pariṣad Museum, Vishnupur.
I. A rare specimen of its kind is found from Molkari, near Vishnupur. But except the upper part, the entire image is lost. It is made of reddish stone which has rarely been used in Bankura sculpture. However, the remaining part measuring 40 cm x 38 cm shows the face of the deity with its staring eyes, slightly open mouth showing fangs, moustached and bearded, and head adorned with coiled hairs rising upwards like waving flames. Two hands of the god are visible. Attributes held by the deity are a Kettledrum in the right hand and a trident in the left hand. The god is tastefully decorated with a few ornaments including a conical mukuta (crown banded the hair, elaborate necklace, roundish earrings, armlets etc. The face of the god is found in a semi circle of flames emanating from his mukha-mandāla (face). The back stele depicts different figures; among these a dancing figure on the back of makara (crocodile) is found on the right side of the god. The innate pacific character of this terrific god is suggested by skilful artistic representation. In form and quality of execution, the present specimen has striking resemblance with that hailing from Khiching. This may indicate an Orissan affinity of Bankura sculpture. However, the date of the present Bhairava image may be C. 10th century A.D.(Pl.XIII, Fig. 4).

II. The second specimen of Bhairava image is collected from Salda. The lower part of this image is broken. The specimen although damaged in some parts, has enough resemblance with the image already described above. The divine face with its staring eyes, open mouth showing fangs, moustached and bearded, and head adorned with coiled hairs rising upwards like flames are the main characteristics of the
image. The god stands in alidha posture. He has eight hands. The attributes in four right hands are kapāla (bowl), muṇḍa (skull), dhanuṣ (bow) and khetaka (shield), while the four left hands hold triśūla (trident), bāṇa (arrow), khadga (sword) and an indistinct object. The god wears mundamālā (long garlands made of skulls and apparently of bone), hāra (necklace), karnakuṇḍala (ear ring), mukuta (crown) and other ornaments. All these features taken together create an air of unmitigated terror. The extant piece of sculpture measures 99 cm x 69 cm. It is made of chlorite stone. The image shows not a very fine quality of execution. However, the specimen represents a rarely found Bhairava image that may be dated about C. 11th century A.D. (Pl.XIII, Fig. 3).

III. Another broken image in the Sāhitya Pariṣad Museum may be tentatively identified as that of Baṭuka Bhairava. Due to the abraded state of the specimen, its iconic features can hardly be analysed. However, the presence of a figure of a dog-like animal at the lower part of the sculpture might suggest the identification of the image with that of Baṭuka Bhairava. But there remains scope of doubt, as other iconic features are missing. The image of Baṭuka Bhairava, as pointed out by Banerjea and Bhattasali, represents a figure of terrific appearance, having mouth with protruding fangs, rolling and round eyes, hands holding objects like a sword, a Khaṭyanga, a Śūla or a Kapala and often shown accompanied by a dog. But in respect of the Pariṣad specimen, we have no other detail except a doubtful figure of dog. The image is made of sand stone. The crudely manufactured extant part of the specimen measures 80 cm x 30 cm.

Bull : Nandī :

Bull, Nandī, the Vāhana (vehicle) of Śiva, is considered
to be the therimorphic form of the god. N.K. Bhattasali\textsuperscript{101} has pointed out that the merit of presenting images of Bull to temples of Śiva is extolled in the Mahāmīrvāna Tantra, where it is stated: "The superior devotee should present (image of) great lion to the temple of Devī Śakti), bull to the temple of Śaṅkara (Śiva) and Garuḍa to the temple of Keśava (Viṣṇu)." (Mahāmīrvāna Tantra, XIII, 32)\textsuperscript{102}.

Two images of Bull have been recorded from the site of Paresnath hill. Both the images are depicted in crouching posture. Those are carved on the low plain pedestal made of chlorite stone. Their respective measurements are 78 cm x 50 cm and 60 cm x 33 cm. Their humps, although slightly broken, are quite distinct. They do not wear any ghanta (bell) on the neck, nor they have any decorative vastras on their body. Only the bands go round the neck. Stylistically both the specimens are well-carved and belong to the C. 11th-12th century A.D. (Pl.XII, Fig. 3).

The temple site of Ekteswar has produced another image of Bull which probably occurred in situ at the outer hall of the temple. A massive slab of chlorite stone measuring 73 cm x 40 cm in breadth, 81 cm in height is skilfully carved into a Bull. The distinct hump is encircled by two garlands. A band goes round the neck. The Bull is represented in sitting posture. The back legs are not seen as they are in the reverse side. The front legs are bent under the body. The carving of the image shows high quality of craftsmanship. Stylistically, the image should belong to the late C. 13th century A.D.

\textit{Nilakanṭha (?)}

The sites of Salda, Jorda and Atra have yielded some
Śaiva remains. Of these, mention may be made of a multilated stone sculpture hailing from Salda. It may be identified as Nilakanṭha-image. But the specimen is highly abraded, and therefore, the iconic detail of the image is missing. However, the general appearance and the available iconic features indicate the Saumya aspect of Śiva. The extant specimen, made of greyish stone, measures 51 cm x 33 cm. The right shoulder of the god is held by a hooded snake. The god wears Jatāmukuta on his head.

The sculptural fragments recorded from Jorda and Atra are mostly parts of Śiva linga. In addition, there are late mediaeval specimens of two images of Lakuliśa in the collection of the Sāhitya Pariṣad Museum, Vishnupur.

Sūrya Images:

Sūrya, the Sun-god was worshipped throughout India since very early times. J.N. Banerjea has studied the iconographic development of the Sun-god, N.K. Bhattasali has made an investigation into the iconic features of the images of Sun-god found in East Bengal. So far as our present knowledge goes, the images of Sūrya are rarely found in Western Bengal. However, (besides the images of Sarengarh and Kushadvip which were not available for the present study) in the district of Bankura occur at least three specimens of Sūrya image, one from Atra, another from Pakhanna, and the third one in the Sahitya Parisad Museum, Vishnupur.

I. The image of Atra is slightly damaged and abraded, made of chlorite stone, measuring 97 cm x 52 cm. It is an elaborately ornamented image with the Kṛttimukha sign at the top of the stele. The god is found standing erect in
his ratha (Chariot). His cloth descends down to the knees and a second piece of cloth is flatly hung in his front. The girdle which holds his cloth tight round the waist is profusely ornamented and is further decorated with artistic hangings. The breast is protected by armour, the outlines of which intertwine to form a knot on the breast. The god wears elaborate necklaces and earrings and an artistically worked-out coronet bedecks his head. He holds two lotuses in his two hands which rise a little above his shoulders. Bearded, pot bellied Pingalā, stands on the left side of the god holding an indistinct object, which could be pen and inkstand. Daṇḍī, who is also shown in armour, stands on the right with a sword in his right hand and the left resting on a staff. The two wives of Surya, viz. Surenu and Niksubha, stand respectively on the left and the right side of the god. The multilated miniature image of goddess Usā (Dawn) is placed in front of the Sun-god. The half-bird Aruna, whose image is abraded, is found to driving the god's chariot of one wheel and seven horses. Six seated images arranged one above another are exhibited perpendicularly on two sides of the image, while above these are a pair of Vidyādharas. The image may rightly belong to the C.11th century A.D. (Pl.XIV, Fig. 1).

II. The image of the Museum collection is a damaged specimen, made of chlorite stone, measuring 69cm x 30cm. The god stands in tribhāṅga posture on a well-decorated pedestal, which is represented by a chariot (ratha), drawn by seven horses. In front of the Sun-god stands a miniature figure of Aruna, the charioteer of Sun; the other associates of the god include Daṇḍī, Pingalā, Usā and Pratyusa.
The main parts of the two hands of god are broken. But the presence of two full-bloomed lotuses on either sides of the deity towards the upper part of the stele indicates that the stalks of two lotuses are held in two hands of the god. Behind the head of the smiling god there is a halo or Sūrya Prabhā. The god wears a conical shaped crown (Kiritamukuta) on the head, ear rings (Karṇakūḍala), necklace (hāra) decorated with lotus, locket reaching below the breast, armlet, sacred thread and other decorative ornaments. His feet and part of the legs are covered by high boots. The god is flanked by his two attendants viz. bearded Daṇḍī, holding sword on the left side, pot-bellied Pingalā on the right. The whole image is carved on a hollow rectangular slab which is open inside where the god stands. Stylistically the specimens belong to C. 11th century A.D. (Pl.XIV, Fig. 2).

III. The other specimen from Pakhanna is a broken piece of sculpture, showing only the upper part of the image of Sūrya. It is made of chlorite stone, measuring 40 cm. in height 30 cm. in breadth. The god holds lotuses in his both hands. The breast is protected by armour, the outlines of which interwine to form a knot on the breast. He wears elaborate necklaces and earrings and an artistically worked out cornet bedecks his head. The face of the image is damaged. As the lower part of the image is missing, we do not know whether the god's legs are booted as in other images. It is interesting to note that the stele is decorated with the motives of miniature temple, elephants etc.

The Sūrya images found at Atra and in the collection of Parisad Museum present two different varieties. Firstly,
the Atra specimen is open-footed, whereas the legs of the Museum specimens are covered by high boots, the usual fashion of North Indian Sūrya images. Secondly, the Museum specimen is carved in Tribhanga posture, while the Atra specimen is represented with samapādasthānaka posture (erect). Lastly, so far as the stele is concerned, the Atra specimen is carved on a solid slab, whereas the stele of the Museum specimen is an open or hollow rectangular slab.

**Gaṇeśa Images:**

Gaṇeśa is one of the deities recognised in Pañcopāsana, the others being Śiva, Viṣṇu, Sūrya and Śakti. The different iconic forms of Gaṇeśa along with relevant textual references have been studied by scholars. Regarding the iconographic representation of Gaṇeśa, Bhattasali's observation is worth-quoting: "He is usually represented with four hands, but he may have six, eight or more hands and faces. The Saradatilaka Tantra gives several Dhyānas of Gaṇeśa in the 13th Chapter, in some of which he is represented with his wife or Śakti. But none of these Dhyānas exactly corresponds to the images generally found in Bengal." However, the Gaṇeśa images are found in good number in all corners of Bengal. From Bankura ten images have been recovered so far. Besides five specimens in the Sāhitya Pariṣad Museum, one specimen has come from each of the temple sites of Ekteśwar, Bahulara, Naricha, Raipur, Ambikanagar and Junbediya. The icons of Gaṇeśa as found in Bankura are all depicted in āsana pose.

I. The image from Ekteśwar temple is made of chlorite stone measuring 98 cm x 61 cm. The god sits on a lotus seat
with one leg pendant, rested on his vehicle, the rat. He has four hands. The attributes are abraded. However, the upper-right hand holds a radish with leaves, the lower right hand, probably a rosary, the upper left, apparently an axe and the lower left, some sweets. The deity wears mukuṭa (crown), jñopavita (sacred thread) and some other ornaments. The image may be placed between C.11th and 12th century A.D.

