

EXOTIC IMAGES OF EARLY MEDIEVAL BENGAL

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Note to the Examiner

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Jm—e

Controller of Examinations

*Dedicated
to
Shubhankar
and my Parents*

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Preface

The study of 'Exotic Images of Early Medieval Bengal:

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EXOTIC IMAGES OF EARLY MEDIEVAL BENGAL

Introduction

Primitive men believed that he could have everything he wanted through the good services at the fathers he looked around for the powers that might be available to help him. Thus the worship of ancestors or god merciful come in the hoary part. A land of faith India has been a nursery of many religions. Every men believed in one spiritual power and they required images for worship.

Most of the images discovered in Bengal, like those found in other parts of undivided Bengal are made of black stone and these generally belong to the period ranging from C. 1000 A.D. to C. 1200 A.D. This stone is remarkably suitable for making images and in durability it 'has hardly any peer'.¹ This variety of stone, it is believed, used to be supplied to the different centres of the sculptures, art in Bengal on river ways from the Rajmahal hills, where the Ganges enters Bengal. The large number of images discovered in Bengal would testify to the flourishing trade in Rajmahal stone. Image making industry centres grew up in the different parts of the country. One such centre has been noticed among the ruins of the present hamlet known as Amati in West Dinajpur. About five unfinished images of black stone, discovered from this place are now preserved in the Balurghat College Museum. Earlier another such centre was noticed by Bhattashali in the vicinity of Dacca.² From the 8th century onward the regional spirit gradually got better of the Indian tradition in all spheres of life. In the political arena the kingdoms began to assert their identities in their respective boundaries and this had its repercussions in other aspects of culture as

well. The local script and dialects began to take shapes during the next couple of centuries. This is also true of Indian art in Bengal under the Palas a new local idiom of expressive evolved developing its own characteristic and had continued for about 400 years till the advent of the Muhamaddan. This particular school has come to be generally known as the Eastern Indian School of Art. The art of Bengal during the four centuries under the Palas and the Senas is essentially religious and evitably reflects the religious experiences of past centuries. Gods and goddesses, whether Buddhist or Brahmonical or Jaina have all well established iconographic types.

From the analysis of stone used in the Indian sculptures that there are varieties even in this black stone and geologist have different scientific names for each variety viz. Hornblende, Basalt, Dolomite Chlorite, Scist etc. Whatever may be correct scientific name for this black stone there is no doubt that this is extremely weather resisting and fine grained stone was pre eminently suitable for the purpose for which it was employed. In durability also this stone has hardly any peer. Among scores and scores of images that are found there is not a single one that shows any trace of the passage of about seven hundred years and over them. Most of them no doubt owe their extra-ordinary preservation to their long immersion under loam and water but not all stones would resist so wonderfully the corroding action of even these two element. The black stone so universally used for image making purposes. The nearest and the most easily accessible quarry of this variety at stone is said to be the Rajmahal hills, just were the Ganges leaves Bihar and enters Bengal, slabs big and small were quarried loaded in boats and floated down the river and supplied to all the centres of the sculptures art in Bengal. The vast number of images discovered in Bengal would testify to the vastness of the trade in Rajmahal stone that once used to flourish. Some unfinished stone images were discovered near Atimati village, Dakshin Dinajpur and preserved in Balurghat College Museum.

Besides stone, other materials, used for manufacturing of images have been metal, wood and clay. It is true that gold and silver were used as materials for

manufacturing images, but such images, are for obvious reason, very few in number. The standard metal used for making of images was an alloy known as asta-dhatu (it looks like brass, but it is not a simple alloy like brass, but a mixture of many metals³ and this was considered sacred by the manufacturers. The art of metal casting became extremely popular and had reached a degree of excellence almost equal to that of stone carving. The clay modellers art of the pre-Muhammadan period has however, survived in a large number of terracotta plaques and figures exhumed from the ruins of Nalanda (Bihar), Bangarh (West Dinajpur), Paharpur (Rajshahi District, Bangladesh) and Mainamoti in Comilla and such other places, they illustrate various themes, religious and mythological in character and also every conceivable subject of ordinary human life. The use of terracotta seems to have been discontinued in later ages. We, however, come across profuse illustration of terracotta plaques on the temples of late mediaval periods.

The custom of covering images of baser metal with gold leaves or thin sheets of gold was however common. The image of Sarvani from Chauddagam, District Tippera is a historic instances of early gilding.

It may be mentioned here that proper identification of images becomes extremely difficult if we do not have a text describing the details of those images. Sometimes however, we discover images with names inscribed on them, which do not conform to their dhyana given in current Tantra texts. This may be explained away either there were other texts not yet discovered, or the iconoplastic art in Bengal did not always scrupulously follow them.⁴ For determining the date of an image it is always safer to be guided by the inscriptions on the images. When there is no inscription, the age of any such detached piece of sculpture has to be conjectured on the basis of style. The art of Bengal during the four centuries under the Palas and Senas is essentially religious and evitably reflects the religious experiences of past centuries. Gods and goddesses, whether Buddhist and Brahmonical or Jaina, have all well-established iconographic types. It is curious to observe that this black stone

appears to have been a rather late adaptation into Bengal, as the undoubtedly old pieces of sculptures appears all to be in other kinds of stone. The Vishnu at Lakshmanvati which is the oldest piece of sculptures possibly reaching as far back as the Gupta period, is in a kind of hard greyish-black stone altogether different from the ordinary black chlorite stone. Bhrukti from Bhabanipur is in a similar⁵ kind of stone. The Tara from Sukhataspur is a noble piece of sculpter and antiquity is on its very face and style. The stone from which it is made or red stone not very correctly It is a kind of hard, coarse-grained stone, in the composition of which sand appears to have entered largele.⁶ Similar but softer is the stone of the mutilated image of Gouri. Sand stone appears to have been very rarely used for image making purposes. The only instance is the image of Mahisa-Mardini and image of Kali. This sand stone of very bad quality and was probably obtained from the local hills. Some years ago found a fragmentary image of Hara-Parvati. As it is a mere fragment, it has not been included in the present work. The stone used was a puzzle, as it had resisted long emersion in water, it was undoubtedly stone, but it looked like sun dried black clay at first sight. It appears to be a very soft variety of clay stone, found fragments of similar soft clay stone in the Chandar hills of Chittagong, at the famous spring of Sahasradhara. The huge piller from the Sonarang Deul is in granite. It appears to be composed of white crystals enclosed in a thin veneer of black with mica particles sparkline all through. There is no doubt that gold and silver were used as material to manufacture images, but for obvious reasons the number of such images was not large.

The art of Bengal during the fourth centuries under the Palas and the Senas is essentially religious and inevitably reflects the religious experiences of past centuries. Towards the end of this period Pala power began to decline and dynasty after dynasty rose in East Bengal in quick succession. The first prince to rise to independent power in East Bengal would appear to be a Buddhist, one Kanti Deva, an unfinished but genuine copper plate inscription of whom addressing the future kings of Harikela now in the Dacca Museum has revealed his existence. This one generation dynasty was

succeeded by that of the Buddhist Chandras, which also appears to have been a one generation. The rise of Karnasuvarna (Murshidabad district) Kotivarsa (Dinajpur) is to be placed earlier than the rise of Palas. Early sculptures appears to be almost non-existence in comparison with the state of things which reasonably except society under an well-established government. It should be noted that all the images of the middle period viz. Tara, Bhrukti, Loknatha, Buddha, Vishnu etc. with the exception of the Vishnu from Baghaura are Buddhist in denomination while in over whelming majority of the images of the period following are of the Brahmonical faith.⁷

The Vaishnava Varmans who succeeded, held sway for a longer period. Finally, the Senas who were worshipper of the Sun-god, Siva and Vishnu held sway roughly for a century and a quarter from about 1100 A.D. to about 1225 A.D. North Bengal and the northern part of the Burdwan Division had passed on to the Muhammadan in 1202 A.D. but in East Bengal the Senas held sway for some more. They were succeeded by a family of Vaisnava princes of which Dasaratha Deva is known from his still copper plate inscription. This family appears to have held sway up to about 1300 A.D. after which the whole country was overrun by the Muslims.

