

BANGLADESH NATIONAL MUSEUM
Object ID Record Sheet

1 Object ID Number:															
0	1	0	1	0	3	2	1	9	6	9	0	0	1	7	1
2 Name of the Museum: Bangladesh National Museum															
3 Name of the Department: Department of History and Classical Art															
4 Classification: Hindu Sculpture															
5 Date of Accession:										6 Accession Number:					
Day		Month		Year	1969					0	0	1	7	1	
7 Name of Object: An Image of Mahamaya															
8 Materials of the Object: Black Stone															
9 Measurements:															
Height or Length		Width		Depth		Diameter		Weight							
142.24	cm	0	cm	0	cm	0	cm							gm	
10 Inscriptions/Markings:															
11 Distinguishing Features:															
12 Title:															
13 Subject: Classical Art															
14 How Acquired: Collection															
15 Received From: Collected by Firoz Mahmud															
Address:															
16 Price Paid:										Estimated Price:					
17 Insurance Value:															
18 Date or Period: 11th century A. D.															
19 Maker: Unknown															
20 Brief Description of the Object:															
<p>Nalini Kanta Bhattasali, with some plausibility, has identified the image as that of the Universal Mother called Mahamaya or Yoganidra. The image has a well-carved <i>Linga</i> in bold relief for the lower half and a goddess deep in meditation for the upper half. This image is the combined personification of Siva and Sakti, Siva represented by the <i>Linga</i> and Sakti by the figure in meditation. Only half of the upper part of the <i>Linga</i> is shown, from which emerges the waist of a goddess in profound meditation. The goddess emanating from the <i>Linga</i> has four hands. The upper two hands gracefully carry the Rosary and the Book, both of which happen to be the attributes of Sarasvati. The Rosary is seen in the upper right hand, and the book is in the upper left hand. The two normal hands are placed one above the other in a graceful <i>Dhyana Mudra</i> beneath the ample breasts.</p> <p>The symbolism of the figure is sublime, and the serene grace and delicacy of this piece of sculpture will be clearly evident from the representation of the figure. The face of the goddess is a wonderful study. The care and ability with which even the minutest parts have been finished bespeak the hand of a master sculptor. According to Bhattasali, it will not be an exaggeration to say that the image is one of the best products of Bengal sculpture.</p> <p>Sir R. G. Bhandarkar, on page 146 of his work entitled Vaisnavism, Saivism and other minor religious systems, makes out that the combined image of Siva and Sakti is called Tripura-Sundari, which appears to be identical with Tripura-Bhairavi. The present image may be designated by these names also. "A more satisfactory identification of this unique image, supported by authoritative texts, is greatly to be desired," says Nalini Kanta Bhattasali.</p>															

21 Place of Origin/Discovery:	This unique image was discovered in the ruins of Vikrampura, within the limits of the ancient capital of the Senas and their predecessors, in the quarter known as Kagajipada (the paper-maker's hamlet).																								
22 Provenance/Acquisition History:	The image was receiving worship in a tiny shrine erected for it in the adjoining hamlet of Murma. Later, not known exactly when, the shrine was lost (probably fallen apart due to non-use of the shrine after its owner had died or left for India). Consequently the image was no more traceable. Firoz Mahmud was sent to Munshiganj for exploration in 1969. She conducted exploration for three days. During this period of exploration he collected four sculptures, of which Mahamaya was one of them. Mahamaya was rediscovered from a canal by a boatman when he was plying his boat at Murma. It was then brought to a house nearby. Firoz Mahmud succeeded in procuring the image from the inmates of the house.																								
23 Present Condition of the Object:	Good																								
24 Location within the Museum:	Gallery No. 18, Room No. 218																								
25 File Reference:																									
26 Conservation/Restoration Record:																									
27 Bibliographical Reference:	Nalini Kanta Bhattasali, <i>Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum</i> (Dhaka 1929, Reprint: October 2008), pp. 192-194, Plate LXIV.																								
28 Comments:	This sculpture is a masterpiece of Bengal art.																								
29 Date of Object ID Sheet:	19-Oct-2011																								
30 Author of the Record Prepared:																									
31 Photograph(s):	<table border="1"> <tr> <td>0</td><td>0</td><td>1</td><td>7</td><td>1</td><td></td><td>0</td><td>0</td><td>1</td><td>7</td><td>1</td><td></td> </tr> <tr> <td>0</td><td>0</td><td>1</td><td>7</td><td>1</td><td></td><td>0</td><td>0</td><td>1</td><td>7</td><td>1</td><td></td> </tr> </table>	0	0	1	7	1		0	0	1	7	1		0	0	1	7	1		0	0	1	7	1	
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Registration Officer

Head of the Department

Director General