

**UNDERSTANDING THE ARCHAEOLOGICAL CONTEXTS AND ICONIC
DETAILS OF JAINA ANTIQUITIES FROM RAKṢATPURA AND ŚAṆKĀ,
DISTRICT PURULIĀ, WEST BENGAL**

Shubha Majumder

The present article, though preliminary in nature, is an outcome of an extensive exploration carried out last year along the Dāmodar river valley in the Puruliā district of West Bengal. There are several reasons which motivated the choice of the study area. In connection with my Ph.D. work on 'Jainism in Ancient Bengal: A Study of its Archaeology, Art and Iconography', I have undertaken extensive field work in different parts of Bengal (West Bengal and Bangladesh) in 2013. While doing so, an amazing repertoire of Jaina sculptural and architectural remains has been recorded on the different river valleys adjoining the Choṭānāgpur plateau region and the present district of Puruliā, which remains the most important zone so far as provenances of the above remains are concerned. If we recall the development and spread of the Jaina faith in our subcontinent then we find that after its initial rise in the region of modern Bihar and the Mathurā region, followed by the development in the plains of north Bihar, it was the Choṭānāgpur plateau and its adjoining regions (so far as Eastern India is concerned) that witnessed the rapid diffusion of this faith during the 9th to the 11th/12th centuries C.E. The archaeological remains of Jainism from Puruliā attest to this trajectory. In absence of any imperial ruling power before the 9th century C.E., there are no written records in form of epigraphs. The paucity of written records is a great constrain on reconstructions of the early historic phenomena of the region concerned. On the basis of sculptural remains and the abandoned and extant temples, one may record that the beginning of settlement started from 9th century onwards. The archaeological evidence shows that the settlements had a close association with the development of Jainism. About three generations of researches in Indology have highlighted, among others, the eastern Indian spread of the Jaina religion and several scholars have already studied the archaeological remains.¹ Most of

¹ Banerji 1933/1980: 144-8; Mitra 1958: 131-4, 1969; Bhattacharyya et al. 1986: 127-75; Chakrabarti 1993: 125-37; Gupta 1993/4: 216-25; Das 1997: 107-24; Bautze-Picron 1998: 100-103; Mevissen 2000: 343-400, 2008: 439-52; Chattopadhyay 2010: 155-214; Chattopadhyay & Acharya 2010: 9-31; Chattopadhyay et al. 2011-12 & 2012-13: 119-52; Majumder & Biswas. 2012: 262-85.

the earlier works while investigating individual sculptural specimens, a temple or group of temples, have often ignored not only the archaeological context of their findings but also comparative stylistic study with reference to other contemporary Jaina remains found at other sites. Often, while reporting the Jaina images of this valley, they have placed them within the early medieval/medieval time bracket without suggesting the stages of stylistic development.

The objective of the present article is to record some hitherto unpublished Jaina icons found in the Dāmodar valley (innumerable sites along this valley have yielded Jaina remains assignable to the 9th to 11th centuries C.E.), to relate the reported specimens to the archaeological context, i.e. the settlement parameters of the concerned sites, and to investigate their stylistic and iconographic features. The present work will also try to suggest a tentative framework accounting for the stylistic similarities of the sculptural specimens reported from the present study area. A good number of historical settlements (6th century C.E. to 13th century C.E.) have been traced in this region by Chattopadhyay and Acharya (2010: 9-11) and one cannot ignore the fact that the inhabitants of different social groups engaged in a variety of occupations. From ancient times, the Choṭānāgpur plateau region remained one of the prime resource bases of minerals, metals and forest products. Particularly those who were involved in the procurement networks between the plateau and the plain played an important role for the expansion of religious settlements. Amongst this group the Jaina religion was the predominant one. It seems that by the 10th century, the region was a major area inhabited by Jaina communities. In this connection, we may take recourse to ethno-archaeological data pertaining to the present day Sarāks, followers of the Jaina faith (Risley 1891/1981: 249). They are professional metal workers residing within the present confines of Puruliā. The importance of metal working in the Choṭānāgpur plateau and its adjoining regions lies in the fact of it being a potent survival strategy whose antecedence may be traced back to the time of the consolidation of the village farming cultures. The area along the Dāmodar-Ajay is also known for the distribution of the Sarāks/Māgis. In this connection, it should be mentioned that Sarāgdihi, a Black and Red Ware (BRW) associated metal working site also along the river Dāmodar, is situated between the Kuluhā hill and the Viṣṇupur region. Its remains, assignable from the 9th century onwards, suggest the spread of Jaina communities and the early phase (7th to 8th century CE) the spread of monumental architectural and sculptural activities (Chattopadhyay et al. 2011-12 & 2012-13: 142f.). The extensive spread of the Jaina faith in this region was a repercussion of prolonged settlement dynamics primarily associated with survival strategies like metal working, exploitation of

forest products and its allied procurement networks². The present study attempts to trace the lost Jaina settlements and their remnants.

It may be noted here that the region comprising the present district of Puruliā was actually a part of the ancient geo-political unit of Rāḍha (*Dakṣiṇa Rāḍha*) (Hultsch 1907-1908: 229-33). According to several ancient literary sources, Rāḍha was closely associated with the spread of Jainism. *Ācārāṅgasūtra* 1.8.3 (Jacobi 1884: 84f.) records that Mahāvīra's itinerary included *Lāḍha* (i.e., *Rāḍha*) comprising *Vajjabhūmi* (*Vajrabhūmi*) and *Subbhabhūmi* (*Suhmabhūmi*). It may therefore be surmised that there were some followers of Jainism in the Rāḍha early on. Mahāvīra must have followed a route well traversed by traders, missionaries and other itinerants. According to the text, he faced challenges from the local people. There are other literary sources such as this regarding Jainism in Bengal. However, the majority of these literary sources have not been corroborated by the archaeological sources.³ The earliest epigraphic record in connection with Jainism in Bengal in general and Rāḍha in particular is an inscription of the year 62 C.E. on the pedestal of a Jaina image from Kaṅkāli-ṭīlā, Mathurā, which uses the epithet *Rāraka* in connection with a Jaina monk. The monk has been identified as a native of *Rāra* (Bandyopadhyaya 1909: 239f.), which can be equated with *Rāḍha* (Majumder 1984: 127). The Jaina lay worshippers who frequented the cities of Bengal could have been traders. The tenth chapter of the early medieval text *Basanta Bilās* (Ray 1949/1993: 538) mentions one Vastupāl, a Śvetāmbara minister of the Cālukyan king Vīrpāl, who visited several Jaina temples in the company of the local kings of *Lāḍha*, *Gaura*, *Maru*, *Dhara* etc. It may therefore be assumed that the region of ancient *Lāḍha* (or *Rāḍha*) was frequented by Jaina monks, at least till the 12th-13th centuries C.E. and that the region had become very popular among the Jaina traders also. Significantly, during my field survey, I have recorded a few inscribed Jaina images from the different parts of Puruliā district. The inscriptions refer to different donors. On paleographical grounds the sculptural remains can be assigned to a period ranging from 9th/10th to 12th/13th century C.E. It is highly probable that these sculptures were sponsored by the Jaina mercantile communities.