About 1035 A.D. to about 1300 A.D. East Bengal was dominated by princes of Brahmonical faith and the overwhelming majority of Brahmonical images during this period is thus explained. Images were produced not by a amateur artists working under inspiration for self-satisfaction, but by a class of professional sculptures whose productions found ready sale among the public at large. Some sculptures naturally excelled their brother artists and produced pleasing images which the productions of the rest were very average once that are justified in calling even this last period a flourishing period. A careful observer will be able to distinguish some outstanding features of the sculptures of this period. Perfection in technical details has become almost the rule. The old vigour and breadth of conception and composition have grown scarce but there is a distinct gain in the loveliness and subtle gracefulness which give Bengal sculpture of this period a distinction, that marks it out from the productions of

the same period of any other province of India. Only the country that produced lyrical poet like Jayadeva was capable of producing sculpture (Vishnu) with such finely adjusted sense of the beautiful. The fact of this images will always remain an unending source of joy for the worshippers of beauty – an everlasting testimony to the height to which an artist.

The Pala kings were professedly Buddhist and though Buddhist establishments received their direct patronage, the people at large remained within the fold of Brahmonical religions. It appears that Pala art and culture flourished not merely on the patronage of court but of active interest of the rich individuals and evigencies of religious cults. Regarding the execution of a piece of sculpture the persons or persons under whose patronage it was being executed had nothing to suggest. It was the artist⁸ who from time to time within the principles of image making became successful in covering an image into a perfect piece of art.⁹

Arakan probably received its Buddhism through the districts of Tippera and Chittagong. In the later district, Buddhism is still a living religion amongst the hill tribes.

The potters of the present day whose business it is to prepare clay images for worship never dream of dresses the gods and goddesses made by them in any other garb than those ordinarily worn by the present day inhabitants of Bengal. But no reason to assume that their brethren of pre-Muhammadan days in the stone-cutting profession did anything different. It will have to be admitted that both male and female costumes in Bengal have undergone very notable changes. Ibn Batuta, who visited Bengal in 1345 A.D. has left us a list of the current prices in Bengal in his time.

It appears from the list that while articles of every day use like rice, sugar, ghee, oil etc. were sold at amazingly cheap rates, cloth was comparatively dear and people, therefore, had to be content with little cloth. Things were not much different 150 years before Ibn Batuta's time and the parsimony of people with regard to cloth is reflected in the short dhotis in the sculptures cloth the gods which stop shorter than even the

present day skirts of European ladies. The present day standard of a dhoti 5 yards long and 24 inches broad was unknown. The standard in pre-muhamadan days would appear to lie nearer 3 yards X 24 inches for the males. Thus custom of wearing short and narrow dhotis continued down to even early British days. The short dhotis of the males may be seen in all the figures of the gods. They are most conventionally seen in the image of Vishnu. From the fact that Samudra Gupta is represented similarly clothed on his coins, it would appear that the custom was an old one and probably all-India wide. The saris of the ladies, however, descended much lower and stopped at the ankle by an inch or two. At present the sari as well as the dhoti is 5 yards in length, in the case of the males about half of this length is taken round the waist from right to left and fastened on to it like a belt by the action of the elasticity of the abdomen. The free end of this portion is tucked up between the legs and fastened behind on the order of the fold encircling the waist like a belt. This portion is called and suspended in front. This portion is known as Kocha. The garb of the males to pre-muhamadan days appears to have been worse in a similar fashion, only with a shorter cloth. But the manner wearing of the Sari by the ladies appears to have undergone radical change. At present the sari goes round the waist like a petticoat and no portion is left to serve as kachcha, as in one case of males. The rest of the sari covers the upper portions of the body and ultimately also serves as a veil to cover the upper portions of the body and the ultimately also serves as a veil to cover the head. The sari by which the ladies represented in these stone images are found covered appears to have been of a different nature. At first sight they look like petticoat but careful observation reveals the fact that they are not so. For purposes of observation, a scrutiny of standing figures gives the most satisfactory results and the attention of the reader is therefore directed to the figures of Lakshmi and Saraswati or the image of Vishnu, images of Marichi and image of Chandi. It will be seen from these images that the sari does not cover the front like a flat piece, but goes round the legs and exhibits their contours. It will further be observed that while the outer corner of that portion of the

sari which meets the leg is left at a right angle to the leg, the inner corner is drawn up, suggesting jucking up between the legs and fartening of both the ends behind like a kachha. This is suggestive of the south Indian fashion of wearing the sari. This method leaves the legs much wider freedom of movement than the petticoat or the saris as worn at present in Bengal. With the saris worn at present, the attitude at Marichi. A scrutiny of most of the female figures appears to show that both the ends of the cloth were drawn in and tucked up behind. The evidence of the figure of Tara would however show that sometimes only the left end was tucked up and the right end after being fastened at the waist by the upper border was allowed to hang loose in folds on front. Folds ending in graceful curves in front are also found in the images of Mahapratishara and Bhrukti. The sari having thus been finished at the waist, it remains to be seen how the upper portion body was covered. It is inconceivable that sewn garments like bodices or jackets were not in use at least in the upper stratum of society, but examples in support of this supposition is surprisingly rare in the female figures represented in Bengal sculpture. The design on the female and male clothing are interesting studies and testify to a flourishing state of the weavers art.

The Bengal school which is contemporaneous with the Magadha school is distinguished by the high class of art it developed and for its beauty of execution. Its flourishing period ranged from the 10th Century till the conquest of Bengal by the Muhammadans. Many of the specimens of the Bengal school are preserved in the museums at Calcutta, Dacca, Rajshahi and Vangiya Sanitya Parishad and a large number of them are scattered about in the Pargana Vikrampur and in the districts. In this school are to be found in such images. After the destruction of Buddhism from India the priests of the celebrated monasteries of Bengal and Magadha now in Nepal who could save their heads from the hostile sword of the Muhammadans.

A large number of distinguished scholars tried to analyse the distinguished feature of the development of the history of Indian art. The names of Coomarswamy 'History of Indian and Indonesian Art'; N.K. Bhattasali 'Iconography of Buddhist and

Brahmonical Sculptures in the Dacca Museum'; R.D. Banerjee 'Eastern Indian School of Mediaeval Sculpture'; J.N. Banerjee, 'The Development of Hindu Iconography'; S.K. Saraswati 'Early Sculptures of Bengal' and others may be mentioned in this paper. Under this perspective we would like to make an attempt to present the following paper in the developing of some interesting features of Bengal Art during the early medieval period.

Here precisely we are mainly concerned about a large number of composite images found in different parts of Bengal. Sometimes we get of the Shaktic injunction though are of much later period, some appears to have derived purely from artist, imagination and possibly at the latest of the local patrons. The rationale of the emergence of such a large number of exotic images have baffled art sociologists. We have however tried to understand the problem on the basis of the social realities of the period of their production.

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Chapter – II

Exotic Brahmonical Images :

A Composite

Composite is that form which is composed or recimilated with two or more distinct orders of philosophy and religion. In the plastic art we find the visual representation of the results of the exercised made in philosophy and religion. In the religions of medieval one may trace a phase of good relation and understanding and otherside hostility between sects or the order. The composite form can be found in the various groups of the same religion. For example Saiva and Sakta or Vaisnava and Soura to site only a few. Besides this composition or assimilation different religions or sects – Iconoc form emerged. As for instance between Brahmonical, Buddhist etc. Otherside composite images of deities showing supremacy of one cult over the other.

Composite forms in Brahmonical Order :

The five cult play an important part in the area of composite forms. They are Ganapatya, Soura, Ganapati, Sourya, Vaisnava, Saivism and Saktism¹ Composite forms of Brahmonical.