II. From Bahulara, a fine piece of Gaṅeśa image has been recorded. The specimen is executed on chlorite stone measuring 1.11 cm x 66 cm. The back-slab is neatly decorated. Garland-bearing Vidyādharas are found at the top corners of the stele. The god is seated in the parryāhka posture on a well carved pedestal. He has four arms. The upper right holds a rosary, the lower right, some indistinct object, the upper left, something broken and the lower left, some sweets which the god is taking with his trunk. His vehicle, the rat, is seen below. The whole body of the deity is decorated with different ornaments. The image may well be assigned to C.10th-11th century A.D. on the ground of its style of execution (Pl.XV, Fig. 2).

III. The image from Naricha is made of chlorite stone, measuring 68 cm x 38 cm. The god is seated on a pedestal, prepared in a crude manner. Below the feet of the god, the Vāhana (Vehicle) has been depicted. The attributes in the four hands of the deity are not clear. From the general appearance, the specimen indicates later period of execution, not earlier than C.13th century A.D.

IV. The image from Raipur is a damaged specimen. The upper part of the image is almost broken. However, the
extant specimen measures 34 cm x 16 cm. It is carved beautifully on chlorite stone. Two hands of the deity are completely mutilated. The god is seated in the mahārājalilā posture on a lotus-seat. He wears Yajnopavīta (sacred thread) and apparently dhoti (cloth). In view of the quality of its execution, the image may be assigned to C.10th-11th century A.D.

V. The specimen of Junbediya is tiny in shape, measuring only 10 cm x 7 cm. It is made of chlorite stone. The god is seated on lotus-pedestal on which his mount rat is carved. The specimen is abraded. Therefore, the iconographic details of the image are missing. Probably it belongs to C.11th-12th century A.D.

VI. The small piece of Gaṇeśa image from Ambikānagar appears to be made of chlorite stone. He is seated on a low pedestal. The specimen is not in a well state of condition. Apparently, it appears to be the production of C.11th-12th century A.D.

Of the five images in the Sāhitya Pariṣad Museum, the specimen from Samarangarh is large and well-executed.

The image is made of chlorite stone, measuring 94 cm x 48 cm, slightly damaged and abraded. The god is seated on a lotus seat with one leg pendant. He has four hands, but the attributes held in the hands are almost broken. Apparently, the upper right holds a trident-with-axe; in the lower right hand, there is rosary; the attributes of the left hands are indistinct. The god is taking something (usually sweets) from the lower left hand with his long trunk. The
right tusk is truncated, but the left one is intact. His Vāhana (Vehicle), the rat, is seen below. The god wears usual ornaments including crown on head, sacred thread, armlets, necklace etc. His face is surrounded by a circular halo. The two garland-bearing Vidhyādharas are depicted on either sides, on the top of the stele. There is a male devotee carved on the pedestal. The proposed date for the specimen is C.11th century A.D. (Pl.XV, Fig. 3).

The other four Museum specimens are small in size. All of them are collected from Dihar area, near Vishnupur.

I. The image, made of chlorite stone, measuring 17 cm x 12 cm, is highly abraded. The god is seated in the mahārājālilā posture over a lotus seat. The attributes held by four hands are indistinct. The trunk of the god is turning towards left. The vehicle, rat, is seen near the feet of the deity. So far as its style of execution is concerned, the image may be considered as a production of about the end of the C.13th century A.D.

II. It is tiny broken piece, measuring only 8 cm x 5.5 cm. The image is carved on a blackish stone. The deity is seated on a pedestal in mahārājālilā posture. He wears crown, sacred thread and other ornaments. The hands and attributes of the god are broken. The specimen may also be dated as the previous one.

III. A very tiny specimen is made of reddish stone in low relief, measuring only 5 cm x 3 cm. With one leg in pendant posture, the god is seated on a low seat. He has two hands. The attributes are abraded. The god wears all usual ornaments and sacred thread. The trunk of the deity is turned towards right, whereas in the other recorded images, the trunk is
turned toward left. The image is of late period.

IV. The upper part of the image is almost broken. It measures only 6 cm x 8 cm and is made of blackish stone. The extant image shows the god seated with one leg in pendant posture, wearing sacred thread and other ornaments. There is a peculiarity in execution of this image. The god is extra-ordinarily pot-bellied. The specimen may be confused with the image of Kubera. This image of Gaṇeśa is also of late period.

Skanda-Kārttikeya Image

The popularity of the War God Kārttikeya is evident from the texts like the Mahābhārata, the Brhat-Samhitā, the Vishnudharmottara, and the Amsumadbhedāgama, coins like those of the Audumbaras, the Yaudheyas, the Kushāṇas, Guptas and the epigraphic records and sculptures belonging to different periods. Scholars have made the iconographic study of the image of Kārttikeya. The images of the god discovered so far in Bengal are not large in number. The Sahitya Parishad Museum, Vishnupur, has a single piece of Kārttikeya image collected from Jaypur Police Station in Bankura district. (Pl.XIV, Fig.3).

The image is one of the finest stone sculptures preserved in this museum, being in well state of condition. It is prepared on a rectangular piece of chlorite stone slab, measuring 71 cm x 32 cm. The depiction on the lower part of the image is very interesting and shows skilful execution.

The god is seated in mahārajalīla posture on a double-petalled lotus placed broadly on a triṛatha pedestal. The
figure of the peacock is placed at the centre of pedestal in such a manner, that the lotus-seat of the god appears to be resting on the back of the vehicle. The facial part of peacock is abraded. A three dimensional effect has been attempted to be brought in the image.

The god has two hands, the left hand holding a spear (Sakti or Danda) and the right hand holding something indistinct, probably Kukkuta (jungle-cock). The god wears elaborate hāra (necklace), Karnakundalas (ear rings), bālās (armlet), well-decorated udarabandhana (waist girdle) and a dhoti (cloth). The god is in graceful pose. The head-dress is high and curls forward over the centre of the head which is encircled by an elaborate crown. On the basis of the style of execution, the image may be dated about C.11th century A.D.

Sakti Images

Pārvatī:

Pārvatī is one of the various names of Durgā occurring in the Brahmavaivartta Purāṇa (Prakṛti-Khaṇḍam, Chapter 57)\textsuperscript{109}. The text includes different iconographical descriptions of Pārvatī, Durgā and Gaurī. The independent image of Pārvatī is rare in Bengal. In Bankura there is no image of Pārvatī which may be dated within the thirteenth century A.D. A single image of Pārvatī, probably belonging to the sixteenth century A.D., has been recorded from the site of Hadal-Narayanpur in Bankura. It is quite a large specimen measuring 1.47 cm x 96 cm made of blackish stone. Regarding its artistic quality and other details R. D. Banerji\textsuperscript{110} observes: "This image is early mediaeval in technique. The back slab of the image is of the Bengal school type, being fashioned as
a trefoil arch supported on two pilasters each of which has on its side a **Gaja-Simha**, i.e. a prancing lion on an elephant couchant. The goddess stands on a lotus and has four hands, in the upper ones of which she holds a rosary and the branch of a tree. The lower left hand holds a vase or **ghatā**, while the right is in the **Varadā-mudrā**. Only the modelling of torso and the face indicates its modern origin. When shown to me for the first time by its discoverer, Mr. J. C. French, I took it to be an ancient image but on maturer reflection I find that it will be more proper to place it late in the sixteenth century". In this context we may refer to the view of A. K. Banerji 111 who assigned the image to the Pala period.

**Simha-Vāhini**:

The cult of **Durgā** is popular in Eastern India, especially in Bengal. But the **Mahiṣa-mardini** form of **Durgā** is much more popular than other iconic forms. The Epics and the Purāṇas attested the antiquity of the image worship of **Durgā**. The sculptural representation of **Durgā** in **Śanta** (pacific) form has been recorded from Bengal. But the images of this category are not many in number. The **Simha-Vāhini** image is one of the **Śanta** forms of **Durgā**. This image is either represented accompanying her vehicle (vāhana) lion (**Simha**) or actually riding on it. In Bankura, only a broken piece of **Simha-vāhini** image comes from the site of Makrasinitala.

**Mahiṣa-suramardini/Mahiṣa-mardini**:

**Durgā** in her **ghora** or **ugra** (terrific) aspect is represented as **Mahiṣa-mardini**. The iconographic descriptions referred to in the literary texts along with the sculptural
representations of Mahiṣa-mardini have been studied by Scholars\textsuperscript{112}. The Mārkaṇḍeya Purāṇa in its "Devīmāhātmya" section gives a vivid description of this aspect of Durgā in great detail. Since the Gupta period the images of Mahiṣa-mardini are available.

A large number of eight or ten armed images of Mahiṣa-mardini have been discovered in Bengal. The present study also recorded eight such specimens from different localities of Bankura. Except the specimen of the Sāhitya Pariṣad Museum, the images have come from seven known localities viz. Salda, Bahulara, Pakhanna, Raipur, Naricha and Thumkara.

I. The image from Salda is now kept and being worshipped in a local temple of Gandheswara. It is made of chlorite stone, measuring 45 cm x 29 cm. The goddess is represented as stepping to the right and impetuously attacking the demon Mahiṣa (buffalo) to the right who is shown coming out of the decapitated buffalo with its cut-out head lying below in anthropomorphic form. The lion, the vehicle (vāhana) of the goddess, is depicted as coming out from her right side, ready to leap upon its prey. Towards the left, the demon is seen retreating with his sword and buckler. The goddess is surrounded by flames rising out from the upper part of her body. She has eight arms. The attributes held by the arms are clockwise buckler, bow, arrow, the hairs of the demon, an indistinct object near the breast, discus, trident that strikes the breast of the demon and sword. She wears ratna mukuṭa (jewelled crown), necklace, armlets, šāri (cloth) and other usual ornaments. The whole scene of Mahiṣa-mardini is placed on a low pedestal. The date of the image may be about C.11th Century A.D. (Pl.XVI, Fig. 1).
II. Another specimen is kept inside the Bahulara temple. The image is made of chlorite stone measuring 91 cm x 63 cm. It is carved on a plain back stele. The upper part of the stele is either slightly broken or badly tempering. The pedestal is decorated with double petalled lotus covering the total breadth of the slab. The goddess has ten arms, for which she is known as dasabhūjā. The different attributes are discus, arrow, sword, javelin, the locks of the demon, buckler, box, axe and ankuṣa (elephant). The javelin (trīśūla) is broken. The deity is stepping to the left and impetuously attacking the demon (Mahiṣa) to the left, who has just come out of the decapitated buffalo, his previous form. Towards the left the demon is seen retreating fighting with some weapon (probably a sword) and buckler. The attributes of the demon are not clearly discernible. The goddess is bejewelled with ornaments. The hair of the deity is properly arranged in a knot (Kavari). The total execution of the image including the carving of śāri (cloth) shows the style of the post-Pala period (Pl.XVI, Fig. 3).

III. Among the two images noticed at Naricha, the present one is found to be in good state of preservation. The image is well-executed on a chlorite stone slab measuring 86 cm x 53 cm. The goddess has eight arms, for which the goddess is known aṣṭabhujā. With the usual ornaments, the goddess is seen stepping to the left and impetuously attacking the demon Mahiṣa to her left who has just come out of the decapitated buffalo. The lion is represented near the right foot of the goddess, and is shown as leaping upon the demon. The style of execution indicates late period, about C.13th century A.D. or even later.