² In this connection it is to be noted that there are many metal working sites or occurrences reported from the region concerned (Chakrabarti 1994: 219-33).

³ The popularity of Jainism in Bengal during the 3rd - 2nd centuries B.C.E. cannot be substantiated clearly on the basis of archaeological evidences. A Jaina votive plaque in terracotta has been found in Farākā, district Mūrśidābād. It is attributed to the Mauryan–Śuṅga period (Dasgupta 1983: 82). More important, however, is the discovery of a terracotta Naigameṣa figure from the Kuṣāṇa level at Maṅgalkoṭ, district Burdwan (Ray & Mukherjee 1992: 120). It suggests the possibility of the penetration of the Jainas to the folk level. The evidences, however, are too meager to build up a theory.

One reason for exploring this region is to document the threatened Jaina heritage (Majumder & Biswas 2012: 262-85). In this river valley most of the archaeological sites are presently endangered. There are both natural and human causes which have contributed in the gradual deterioration of the cultural relics of the entire Dāmodar river valley. Activities, like the construction of dams, mining operations, etc., have wiped out the cultural remains of several sites in this area.

During the present course of my exploration in the north-eastern region of this district I have come across a large number of archaeological sites yielding old habitational remains as well as sculptural and architectural fragments. Most of the sites are associated with Jainism which over time underwent socio-religious transformation under the influence of Brāhmaṇism. The present paper will discuss the archaeological contexts and iconic details of some newly discovered Jaina sculptural specimens from both the sites of Rakṣatpura and Śaṅkā.

Sites and their Archaeological Assemblages and Contexts

The Dāmodar river basin played an important role in the growth and development of Jainism in Bengal. The famous temple site Telkupi (Beglar 1878/1966: 168-78; Mitra, 1969; Majumder, & Biswas, 2012: 262-85) now almost submerged (except two temples), is situated in this river-valley (**Pl. I**). The antecedent phase at Telkupi had some Jaina association but later on Brāhmaṇism dominated. Another temple in this valley is situated in Bāndā (**Pl. II**) which was most probably associated with Jainism and good numbers of Jaina sculptural remains were also reported from nearby area of Bāndā known as Celiyāmā (Majumder 2013: 1250-1260). Our present sites are not very far from these two well-known sites. The two newly reported sites Rakṣatpura and Śaṅkā may be visualized as contemporary sites or as catchment sites of Telkupi and Celiyāmā. Rakṣatpura and Śaṅkā (**Map I**) are both located on the left bank of the river Dāmodar, under the jurisdiction of Raghunāthpur II police station in the Puruliā district of West Bengal. Our present study area is located between the flood plain of the Dāmodar and the eastern borders of the undulating lateritic landscape of the eastern extensions of the Choṭānāgpur plateau. The works of several British administrators and oriental scholars (Beglar 1878/1966: 162-98; Bloch 1903: 14; Bevan 1865: 66-69; McCutcheon 1961: 33-43) enrich our knowledge about the archaeological relics (both sculptural and architectural) of the concerned area. Most of the time earlier visitors were unable to identify the sculptural specimens properly and they had just described the sites and its assemblages. During the present exploration we were able to identify a large numbers of archaeological sites along with sculptural and architectural remains. These archaeological

remains can be dated to the 9th to 13th century C.E. or the early medieval period and are overwhelmingly associated with Jaina ideologies. During the early medieval period the sudden appearance of the monumental structural and sculptural remains associated with the Jaina religion in this geographical region prompt us to search for logical explanations to interpret the same. The details of these two sites and its archaeological remains are given below.

Rakṣatpura

The site is under the jurisdiction of Raghunāthpur and located about 3 km away from Celiyāmā along the Raghunāthpur - Celiyāmā road. A substantial section of the present-day population of the village is represented by the Jaina ‘Sarāk’ community. At the entry point of the village one can easily locate a low structural mound, possibly assignable to the early mediaeval period and strewn with architectural fragments and other categories of habitationals remnants including potsherds and brickbats. In the center of the village, in front of the modern Brāhmaṇical Temple, is a solitary well carved specimen of a Jaina Tīrthaṅkara Pārśvanātha. Local people worship this image as a Brāhmaṇical deity.

The image of the 23rd Tīrthaṅkara Pārśvanātha is hitherto unpublished and it belongs to Digambara Jainism (**Pl. III**). It is carved from a local variety of sand stone and it measures 128 cm x 57 cm x 14.5 cm. The present image is highly eroded. The nude Jina is depicted as seated in *padmāsana* posture on a double-petalled lotus placed on a two tier unusual pedestal and his hands are held in the *dhyāna-mudrā* gesture indicating meditation. A seven hooded snake canopy, which is quite defaced, provides shelter to the Jina. The finely carved *mūla-nāyaka* bears a svelte figure, a lucid expression reflecting *yogic* or spiritual power. The Jina is devoid of any worldly attire, has elongated ear-lobes, and his yogic hair is arranged in schematic curls with a prominent *uṣṇiṣa*. It is flanked on both sides by stout male *cauri*-bearers. They wear incised loin cloths and elaborate jewellery and both of them have plain, small oval shaped halos. Obviously, the modulation of surfaces apparent from the drapery and jewellery are restricted to these *parikara* elements. These *cauri*-bearers stand on lotus pedestals and their left hands are rested on the thigh (*kaṭyāvalambita*) and the right hands hold a fly-whisk.