The vedic solar deity Surya is involved in every morning and evening through muttooming of the Gayatri hymn countless images of Surya have been discovered from different parts of Bengal. Large-scale extent of them is evident of their wide popularity among the volaries of Bengal.² In early medieval time Surya representing some syncretic forms. Such composite form of Surya and Bhairava (Siva) now preserved in the Rajshahi (Varendra) Museum : On the ground of these literacy data Kshitish Ch. Chatterjee inclined to identify these sculptures to be a syncretic form

Surya and Bhairava (Siva) giving it the name 'Marttundabhairava'³ Assimilation of some features belonging to Hindu cult gods Surya-Narayana type that acquired great circulation in medieval time. Fusion of these two gods seems not to be un-common on the fact that two divinities had originally the same common source of Vedic Vishnu. An inscribed of Surya-Narayana from Bihar is now collection of Indian Museum, Calcutta⁴ The composite image of the Surya-Vinayaka found in the Nepalamahatmya.⁵ Perhaps, the image was worshipped by some Nepalese votary of the god residing at Sonarang at that time.

In Sena period composite form of Hari-Hara emerged out and was popularised among the votaries of both Siva and Vishnu. The spirit of compromise was the central idea prevailing at the background of the Vaishnavism. In the family of Sena three distinct cults viz. Siva, Vishnu and Surya were followed by three generations. There is an episode in the Vamana-Purana which narrates the background story of this particular motif, Vishnu is said to have assumed the syncretic form Hari-Hara, viz half Vishnu, half Siva, to convince certain Rishi the ideology behind the religious fervor that the god is one but takes many form of fulfil certain end. So there is no distinction between Siva and Vishnu. The commemoration of a Pradyumnesvara temple along with the installation of a Hari Hara image in the main sanction came to be known from Deopara-Prasasti of Vijay Sena. The record has been recovered from the Deopara. This temple seems to be analogous with that erected by the Sena king. But unfortunately the image is missing. In the field of Hindu Iconography there is one more composite form, it is harmony between Vaisnavites and Saivites.

In Saivism to denote the cult of Siva. In early and medieval literature Siva is known as the god of gods. Pala-Sena period witnessed the same trend of Siva worship with much popularity of the phallic form of Siva.⁷ Following are the aspect of Siva represented in his composite image viz Ardhanarisvara, Hari-Hara, Marttandra-Bhairava.

Ardhanarisvara a composite form of Siva. The name Ardhanarisvara is a compound of three words – Ardha, Nari and Isvara meaning Isvara (that is Siva) with the Nari (i.e. Parvati) as his ardha (i.e. half). A form where the same body is shared by Siva and Parvati each of whom represent one half of the complete image. The Ardhanarisvara⁸ murti of Siva symbolize the syncretic as it apparently emphasizes the union of the principal cult deities or Saivism and Saktism. It is this ideological union of Siva and Saktism. It is this ideological union of Siva and Sakti which has been described⁹ by many early and late texts. The image of Ardhanarisvara¹⁰ coming from Purapara situated five miles off in Ramapala (now preserved in Varendra Museum in Bangladesh)¹¹

Sturdy vitality to the growth of Buddhism in Bengal was given by royal support of the staunch Buddhist dynasties like the Pala¹² who should be in the foremost place. The spirit of tolerance among the different sectaries gave then strength to stand side by side in reciprocal love and devotion to each other. Moreover, to put on and to the doctrinal controversies among the Hindu sects and heterodox churches, innovation for compromise was made and it is clear in the growing popularity of the composite images of Vishnu-Lokesvara Siva-Lokesvara, Bodhisattava-Manjusri and so on.¹³ We would like to discuss this still further in the next chapter. The spirit of Catholicity followed by the family of the Pala kings does not seem to have been retained out of deep respect for other religions only. In case of the Hindu rulers, the same spirit of tolerance was observed with regard to other religions. In spite of this the Sena period was marked by the current of overwhelming enthusiasm for the upliftment of the orthodox faith, which swept across the dwindled from Buddhism.¹⁴ Thus reciprocal blending of Buddhist and Vaisnava concepts was a remarkable phenomenon in the history of the Pala Bengal, Many Vishnu Lokesvara images from the region are valuable testimonies. Like the composite Lokesvara images from Ghiyasabad Sonarong (now in Bangladesh) another discovery of some Vishnu images comprising striking similarity with the said forms of the images reveals the tune of harmony in the religious growth

of early medieval Bengal. The famous Siva-Lokesvara image of the 10th Century from Kesarapur (now in Bangladesh, Barisal district). An another example from Rajshahi Museum a specimen of syncretic form of Vishnu showing some characteristics of Bodhisattva-Manjusri are worth noticing.¹⁵

Syncretism as found in some composite images of medieval period, is very suggestive in explaining a carving for the ideological compromise among the rival philosophy of different sects. The device became well definite in the iconography of the composite images of early medieval Bengal. An early mention has been made of the Hari Hara aspect that was innovated to end the long standing dispute between the Saiva and Vaishnava doctrines. The composite Lokesvara images of the early medieval time convey a purpose full requirement of a time when the period stopped at the road transition in the Buddhist world.

Attention may be drawn to one exotic image of the four-handed Vasudeva Vishnu engraved on a slab (13cm X 7.5cm) made of black basalt. The image, discovered from Gangarampur, is now preserved in Akshya Kumar Maitreya Museum of North Bengal University.¹⁶

In the 4th Century A.D. with the establishment of the Guptas who were devout Vaishnava, the Bhagavata cult¹⁷ went a long way in extending its influences in the different parts of India including the territories of undivided Bengal¹⁸ The popularity of the cult of Vishnu may be demonstrated by the discovery of numerous Vishnu images from all over Bengal. After the Gupta, the Varmans and the Senas are known to have become staunch followers of Vishnu. It is possible that the earlier Vishnu images were two handed images of Vishnu date back us to as early as the Kusana period.¹⁹ The upper hands of the present image arising from the main arms below the shoulders are raised upto the head of the figure as we generally come across in the Vishnu images of Kusana period. The modelling of the figure is roundish and it has a few ornaments. The high foliated mukuta and the drapery (consisting of a tight-fitted dhoti and the waist girdle) remained us of the early Yaksa images. The Mukuta is

interesting as it contains a leaf of peepal (Asvattha) tree in the centre. In the Bhagavad Gita (Chapter X) the god describes himself as the Asvattha i.e. peepal (Ficus religiosa) among the trees (cf. . . . asvattah : Sarvavrksanan.).

The deity holds the mace (gada) and the disc (Cakra) in the upper right and left hands respectively. The lower raised right hand is in abhaya-mudra, and the lower left hand holding the conch is akimbo. The Vanamala is present. Though these are common to the early images of Vishnu, some of these features like the high foliated mukuta, the folds of the dhoti and a scarf tied round the waist as a girdle, the right hand in abhaya-mudra and the left arm akimbo and the representation of the conch shaped like a nectar flask have close resemblance to those of early Bodhisattva images. Among the sculptures showing²⁰

Among the sculptures showing some Kusana affinities mention may be made of the Vishnu image from Hankrail which is now preserved in the Rajshahi Museum (Bangladesh). These types of images though not made of Mathura red-sandstone, are the work of local artists who were distantly touched by the Mathura tradition.

The standing images of Vishnu ordinarily met within Bengal (belonging to the Eastern School of Art) stands, flanked by his two consorts, Sarasvati and Sri. But in the present sculpture Vishnu is flanked on his right by a female figure, bent to the left, holding in her right hand an indistinct object, while the left hand rests on her hip. This may be taken to be the representation of Sri. On the left is the image of Ganapati seated in astride posture and the folds of the dhoti are visible. The trunk of Ganapati turned to the left while ekavisana (one tooth) to right.²¹ Enamul Haque has drawn our attention to a number of deities including Ganapati to the either side of the images of Vishnu found in different parts of Bengal.²²

Ganesa in the present sculpture like those of the earliest Ganesa images, is endowed with two hands, although the objects holding by the hands are indistinct. The later texts like Amsubhedagama, Uttarakamikagama, Suprabhedagama, Visnudharmottara etc. endow Ganapati with four hands and also mention among other

things his consorts including Sri (Laksmi). Among the early sculptures one relief found from the Bhumara Siva Temple (6th Century A.D.) showing Ganesa with his consort.