IV. The other specimen of Naricha is without head and generally mutilated. The visible part of the sculpture shows a scene which is similar in depiction to the previous one.
The extant image measures 81 cm x 43 cm. It is interesting to note that the villagers repaired the upper part of the image with modern head of the goddess. The image is worshipped as Sarvamangalā.

V. The images from Raipur are characterised by ten arms and the scene depicted on the black stone is the same as others described above.

VI. Two damaged specimens from Pakhanna and Thumkara are not very well executed. The image from Pakhanna is made of greyish stone measuring 61 cm x 41 cm. The specimen is in a deteriorated condition. Thumkara image of Mahiṣa-mardinī exists only with its lower part. The upper part is broken. The specimen is also made of greyish stone. Both the images from Pakhanna and Thumkara are assignable to C.13th century A.D.

VII. Apart from the above, the Mahiṣa-mardinī image in Pariṣad Museum is, no doubt, a unique example of its kind. Its execution and other stylistic qualities are in perfection; however, the image is badly damaged. The extant image shows that the goddess is stepping to the right and impetuously attacking the demon Mahiṣa to her left, who has just come out of the decapitated buffalo, his previous form. The severed head of the buffalo is lying below the left leg of the goddess. The right leg of the deity is placed on the decapitated buffalo. The Vāhana (vehicle) lion, placed at the back side of the buffalo is in a leaping posture. Towards the left, the demon is shown retreating, fighting with probably sword and buckler.

The sadly mutilated state of the sculpture makes it difficult to determine whether the goddess is represented
with ten or eight arms. The visible attributes are trident which is almost broken, arrow, buckler and sword. The goddess is bejewelled with ornaments. The whole image is depicted on rectangular chlorite stone slab, slightly oval on the top, measuring 84 cm x 51 cm. The probable date of the image may not be later than C. eleventh century A.D. (Pl.XVI, Fig.2).

VIII. An image of Mahiṣa-mardini is said to have been lying inside the garbha-griha of the temple of Gokulnagar. The image is now untraceable. The specimen is a unique one, measures 1½ feet in height and belongs to the Pala period.

Kokāmukha Durgā

An image is at present worshipped as Mahāmāyā in the temple of Raipur. The facial part of the deity is enveloped by successive coats of vermilion. Lavishly bejewelled with old and new ornaments, the image seems to be six-armed, as the temple-priest gives us to understand. The goddess is stepping to the left and impetuously attacking the demon, Mahiṣa, to her left who has just come out of the decapitated buffalo, his previous form. The face of the deity appears to be that of a boar.

Jogesh Chandra Roy Vidyanidhi studied the image and identified it as Kokamukha Durgā. 'Kokā' means 'she-wolf' and, therefore, Kokāmukha represents the deity having the face of a she-wolf. In the "Durgāstotra" of the Mahābhārata (VI.8), the goddess Durgā is called Kokāmukha.

Chāmuṇḍā:

Chamuṇḍā, whose origin is described in the third episode of the "Devimāhātmya" section of the Mārkaṇḍeya Purāṇa, is one of the ugra (terrific) aspects of the Devī or Śakti,
included in the list of Sapta-mātrikās. Bhattacharja has studied the different iconic forms of Chāmuṇḍā as given in the Purāṇas. There are eight varieties of forms of Chāmuṇḍā enumerated in the *Agni Purāṇa*, Rao, Banerjea and B. Sahai have made iconographic study of Chāmuṇḍā images in the light of texts and available archaeological material. The images of Chāmuṇḍā are common in Bengal. In Bankura, however, three images only have so far come to light, of which, one is found at the site of Āṭbāichanḍī and the other two are in the Pariṣad Museum of Vishnupur.

I. Despite its abraded state condition, the image of Chāmuṇḍā, from Āṭbāichanḍī is of great iconographic significance. The arms, attributes and other iconic features show that the image belongs to Siddha-Chāmuṇḍā variety referred to in the *Agni Purāṇa*. It is a ten-armed deity carved on greyish stone measuring 95 cm x 55 cm. The goddess is represented in dancing posture on a low lotus-pedestal; immediately below, an extended figure, possibly of a male is curved. The attributes are held in ten hands of the deity. The right hands carry sword, kettle-drum, blood-container, bone (?), the lowest one holding some indistinct object, while the left hands hold sword, trident or mace (*Khatvanga*), boon and skull. The mutilated second hand on the left is raised to the lips, possibly in eating gesture. The goddess has a *jaṭāmukuta* adorned with human skull. Her protruding eyeballs depict a fierce and blood-thirsty expression. She wears a garland of skulls and a pair of *Kundalas*, besides other ornaments which are now in abraded condition. The representation of the goddess with her bones and veins showing through the skin, bare canine teeth, ghastly expression, pendulous breasts and sunken belly with a scorpion mark on it, portrays in a remarkable manner the terrific aspect
of the goddess. But one of the left hands of the deity is represented with varada (boon) gesture. As pointed out by Bhattasali\textsuperscript{122}, that is, terrible and repulsive have been brought together in the image of Chāmuṇḍā. "She symbolises universal Death and Destruction. Curiously, the grim goddess also has the Boon and the attitude which says Fear-not (=Abhayā) as two of her attributes and her representations in stone that are met within the country, have all of them an indescribable expression of ultimate assurance and benighty in them". The physiognomy of the figure of the deity bears similarity with that of Bengal and Orissa sculptures of C.10th-11th century A.D. (Pl.XVII, Fig. 1).

II. The two images in the Pariṣad Museum are in abraded and mutilated state. Of them, the specimen which is on display in the Museum is relatively better than the other one. It is a broken image, existing only the upper part of it, made of greyish stone. The extant piece measures 61 cm x 58.5 cm. The goddess has four hands of which two are almost broken. The remaining upper hands on either sides hold a sūla (Javelin) in the left, while a damaru (Kettle drum) in the right. It appears that the deity probably held her usual attributes of Kapāla (cup made of skull or blood-container) and mūnda (human skull) in her lower right and left hands respectively. The available part reveals in a characteristic manner the Indian idea of the terrific, weird and uncanny in the realm of iconographic art. The depiction of the main figure shows the most fearful goddess of Chāmuṇḍā as referred to in the Agni Purāṇa (Chapter 50/21-22). She has emaciated body showing the protruding ribs and veins, sunken eyes with round projecting eye-balls, bare teeth, bald head with flames issuing from it. Although, in this case, the complete image is not available, the sculptor had the
ability to produce the most terror-striking image, not a lifeless fetish of an uncultured people but a concrete representation of the esoteric symbolism which is underlying one aspect of the Tantric faith. In point of the style of execution, the image has an affinity with Khiching image of Chāmuṇḍā and its probable date may be about the C.10th-11th century A.D. (Pl. XVII, Fig.2).

III. The other specimen in the Museum is highly abraded and mutilated. The remaining part is basically a fragment of the upper portion of the image which may be tentatively identified as Chāmuṇḍā. The extant image measures 29 cm x 39 cm and shows a goddess in terrific form. The image in its fragmentary condition may be dated in C.12th-13th century A.D. (Pl.XVII, Fig.3).

Miscellaneous Brāhmanical Images:

Kubera

Kubera, the Brāhmanical god of wealth, is regarded as the lord of the northern quarter of the universe. Literary and sculptural evidences clearly indicate that the worship of Kubera was in vogue at one time. Scholars have studied iconographic representation of Kubera, in the light of the texts like the Mahābhārata. The Brāhat samhitā, The Matsya Purāṇa, The Vaikhānasagama, The Vishnuharmottara and The Amsumadbhedagama. (Pl.XXXIII,Fig. 1).

Stone sculptures of Kubera recorded from Bengal are not many in number, whereas the district of Bankura presents a single specimen which is still worshipped in the temple of Deulbhira (Chhatna P.S.). The image of Kubera is made of rectangular shaped chlorite stone, measuring 68 cm x 38 cm.
The pot-bellied God stands on a double-petalled lotus pedestal. He is flanked by two attendant deities on either side. The garland bearing Vidyādhāras are seen in both the corners at the top of the stele. The deity wears crown on head, necklace, garland and other usual ornaments. The attributes held by two hands are not very distinct. The purse appears to be in the left hand, while a circular object is in the right hand of the deity. The quality of the execution shows it is a sculpture of C.10th century A.D.

In addition, the Vishnupur Sāhitya Parishad Museum has a doubtful specimen of Kubera. In view of the mutilated condition of the said image, it is difficult to identify it as that of Kubera. The image made of chlorite stone is collected from Salda. The date of the image may not be earlier than C.13th century A.D.

**Indra/Indrāni:**

The iconographic description occurs in the Mahābhārata, the Bṛhat Samhitā, the Vishnupurāṇa and the Amsumadbhedāgama. He is considered as one of the dikapālas, the lord of the eastern quarter. In the Rg-Veda, many of the gods appear as provided with wives. Indrāni is the wife of Indra. Although there is no complete image either of Indra or Indrāni found in Bankura, the Parishad Museum of Vishnupur has a broken image, depicting a divinity riding an elephant. The divinity may be identified either as Indra or Indrāni. The broken part of the image measures 48 cm x 46 cm. It is carved in deep relief on greyish stone and rested on a triratha pedestal. The lower part of the deity is available. The sitting posture and twisting or flexibility of the belly with an elaborate udarabandha (girdle) gives us an impression that the image might be that of a female deity. In that case, the
image should be that of Indrānī instead of Indra. The image bears all artistic features of Pāla-Sena period and it may reasonably be dated about C.9th-10th century A.D. (Pl.XVIII, Fig.2).

**Manasā:**

Throughout West Bengal (Rādhā) Manasā is worshipped as a folk-deity mainly by the lower castes viz. Bagdis, Bauris, Doms, Kaibarthas (Kaout) etc. In Bankura Manasā-worship is conducted with great pomp by both Bagdis and Bauris who believe that the goddess favours them with immunity from snake-bite.

According to the *Mahābhārata*¹²⁵, Manasā is the consort of the hermit Jaratkāru, mother of Āstika and sister of Vasuki, the king of serpents Manasā is sometimes said to be the daughter of Śiva. The deity is sometimes identified with the Buddhist goddess Jānguli¹²⁶. In the *dhyāna*¹²⁷ contained in the *Brahmavaivarta Purāṇa* (*Śrī Krishṇa-Janmakhāṇḍam*, Ch.5) Manasā is identified with Suravatī. It is generally held that Manasā is pre-eminently a folk-divinity raised gradually to some recognised position of the Purāṇic pantheon. As a recognised phenomenon in the history of religion, a mass of local myths and rituals mingled and produced the goddess who guaranteed her propitiators 'health and prosperity, sons and grandsons and immunity from snake-bite'. In mediaeval Bengali literature, especially Manasā-mangala-Kāvyas, we may trace two stages of conflict and compromise before final absorption of the deity in the Brāhmaṇical system. The origin of Manasā has been traced to Sarasvatī, and also to Jānguli and Padmāvatī, the Brahmanical, Buddhist and Jaina goddesses respectively¹²⁸. Manasā is believed to have obtained a footing in Aryanised Bengal by the C.10th-11th century A.D.¹²⁹
Whatever the origin and development of Manasā\textsuperscript{130} might be, the sculptural representation of the deity is widely evident in Bengal including Bankura. A good number of Manasā images have been found from different parts of Bengal, while Bankura yields only three images coming from the sites of Naricha, Rautkhanda and Baital.