On the edges of the back stela, on a projected frame, are miniature figures of eight planets (*jyotiṣka-deva*) arranged in a vertical row of four on either side of the Jina. Those on the dexter side appear to be Sūrya, Maṅgala, Bṛhaspati and Śani; while those on the sinister side are Soma, Buddha, Śukra and Rāhu. The eight planetary deities are seated in *padmāsana* posture and holding their respective attributes in both the hands. The figures of the eight

planetary deities are not possible to study with minute iconic details due to their defaced condition. For their detailed iconography we may refer to the works of Mevissen.⁴

The upper part of the stela depicts the usual *vidyādhara* couple, the *prātihāryas* of heavenly hands playing on musical instruments and a projected tiered *chatra* surmounting the almost completely damaged snake-hood. The pedestal of the image is quite unique (Pl. IV). The central portion of the pedestal represents a *nāga* couple with their tails inter-coiled gracefully. At the centre of the pedestal just above the inter-coiled tail section is a tripartite floral motif, looking like a lotus bud, which is flanked by two strands of outward flowing lotus stalks. The *nāga* couple has a snake canopy over their heads and they are wearing deeply incised loin cloth and elaborate jewellery. The *nāga* holds a water vessel while the *nāgi* plays on a musical instrument. A *ratna-pātra* is depicted below the *nāga* and *nāgī* figures. The lower portion of the pedestal is further embellished with a pair of crouching lions placed on either side of the entwined *nāgas*. The extreme corners of the lower portion of the pedestal depict devotees in *namaskāra-mudrā*. The central portion of this lower half of the pedestal is decorated with *kalaśa* and floral motifs. The lower projected portion of the pedestal is decorated with series of floral designs. Stylistically, the image may be assignable to c. 11th-12th century C.E.

As a whole, the present image of Pārśvanātha is unique and rare and most probably represents an installed deity. The scattered architectural fragments suggest that there must have been a Jaina temple at the site during the early medieval period. In West Bengal we commonly find the Tīrthaṅkara images in *kāyotsarga* posture. However, Tīrthaṅkara images seated in *padmāsana* posture are not frequently found. Except the present image, two other images of Pārśvanātha seated in *padmāsana* posture are so far reported from West Bengal. Among these two images, one image is from Deulbhirā (MitraDutta 2004: 111), Bānkurā district, and presently displayed in the Indian Museum, Kolkata. The next one is from Pākbirrā (Bhattacharyya et al. 1986: 147f.), Puruliā district, West Bengal. A noteworthy feature of the present image is the presence of eight planetary deities. Other seated Jaina Tīrthaṅkara images of West Bengal do not bear these eight planetary deities. The context of the sculpture and structural remains suggests the previous existence of a Jaina establishment in this village. The presence of the Sarāk (Jain) community in and around the village even

⁴ Mevissen 2008: 439-52 mentions an image of Neminātha from Rājgir near Nālandā, Bihar, as one of the earliest examples of such representation. The image is surrounded by the eight planetary deities arranged in a vertical row (taking the shape of an arch) along both sides of the image. He also described the geographical distribution of the Jaina sculptures with *grahas* and we can notice four distinct regions. The most important area is Bihar and the south western part of the Choṭānāgpur plateau and ancient Vardhamāna region, i.e., the south-western districts of present day West Bengal as well as adjoining north-eastern districts of Orissa. The third and very productive centre lies in central India and the fourth region comprises parts of Gujarat and Rajasthan.

today supports the hypothesis that at the time the dominant religious structure was associated with Jainism whereas the Brāhmaṇism was responsible for its socio-religious transformation in the subsequent period.

Śaṅkā

The site is situated about 5½ km south east of Celiyāmā under the Raghunāthpur police station and 2 km from the site Rakṣatpura. The scattered architectural fragments as well as sculptural remains associated with Jainism suggest that the earlier religious affiliation of the site was mainly Jaina in character. Furthermore, habitational remains including the remnants of metal working (mostly in form of iron slags), the presence of brick bats and fragmentary pieces of architectural members confirm the Jaina cultural heritage of the site.

On the eastern side of this village is a big tank locally known as *barasayar* (Pl. V). On the left side of the tank there is an image of Jaina Tīrthaṅkara Rṣabhanātha. It is made of grey stone and measures 125 cm x 68 cm x 10 cm (Pl. VI). The Jina stands in *kāyotsarga* posture on a double-petalled lotus placed on a *tri-ratha* pedestal. There is a clear depiction of the bull *lāñchana* on the center of the *tri-ratha* pedestal. The *mūla-nāyaka* is devoid of any worldly attire, has elongated ear-lobes, and a simple *jaṭājuṭa* (coiled crown) with *keśa-vallarī* (flowing hair) falling down the sides of the head and over the shoulders. A circular *śiraś-cakra* with leafed edges adorns the head of the savior. Above the *śiraś-cakra*, a tri-linear *chatra* is found near the curved top portion of the stele, and the latter is flanked by two *vidyādhara*s holding long garlands and also a pair of drums struck by disembodied hands. The Jina is flanked on both sides by stout male *cauri*-bearers. They stand on lotus-pedestals and their left hands are rested on the thigh and the right hands hold fly-whisks. At the sides of the stela and on a projected frame, miniature figures of twenty-four Tīrthaṅkaras are arranged in six vertical rows of two each on either side of the *mūla-nāyaka*. Like the principal image, they also stand in *kāyotsarga* posture on double-petalled lotus-pedestals.