It may, however, be mentioned here that the Goddess Sri or Laksmi is associated with the horn of plenty. Ganapati, the destroyer of obstacles (Vighna-Vinasana), fulfils the desires of his devotees and he is also associated with the horn as evidenced by both sculptural and textual evidences. Vishnu is the manifestation of all such qualities like Siddhi and Riddhi for which stand Ganapati and Laksmi respectively. Hence, the as pointed out by P.K.Bhattacharyya, the association of Vishnu and Ganapati and Laksmi may be considered as appropriate and natural.

The concepts of Siddhi and Riddhi which are most popular among the Indian business community of the present time, can thus be traced from as early as the time of the present image, if not from still an earlier period. In fact, the efficacy of worshipping Ganapati for success in business was well understood even in the ninth century A.D. and the Chatiyala Pillar inscription of V.S. 918 (861 A.D.) from Jodhpur (Rajasthan) which was issued Kakkuka for the success of the business enterprise of the local traders through the Ganapati, bears eloquent testimony to the fact.

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12. Chatterjee, R. Op.cit., p. 161.
13. Tewari, S.P. Op.cit., p. 68.
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15. Chatterjee, R. Op.cit., p. 370-377.
16. The Image was collected and presented to the Museum by Nirmal Chandra Chowdhury, Jalpaiguri.
17. The Mahabharata and Puranas usually identify Vasudeva-Krishna of the Salva clan as the founder of the religion characterised by bhakti and called Bhagavata and Salva or Vaishnava (Bhag. IX, 9.50 Maha. XII 34).
18. Majumder, R.C. Op.cit, p. 38.
19. Banerjee, J.N. Op.cit., p. 385
20. Enamul Hawk Journal of Bengal Art, Vol. 1, 1997, pp. 141-148.
21. P.K. Bhattacharyya Iconography of Sculptures, North Bengal University, 1983, p. 18.
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Chapter – II

B. Ugra Murtis

The image of our discussion has been found at Falakata-Salbari, a few miles away from the Falakata town in the Coch Behar district (West Bengal)¹ This is a composite image of dancing Vishnu of Ganapati who is also represented in the dancing posture.

The image is made of black stone and the slab on which the principal deities stand is about 2 ½ ft. in height and 1 ½ ft in breath. The upper position of the slab is missing and the lower pedestal over which other divinities stood is also broken. The image of Vishnu is mutilate practically beyond recognition and its presence is only understood from the vanamala along with other ornamentations visible in the lower portion of the image, which, however, remains intact, while the portion of the upper right hand holding Sankha is also noticed, Vishnu is seen dancing which his left foot on the head of Ganapati.

The image of the Lakshmi² standing on the right side of Vishnu shown attached to the main slabs the lower pedestal is broken. In one arms she hold the club (Kaumodaki, the image club peruliar to Vishnu) and in the other an indistinct object.

Ganapati has also been dancing with viz. on a double-petaled lotus. In seated and standing types, Ganapati is generally represented as four-handed, but in the dancing one he is usually endowed with main hands³ In the present case, however, the god is four handed (one of the hand is broken); the front left hand is in the danda or Gajahasta pose, the other two carrying an axe and possible a rosary (aksasutra) accompanied by two dancing figures playing an musical instruments. A snake is possible serving as the sacred thred (Vyalayatriopaviti) of the deity. In Bengal the

Nitya-Ganapati is generally associated with a hanging bunch of mangoes in the top center of the Prabhavati, since Ganesa is known as best owner of success (Siddhidata) and the fruits are symbolical of the fruit or success in any enterprise. This fruit motif is however, absent in the present case. On the right side of the triratha pedestal of the principal deities the figure of Garuda seated with the hands in Kritanjali posture and just on its left that of Musika (i.e. mouse), the carriers of Vishnu and Ganapati respectively have been depicted. On the broken pedestal there is an inscription, though hardly legible, may be restored as ... cadhya, and it may stand for the name of the donor.

The rivalry and jealousy among the respective followers of the various cults were prevalent from ancient times.⁴ Sometimes, these sectarian hostilities found vent through the milder channel of fabrication of mythological stories and creation of interesting images by way of illustration. But the usual way of giving expression to sectarian ill-will is discernible in many other images. There are many such Brahmonical images which put emphasis on the superiority of one sect over the other. Some Vajrayana Buddhist icons of the mediaval period are blatant example of morbid sectarianism.

The present unique combination of images, which may conveniently be described as Ganapati-Vahanodbhava-Visnu is also an instance of the sectarian rancour and unmitigated hostility of the period with which it is concerned. The sculpture faithfully carries out the order of the ranking of sectarian Vaisnava-myth-maker. It may be noticed that though the influence of Ganapatya in Bengal was meagre⁵ quite a large number of Ganapati image have been found from the different parts of Bengal including the one found at Rampal (near Dhaka) and identified as Heramnba-Ganapati by Bhattasali.⁶ The popularity of the Ganapati cult in North Bengal can be understood from the discovery of a number of Ganapathi images of both metal and stone from the ruins of Bengal and Jalpaiguri.⁷ Against this backdrop the production of the present images assumes some significance. Here we find a deliberate

attempt to belittle the importance of the cult of Ganapati, and to establish the superiority of the cult of Vishnu.

It may be noted in this connection that a syncretistic attitude in religion – ‘a spirit of toleration and mutual give and take was developed and Sankaracharya is said to have initiated the Pancayatana Puja (i.e. worship of five gods – Visnu, Siva, Sakti, Surya, Ganesa, the principal deity of worshiper being placed in the middle and the other four corners of a square).⁸ The five Gods respectively represent five distinct sects, viz. Vaisnava, Saiva, Sakta, Saura and Ganapatya. This idea went a long way toward the solution of the vexed problem of harmonising monotheism with polytheism and allaying sectarian rancour and communal ill feeling.⁹

Lastly, the present sculpture is a typical example of the eastern School of Art of the 12th Century A.D. This can be said not only on the basis of the paleographical evidence, but also on account of the absence of sensitive news of the facile expression of the extent image, i.e. Lakshmi and Ganesa and replacing the same by ‘serious naviness’. The modelling and volume of these images have also cost it plastic significance which may be noticed even in the six-armed dancing Ganapati of the 11th Century A.D. found from connected with the figures especially in the case of Lakshmi images. In comparing the present dancing Ganesa figure with that of the six armed Ganesa found in Mayurbhanj (Orissa) of an earlier date, it appears that the artist in the latter case is eminently successful in emphasising the whirling motion by the pose of the two legs, the three or more bends in the body and the disposition of the number of arms. Thus to put in the words of an art critic sensuousness and grace were properties of earlier period of Bengali art as well, but it was left to the Senas to allow and encourage them to degenerate into mere worldly lavishness.¹⁰

Chapter – II

(II) Ugra-Murtis

Sarabha-murti

Vaishnavism and Saivism were the two prominent sects of Brahmanism and the deities of both the sects were venerated by the followers of each other. But there are examples from which the rivalry of both the sects become evident. The Sarbhesa-murti or the Sarabha-murti form of Siva is one of such instance, in which Siva has been depicted in conflict with Vishnu in the form of Narasimha.

The story of Vishnu's incarnation as Narasimha to kill Hiranyakasipu is too well known to be repeated here. But the story of Siva having incarnated himself as Saraba for the chastisement of Narasimha is comparatively less known. Hiranyakasipu, the ardent devotee of Siva, was killed by Vishnu in his hybrid form, on account of his bitter denunciation and cruel persecution of his own son, who was an exclusive worshipper of Vishnu. This theme was illustrated in a peculiar image of Sarabha, since none other than Siva himself in the composite form of a man, bird and the beast, could accomplish the killing of Narasimha with his claws. In the image of Sarabhamurti. Narasimha, an incarnation of Vishnu, is shown underneath Siva in composite form. An image of Sarabhamurti of Siva from Darasuram has been illustrated by Banerjee.¹¹ Gopinath Rao has also illustrated a similar bronze image¹² preserved in Siva temple at Tribhuvanam in Tanjore district. In this piece of sculpture Saraba is represented as having three legs, the body and face of a lion, a tail and four human arms, the right upper hand holds a Parasu, the lower right one a pasa, the upper left one a mriga and the lower left one agni. With the front legs, Sarbha has pinpointed Narasimha, who is struggling against his adversary with eight arms. According to Kamikagama the body of two wings, which should be uplifted. The figure should have two red eyes, four legs resembling those of the lion, resting upon the ground and four others with sharp claws

lifted upwards and an animal tail. The body above the lion should be that of a human being but having the face of a lion, which should be wearing a Kirta-mukuta over his head. There should also be side tusks and with a terrific appearance on the whole, Sarabha is to be shown as carrying Narasimha with two of his legs. The figure of Narasimha should be in ordinary human form with the hands held in Anjali pose.