I. The specimen from Naricha is two-handed image of Manasa, made of chlorite stone, measuring 53 cm x 20 cm. The deity is seated on a double-petalled lotus (padāmasana) in lalitāsana posture, under the canopy of seven serpent-hoods. The goddess holds a snake in her left hand, while the right hand is in varada-mudrā. She wears necklace, bangles, armlets and other ornaments.

II. The image from Rautkhanda is not in a well state of preservation. The deity is locally named as Jagatgaurī. The specimen is made of chlorite stone, measuring 42 cm x 20 cm. The representation shows the goddess in the meditative posture, sitting with legs crossed on a pedestal. Seven serpent-hoods are over her head. The hands and attributes of the deity are not distinct.

III. The image from Baital represents a significant aspect of the goddess Manasā. The image is in the meditative posture, seated under a canopy of seven serpent-hoods. Her legs are in crossed position. She has four arms. The attributes held by the deity are pustaka (manuscript) and saṅkha (conch) in two left hands, and sarpa (snake) and kamundala (Pitcher of Nectar) in two right hands. The goddess is bejewelled with usual ornaments. The image is carved on a grey stone slab. The image has special significance due to the presence of pustaka (book) as one of the attributes of the deity. We may recall the concept of Śwarasvāti, one of the allied iconic

\textsuperscript{130} Manasā is a goddess of fertility and medicine in Hinduism, known for her role in the worship of snakes and her connection with the coiled rope or rope of life. Her name is derived from the Sanskrit word manasa, meaning mind or consciousness.
forms of Manasā as found in the dhyāna of the Brahma-
vaivartta Purāṇa\textsuperscript{131}.

P.K. Maity has questioned the validity of identification of some images as those of Manasā on the ground that the dhyānas cited for their identification so far cannot be assigned to a date before the C. 13th century A.D., whereas E. Haque\textsuperscript{108} has attempted to establish a much early date for the cult of Manasā on the basis of extant remains which may be stylistically assigned to a period between the C. 7th and the C. 13th century A.D. In this connection, he has presented a corpus of extant Manasā images excluding the unimportant fragments from West Bengal and Bangladesh. This elaborate list of fifty eight images shows that most of the images (48) come from Northern Bengal. However, on stylistic grounds the Manasā images from Bankura are probably of later period, roughly assignable to C. 12th-13th century A.D.

**Buddhist Images:**

The finds of Buddhist images in some parts of southern Bankura throw interesting light on the religious life of the people. In spite of the spread of Purānic Hinduism, Buddhism appears to have exerted its influence upon the way of life adopted by a section of the people, although a minority, in the district of Bankura. Mahāyāna Buddhism and even its Tāntric form appear to have spread in the district. This is suggested by the discovery of the images of Bodhisattvas and some Mahāyāna Buddhist divinities. The specimens which are only six in number come from the three sites of Brahmandiha, Deulbhira and Ambikanagar.
Bodhisattvas:

"Avalokitesvara, Avalokita, Lokesvara, Lokanatha, are the names which the Buddhists love to address to this, their most favourite deity. He is the keen-seeing one, the great Lord of Mercy, -- Mahakaruna. He has many different forms no less than 108 of which are sometimes distinguished."\(^{133}\) Bhattacharyay\(^{134}\), Bhattachasi\(^{135}\) and R.D. Banerji\(^{136}\) refer to different iconic forms of Bodhisattvas. In the Sadhanamala, there are fifteen varieties of Bodhisattva Avalokitesvara, of which Lokanatha, the fourth variety, is represented as having two hands, which carry the lotus in the left and exhibit the Varada pose in the right.

A. Lokanatha:

There are four pieces of sculptures representing Lokanatha, three from Deulbhira (Indpur P.S) and one from Brahmandiha.

(i) Among the three seated specimens of Deulbhira, the first one is probably intended to represent the image of Khasarpana Lokanatha in black chlorite stone, measuring 41 cm x 25 cm. The lord sits in Ardhaparyyaṅka posture. He has two arms. The left hand probably holds a lotus. The right hand is stretched down in the gesture of bestowing a gift (varadamudrā). The deity wears crown, ear rings, armlets, necklace, Yajnopavīta or sacred thread. The top of the stele is broken. (Pl.XIX, Fig.2).

(ii) The second specimen is broken in two parts. It is apparently an image of Lokesvara carved on black chlorite stone measuring only 37 cm x 23 cm. The divinity seated in
Ardhaparyyanka posture, has two arms. Both hands hold the gesture of dharmma-chakramudrā. The clothes and ornaments are almost the same as seen in the other image. The image is in a highly abraded condition. (Pl.XIX, Fig.3).

(iii) The third sculpture of Deulbhira seems to represent Lokesvara image. But it is highly mutilated, defaced and abraded. Besides the Ardhaparyyaṅka posture all other iconic details are missing. The image is made of black chlorite stone, measuring 42 cm x 29 cm.

On stylistic grounds, the three images from Deulbhira may be dated about C.10th-11th century A.D.

(iv) The single specimen of Lokesvara or Lokanātha in standing posture has been recorded from the Śiva temple of Brahmandiha. This is an interesting stone sculpture plaqued very carefully with the front wall of the Śiva temple, on the left side of the small main door of the temple. The lord is standing on a double-petalled lotus pedestal (padmapādapīṭha), with a well decorated stele carved very skilfully on chlorite stone which measures 1.5 cm x 53 cm. The divinity wears Yajnopavita or sacred thread, a high conical shaped crown (Kiritamukuta), earrings, necklace, armlet, girdle and other ornaments. The god holds the end of a long lotus-stalk in his left hand, while his right is stretched down in the gesture of bestowing gifts and placed on a lotus. A conch (śaṅkha) which is the special attribute of the deity is horizontally rested on the lotus held by the left hand. The deity is flanked by two female attendants. The centaur-upon-elephant, which is a well-known decorative design in Orissan art, is exhibited on two perpendicular sides of the slab, while above there is a pair of Vidyādharas.
It should be pointed out that the miniature figure of dhyāni Buddha on the top of the stele which is usually found in case of Bodhisattva image is missing in the present specimen. Again, the image bears close resemblance to Lokanātha referred by R.D. Banerji\(^{137}\), although its iconographic similarity with either Manjuṣrī or Avalokiteśvara from Ratnagiri\(^{138}\) cannot be overlooked. It would be, therefore, reasonable to reserve the identification of the present specimen with a specific form of Bodhisattva. The image, however, may be dated about C. 10th century A.D. (Pl.XX, Fig.1).

II. Buddhist Female Divinities

A. The specimen from Ambikanagar, which is a single piece of its kind noticed so far from Bankura, is carved on chlorite stone. The deity depicts in standing posture. She is fair, three faced and multi-armed. The lower hands are broken. The attributes in the existing hands are apparently thunder-bolt, elephant-goad, arrow, bow and sword. The deity is bejewelled with usual ornaments. The loss of the lower part of the image has made it difficult to make a complete iconographic study. However, from whatever iconic features are available, we may tentatively suggest the identification of the specimen with the image of Mārichī, an emanation from Vairochana. It is prescribed in the Sādhanamāla\(^{139}\) that Mārichī may have three faces and eight, ten or twelve arms. She is generally recognised by the sow face and the seven pigs that run her chariot. As the lower part of the specimen under study is lost, it is difficult to trace the seven pigs that run the chariot of the goddess. The image is not well-executed and may be placed in C. 12th-13th century A.D. (Pl.XX, Fig.3).
B. Of the Buddhist female deities in the collection of the Pariṣad Museum, the first specimen is relatively better than the other one. It is a massive piece of sculpture made of chlorite stone measuring 108 cm x 53 cm. The goddess is standing on double petalled lotus rested on high pedestal. She is slightly in dvibhanga posture. Apparently she has three faces, all of them in pleasant expression. She is probably ten armed. Most of the attributes which she holds are either mutilated or not clearly discernible. The identifiable attributes are bow, arrow, discus, sword, thunderbolt and trident or spear. The divinity wears cloth, head-crown and other usual ornaments.

The pedestal depicts some miniature figures in relief form. Some of them are in lying posture. The indistinct figures might be those of devotees. The stele decoration is artistically interesting. The rectangular slab has been carved in such a manner that the lower part of the goddess (specifically from the feet to the breast of the deity) is rounded by a halo. The top of the stele depicts vidyadhāras, the garland bearers, on both corners of the slab. (Pl.XX,Fig.2).

Sadhanamāla\textsuperscript{140} prescribes the goddess Mahāpratisara, an emanation from Ratnasambhava, may have three faces and ten arms like the present specimen under study. The date of the image may be suggested to be C. 12th century A.D.

C. The other image of Buddhist female goddess in the Pariṣad Museum is in mutilated state of condition. It is made of greyish stone measuring 53 cm x 48 cm. Most of the iconic features of the image are missing. However, the present specimen shows that the goddess has four arms.
The right hands are completely broken. The left hands hold the attributes the bow and the book. The deity wears usual ornaments. The pedestal and stele decoration are fully in abraded condition. Due to the absence of the facial part and other iconographic features, the specific identification of this image is not possible. One may recall in this context that the twenty-sixth variety of Lokesvara named as Vṛṣṇacana holds the book and the bow in two of his three left hands\(^{141}\). However, the date of the present specimen may be suggested to be C. 13th century A.D.

**Jaina images**

In Bankura Jainism may not appear to have held a dominant position during the period under study. With the discovery of a good number of Jaina images, we may assume that Jainism was more accepted by the people than Buddhism. Inspite of the predominance of Brāhmanical images, the significance of the impressive array of Jaina sculpture can hardly be overlooked. The find spots of Jaina images show that they are found mostly in the southern part of the district that touches the border of Purulia (Manbhum) district. The Jaina sculptures found so far consist mainly of the Tīrthaṅkaras, a few images of Yakshinīs or Śāsanadevi and caumukhas or chaturmukhas representing Jaina Tīrthaṅkaras.

**Tīrthaṅkaras**:

As it has been observed by B.C. Battacharyay,\(^{142}\) "the traditional number the Jainas give for their Tīrthaṅkaras is 24. The historicity of all these 24 Tīrthaṅkaras
cannot be proved for many reasons". Images of Tirthamkars have a lāñchana or emblem which not only distinguishes them from other images but differentiates them from each other. Besides, the Tirthamkars have generally Śrīvatsa symbol on the chest of the figures, but such symbols are absent mostly in the images of Bankura. According to Bhattacharyay¹⁴³ the Gupta period showed a marked development in the iconographic characteristics of a Jaina figure. Not only in such images the particular lāñchanas are incorporated, but miniature figures of a Yakṣa and Śasanadevatā are also included. All these iconographic marks are prescribed for a Jina image in Jaina text on Pratisthā (or installation of images) written about the late Gupta period.