The second Jaina image is on the right side of the tank (Pl. VII). The upper portion of this image is visible while their lower part is buried under the earth. This unidentified Tīrthaṅkara image is made of chlorite and measures 64 cm x 56 cm x 10 cm. It is a well-executed image in *kāyotsarga* pose. Stylistically, this image is quite different in showing a rounded top and the side-figures placed in niches. The Jaina is flanked by two attendant deities on both sides but only the left one is visible. The stela is decorated with some miniature shrines/niches and the background of this image consists of a finely carved miniature temple whose embellishments are unfortunately quite abraded. The face of the Tīrthaṅkara is badly mutilated. In the stele portion the miniature shrine like structural

carvings contains the images of eight planetary deities. However, only five are visible now and they are highly abraded⁵. The edge of the stele contains the depictions of miniature figures; probably of the twenty four Tīrthaṅkaras (only seven are visible now). Beside these depictions the stele also contains the representations of *vyāla* (mythical animal form) figures and couchant elephants on the both sides of the main image. The elephants hold some objects in their trunks and are surmounted by a pair of *vyālas*. The back throne also consist of posts decorated with mouldings and criss-cross scratched pilasters, supporting a horizontal cross-bar with lightly incised square rhizomes at its ends, above which are triangular foliated plaques. The tiered *chatra* above the head of the Tīrthaṅkara is damaged. This image is quite important as it differs from the other images of this area. The depiction of the main figure within a shrine in the central part of the stela and side figures within architectural niches is unique. Iconographically, it is also a rare specimen as it shows the maximum number of side figures, i.e. 24 Tīrthaṅkaras and 8 *grahas*, a combination only rarely encountered on Jaina sculptures in Eastern India (an image of Tīrthaṅkara Candraprabha [Pl. VIII] from the Mānbhum region, presently in the collections of Indian Museum, Kolkata, also portrays this combination).⁶

Stylistically, these two hitherto unpublished images may be assignable to c. 11th -12th century C.E. The presence of these images leads us to the assertion that they formed part of an abandoned Jaina temple complex, either situated at the site or at some place in its vicinity. Though this particular find spot requires further investigation to get more supportive evidence to elucidate the actual context of the said sculptural remains and their association with Jainism, yet the possibility of the existence of another Jaina complex here cannot be ruled out altogether. Now we shall discuss the socio-cultural and stylistic implications of these Jaina images. Besides, these two sites, during our recent explorations along the river Dāmodar, we were able to document some other archaeological sites associated with Jaina religion. The site Badrā is situated 3 km away from Celiyāmā, along the Celiyāmā – Bardā road. In the center of the village a modern Śiva temple is situated and on the left side of the temple an unique Jaina antiquity is affixed to the wall. This is a Jaina *paṭṭa* also known as Jaina *aṣṭapāda-tīrtha*⁷ image (Pl. IX). Close to the temple site of the village there is a ritual spot known as

⁵ Mevissen 2000: 343-400 described nine Jaina Tīrthaṅkara images from Puruliā district bearing the planetary deities on their stelae. These present two Tīrthaṅkara images are now added in this list done by Mevissen.

⁶ Some scholars have already discussed the iconic details of the said image: Chakravarti 1908: 106; Bloch 1911: 94; Shah 1955: fig. 44; Nagar 1999: 105; Mevissen 2008: 439-52.

⁷ Similar types of *paṭṭas* are also recorded from Pākīrrā (Bhattacharyya et al.1986:149f., pl. 27) in Puruliā district and Sāt Deuliyā from Burdwan district (Dasgupta 1973: 130-32).

ṣaṣṭhitalā. In this place a highly abraded Jaina *caumukha* shrine is kept and worshipped as *ṣaṣṭhi*, i.e. as a local deity worshipped for the welfare of the people. Another site is Maṅgaldihā, situated about 4 km east of Celiyāmā. In the center of the village there is a place for worship, locally also known as *ṣaṣṭhitalā*, where some other fragments of Jaina sculptures are scattered (Pl. X). In this cluster the most important image is the image of Rṣabhanātha. In this image only the upper part of the image is left. This image made of greenish stone and measure 55 cm x 30 cm x 6 cm. I also documented a Jaina pillar from the well-known Jaina site Celiyāmā (Pl. XI) (Majumder 2013: 1250-60). This specimen is very unique and not reported earlier. The pillar made of schist measures 123 cm x 20 cm. The top of the pillar depicts a Tīrthaṅkara. The Jina stands in *kāyotsarga* posture. The figure is highly abraded and the *lāñchana* is not clearly identified. Local people informed us that similar pillars were also discovered earlier from the village and most of them were reused by the villagers to construct their houses. The presence of these pillars indicates that there must have been a Jaina temple at the site during the early medieval period. This premise is further strengthened by the presence of broken parts of *amlaka* and *kalaśa*.

Observations

In the foregoing pages we have analyzed our data to get a coherent picture about the newly documented Jaina sculptural sites in the Dāmodar river valley, Puruliā district, West Bengal. The present study though preliminary in nature has attempted to investigate the cultural heritage of a region during the early medieval and medieval times along with its regional identity and the contribution of Jaina religious tradition in the area. Apparently the cultural heritage of this region received special momentum (with the radiation of sites, construction activities of temples, installation of icons etc.) with the arrival of the Jainism. Still, there are some unresolved questions related to the popularity of Jainism in the said forested plateau region. The expansion of trading networks and the presence of trading communities from the early medieval period onwards besides the movement of population from the Ganga valley to the coastal region of Bengal and Orissa particularly in the context of pilgrimages may be the prime reasons for such development. The procurement networks particularly in the context of metal and forest products may be responsible for the expansion of settlements both secular and religious along the river Dāmodar. Our knowledge about the routes associated with such network also suggests the formation of the pilgrimage routes by following the river course of the Dāmodar and our present sites are also part of the same.

In the present paper I have discussed the iconographic features of the newly discovered Jaina images in detail. Stylistically, these sculptures are similar to those reported

from Sāturi in Puruliā and Tiluri and Bihārinātha in Bānkurā (Chattopadhyay 2010: 195-206) and Punchrā in Burdwan (Gupta 2002: 83-100) districts. Hence, a regional style is clearly evident. This may be due to the fact that compared to the other major Jaina art centres, like Pākbirrā, Charrā, Śuisā and the Viṣṇupur region etc., the present study area used a different stone, the carving of which rendered an aesthetic expression that may be equated with a different art style. The region needs further intensive exploration for the reconstruction of the history of Jainism in this segment of the fringe area of the Choṭānāgpur plateau.

ACKNOWLEDGEMENTS

I am grateful to Dr. R.K. Chattopadhyay and Dr. Swati Ray for their suggestions. I thank Dr. Ranbeer Rajput for preparing the site map. I also thank Dr. Goutami Bhattacharya and Pampa Biswas for their kind support in preparing the manuscript.

BIBLIOGRAPHY

Ācārāṅga sūtra. See Jacobi 1884.