(2) Siva as Destroyer of Matsuavatara

The rivalry between Saiva and Vaishnava cult is projected in an interesting bas-relief in the gopuram pillar of Ekamaresvanatha temple at Kanchi. In this case, Siva in the form of a mythological bird, is shown as swallowing the Matsuavatara¹³ of Vishnu with a human bust and the lower part of a fish. The bird has four arms and two legs and part of his body is human and the other part is that of a bird. The bust, except the neck is human with four hands. The right hand carries an ankusa and an indistinct object, while one of the left hands hold a gazelle (antelope), and the other projects vara-mudra. The legs resemble those of a bird. The neck and head are also of a bird and in its beak the Matsuavatara of Vishnu, is held in the act of swallowing. The Matsuavatara on the other hand has his upper half as human and the lower half as that of a fish, holding a club in his right hand. The fish part of the god is slightly curved projecting the pressure of the bird's beak. The Matsuavatara wears a kirta-mukuta. A human devotee with hands folded against the chest stands to the left. This indeed is a unique image and such depictions are rarely to be found not only in the north, but also in the south.

(3) Brahmasiraschhedana-murti

The foregoing account amply projects the conflict between the Saivism and Vaishnavism, establishing the superiority of Siva in both the legends. Such type of conflicts were not at all restricted to the Vaishnavism alone, but there are instances

when Siva came in conflict with otherwise non-warrior class of the deities like Brahma, who in art as well as literature is represented usually as a grey bearded god. A detailed account of the legend relating to the severing of the fifth head of Brahma by Siva is found in Varaha Purana. Brahma created Rudra and addressing him as a Kapali asked him to protect the universe. The use of the word Kapali for him enraged Siva, who cut off the fifth head of Brahma with his left thumb nail. But his head stuck to Siva's hand and would not fall. Rudra was absolved of Brahmahatya sin ultimately by bathing in the Ganga at Kashi. Kurna Purana narrates the same legend in a somewhat different way. According to this legend once Rishis asked Brahma as to who was the originator of the universe. Brahma arrogated it to himself. Just then Siva appeared on the scene and claimed to be the originator of the universe. This ensued into a dispute between Brahma and Siva. Even though Vedas came to declare that Siva was the greatest of all the gods, Brahma would not accept their verdict. Then appeared in space a huge illumination in which the figure of Siva was discernible. Siva then ordered Bhairava to cut off the fifth head of Brahma, which spoke to him with haughtiness and disrespect. By power of yoga, Brahma escaped death and he also came to realise the superiority of Siva at the cost of one of his heads.

According to Srittattva-nidhi the figure of Siva in Brahmasiraschhedana-murti should be of white complexion. With three eyes, four arms and a jatamukuta on the head and patra-kundala in the right ear and makara-kundala in the left one. In the right hands should be vajra and Parasu, while in the left, there should be skull of Brahma besides a trident. It should be draped in a garment made of tiger's skin.¹⁴

(4) **Kalarimurti**

Whatever may be religious significance of the subjugation of Narasimha, Matsyavatara, or of the severing of the head of Brahma by Siva, the essential feature that emerges out of these legends is the continued conflict between Saivism and Vaishnavism, for long, in which the superiority of Siva was ultimately established.

There are references in which Siva comes also in conflict with the Yama – the god of death and is known as Kalarimurti. His exploit in this form describe the defeat of Yama at his hands of Siva establishing his superiority over Yama as well. According to the texts the sage Mrikundu was for long without a son. He prayed to god to be blessed with sons. God appeared before him and asked him if he would like to have a large number of useless sons or only one remarkably intelligent, one with his life limited to sixteen years. The rishi opted for the second alternative and in due time his wife Manasvini, bore him a son who was called Markandeya. The child grew up to be a very intelligent boy : even as his intelligence and behaviour began to be more and more remarkable, the hearts of the parents began to be weighed with sorrow, for at the sixteenth year of his age he was destined to die. The news of the short duration of his life, reached Markandeya's ears. He resolved to offer pujas to all gods at important places of pilgrimage. He, therefore, reached Tirukkadavur and was instantly absorbed in adoration of the linga enshrined in its temple. Then the call from lord of death-Yama, came. The emmissaries of Yama approached Markandeya to carry his soul to the Master. Not finding it possible because of Markandeya's devotion to Siva, they reported back the fact to Yama, who proceeded in person to conduct the operation against the life of Markendaya, which was not destined to continue beyond sixteen years. At the time when Yama tried to bind Markandeya, Siva burst out of the linga and in great anger kicked Yama on his chest, almost killing him. Yama then realised his folly an retreated.

Siva then blessed Markandeya, ever to be sixteen years of age, preventing him from the future death. Siva, therefore, in the act of chastising Yama is known as Kalari-murti. Various Agamas describe the kalari form of Siva according to which Kala or Yama should be represented with two arms and two legs, with side tusks and with karanda-mukuta over his head. One of his hands should carry a pasa and with both his hands he should be attending Siva in Anjali pose. The earliest representation of Kalari-murti is found at the Dasavatara cave at Ellora. In this panel, Siva is

represented as issuing out of a linga in front of which is seen the sage boy Markandeya, kneeling with his arms folded on his bent knees. One of the right hands and one of the left hands of Siva, grasp a stout-handled sharp trident which is aimed at the abdomen of Yama. The remaining right hand rests on the hip and the other left hand is held in Vismaya pose. The right leg of Siva is buried upto the knee in the linga and the left leg is represented as kicking the Yama. Siva wears all the ornaments. Yama has apparently fallen down in his miserable plight. He praises Siva with his right hand uplifted and in the left hand he still grips the pasa with which he had bound the neck of Markandeya.¹⁷

References and Notes

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Vol. I, 1997, pp. 140-148.
2. Gopinath Rao Elements of Hindu Iconography,
Vol. II, p. 374.
The figure of Laksmi should have only two hands
when she is by the side of Vishnu. But when she is
worshipped in a separate temple she should have
four hands.
3. R.C. Majumder (ed.) History of Bengal.
Vol. I., Dacca, 1943, p. 447.
4. Ibid, p. 448.
5. It is true that this cult was never of such an importance as some of the other
major cults. But as remover of obstacles and bestower of success Ganesa was
highly venerated by the Hindus and the followers of some heterodox creeds.
6. N.K. Bhattashali This is in accordance with the dhyana given in the
Saradatilaka Tantra;
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Chapter II

(C) Some Other Exotic Images :

The half-bird Garuda, the vehicle of Vishnu is represented kneeling beneath his lotus seat. The story of Garuda is given in detail in the first book of the Mahabharata. He was the son of Kasyapa by Vinata, daughter of Daksa. Vinata had fortified her liberty to Kadru, another wife of Kasyapa and mother of the serpents, in a wager and was serving as the slave of Kadru when Garuda was born. The serpents promised her freedom if Garuda could obtain ambrosia for them from heaven. In achieving this feat, Garuda had, on one occasion, to fly with a great load which gave him his name Guru=hearg, uda = flying. When after a severe fight with the gods, he was carrying away the ambrosia, he met Vishnu. On the way, who was highly pleased with Garuda for his self restraint in not testing the ambrosia, now within his grasp. Mutual boons followed. Garuda received eternal life even without testing ambrosia, and a place above Vishnu by being placed on standards; and Vishnu obtained him as his vehicle. Garutmat and Suparna, the other two well known names of Garuda, already appear in Rigveda and the story of the capture of amarta or ambrosia by Garuda is also derived from Vaidic sources. A very beautiful and double sided images of Garuda in black stone, about 30" high. A remarkably vigorous piece of sculpture. It was found in Dalbazar, Dacca, now preserved in Dacca Museum.¹