So far as the images of Jina from Bankura are concerned, the Tirthamkars are represented either as standing or as seated i.e. in Kāyotsarga or dhyāna posture. Some of the Tirthamkars like Pārśvanātha and Mahāvīra are found to be more frequently represented than others: The recorded images of Tirthamkars found in the district are Ādinātha or Rsabhanātha, Ajitanātha, Suparśvanathā, Chandra Prabhā, Sāntinātha, Neminātha (?), Pārśvanātha and Mahāvīra.

Rsabhanātha/Ādinātha:

In the Jaina history of the Patriarchs, Rsabhanātha is regarded as the founder of the religion and he is also the first among the twenty-four Tirthamkars referred to in the Jaina literature. The Maha Purāṇa (III. 190-191) vividly describes the reasons for Rsabhadeva's birth. The Bhāgavata Purāṇa (V. chs. 4-6; XI, 1426 etc.) has given interesting details about the birth of Rsabhanātha.¹⁴⁴ The details of his history are preserved in the Ādi Purāṇa of the Digambaras, the Kalpasūtra and Hema chandra's
Triśaṣṭhī - Salākā puruṣacaritra of the Śvetāmbaras. Interestingly, the Bhāgavata, Agni and Varāha Purāṇas refer to him as an incarnation of Viśnu, although his symbol of bull and his place of Mokṣa in Kailāśa establish his connection with Siva.

From the categorical list of the lāñchanas or cognizances of the Jinas given in the Pravacanasāroddhāra, it appears that Rṣabhanātha's lānchana is Bull (Vṛṣa). In addition to this, he has also the symbol of Dharmacakra. The explanation of his bull-congizance is clear from the origin of his name. Hence, the name of the Jina is Vṛṣabhanātha or Rṣabhanātha.

The images of Ādinātha, either as standing (Kāyotsarga) or seated (dhyānāsana) posture have been discovered in different parts of Bengal. The recorded images of the Jina from Bankura are seven in number. Among these, a single specimen of the Jina images seated or in dhyānī posture is found at a temple of Sonamukhi. The standing images have been traced from the sites of Ambikanagar, Dharapat, Satpatta and a damaged specimen in the collection of Panchmura college library. The first two sites yielded one specimen each, whereas the site of Satpatta alone produced three standing images of the Tirthankara.

I. The seated image of Ādinātha recorded from Sonamukhi has been studied by different scholars. It has been observed by Saraswati: "A seated image of Rṣabhanātha at Sonamukhi (Bankura district) of circa eleventh century may be seen to be of rare iconographic interest. The Jina is seated in dhyānāsana on a lotus supported on the outspread foliage of a tree below. On either side appears a standing attendant figure, while above, on each side of the halo, is seen a flying Vidyādhara. Over the head of the Jina
is seen the parasol, while in the centre of the lotus-seat is depicted the lāṃchana, the bull. On the pedestal, on two sides of the tree, are shown a couple of a male and a female, seated at ease, each with a halo round the head. On the pedestal there are also other figures of which only a pair of donors may be recognized. This rare theme is also seen in an eleventh-century sculpture from north Bengal, now in the Museum of the Varendra Research Society, Rajshahi (Bangladesh)147. The specimen is now in a bad state of condition.

II. The standing image of Rṣabhanātha from Dharapat is embedded on the north wall of the temple. It is a massive image, made of blackish stone measuring about 1.6 cm in height. The Jina is in nude form, standing in Kāyotsarga posture on a pedestal. The bull lāṃchana is neatly carved on the frontal part of the pedestal. The image may be assignable to C. 11th century A.D. on stylistic grounds.

III. The image of Ambikanagar is a well-executed piece of sculpture. The Jina, in Kāyotsarga posture, stands on a double-petalled lotus placed on triratha pedestal which has a bull, the lāṃchana of the Jina between two devotees. The Jina is nude and the hair is dressed into a tall Jaṭāmukūṭa with curls falling down the sides of the head and over the shoulders. On either side stand male attendants wearing lower garments and simple ornaments. The edge of the back stele contains the representation of twenty-four Tīrthankaras arranged in pairs, one above the other in twelve rows. The lāṃchanas of the Jinas are carved on their pedestals and quite a number of them are recognizable. The image is artistically executed on a chlorite stone measuring
85 cm x 47 cm. Mitra dated the specimen to C. 11th century A.D. (Pl.XXI. Fig.1).

IV. Three images of Rsabhanatha come from Satpatta. The depiction of these images is more or less same. The first specimen which is made of chlorite stone, measuring 87 cm x 40 cm, depicts the Jina in Kāyotsarga pose, standing on a double-petalled lotus placed on a triratha pedestal. The figure of bull, the lāṇchana of the Jina, is carved on the pedestal. The lord is nude, the hair is dressed in a tall Jatāmukūta with curls falling down the sides of the head and over the shoulders. On either side stand male cauri-bearers wearing lower garments and very simple ornaments.

V. The second specimen is the same as previous one in representation. Besides the measurement of the image which is 1.55 cm x 65 cm, the noticeable slight variation is to be found in stele decoration. The figure of Jina is placed over a miniature temple carved as stele background.

VI. The third specimen is similar to others. It is made of chlorite stone measuring 1 m x 50 cm. The Jina's hair is arranged in stylized curls with an uṣṇīṣa. The edge of the slab reveals the miniature figures of twenty-four Tīrthan-karas arranged in pairs, one above the other.

The three specimens may be dated about C. 11th century A.D. on stylistic grounds.

VII. Besides these five standing images which have been described above, there is a defaced and abraded image of Rsabhanatha, kept in Pachmura college library. The specimen
is collected from Kansavati dam area. The image is made of sandstone and measures 59 cm x 32 cm. The Jina in **Kayotsarga** pose stands on a lotus-pedestal which has a bull, the **lāñchana** of the Jina. The deity is flanked by two attendants. The specimen probably belongs to C. 13th century A.D.

**Ajitanātha**:

Ajitanātha holds the second position in order of Tīrthankaras. The **lāñchana** or the emblem of elephant (**Gaja**) and the symbol a special tree (**Kevala Vṛksa**) are associated with the images of Ajitanātha. Bhattacharyay states that, "an elephant in India is always connected with kingly power. After his birth all his father's enemies were conquered (**Jita**), hence his name 'the invincible one'."

A single doubtful specimen of the Jina has so far been noticed from Bankura district. The image is recorded from the site of Barkola. It is a very tiny specimen (13 cm x 15 cm) carved on chlorite stone. The Jina is in **Kayotsarga** pose, standing on a lotus pedestal. He is flanked by an attendant deity. But there is confusion regarding the emblem or **lāñchana** of the Jina. The pedestal depicts a figure of either elephant or dolphin (**makara**). Thus the emblem indicates either Ajitanātha which is more probable or Subudhinātha. The image is apparently of C. 12th century A.D.

**Supārsvanātha**:

The Jain literature assigns to the seventh Tīrthankara Supārsvanātha the iconographic cognizance of a mystic cross called **Svastikā**. His additional symbol is serpent. The
most important point regarding the Jina’s image is the five fold serpent-hood as distinguished from the usual seven-fold serpent-hood of Parśvanātha. The image of Suparśvanātha is, however, rare in Bankura. A single piece of the Jina has been recorded from the collection of Pakhanna village library. It is a broken piece of sculpture measuring 41 cm in height. The image is in abraded state of condition. Stylistically, the specimen may be the product of C. 11th-12th century A.D.

Candraprabhā:

The Jaina literature refers to the moon or the crescent as the lāñchana or emblem of Candraprabha, the eighth Tīrthaṅkarā. A special tree (Nāga-kese) is associated with him. The goblins are Vijaya and Bhrkuti (Jvalamalini).

The image of Candraprabha is rare in Bengal. From Bankura only two images have been noticed so far. These are recorded from Tiluri and Harmasra. The image from Tiluri is represented as seated while the other specimen is represented as standing.

I. The first specimen, represented in dhyānasana posture, is artistically worthmentioning. The Jina is seated on double-petalled lotus placed over high trirātha pedestal which is carved with his lāñchana, the crescent (candra), and figures of some devotees of Jina. The nude Jina with an usnīṣa on head and elongated earring is seated under a chhatra (umbrella) which is carved very neatly on the top of the stele. The deity is flanked by his two attendants or cauri-bearers. Two Vidyādharas or garland-bearers are depicted on either side at the top of the stele. The image
which is made of sand stone, measures 70 cm x 38 cm. Although the specimen is abraded, the execution is of special artistic value such as the representation of meditative eyes of the Jina, well-carved Gandhara type usṇīsa and the figures around the stele. The image may be placed in C. 11th century A.D. (Pl.XXI, Fig.2).

II. The image from Harmasra is made of greyish stone slab, measuring 43 cm x 25 cm. The Jina stands in käyotsarga pose on a double-petalled lotus under multi-tiered chhatra. He has elongated ears and his hair is arranged in stylized curls with an usṇīsa. The slab is carved with male cauri-bearers flanking the Jina at the lower corner of pedestal. The twin Vidyādharas are seen at the top of the stele. The central projection of the triratha pedestal bears the crescent lāṃchana. On the edge of the semi-rectangular back slab are the four miniature figures of Tīrthankaras arranged in pairs on each side of the Jina. The specimen may be assigned to the C. 11th-12th century A.D. on stylistic grounds. (Pl.XXI.Fig.3).

Śāntinātha:

The sixteenth Jina Santinatha carries with him the mystic symbol or lāṃchana, the deer (Mrgha). The Yaksha and Yaksinī attendants escorting him are respectively named as Kimpurusa and Mahāmānasi (Svetam-Garuda and Nirvani)152. The sculptural representations of the Jina so far discovered are not many in Bengal. Bankura has only two images of Śāntinātha reported from Chitgiri and Sihar.

I. Mitra153 informed us regarding the image of Śāntinātha found at Chitgiri. According to Mitra, the image which is 1' x 11" in measurement "stands in Kāyotsarga pose on a
double-petalled lotus with an attendant on either side of his legs. The back-slab is relieved with four more tirthankaras, in the same pose and two flying figures at top corners. The cognizance below the pedestal looks like a deer; the image may, therefore, be of the sixteenth tirthankara Santinatha. The date of the image seems to be earlier than that of Rishabhanatha at Ambikanagar.

II. Santinatha image from Sihar is reported by M.L. Singha besides, there is report of a doubtful image of the Jina now preserved in the Parisad Museum.

Neminatha:

According to the Jaina canonical texts the emblem of Neminatha is known to be couch-shell or Sankha. The Sasana-devatās who attend upon him are Yakṣa Gomedha and Yaksini Ambika. The Jina has a well-known historical family background. His father was named Samudravijaya, the king of Sauripuri or Dvāraka. His race is known as Harivamsa. The most interesting point is, according to the Jaina texts, that Neminatha was a cousin of Śrī Kṛiṣṇa and Baladeva and his mother was Śivadevi.