Bandyopadhyaya, Rakhal Das . “Mathura Inscriptions in the Indian Museum.” *Journal & Proceedings of the Asiatic Society of Bengal* (New Series) 5 (1909) 238-244.

Bandyopadhyaya, Rakhal Das . *Eastern Indian School of Mediaeval Sculpture*. Varanasi: Archaeological Survey of India (New Imperial Series No. XLVII), 1933/1980.

Basanta Bilās. See Ray 1949/1993.

Bautze-Picron, Claudine. *Art of Eastern India in the Collection of the Museum für Indische Kunst, Berlin. Stone & Terracotta Sculptures*. Translated by Gouriswar Bhattacharya. Berlin: Dietrich Reimer Verlag, 1998 (Monographien zur indischen Archäologie, Kunst und Philologie 12).

Beavan, Robert Cecil. “Letter to the Secretary.” *Proceedings of the Asiatic Society of Bengal* 1865. Edited by The General Secretary, Calcutta: Baptist Mission Press, April (1866) 66-69.

Beglar, Joseph David. "Report of a Tour Through the Bengal Provinces of Patna, Gaya, Mongir, Bhagalpur, The Santal Pargana, Manbhum, Singhbhum, Birbhum, Bankura, Ranigunj, Burdwan and Hugli in 1872-73." *Report – Archaeological Survey of India*. Vol. VIII. Edited by A. Cunningham, 162-198. Varanasi: Indological Book House, 1878/1966.

Bhattacharyya, Krishnajiwan, Pratip Kumar Mitra & Atul Chandra Bhowmick. "Jain Sculptures at Pakbirra." *Jain Journal* 10, 4 (1986) 127-175.

Bhowmick, Atul Chandra. "Jaina Sculptures from Bhavanipur, Hatuyara and Golamara." *Jain Journal* 18, 4 (1984) 165-170.

Bloch, Theodore. *Annual Report of the Archaeological Survey, Bengal Circle, for the Year Ending with April 1903*. Calcutta: Bengal Secretariat Press, 1903.

Bloch, Theodore. *Supplementary Catalogue of the Archaeological Collections of the Indian Museum*. Calcutta: Baptist Mission Press. 1911.

Chakrabarti, Dilip K. *Archaeology of Eastern India: Chhotanagpur Plateau and West Bengal*. New Delhi: Munshiram Manoharlal, 1993.

Chakrabarti, Dilip K. "Some Ethnographic Dimensions of the Archaeology of the Chhotanagpur Plateau and the Adjoining Areas in West Bengal in Eastern India." *Living Traditions Studies in the Ethnoarchaeology of South Asia*. Edited by B. Allchin, 219-233. New Delhi: Oxford & IBH Publishing, 1994.

Chakravarti, Nilmani. *The Supplementary Archaeological Catalogue of the Indian Museum*. Allahabad: The Pioneer Press, 1908.

Chattopadhyay, Rupendra Kumar. *Bankura: A Study of its Archaeological Sources*. Kolkata: Plainum Publishers, 2010.

Chattopadhyay, Rupendra Kumar & Dipshika Acharya. "Contexts of Early Mediaeval Remains of Puruliā: Researching Ideologies." *Pratnatattva* 16 (2010) 9-31.

Chattopadhyay, Rupendra Kumar, Swati Ray & Shubha Majumder. "In Search of the Jaina Identity: A Study of the Sculptural Remains of the Vishnupur Region." *Journal of Indian Society of Oriental Art* 28-29 (2011-12 & 2012-13) 119-152.

Das, Dipak Ranjan. "Jaina Temples of West Bengal." *Nirgrantha* 3 (1997) 107-124.

Dasgupta, Paresh Chandra. "A Rare Jaina Icon from Sat-Deuliya." *Jain Journal* 7, 3 (1973) 130-132.

Dasgupta, Paresh Chandra. "Jainism in Ancient Bengal." *Jain Journal* 17, 3 (1983) 81-84.

Dalton, E. Taite. "Note on a Tour in Manbhoom." *Journal of Asiatic Society of Bengal* 35 I/III (1866) 186-195.

Ghosh, Amalananda (ed.). *Jaina Art and Architecture*. Vol. I-III. New Delhi: Bharatiya Jnanapitha, 1975.

Gupta, Chitrarekha. "Jainism in Bengal: Beginning of the Study, Problems and Perspective." *Pratna Samiksha* 2-3 (1993-94) 216-225.

Gupta, Chitrarekha. "Bengal Art and Bengal Inscriptions: An Approach towards Co-Relation. A Case Study with Punchra, A Village in the Vardhaman District, West Bengal." *Journal of Bengal Art (Dhaka)* 7 (2002) 83-100.

Hultzsch, Eugen Julius Theodor. "Tirumalai Rock Inscription of Rajendra-Chola I." *Epigraphia Indica* IX (1907-1908) 229-233.

Jacobi, Hermann. "Ācārāṅgasūtra (translation)." *Sacred Books of the East* 22. Edited by Max Müller. London: Oxford University Press, 1884.

Majumder, Ramesh Chandra. "Jainism in Ancient Bengal." *Jain Journal* 18, 4 (1984) 122-129.

Majumder, Shubha. "Santinatha Image from Babladihi, District Burdwan, West Bengal: A Study on its Iconography." *Kosala* 5 (2012) 128-137.

Majumder, Shubha. "Newly Discovered Jaina Antiquities from Cheliyama, District Puruliā, West Bengal: An Archaeological Perspective." *Proceedings of The Indian History Congress, Seventy-third Session, Mumbai University, Mumbai 2012*. Delhi, 2013: 1250-1260.

Majumder, Shubha & Pampa Biswas. "Threatened Jaina Heritage in the Lower Dāmodar Valley of West Bengal: A Case Study on Telkupi." *Proceedings of the National Seminar on River Valley Civilization of Chhattisgarh & New Researches in Indian Archaeology*. Edited by N.K. Shukla, 262-285. Raipur: Directorate of Culture and Archaeology, Government of Chhattisgarh, 2012.

McCutchion, David. "Notes on the Temples of Puruliā District, West Bengal." *District Census Handbook: Puruliā*. Calcutta: Government Printing, 1961: 33-43.