Nataraja :

Bengal seems to have evolved a peculiar ten or twelve-hundred type of Siva Nataraja dancing on the back of his mount. Though it will be to expose to risk to say that this type is only to me met with in Bengal and nowhere else, it can still be confidently remarked that it is the principal Nrityamurti of Siva in this region. Such

images enclosed with ten hands closely follow the description of the dancing Siva given in the Matsya Purana which lays down that Khadga, Sakti, Danda and Trisula should be placed in the right hands, while Khebbaka, Kapala, Naga and Khatvanga in the left hands of the god shown on the back of his bull, (Vaisakha-rthanaka), one of the two remaining hands being in the Varada pose and the other holding a rosary. The sculpture found in the Tippera districts now preserved in the Dacca Museum.²

Revanta-Navagraha :

Revanta and Navagrahas are intimately associated with the solar cult and several reliefs representing them have been discovered from different parts of Bengal. Revanta according to the puranic mythology, was the son of Surya, and iconographic texts lay down that he should be depicted as hunting on horse-back accompanied by followers. The late mediaeval Ghatnagar (Dinajpur) basalt image of Revanta, now in the Rajshahi Museum, presents the god in a novel manner. The booklet deity no doubt appears on horse-back, with a lash in the right hand and the reins of the horse in his left with an attendant holding an umbrella over his head but he is shown here in the midst of two robbers, one ready to attack him from the front, the other on a tree-top from behind. The pedestal shows a woman standing, a devotee and a man with a sword and shield about to assault a woman cutting a fish with a fish-knife, and just above the horse's head on the right corner of the partially broken stela is a dwelling house with a couple within it.³

Ganapati :

The image of Ganapati ought to be studied along with the Saiva icons, because these god had intimate mythological associations with Siva. The former had no doubt a special class of worshippers of his own in India known by the name of Ganapatyas, but there is very little evidence that this sect ever prevailed in Bengal. The extreme frequency of the Ganapati images here, however, can be explained by the fact that as

he was regarded as the remover of all obstacles and bestower of success, he had an assured position not only among the various Brahmonical sectaries but also to a lesser extent, even among the followers of some heterodox creeds. There are various types of Ganapati such as seated, standing and dancing. One of the two seated stone images Ganesa is of great iconographic interest. It is a four-armed grey-sandstone image and a rosary, a small radish with plenty of leaves, trisula, and the end of snake coiled round its four hands. On the pedestal is a crude linear representation of a mouse, his peculiar mount and the third eye of the deity is suggested by the logenze-shaped mark on the middle of his forehead. Various types of Ganapati images such are quite common in Bengal. But there is one unique five-faced and ten-handed image of Ganesa seated on a roaring lion, dug up from among the ruins of Rampal and now being worshipped at a Vaishnava monastery of Munshiganj. Two handed figure of Ganesa found in Gangarampur now preserved in the Akshya Kumar Maitreya Museum (North Bengal University). The ornamented figure of Ganesa has been shown as standing in alidha pose by the right side of the principal image, possibly, a goddess (Durga). Though the images of Ganesa are endowed generally with four or even more hands, two-armed Ganesa are not unknown, and comparatively rare.⁴

Devi:

Seated varieties of Devi images endowed with four or more hands, are comparatively rare in Bengal. The beautifully carved four armed figure of such a type found in Bogra and now preserved in the Indian Museum.

The unique composite sculpture discovered at Kagajipura among the ruins of ancient Vikrampur, depicts a stone linga out of which emerges the half length figure of a four armed goddess with her front hands in the dhyana-mudra, and the back right and left hands holding a rosary and a manuscript respectively. The goddess has been identified as the Mahamaya or Tripura-Bhairavi.⁵

Kartikeya:

Single stone image of Kartikeya are very rare in Bengal. The elaborate stone sculpture depicting this god, found in North Bengal and now in the Indian Museum. The god sits in the Maharajatila or Sukhasana pose, on the back of his Vahana peacock. Two female figures with Chowries stand in graceful pose, on his two sides. The back right hand holds his characteristic emblem, the Sakti (spear), and the front right one, a Vijapuraka; the pedestal and the stela are tastefully decorated with ornamental carvings usual in sculptural of this period it is assignable on grounds of style to the 12 Century A.D.⁶

Uma-Mahesvara:

Uma-Mahesvara (Uma-Alingana) Images is one of the commonest form of images associated with the Saiva cult found in eastern India. The worship of this type of images can be traced from as early as the line of the Mrechaktika. A few Sena inscription also open with an invocation of Siva with Gouri seated on his lap, like lightning on the autumn clouds. It may be mentioned in this connection that one of the threefold vows undertaken by Tantrik worshippers of Tripurasundari is to concentrate on the form of Devi sitting on the lap of Siva in the Mahapadmavana. The Matsya Purana contains a very detailed information about these images. But the images discovered so far generally conform to other Puranic version noticed by Pandit Bipin Chandra Kavyaratna, according to which 'the upper left hand (of the god) should hold the trident, the lower one should be placed on the bosom of the goddess. The upper right hand should hold the Nagapasa or Khatvanga and the other right hand should sportively touch the chain of the goddess.

But one of the unusual image of Siva-Sakti found in Mathabhanga (Cooch Behar) now preserved in Akshaya Kumar Maitreya Museum. The god is shown in Yab-Yum attitude with his Sakti. The four armed deity wears Jatamukuta with a circular halo behind and holds a kettle-drum (damaru) in upper right hand and a trident (Trisula) in upper left. The lower right hand of the deity touches the shoulder of the

goddess, while the lower left hand is placed on her breast. Ganesa is shown scaled in front against the back of the goddess and Kartikeya is shown seated to the left side of the god, facing with folded hands. The god places his left leg on his mount Vasabha. This is a well preserved image which stands upon a tastefully decorated side.

In the Buddhist pantheon figures of Hevajra is often found (in Yab Yum attitude). It is suggested that this form evolved during the latest phase of Tantrik, Buddhism and it occupied a very significant position in Tibetan Buddhist Pantheon. The present image discovered from North Bengal appears to have derived its imagination from the same source of Tantrik ideals which had been so well pronounced in Tibet. This figure may be assigned to the late 12th Century A.D.⁷

Chamundā:

The origin of Chamundā is described in the third episode of Devimahatmayam of the Markandeya-Purāna. The two demon brothers Sumbha and Nisumbha grew powerful and ousted the gods from their possessions. The gods repaired to the Supreme Goddess and invoked Her assistance against the demons. There upon, the goddess Kausiki sprang from the body of the Supreme Goddess and assumed a dazzlingly beautiful form. Chanda and Munda, two servants of Sumbha and Nisumbha, reported to their masters about the beautiful manifestation. Sumbha, struck with the story of the beauty of the goddess, resolved to possess her and sent emissaries to the goddess to persuade her to become his mistress. The goddess, thus approached, scoffingly replied that she would accept only him as her husband who would be a match for her in strength and would conquer her in battle. Sumbha, there upon ordered a servant of his to seize the goddess by force, but he was speedily reduced by her to ashes. On this, Chanda and Munda were ordered to go and seize the goddess.