The district has a single doubtful sculpture of this Jina which is now preserved by the Parisad Museum of Vishnupur. The cognizance of the Jina is abraded. Therefore, it is difficult to identify the laṅchana or symbol. However, other iconographic features seem to indicate that it is probably the image of Neminatha.

The Jina in Kayotsarga posture stands on a double-petalled placed trirathā pedestal, the central projection of which bears a miniature figure of seated female deity,
probably Ambikā, the female consort of Neminātha, holding a child on her lap. The remaining facets of the ratha pedestal are embellished with crouching lions. The tip of the nose, the right hand, and the right attendant of the Jina are either injured or broken. The head of the lord is encircled with nimbus. The deity has elongated earlobes, and his hair is arranged in schematic curls with a prominent usniṣa. The cauri-bearer of left-arm side of the Jina is visible. The edge of the back slab is relieved with miniature figures of four standing Tīrthāṅkaras arranged in pair on either side of the mula-nayaka. The usual Vidyādhāras holding long flowering garlands may be seen on the top corners of the stele hovering in the conventional representation of clouds. The figure is carved on chlorite stone measuring 75 cm x 43 cm. The image is collected from Salda-Gokulnagar area and its probable date C. 11th century A.D. (Pl.XXI, Fig.4).

Pārśvanātha:

The Jina is one of the greatest prophets or Tīrthāṅkaras of Jaina religion. Some of the Jaina scholars regard him as the true founder of the Jainism. Bhattacharyay states: "His historicity is unquestioned, his date is almost precisely known and his influence on the Jaina religion is of leading importance". According to Jaina Puranas and Caritas he was born about 817 B.C. and died about 717 B.C. His father Asvasena, the king of Benares, gave Pārśva in marriage: the daughter of Prasenajit, king of Kośala. But, like Prince Siddhārtha, Pārśva left the princess to follow the life of an ascetic at thirty years of age. About seventy years he preached his doctrines and finally attained Mokṣa.
(liberation) on Mt Summet Śīkhara which is now known after him as Giri Parsvanatha hill in south Bihar (near Dhanbad) 159.

From the Jaina canonical texts, we know that his lāṁchana or cognizance is a snake. In sculpture he is not only represented by a snake in the usual place of the emblem, but also with snake's canopy of three or seven or eleven hoods upon his head.

From Bankura fifteen Parsvanatha images have been recorded so far. Among these, only two are represented in dhyānāsana posture. Besides the two images, one in the collection of Parisad Museum and the other in Panchmura college library, the sites from where the images of Pārśva- nātha have been traced are Bahulara, Biharinath, Deulbhira (Taldangra P.S.) Harmasra, Paresnath, Dharapat, Satpatta, Jorda, Ramnagar and Kendua.

I. Of the two seated images of Pārśvanātha, one is from Deulbhira and the other from Ramnagar. The specimen of Deulbhira is now kept in the Indian Museum. "The deity shown seated in the usual Yoga posture, with the seven hoods of a snake spread over his head, and his characteristic lāṁchana beneath the lotus seat; the chowri-bearing figures on either side are present, but no other Jinas are represented by his side" 160. The image probably belongs to the 10th century A.D. The other specimen is a highly damaged piece of sculpture. The lower part is cemented with the ground. It is carved on chlorite stone measuring 62 cm x 57 cm. The lord sits under a canopy of seven snake - hood in padmāsana, with his hands in dhyāna - mudrā, on a full-blown double-petalled lotus. He has elongated ears and his hair is arranged in schematic curve with an usñīsa which is slightly damaged.
The specimen may be placed between C. 11th and 12th century A.C.

The standing images of Pārśvanātha vary in size. Images of relatively larger size have been found at Paresnath, Harmasra and Biharinath.

II. Two images of this Jina are found at Pareśnāth. Among these, one is broken into two halves lying on the slope of the hill. Originally, it was a neatly executed gigantic image of Pārśvanātha. The image is at present in a bad state of condition. The nude Tīrthankara stands in Kayotsarga pose on a double-petalled lotus under a seven-hooded canopy of a serpent. On either side of his legs is an attendant standing on a lotus with a kneeling devotee in front. The stele background is decorated with miniature figures, the twenty-four tīrthankaras arranged in pairs, one above the other. They are also in Kayotsarga pose. The lāṃchānas or emblems of the Jinas are carved on the pedestals and quite a number of them are distinguishable. The flying Vidyādhara-couple holding garlands is seen high up on the stele. The total measurement of this massive chlorite slab is 1.98 cm x 83 cm (Pl.XXII, Fig.1).

III. The next specimen is also in abraded state of condition. It is made of chlorite stone, measuring 1.16 cm x 57 cm. The top of the stele is broken. The representation of the sculpture is slightly dissimilar to the previous one. The background stele is plain, whereas on the otherhand miniature figures are depicted. In other respects the depiction is the same as the other (Pl.XXII, Fig.2).

IV. The large image of Pārśvanātha from Harmasra is
artistically the finest specimen ever found in Bankura. It is carved on blackish stone, which may be chlorite, measuring 1.42 cm x 70 cm. Pārśvanātha, the mula-nayaka, stands in Kayotsarga pose on double-petalled lotus pedestal under the usual canopy of a seven-hooded serpent. The lord wears curly hair with Uṣṇīśa and is accompanied on either side by gracefully adorned cauri-bearers. A naga-couple with their tails entwined, the male with arms folded in namaskāra mudrā and the female holding a musical instrument, is shown beside the attendants of the Jina. The edge of the slab contains seven images (probably the representatives of seven planet or grahadevatās) with Gaṇeśa, arranged in four on either side of the main deity. The lanchanas or the emblems of the Jina are neatly carved on the frontal part of the pedestal. So far as its execution goes, the image may be of C. 10th century A.D. (Pl.XXII, Fig.3).

V. The specimens of relatively smaller size found in Bahulara, Dharapat, Kendua, Jorda and in the collection of Pariṣad Museum and Panchmura college library are more or less the same, as far as their execution is concerned. All these images are made of chlorite stone. The measured images are the specimens from Jorda (58 cm x 40 cm, lower part broken) in the Museum collection (84 cm x 43 cm) and the image from Panchmura college library (57 cm x 40 cm). As far as the representation goes, in all cases the Jina stands in Kayotsarga pose on a lotus under the usual canopy of a seven-hooded serpent. The lord is accompanied on either side by cauri-bearers. The back slab of the Bahulara specimen contains the depiction of seven planets (grahadevatās) with probably Gaṇeśa (Gaṇapati), arranged in four on either side of the Jina. The head of the Jina is surmounted by a
trilinear Chhatra. The pedestals from Bahulara and Kendua reveal the mangala-Kalasa (sacred pitcher) and devotees. The Cauri-bearers on either side of the Jina are common in all cases. The images probably belong to C. 12th century A.D. (Pl.XXII, Fig.4)

VI. Three images of Pārśvanātha are found at Satpatta. The images are made of chlorite stone, measuring 45 cm x 25 cm, 70 cm x 35 cm and 1 m x 50 cm. In each case, the depiction and other iconographic details are same. The Jina stands in Kāyotsarga on the lotus-seat under the canopy of a seven-hooded serpent. A nāga-couple with their hands folded and tails inter-coiled springs gracefully from the middle of the pedestal. The lord wears curly hair with Uṣniṣa and is accompanied on either side by attendants. The edge of the stele is carved with the four Tīrthankaras in Kāyotsarga posture, arranged in pair on each side. The quality of execution in each case is also the same. However, the smaller specimen (45 cm x 25 cm) shows more brilliance than the others. Their date may not be later than C. 12th century A.D.

VII. Besides the above images, there is an image of Pārśvanātha converted into that of Viṣṇu, now lying in the garbhagriha of a temple at Dharapat. But the serpent-hood over the Jina and other iconic features are enough to prove its identity as Pārśvanātha.

Mahāvīra:

Mahāvīra appeared on the earth as the twenty-fourth or the last Tīrthankara. The Kalpa-sūtra, the Uttara-Purāṇa, the Trisāṣṭisalaka Puruṣa Carita, the Vardhamānacaritra and other Jaina texts yield abundant material regarding the life-history of Mahāvīra.
Vardhamāna and Mahāvīra are known as his two principal names. According to the Ācarānga Sūtra, the first name is explained as 'since the prince was placed in the womb of the Kṣatriyānī Trisalā, this family's treasure increased, and therefore, the prince was called Vardhamāna (i.e. increasing)'. He was born of a royal family of Videha or North Bihar, his father Siddharatha, being the ruling prince of Kuḍapura. His mother is known by the name of Trisalā. The Abhidhāna-cintāmani explains that the Jina is called Vīra or Mahāvīra in as much as he specially sent away the deeds (Karmans). The lāñchanā or emblem of the Jina is lion, the most befitting mark of his spiritual heroism. Siddhayika is regarded as his Yakṣinī or Śasanadevi.

For our present study we have only five images of Mahāvīra found so far in Bankura. Among these, two specimen are represented in dhyānasana pose (or seated posture), while the others are in Kayotsarga posture (standing pose). The images are found from the sites like Kumbhasthal, Junbediya, Namokechanda, Harmasra and Madanpur. The first two sites yield the images in seated posture, whereas the standing images are recorded from the rest.

I. The image from Kumbhasthal is seated in Padmāsana with his eyes in meditative posture (dhyānamudrā) on a full-blown double-petalled lotus pedestal with a base having many indistinct figures. Lion, the lāñchanā of the lord, depicted in the centre of the lotus-seat. The Jaina has elongated ear-lobes and his hair is arranged in schematic curls with an Usṇīṣa. The deity is flanked on either side by male cauri-bearers. The top of the back slab shows the usual garland-bearing Vidyādhara-couple on the either side. The edges of stele are carved by four dhyāni images of Tīrthankaras, two on each side of the mula-nāyaka. The sculpture shows
that the whole image of the Jina is artistically placed on a miniature temple, decorated as the background of the stele. The image made of greyish stone measures 63 cm x 40 cm. Artistically as well as stylistically the image is apparently of C. 11th century A.D.

II. The seated image from Junbediya is a tiny piece of sculpture made of chlorite stone, measuring only 18 cm x 13 cm. The representation is the same as the previous one. The image reflects crude craftsmanship of C. 12th-13th century A.D.