Mevissen, Gerd J.R. "Corpus of Jaina Stone Sculptures bearing *graha*'s as Subsidiary Figures." *Berliner Indologische Studien* 13-14 (2000) 343-400.

Mevissen, Gerd J.R. "Three Interesting Jaina Sculptures from Dinajpur." *Journal of Bengal Art* (Dhaka) 6 (2001) 9-20.

Mevissen, Gerd J.R. "Planetary Deities on Jaina Images in Stone." *South Asian Archaeology 1999*. Edited by Ellen Raven, 439-452. Groningen: Egbert Forsten, 2008.

Mitra, Debala. "Some Jaina Antiquities from Bankura, West Bengal." *Journal of the Asiatic Society* 24, 2 (1958) 131-134.

Mitra, Debala. *Telkupi: A Submerged Temple-Site in West Bengal*. New Delhi: Archaeological Survey of India (MASI No. 76) 1969.

Mitra, Pratip Kumar. "A Note on the Jaina Sculptures at Palma." *Jain Journal* 18, 4 (1984) 171-174.

MitraDutta, Debajani. *A Survey of Jainism and Jaina Art of Eastern India*. Kolkata: R.N. Bhattacharya, 2004.

Mukhopadhyay, Subhas Chandra. "Some Jaina Temples of Puruliā." *Jain Journal* 18, 4 (1984) 156-164.

Nagar, Shanti Lal. *Iconography of Jaina Deities*. 2 Vols. Delhi: B.R. Publishing Corporation, 1999.

Ray, Amita & Samir Kumar Mukherjee, "Excavation at Mangalkot." *Pratna Samiksha* 1 (1992) 107-134.

Ray, Niharranjan. *Bangalir Itihās, Adi Parba* (in Bengali). Calcutta 1949/1993.

Risley, Herbert Hope. *The Tribes and Castes of Bengal: An Ethnographic Glossary*. Pts. I-II. Calcutta: Firma Mukhopadhyay, 1891/1981.

Shah, Umakant P. *Studies in Jaina Art*. Varanasi: Parsvanatha Vidyapitha, 1955.

APPENDIX I

Archaeological Sites Associated with Jain Vestiges along the Dāmodar River Valley in the Districts of Puruliā, Bānkurā, Burdwan of West Bengal

Some Jain antiquities in the Dāmodar river valley such as images, temples and temple remains were already discussed by previous scholars. Here, I have briefly summarized their findings.

District	Site	Nature of Antiquities	References
Puruliā	Telkupi, on the left bank of the river Dāmodar about 16 km to the north-west of Raghunāthpur.	A submersed temple site. Presently only two temples are approachable. Some sculptural remains were collected from the river bed and presently kept in the locality known as Gurudi. Among these sculptural remains one is an image of Tīrthaṅkara Ṛṣabhanātha made of grayish stone and it measures 100 cm x 60 cm x 12 cm. The Jina is standing in <i>kāyotsarga</i> posture on a double-petalled lotus placed on a <i>tri-ratha</i> pedestal. The bull <i>lāñchana</i> is neatly carved on the pedestal along with two crouching lion devotees at both corners of the pedestal. On the edges of the back stela, on a projected frame, miniature figures of twenty-four Tīrthaṅkaras arranged in six vertical rows of two each on either side of the <i>mūla-nāyaka</i> . Some Brāhmaṇical sculptural remains are also present there. The site was most probably associated with both Jain and Brāhmaṇical religions.	Mitra 1969: 1-64 . Majumder et al. 2012: 262-85.
Puruliā	Sāturi, 7 km south-west of the village Tiluri.	In the center of the village there is a heap of broken sculptures and most of them belong to the Jain faith.	Recent exploration

Puruliā	Cālkā, 2 km east of the village of Naḍihā under the jurisdiction of Pārā.	During our recent exploration in the present village we have noticed two sculptural remains of Jaina Tīrthaṅkaras from the eastern outskirts of the village. Among them one is the image of Pārśvanātha and another one is unidentifiable. The find spot exhibits two foundations of temples and we documented a good number of architectural remains from this spot.	Recent exploration
Puruliā	Senerā, 3 km from Raghunāthpur, Raghunāthpur - Barākar road.	At the western side of the village there is a low structural mound. A broken image of Tīrthaṅkara Pārśvanātha lies on the top of the mound. This is one of the largest images of Pārśvanātha reported from West Bengal. It is made of very low quality of grey stone and measured 223 cm x 62 cm x 20 cm. The Jina is standing in <i>kāyotsarga</i> posture under a seven hooded snake canopy.	Recent exploration
Puruliā	Palmā, 20 km from Puruliā town along the Puruliā-Mānbāzār road.	This is a well-known archaeological site mainly associated with Jaina religion. A good number of Jaina sculptures were reported from this site and some of them are presently kept in the local temple and some of them are displayed in different state, national museums of India and international museum. At present the village has four images among which two are of Tīrthaṅkara Ṛṣabhanātha, one image of Tīrthaṅkara Vāsupūjya and the remaining one is unidentifiable. Two Tīrthaṅkara images are presently in the Patna museum of Bihar and one image of Mahāvīra is presently in the collection of Museum Für Indische Kunst, Berlin.	Mitra1984: 171-4. Bautze-Picon, Claudine 1998: 100.
Puruliā	Charrā, 6 km north-east of	This is a large village and has extensive archaeological ruins. These ruins are	Dalton1866: 187.