The sight of Chanda and Munda greatly increased the goddess 'From her brow contracted by frowns suddenly sprang forth a goddess, black and scowling, with drawn sword and lasso, holding a mace (Khatvariga), wearing a necklace of skulls, clothed in

a tiger-skin, grim with emaciation, mouth hideously distorted and the tongue protruding out. Her eyes were red and sunken and she started a terrible uproar that filled the quarters. This grim goddess began to swallow elephants with riders and all, chariots with horses and occupants, and Chanda and Munda were quickly worsted. The goddess picked up the heads of Chanda and Munda and presented them to her originator Kausiki, who bestowed on her the epithet Chamunda in recognition of her achievements. Images of Chamunda are fairly common in Bengal. She should be like a skeleton in appearance. The ordinary image of Chamunda has four hands.⁸

The Agni-Purana enumerates the following eight varieties of the forms of Chamunda, Dantura one of them. Dantura she should be represented as squatting on the ground with a hand on her knee. An image of this class discovered at Attahasa, in the Burdwan district, is now in the Museum of Vangiya Sahitya Parishad. It is a marvellously well-executed piece of sculpture.

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3. Ibid, pp. 458-459.
4. Ibid, p. 447.
5. Ibid, p. 451.
6. Ibid, p. 449.
7. P.K. Bhattacharyya Iconography of Sculptures,
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Chapter – III

Buddhist Images

Composite

The composite hybrid aspects in Indian art and literature have played quite a meaningful role in the Indian religious scene. These tendencies have created paradoxical situations and far reaching effects in the moulding of the religious movements in the country. Sometimes these forms were created to express religious or sectarian rivalries at time sectarian harmony or cult amalgams affording distinctive iconographical features. These tendencies also tended to borrowing of a deity of one sect by the other and even adoring a deity of one faith by the other as its own deity whether conscious or unconsciously. The famous Siva-Lokesvara image of the 10th century from Kesavopur (Barisal), now in the preservation of Asutosh Museum, presents itself as that of Siva but is seen bearing an effigy of two armed dhyani-Buddha over the crest.¹ It has been already indicated that Siva in the medieval age occupied an honorific place in the mahayanic pantheon. This is further indicated by another specimen of a five-faced Avalokitesvara,² who enjoys close affinity with the favourite orthodox god of the Hindus. An image of Buddhist god Troilokyavasamkara, in the Varendra Museum of Rajshahi, usually, maintains the parity of the iconographic description of the god, but in the grab of a Brahmonical Bhairava.³ Adorned with the five miniatures over the crest some Sakti images from Bengal have direct influence of Buddhist iconography.⁴ With the survey of some syncretic images, an increasingly power of mutual support of the back of the idea of oneness in the wide existence of the gods. The fact should be taken for granted as an urgent need for the religious outlook

of the country, not only for the Buddhist but also for all the prevailing cults of the orthodox religion.

Two metal images, originally hailing from Chittagong, now preserved in the personal collection of S.K. Saraswati, dispose peculiar iconographic representations that have no parity with description of any particular deity. One of the two specimens comprising a couple is seated in Vajraparyarikasana posture side by side on the lotus pedestal. Bedecked with jewellery and the mark of the third eye over the forehead. The male divinity is possessed of six hands which the principal ones are exposed in samadhi-mudra on the lap. Among the remaining four, the upper right hand holds akshamala and the lower one is exhibited in ratnasamjuta-varada pose. The opposite pair of left hands have cognisances of a manuscript in the upper hand and a lotus with stalk in the lower. There is a tiny skull like effigy over the head of the god. His female companion is a two handed divinity with lotus and manuscript having the same ratnasamyuta-varada pose. The second image is of a goddess in Vajraparyarikasana and is exposed with identical ornaments, Jatamukuta, third eye and all the weapons of the male figure in his size hands with a slight departure in the lower arm where we find a vase instead of a lotus. Besides the figure carries a miniature of a dhyani-Buddha over the crest. Now all these epigraphic features in both the specimens hardly conform with any particular textual description of a god or a goddess. Some emblems of the male figure viz. akshamala, third eye and the effigy of a skull, corroborate some marks of Siva apart from other emblem, viz. manuscript, ratnasamyukta-Varoda pose and lotus that are common factors in all the above icons. In fact, Siva is to be noted as the Jnandevata and thus in almost all the agamas he is found to be endowed with askhamata, nilotpala and either vyakhyana or varada-mudra. In the present case, the feature of the male figure differs only from the prescribed posture of the hand that is displayed in samadhi-mudra. But identification of the god with some Dakshina-murti of Siva should be improper inspite his being depicted with the said mudra, because their usage, which is concerned with yoga or dhyana is not unusual for Siva. Apart

from such identification, there is reason to believe that all these images had surely imbibed some mahayanic ideas of the time. In support of this view, the second sculpture bearing one effigy of a dhyani-Buddha leaves little room for doubt. We have already mentioned that this sculpture of the goddess resembles, somewhat, the male god, barring a vase being held in her lower left hand. So the goddess may be believed to be the female counterpart of the male deity. It is no wonder that the figure of the male god displays a compromise between the images of Siva and that of a Mahayana deity. The manuscript of the male god is to be found in constant association with Manjusri, the Buddhist god of wisdom. Besides, Manjughosha, who seems to be identified with Siva in the Tantrasara is also a particular form of Manjusri in the Mahayanic pantheon. Manjughosha is depicted with sword and manuscript enjoyed in the dhyana-sloka of Tantrasara. The Samadhi-mudra and akshamala found in the sculpture may be elucidated on the basis of two readings of the dhyana-sloka occurring in two different manuscripts of the Tantrasara. The term arikapant in one of them agrees with the samadhi-mudra and akshamala in other, corroborates the iconographic representation of rosary in one of the two hands of the deity. The Manjughosha aspect of Siva is also a Jnanadevata as we learn from the Bhairava Tantra that the god bestows wealth, prosperity and intellect on his ardent devotee. Siva Manjughosha derives certain elements from Mahayanic Manjughosha which is also aspect of Manjusri. It is curious enough to note that the Vijamantras of the one aspect of Manjusri and those of Manjughosha-Siva of the Hindu Tantras are very akin. In the Sadhanamala, one sadhana of Manjusri constitutes the Vijamantras of the god, viz. Arapachara and it is interesting to note that the Vijamantra of Manjughosha Siva is Aravachala. In addition to this, the description of Manjusri in the present case the male figure characterises a synthesis of both Dakshina-murti of Siva and the Buddhist divinity Manjusri of the two Buddhist female divinities, the figure by the side of the male god is but a simplified form of the other goddess, who because of her attributes even being independent, is claimed to be the Sakti of the male god. But her

identification with Prajna Paramita, the Sakti of Manjusri does not arise because of the above deity does not display the dharma-chakra-pravarthana-mudra which is the main feature of Prajna-Paramita. In the Sadhanamala we have a Sadhana in Arya Aryasapasati where the deity carries a manuscript on a lotus, but the dhyana is silent on the attribute of the right hand. Though Sarasvati is the Sakti of Siva, her dhyana is not wanting in the Tantrasara where she occupies a place on the lap of Rudradeva. Conspicuous among her emblems depicted in the same treatise are akshamala, Jnanmudra, nectar, vase manuscript and the third eye. In the present case the goddess possesses at least three attributes and the third eye and in third form she is easily recognisable to be the Sakti of Siva. But though she is a Tantric exponent of the goddess Sarasvati her accommodation beside the Buddhist god Manjusri is more convincing as in the Mahayamic pantheon, alteration of Sarasvati to the consort of Manjusri is also available. Besides the specimen under our review looks more Buddhist an account of the effigy of dhyani-Buddha over her head. But her sadhana does not recognise some of her iconographic features found in the image. So this goddess just like her land in the figure of the male god develops or syncretic form by assimilating different attributes of both Buddhist and Brahmonical Sarasvati who is regarded to be the consort of both Manjusri and Siva. The other female figure by the side of the male figure is but the simplified form of the above goddess who is generally, a Sarasvati. These syncretic images from Chittagong through a flood of light on the chief trend of assimilative force in the history of religion in medieval Bengal, when votaries of one pantheon most, unscrupulously used to borrow the elements of icons belonging to other sects.