III. The standing images of Mahāvīra recorded from Harmasra, Namokechanda and Madanpur are only three pieces. All the images depict similar type of representation with a slight variation in the decoration of stele. Mahāvīra image from Harmasra is well-executed. The specimen is made of greyish stone measuring 73 cm x 36 cm. The Jina is made of greyish stone measuring 73 cm x 36 cm. The Jina stands in Kāyotsarga pose on a double-petalled lotus just under a Chhatra. He has elongated ears and his hair is well-arranged in stylized curls with an uṣṇīṣa. The back slab reveals male cauri-bearers flanking the lord at the lower corners, and twin Vidyāḍharas at the upper, all four carved on a raised background. On the edge of the slab are designed four miniature images of Tīrthankaras in Kāyotsarga pose, two on each side of the mūla-nāyaka. The central projection of the triratha pedestal bears the Jina's lāṅchanā, the lion. The other two Mahāvīra images from Namokechanda and Madanpur have the same representation, measuring 63 cm x 31 cm and 56 cm x 40 cm respectively. The stele decoration of the image from Namokechanda is slightly different from others, as the miniature figures of Tīrthankaras, on either side of the Jina, are totally absent in this specimen. The date of the three images may be between C 12th and 13th century A.D. (Pl.XXIII, Fig.1-3).
Uncertain Tirthaṅkaras:

Some images are either not in a well state of condition or the emblems of the respective Jinas are abraded and indistinct. Such specimens, four in number, come from Barkola, Chiada/Navachiada, Satpatta and Salda. Mitra states that the image of Chiada "represents the figure of a tirthaṅkara (extant ht 11¾", without tenon) flanked by an attendant on either side of his legs. On the right side of the back-slab is the smaller figure of another tirthaṅkara. The sculpture is greatly abraded, with the result that the cognizance is unidentifiable". Regarding the other specimen of Barkola we are informed that it is a small specimen (13 cm x 15 cm) carved on chlorite stone. The Jina is in Kayotsarga pose standing on lotus. He is also flanked by an attendant. But the lāṁchana of this image is indistinct.

The Tirthaṅkara image recovered from Salda Basuli temple, of which the lower part is posted in the earth, measures 61 cm in height. It is a very well-executed image made of chlorite stone representing the Jina in Kayotsarga pose. Other iconic features depicted here are Usnīsa on the Jina's head and attendant deities on either side of the Jina. The facial expression of the Jina is really worth mentioning. The image most probably belongs to C. 11th century A.D. The other indefinite Jaina image has been documented from Satpatta. The lower part of the image is broken. The extant image measuring 1.15 cm x 55 cm is plaqued with the north wall of the temple of the site. The Jina stands in Kayotsarga pose on lotus-pedestal. He has usnisa on head and is flanked by two attendants. The edge
of the stele is designed with miniature figures of Tirdhan-
karas. These are indistinct. The image, made of chlorite
stone, is a fine piece of sculpture belonging to C. 12th
century A.D.

Śasana-devīs or Yaksīnis:

Yakṣas and Yaksīnis constitute a class of semi-
divine beings quite peculiar to the Jaina pantheon. They
are technically known as Śasanadevatās, guardian deities of
the order. The Jaina texts inform us that they were female
attendants (Śasanadevi) of the Tirdhan karas, being the
leaders of the women converts. Although the pairs of male
and female Śasanadevatās, for the twenty four Jinas, were
evolved sometime in the C. 8th - 9th century A.D., their
detailed individual iconography was settled only in the
C. 11th - 12th century A.D.165

A number of images of Śasanadevis both as individual
and as part of the Jina figure have been found so far. From
Bankura we have only six images of such variety. Among
these, Ambika, the Śasanadevi of Neminātha, is represented
by four images, whereas the other two are the images of
Siddhayikā, Śasanadevi of Mahāvīra.

Ambika:

The Śasanadevi, associated with the twenty-second
Jina Neminātha, enjoyed the highest veneration in the class
of twenty-four Yaksīnis. Ambikā has the Śvetambara descrip-
tion of a goddess, who rides a lion and bears a bunch of
mangoes, rose, and child and goad. The Digambara image of
Ambikā is described as also riding upon a lion, but as
bearing two hands with a bunch of mangoes and a child. She
is also named as Kusmandi\textsuperscript{166}. Besides the specimen of the Parisad Museum, the images of Ambikā have been found at the sites of Ambikanagar, Sulgi and Barkola.

I. The image of Ambikā from Ambikanagar is very difficult to study properly, as it is almost covered with modern drappings. Mitra\textsuperscript{167} states: "unfortunately I could not have a full view of the image (ht 4½') due to the priest's refusal to remove the drapings with which they have covered it. The face is obliterated by successive coats of ṛmilion. Lavishly bejewelled, the image seems to be two-armed, one hand broken and the other touching the head of a small figure. On either side is an attendant, the one on the right being pot-bellied. The mount below the feet looks like a lion. The upper part of the back-slab is missing, but in the extant part are, in compartments, rows of figures in different poses, some dancing. The fragment of the right top corner of a sculpture, which now lies outside this temple, seems to have formed part of this image. In this piece (extant ht 1'6") is to be seen a portion of the oval halo with branches of the mango-tree above, crowned by a group of musicians and dancers; below the pendant mangoes are couples in two rows, some of them distinguished for their animal and bird-heads".

II. Ambikā image from Barkola\textsuperscript{168} is made of chlorite stone, measuring 43 cm x 24 cm. The deity is wearing a long sari and bejewelled with mekhalā, necklace, armlets, bracelets, ear rings etc. She stands in tribhāṅga pose. A tiny figure of her Jina, Neminātha, the conch (sāṅkha), lāṃchanā, are also carved over her head. Her hanging left hand is held by a child and a standing female figure is on her right side.
III. The image from Sulgi is described by P.K. Mitra thus: "The image, considerably worn out and effaced, measures 15.4 cm x 7.7 cm x 1.5 cm. Worked in bold relief on a rectangular slab of white-spotted red sandstone, the stele reveals a Tirthankara seated in Padmāsana in dhyāna-mudrā beneath a chatra held on either side by a flying couple. The Jina is flanked by two standing figures, apparently, attendants holding cauris 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 padmāsana makes a contrast to the very plasticity of the supple form of the female divinity carved below. The bejewelled Śasana Devī is seated in mahrājalilāsana on a couchant lion under a stylised tree which forms an arch over her head. She lends support to a child seated on her lap with her left hand, while in her right she holds an indistinct object, possibly a fruit. A miniature female figure holding and caressing another child is shown as seated on her right side. The features of the Śasana Devī as well as that of the attendant at her side are all badly effaced".

The lion mount, appearance of a child in her lap, and another with her attendant, make it evident that the Śasana Devī should be identified as Ambika, the Yakṣī of the twenty-second Tirthankara Neminātha (Ariṣṭanemi). "Of her chief marks of identification the mango-tree or a bunch of mangoes could not be located with any certainty due to the worn-out condition of the lower register of the stele. The stylized tree above the Śasana Devī may, however, be explained as an indication of a mango-tree laden with fruits. Similarly, the object held by the Yakṣī in her right
hand could well have been a mango. Another interesting feature of the relief is the spacing of the Jina and his Sasanadevi in almost equal size contrary to the prevalent practices". On the basis of the volume, and overall style, depth of the image which contains the lingering grace and charm of the late Gupta art, Mitra dated the specimen about C. 8th - 9th century A.D.\(^{170}\) (Pl.XXIII. Fig.4).

IV. The image of Sasanadevi in the Parisad Museum is highly mutilated. It is made of greyish stone. The extant piece measures 67 cm x 33 cm. The goddess stands on full bloomed lotus. Over the head of the deity may be seen the branches of a mango-tree ladden with fruits. She has two arms. The right hand is broken, while the left hand holds a child. The Sasanadevi is bejewelled with different ornaments. The two figures are depicted on either side of the goddess. The pedestal has the figure of a lion, the lanchana of the deity. The presence of a child and a lion suggests the identification of the image with that of Ambikā. The specimen is apparently of later date and may be placed before 13th century A.D. (Pl. XXIV. Fig.1).

**Siddhāyikā:**

The Sasanadevi is associated with Mahāvīra. In the account of the Svetāmbaras, the deity should ride a lion and four hands carrying a book, abhaya, citrus and lute (Vīṇā). The most important symbol connected with Siddhāyikā is the lion\(^{171}\). It is interesting to note that the images of Siddhāyikā found in Bankura have been identified only on the basis of the lāñchana, the lion. There is no image that can be identified with all other attributes, viz. book, abhaya, citrus and lute (Vīṇā). However, Bankura has produced only
two Siddhāyikā images, one from Satpattā and the other from Kechanda.

I. The image from Satpattā is defaced and abraded. It is made of chlorite stone measuring 45 cm x 9 cm. The goddess wears Kavari on her head, long sari and other usual ornaments. With tribhanga pose she is standing under the foliage of a mango-tree or Kalpataru. The tiny figure of lion is depicted on the pedestal.

II. The second image of Siddhāyika which is represented with a colossal figure found at Kechanda is one of the best sculptures of Bankura. The specimen was first studied by R.D. Banerji. The figure is approximately eight feet in height and there are five Jina figures on the top of the back slab. Over the head of Siddhāyika may be seen the branches of mango tree ladden with fruits. The sides of the stele are fully covered with bas-reliefs in thirteen rows depicting some story of Jaina canonical literature. Below the lotus on which the Śasanadevi stands is a seated lion, the emblem of the goddess. Both the images may be placed about C. 12th century A.D.

Caumukha/Caumukhi or Chaturmukhas:

The origin and utility of this type of sculpture in Jaina religion have been discussed by scholars. Bhattacharya opines: "In place of the Brahmanic Trimūrti, there is the Jaina Quadruple, popularly known as "Caumukhi". It has the further name of Sarvatobhadra-Pratimā i.e. auspicious from all sides. It is broad obelisk representing the figure of a Tirthamkara on each of the four sides. There seems to be no regularity as to the particular Jinas to be sculptured
there. But the most important of them have, as a rule, been selected for representation in a Caumukhī." On the other hand, Banerji states that "Chaturmukhas or Chaumukhas, as they are called by Jainas of the present day, were made in a peculiar fashion. Images of four patriarchs occupy the four sides of a miniature temple. In this respect, these Chaturmukhas differ from their prototypes of the ancient period e.g. the four-fold images or pratimā sarvavatobhadrika of the Mathura School of sculpture and from the modern and mediaeval Chaturmukhas of Rajputana and Central India. They are more or less like the Buddhist stele or miniature temples of the Eastern School."

From the district of Bankura we have at least ten such specimens. Besides the three images of Vāngiya Sāhitya Parisād Museum, the remaining specimens are distributed in six sites viz. Barkola (two pieces), Balarampur (one piece), Katulpur (one piece), Pakhanna (one piece), Ramnagar (one piece) and HatAsuria (one piece). It is to be noted that the specimens recorded from the sites are mostly in a very bad state of condition, whereas the Museum specimens are in well-preserved condition.

So far as the representations of three Caumukhas or Chaturmukhas in Museum collection are concerned the images are more or less identical with little variations.

I. The first image which comes from Harekrishnapur of Barjora police station shows a miniature shrine of Orissan rekha deul style. It is triratha in plan with three mouldings in the pabhaga. In the central niches of four sides are sculptured four figures of Jaina Tirthankaras in Kayotsarga posture under trifoiled arches. The images are
flanked by attendants on either side. The central paga is carved with four comparatively small-sized miniature figures of Jinas. They are also in Kayotsarga pose arranged in two vertical rows of two each in the four faces of the votive shrine. The top of the shrine is crowned by an āmalakaśilā which is now lost. This superb piece of miniature shrine which is called by Jainas as Chaturmukha or Caumukha is made of hard blackish stone. The extant part measures 42 cm x 16 cm x 16 cm (Pl.XXIV, Fig.2).