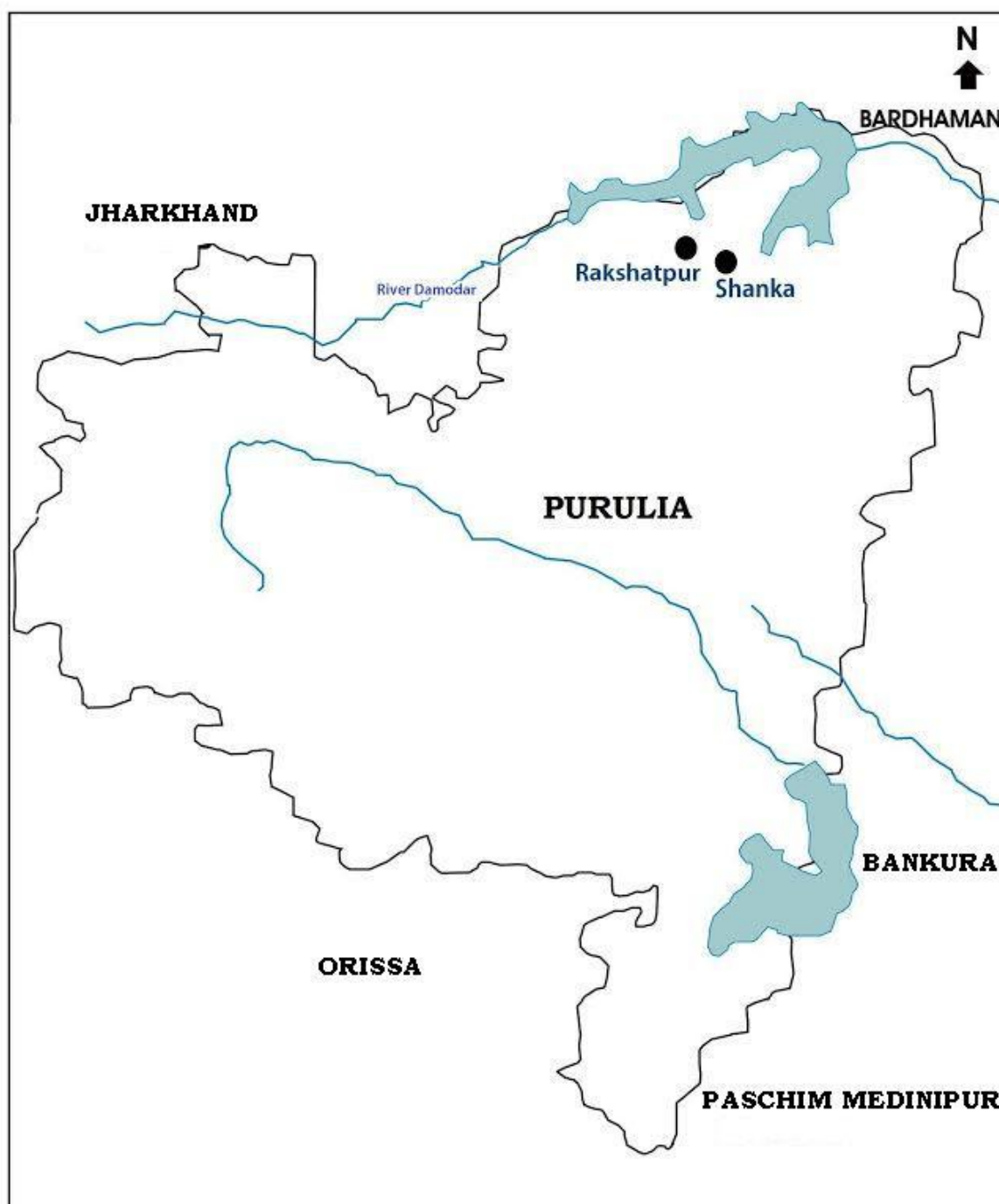
	Puruliā.	associated with Jaina religion. Dalton and Beglar reported that the village had two temples and plenty number of Jaina sculptural remains. Among these two temples presently only one temple survives and similar with Telkupi temple no 18. The <i>dharmarājitalā</i> and the <i>bāsantitalā</i> of the village contain a number of Jaina images among them a <i>dvi-tīrthikā</i> (i.e., twin image) variety of Jaina image is worth mentioning.	Beglar1878/1966: 182. Mukhopadhyay1984: 156-64. Chakrabarti1993: 128.
Puruliā	Bhavānipur, 11 km east of Puruliā along the Puruliā – Hurā road.	An image of Tīrthaṅkara Ṛṣabhanātha was reported from the site. In his image the Tīrthaṅkara stand in <i>kāyotsarga</i> posture on a <i>padmāsana</i> . The Bull, <i>lāñchana</i> of the Tīrthaṅkara is depicted at the center of the <i>pañca-ratha</i> pedestal. The pedestal of the image has an inscription which is no longer legible. The Jina is flanked by <i>cauri</i> -bearers at both the sides and the back slab of the image is decorated with twenty four miniature Tīrthaṅkaras.	Bhowmick1984: 165-170.
Puruliā	Hatuyārā, 8 km north-east of Puruliā.	An image of Tīrthaṅkara Supārśvanātha was reported from this village. In this image the back slab of the Tīrthaṅkara is decorated with eight planetary deities. The Jina stands in <i>kāyotsarga</i> pose on a double-petalled lotus.	Bhowmick1984: 165-170.
Puruliā	Golāmārā, 14 km north of Puruliā.	Three Jaina Tīrthaṅkara images were reported from this site. Among them one is the image of Tīrthaṅkara Vāsupūjya and another one is the image of Tīrthaṅkara Mahāvīra and remaining one is unidentifiable.	Bhowmick1984: 165-170.
Bānkurā	Tiluri, 8 km. north-west of	At the center of the village in front of a modern Durgā <i>maṇḍapa</i> a heap of broken	Chattopadhyay 2010: 158.

	Sāltorā.	sculptures are kept. Most of them are badly damaged and only one image is complete and it is the image of Tīrthaṅkara Candraprabha. In this image the Jina is in <i>dhyānāsana</i> posture. The crescent (Candra) <i>lāñchana</i> of the Tīrthaṅkara is depicted at the center of the <i>tri-ratha</i> pedestal. The back slab of the Tīrthaṅkara is decorated with eight <i>dikpālas</i> . This depiction is quite rare.	
Bāṅkurā	Bihārinātha, 3 km from the site Tiluri	In the north slope of the hill there is a flat roofed temple enshrining a Śiva <i>liṅga</i> . In this temple compound some other sculptural specimens are kept. An image of Tīrthaṅkara Pārśvanātha is also in this collection. The image is badly damaged and the Tīrthaṅkara stand in <i>kāyotsarga</i> posture on a <i>padmāsana</i> . The back slab of the Tīrthaṅkara is decorated with eight planetary deities.	Chattopadhyay 2010: 158.
Bāṅkurā	Pakhannā, on the south bank of river Dāmodar, 10 km. from Barjorā .	So far as Jaina remains are concerned, a beautiful Jaina votive <i>stūpa</i> (<i>caumukha</i> or <i>caturmukha</i>) is noticeable amidst the locally worshipped deities and heaps of terracotta offerings at Manasātalā. This chlorite specimen with figures of Tīrthaṅkaras in <i>dhāyanāsana</i> posture on all the four sides is made of chlorite stone and measures 66 cm x 31 cm. It is square in shape and is a miniature model of a <i>śikhara</i> temple. Besides, a Jaina tutelary couple made of grey coloured stone is also noticed in this village.	Chattopadhyay 2010: 156f. Chattopadhyay et al. 2011-12 & 2012-13: 138f.
Bāṅkurā	Hāt Āsuriā, 6 km from Barjorā on the Durgāpur – Sonāmukhi via Rāṅgāmāti road.	It has yielded a Jaina votive shrine (<i>caumukha</i>) stylistically assignable to <i>circa</i> 12 th – 13 th centuries C.E.	Chattopadhyay 2010: 158. Chattopadhyay et al. 2011-12 & 2012-13: 139.

Bāṅkurā	Madanpur/ Jaynagar, 2.5 km from Pakhannā, along the southern bank of the river Dāmodar.	The architectural vestiges at the site along with other sculptural fragments are enough to elucidate the religious identity of the site which is mainly Jaina in character. Kālbhairavtalā, a local place of worship, has an image of Tīrthaṅkara Mahāvīra lying under a tree. The specimen is made of greyish stone and measures 56 cm x 40 cm. The Jina stands in <i>kāyotsarga</i> pose on a double-petalled lotus. The image has a <i>tri- ratha</i> pedestal with a lion carved at its centre. This <i>lāñchana</i> is flanked by two devotees in <i>añjali-mudrā</i> .	Chattopadhyay 2010: 170. Chattopadhyay et al. 2011-12 & 2012-13: 136f.
Bāṅkurā	Rādhāmohonpur, 3½ km. north- east of the Bondalhāti bus stop on the Sonāmukhi - Durgāpur (via Rāṅgāmāti) road.	A modern temple locally known as <i>Buddha Mandira</i> has a sculpture of Tīrthaṅkara Ṛṣabhanātha. According to the villagers the sculpture was collected from the bank of the river Dāmodar. The massive black stone image stands in <i>kāyotsarga</i> posture on a double-petalled lotus placed on a <i>sapta-ratha</i> pedestal. It measures 240cm x 60cm x 10cm. There is a clear depiction of the bull <i>lāñchana</i> on the pedestal. The <i>mūla-nāyaka</i> is devoid of any worldly attire, has elongated ear-lobes, and a simple <i>jaṭājuṭa</i> with <i>keśa- vallarī</i> falling down the sides of the head and over the shoulders. At the sides of the stela and on a projected frame, are miniature figures of twenty-four Tīrthaṅkaras arranged in five vertical rows of three in upper two rows and two in rest on either side of the <i>mūla-nāyaka</i> .	Chattopadhyay et al. 2011-12 & 2012-13: 137.
Bāṅkurā	Hadal- Nārāyānpur, 8 km north of Pātrasāyer. The	The village has some stone sculptural remains among them one is an image of Jaina tutelary couple. This image is presently worshipped as Śiva-Pārvatī.	Chattopadhyay 2010: 169f. Chattopadhyay

	site actually denotes two villages, Hadal and Nārāyānpur.		et al. 2011-12 & 2012-13: 139f.
Bānkurā	Pataspur, in the vicinity of Hadal-Nārāyānpur village on the bank of the dried up bed of the river Dāmodar.	Archaeological importance of the site is amply highlighted by the old habitational remains and a stone sculpture of Tīrthaṅkara Ṛṣabhanātha. This well executed specimen (80 cm x 40 cm x 8 cm) though damaged, is in <i>kāyotsarga</i> posture on a full bloomed lotus-pedestal. The representation of the <i>lāñchana</i> of this Jina, i.e. bull, is depicted between the two figures of devotees on the pedestal.	Chattopadhyay 2010: 167. Chattopadhyay et al. 2011-12 & 2012-13: 139.
Burdwan	Punchrā, 14 km from Āsānsol, via Domohāni. The village is situated under the Bārābāni block of the Āsānsol sub-division of the present district.	This site is well known for its sculptural and architectural remains associated with both the Brāhmaṇical and Jaina religions. So far as Jaina remains are concerned we have documented three Tīrthaṅkara images. However, all of them are badly damaged and it is very difficult to identify them.	C. Gupta 2002: 83-100.
Burdwan	Sāt Deuliyā, jurisdiction of Jāmālpur, 2 km north-east of Masāgram railway station.	This is a unique site associated with Jainism. At present there is an extant <i>śikhara</i> type of temple. Now there is no image inside this shrine. However, we documented a well-executed image of Tīrthaṅkara Pārśvanātha from a place near the temple. Earlier a Jaina <i>aṣṭapāda-tīrtha</i> sculpture was also discovered from the site.	Dasgupta1973: 130-132.

APPENDIX II
Maps & Plates



Map 1. District map of Puruliā showing the sites.



Pl. I. Temple no. 18 from Telkupi, Puruliā, West Bengal.



Pl. II. Temple of Bāndā, Puruliā, West Bengal.



Pl. III. Image of Jaina Tīrthaṅkara Pārśvanātha from Rakṣatpura, Puruliā, West Bengal.



Pl. IV. Detail of the Pedestal of the Image of the Jaina Tīrthaṅkara Pārśvanātha from Rakṣatpura, Puruliā, West Bengal.



Pl. V. Ancient Tank from Śaṅkā, Puruliā, West Bengal.



Pl. VI. Image of Jain Tirthankara Rṣabhanātha from Śāṅkā, Puruliā, West Bengal.



Pl. VII. Unidentify JainaTīrthaṅkara Image from Śaṅkā, Puruliā, West Bengal.



Pl. VIII. Image of Jaina Tīrthaṅkara Candraprabha from Mānbhum (presently in the collections of Indian Museum, Kolkata).



Pl. IX. Jaina Aṣṭapādatīrtha from Badrā, Puruliā, West Bengal.



Pl. X. Jaina Sculptural Remains from Maṅgaldihā, Puruliā, West Bengal.



Pl. XI. Jaina Pillar from Celiyāmā, Puruliā, West Bengal.