II. The second specimen from the village of Dhada is a slim miniature shrine of Orissan rekha deul variety. It is square in plan. The other iconographic features depicted here are identical with those of the previous ones. However, stylistically speaking, the execution of this votive shrine or Caumukha is superb. The specimen is made on blackish stone, measuring 61 cm x 12 cm x 12 cm (Pl.XXIV, Fig.3).

III. The other museum specimen is relatively smaller than the others. The specimen is in abraded form. So far as the representation goes, the shrine is slightly different from others. The four central niches are filled with four standing (Kayotsarga) Jinas placed artistically under the arches. The gāndis of this shrine are pīṭha-shaped. It has four pīḍhas growing narrow as it mounts to the top which is crowned by āmalakaśilā. The Caumakha is well-carved on greyish stone, measuring 30 cm x 13 cm x 13 cm. The specimen is from Jaykrishnapur (Pl.XXIV, Fig.4).

IV. The Caumukhas recorded from different sites are comparatively inferior than the museum specimens. In most of the cases the figures depicted on the slab are not well-executed. However, the specimen from Barākola 175...
is apparently a good sculptural piece. On each of its four faces the figure of a Jina is carved. The Jinas are placed within a threfoil arched niche. The Tirthankaras in Kayotsarga pose rest on lotus. The lāñchanās or emblems of the three Jinas viz, bull, moon and deer, are depicted below their respective figures which are distinct. But the lāñchanā of the fourth is uncertain. Probably, it is either a crab or a lotus. The measurement of the extant piece is about 38 cm in height (without tenon). The information regarding similar other specimens from Barkola is very little.

V. The Caumukha from Balarampur shows a very poor variety of craftsmanship and apparently belongs to a late period. The small shrine (23 cm x 12 cm) is carved on chlorite stone. The basement of this is square and the top is oval. The specimen appears just like a drum. The images depicted in four faces of the shrine have been carved in a very shallow relief fashion. But interestingly, the Jinas carved are in dhāyanasana posture unlike the Museum specimens. Stylistically, the image may be dated about C. 13th century A.D.

VI. Another Caumukha which is represented by the figures of dhāyāni Tirthankaras has been documented from the site of Pakhanna. The specimen is carved on chlorite stone, measuring 66 cm x 31 cm. It is square in shape. Four faces of the shrine, which represents a miniature model of sikhara temple, have been well-carved with four Jinas in Dhāyanāsana posture. The representation of different figures are better than those the Balarampur Specimen. It is to be noted that there are some carvings in the preparation of this votive shrine which are identical with those of the Museum specimens.
VII. Other Caumukhas found at Ramnagar and HatAsuria are half-buried in the earth. The visible part of Ramnagar sculpture, measuring 47 cm x 22 cm, shows the miniature shrine of rekha style, having four faces carved with four figures of Jina in Kayotsarga pose. One of them stands under a canopy of seven hoods indicating the presence of Parsvanatha. The other lāñchanās of the Jina are not visible.

VII. The HatAsuria specimen shows the votive shrine of rekha deul variety finely carved on chlorite stone.

Besides the above Caumukhas, there are reports of the discovery of such shrines at Katulpur and Jamkuri.

Apart from the iconographic explanation of the above Caumukha or Votive shrine, these specimens also occupy an important place in the history of temple-architecture. All these replicas present rekha deul of superb quality in a very miniature form. It is also noteworthy that the specimens which are in the Museum collection have striking similarities with the famous full-sized rekha deuls of Bankura viz. Bahulara, Harmasra and other places. Therefore, we may assume that styliscally these miniature shrines are prototype of the bigger rekha shrines. These pieces of art may be dated about C. 13th century A.D., as similar specimens from Purulia or Manbhum have been dated by R.D. Banerji not earlier than twelfth century A.D.

Lion:

The individual figure of lion from Biharinath hill may be considered independently, as the animal is an important emblem (lāñchanā) of the Jina Mahāvīr. It may be assumed
that the lion used to be worshipped by the Jainas as a symbolic representation of Mahāvira. Whatever its iconographic identity, the image has some other significance in respect of dated sculptural specimen of Bankura. At present the image is abraded and has lost its all sculptural identity. The specimen is first reported by R.D. Banerji. He found an inscription engraved in the sculpture. Thus, it is only piece of inscribed image discovered so far from Bankura. Banerji describes that "the degeneration of art in south-western Bengal began after the twelfth century as evident from an inscribed lion from Biharinath. The inscription on the pedestal is faint and I can read Śrī Jagapālasya in the beginning of the second line. The character belongs to the twelfth century A.D." If we accept the view of Banerji, the specimen may be useful for dating of such sculptures widely distributed in the district of Bankura.

It is noteworthy that from Biharinath temple site and Tiluri we have recorded other Jaina antiquities.

Miscellaneous Jaina Antiquities:

Apart from the above extant pieces of sculptures, the district has some other sculptural remains, found mostly in fragments having possible identifiable marks as Jaina antiquities. The fragments roughly comprise broken image of Jaina couple, heads of Tīrthāṅkaras, detached attendant deities or Caurī-bearers, broken pedestals etc. The deheaded image of Jaina couple is now housed in Parisad Museum. The extant piece (26.5 cm x 32 cm) represents the couple looking like a royal pair seated in Sukhāsana pose. The babies in their laps are also clearly
distinguishable. The pedestal depicts the five miniature images of D\textsubscript{h}y\textsubscript{a}n\textsubscript{i} Tirth\textsubscript{a}n\textsubscript{k}aras. All the figures are in abraded condition. Regarding the iconography of such image of couple, some scholars\textsuperscript{178} studied such sculptural representation as the Jina's parents while others try to identify them as Yak\textsubscript{\v{s}}a and Yak\textsubscript{\v{s}}in\textsubscript{i}\textsuperscript{179}.

Besides the fragments of head of Tirthankara found at Pares\textsuperscript{n}\textsuperscript{\v{s}}n\textsubscript{\v{a}}th, there are at least two such specimens (12 cm x 7 cm & 11 cm x 8 cm) kept in the collection of the Pari\textsuperscript{s}ad Museum. So far as the representation goes, in all cases the Jina wears U\textsubscript{\v{s}}\textsubscript{n}\textsubscript{\v{s}}\textsubscript{\i}\textsuperscript{\v{s}}a and he has elongated ear rings.

The broken pedestals have been recorded from Barkola, Rudra and Jiorda. The pedestal found at Barkola presents the foot of a Tirth\textsubscript{a}nk\textsubscript{a}ra. Below the foot, a Kalasa is shown from which issue two nagi figures. On the basis of l\textsubscript{\v{n}}\textsubscript{\v{\i}s}han\textsubscript{\v{\i}\textsubscript{n}}s depicted on the pedestal, we may assume it to be the image of Parsv\textsubscript{\v{n}}\textsubscript{\v{\i}}\textsubscript{\v{a}}\textsubscript{\v{\i}}\textsubscript{\v{\a}}\textsubscript{\v{\a}}\textsubscript{\textsuperscript{\v{\i}}}. "To judge from the extant part, it was of a fairly large size and might have formed the main image to the temple."\textsuperscript{180} The pedestals from Rudra and Jiorda are in very bad state of condition.

The other fragments in the collection of Pari\textsuperscript{s}ad Museum comprise torso of a Tirth\textsubscript{a}nk\textsubscript{a}ra (21 cm x 15 cm), a broken part of Tirth\textsubscript{a}nk\textsubscript{a}ra image (7 cm x 4 cm), a damaged head of Tirth\textsubscript{a}nk\textsubscript{a}ra (4 cm x 5 cm), a deheaded bejewelled figure of an indefinite god and goddess or Yak\textsubscript{\v{s}}a and Yak\textsubscript{\v{s}}in\textsubscript{i} (23 cm x 13 cm), two pieces of Cauri-bearers (23 cm x 13 cm and 23 cm x 14 cm) of Jaina deities and a male figure, probably of an attendant deity (31 cm x 16 cm). Apart
from these huge Jaina image fragments, in Deulbhira (Taldangra) Biharinath, Salda, Jamkuri, Jiorda, Makrasinita, Sonamunindanga (near Sonatapol temple) and other places, a large amount of sculptural fragments have been recorded. At present, these have formed debris. The wide occurrence of such huge sculptural fragments indicates the richness of Bankura in Jaina antiquities.

An Evaluation of the Antiquities:

It appears from the above discussion that the culture of Bankura made a remarkable progress during the post-Gupta period, especially the period that witnessed the Pala-Sena rule in Bengal. The creations of art in the form of architecture, stone and terracotta sculpture flourished in Bankura simultaneously with the development of the 'Eastern Indian School of Mediaeval Art'. Art in Bankura has expressed the religious beliefs of the people that reflect basically their way of life. Jainism, Buddhism, Puranic Hinduism and folk religion are found to have maintained their existence side by side and influenced different sections of the people.

If we attach importance to the quantification of the archaeological data, the comparative study of the Brahmanical, Jaina and Buddhist antiquities would suggest that the larger section of the people was brought under the influence of Brāhmanism and Purānic Hinduism in the form of Pañchopāsana. Jainism also did not lag behind, as it succeeded to win over a big chunk of the population in Bankura. Buddhism, especially in its Mahāyāna esoteric form, seems to have had its influence on the minority. Inspite of the predominance of Purānic Pañchopāsana, the tribals and the lower castes continued
to hold their religious beliefs and practices that were not sanctioned by the Sāstric injunctions. The worship of grāmadevatas like Manasā and Dharma Thākur has continued to give a characteristic shape to Bankura culture.

The distribution of the findspots of respective architectural and sculptural remains gives us an understanding about the zones or regions in Bankura where one or the other religious sect flourished. It appears that Brāhmanism and Puranic Hinduism was much more prevalent in the northern and eastern part of the district, whereas the followers of Jainism were mostly settled in the western and southern parts of the district. Of course, in some pockets of the southern and western parts of the district, the Jaina antiquities occur along with the remains of Brāhmanical culture. In this connection, it would be relevant to point out that in the settlements of the Orissan Brāhmins, Brāhmanical and Puranic religion made headway inspite of the popularity of the Jainism.

Despite the prevalence of different religious cults and sects, a trend of syncretism, although not very pronounced, may be traced in Bankura during the period under study. Firstly the images of Viṣṇu Lokesvara indicate an attempt toward amalgamation of the cults of Visnu and Bodhisattva. Secondly, the representation of the dancing figure of Śiva on the pedestal of an image of Viṣṇu Lokesvara seems to provide us with a clue to the syncretic attitude that was being gradually developed by the Vaiṣṇavas and the Śaivas. Thirdly, the image of Umā-Maheśwara indicates an alliance between the Śaivas and the Śaktas. Fourthly, the Jaina Śāsanadevata Ambikā was perhaps an adoption of the cult of Durga by the
Jainas. The people in the villages are often found to worship Jaina Ambikā as Purāṇic divinity Durgā. Lastly, the Cauturmukhas or Caumukhas, the miniature four-faced Jaina shrines, not only provide us with an ample proof testifying to extension of the influence of the Orissan style of rekha deul architecture, but also implies the progress of the Jaina faith in the ultimate unity of the Tīrthāṅkaras. It may, therefore, be concluded that the people of Bankura had a taste of liberalism in their religious way of life.
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