A five specimen of syncretic form of Vishnu showing some characteristics of Bodhisattva-Manjusri is present among the sculpturing acquired by the Rajshahi Museum. The four armed standing figure bedecked with Vanamala carries his usual emblems Sankha, Chakra, Gada and Padma. But a through survey of the iconographic features represents the description of an image of Bodhisattva-Manjusri. The head

occupied by a miniature of dhyani Bhuddha, Amitabha, but the pedestal is engraved with a six armed figure in the posture of war dance. The principal figure being accompanied by four male figures in the place of the mythical bird Goruda, Lakshmi and Sarasvati carries weapon, which are two indistinct to be recognised as usual attributes of Vishnu viz. Sankha, Chakra, Gada, Padma. In the lower right hand there is a lump like object looking more like sweet mate than a lotus bud. An object having uniform width is horizontally placed over a lotus stalk held the upper left hand. The object can be recognised as mace. Rather it may be a book in accompaniment of flaming pearl placed on the lotuses. The upper right hand carried a wheel over a lotus and the left lower hand holds, a conch. Out of four attendant figures, two beside the principal figure can't be recognised as Ayudhapurbus has because such Audhapurushar are invariably found to carry a lotus stack headed with discuss and conch. But they in the present case are devoid of such symbols. Moreover the smaller figures by the side of these Aydhapurushas remain still unidentified. The six armed dancing figure on the pedestal probably signifies a class of gana, demi god or Bhuta, if we take the distum of the Tantrasara. "Bhutapretadibhih Kayryyad pitha Sanamanbarth". The Vanamala round the neck of the deity is not only common for Vishnu. Sometimes Bodhisattva images are seem wearing such garland. Description of the image seems to represent him more akin to a type of Manjusri than that of Vishnu. The growing popularity of Manjusri in both orthodox and heterodox institutions became a well known fact from medieval time onwards. Regarding his attendant figures in the present instances, we can safely comment that god is hardly found in the company of the female attendants. In Indian painting and sculptures, Manjusri appears in his two principal forms one being in a fighting attitude with ignorance and the other being in a 'peace loving dispenser in knowledge'. In the last named form the wheel of law and the conch are usual emblems. Out of the twenty-four varieties of the god described in Trikanda-sisha, two are recognised a Ashtarachakravan (i.e. holder of wheel of eight spoker) and Sthirachakra (stable wheeled). So the above specimen

seems to be of a Sthirachakra type. As regards the dhyani-Buddha Amitava over the head of the deity, it may be stated that though asshobhya is generally the spiritual father of Manjusri, Amitava is not entirely uncommon. the inscription on the pedestal is so broken in some parts that the reading is not possible to be restored. The image at the first glance resemblance that of Vishnu and we are opt to name the deity Manjusri-Vishnu.

A such mutilated Lokesvara image from Ghiyasabad (Murshidabad) now preserved in the Indian Museum. It is a striking example of Vaishnavite influence over the Buddhist sculptures. It is standing figure in Sampadasthanka pose under the snake hooded canopy. The deity possesses twelve hands in which the following emblems are recognisable : Goruda, a rat, a ploughshare, a conch shell in the left hand, a manuscript a bull and a cup in the right hands. All these attributes rest on the doubled petalled lotuses. The god is usually decorated and a long garland of vanamala round the neck hangs upto the knee. Two of the hands on both sides of the main figure touch the standing attendant figures in the same mode as we find in many sculpture of Vishnu who place their hands on the accompanying Ayudhapurushas place their hand on their hands on their accompanying Auudhapurushas. But the image seems to be of Lokesvara in view of another similar specimen now preserved in the collection of Rajshahi Museum, where the pretasuchinuvha, the invariable attendant of Lokesvara is present be declared with Vanamala, it too, looks more Vishnuite than its Buddhist appearance. Out of his twelve hands, some are endowed with conch-shell alongwith other Vaishnavite attributes. Even accompaniment of Goruda comes in favour of the god to be an image of Vishnu. The top of the Prabhavali in both the sculpture is broken. So we are not sure as to whether the convey any effigy of Amitava or other dhyani-Buddha inter change of some iconographic features provides little room for doubt that reciprocal unification of both the gods was concluded in more advanced stattuette of Vishnu-Lokanatha from Sonarang Dacca, which endowed with twelve hands and stands on a full blown lotus resting on bhadrapitha. A small figure of dhyani

Buddha Amitabha over serpent hooded canopy. Just behind the deity tempts us to recognise him as belonging to Lokanatha class. Attending figures on either side of the main figure stand in tribhanga pose being endowed with Kaliharta-mudra. Their headdress is embellished with a chakra in a peculiar manner symbolising Buddhist wheel of law. The main god is declined with all kinds of paraphernalia viz, crown, earring, tarque, armlets and bracelets and thus the general features of the image owed much to those of Vishnu image. The uppermost right hand rests on the support of a full blown lotus in the manner displaying varanda pose. The corresponding left one is broken.

Thus reciprocal dolending of Buddhist and Vaishnava concept was remarkable phenomenon in the history of the Pala Bengal, so many Vishnu-Lokesvara image from the country are valuable testimonies. Like these composite Lokesvara images from Ghiyasabad and Sonarang, another discovery of some Vishnu images comprising striking similarity with the aforesaid images reveals the same tune of harmony in the religious growth of medieval Bengal. A well prescribed fine specimen comes from a small village Sardanga, lying at a distance at 12 miles from one town of Burdwan. From its stylistic appearance and execution the image is unique by itself. The deity stands in a Samapadasthanaka pose under the canopy of nine hooded serpents god are a conch-shell and a lotus in the principal left and right hands respectively while in the eight corresponding lotuses. The remaining lower hands on the left and right sides rest on the head of two chowry bearers standing in tri-bhanga pose over lotus pedestals. Just by the rites of these attendant figures, here remains other two miniatures of four handed Vishnu-Lokesvara of which one is made to on both the sides of the stela and the canopy of the nine-serpent hoods, there are other two figures standing on double petalled lotuses. They are two handed variety of Vishnu-Lokesvara images recognisable from their lotus symbols held in respective left and right hands. The central figure is reached with all the para-phernalia of Vishnu viz. mukuta crown on the head, kundalas in the years (earrings), hara (necklace) round the neck, Yajnvita (sacred

thread) udumbara (girdle), keyuras (armlets) and balayers (bracelets). Above all the deity puts on a loin-cloth and a long gurland of Vanamala or Vaijayantimala hanging up to the knees. Mutilated portion of the pedestal bearing an inscription of votive character not reliable for its seriously broken condition : Dharmadana era (mc)... iyam pratima "that is sufficient for determining the date in the 11 century A.D.6 From the stand point of its execution and mode of arrangement in group of similar deities we can't but remember the manner of Arapachana-Manjuri in which the principal figure should be executed amidst the host of similar deities.

Other Vishnu-Lokesvara image from Sardanga is almost identical with the former excepting that the figure in the present case, stands, under the canopy of seven serpent hoods and just on either side of the deity, there are two standing figures at Sankhapurusha and chakrapurusha in the place of chowry bearers in the above sculptures. This image is also inscribed in the above sculptures. This image is also inscribed in the proto-Bengali character of the 11th Century but the content of the inscriptions has not yet been deciphered. Two other archaeological sites near Sardanga are Sancha and Deuliya where among a good number of unearthed sculptural remains a large Vishnu-Lokesvara image (Sancha) is worthy notice. The image is sadly mutilated standing in Samapadasthanaka pose on a lotus pedestal. Instead of Prabhavali, the canopy of seven serpent hoods behind the head of the god is seen. Trace of twelve hands is only discernible by the emblems viz. lotuses which are held by their long stalks in the left and right hands respectively. The god has the usual characteristics of loin cloth, Vanamala or Vaijayantimala. The deviation noted in the characteristic of this image from those of the previous ones, lies in the placement of Audhopurushas as well as of Sankha and Chakra Purushas. Besides, two fat and squatting figures occupy the spaces of the miniatures of Vishnu-Lokesvara on either side of the main god.¹⁷

The union between Siva and Lokesvara was not by any means insoluble as the discovery of so many syncretic Vishnu-Lokesvaras bears importance of the new

development in the religious sphere of **medieval** Bengal. We know that Vishnu from the 11th century onward attained great popularity as a major cult divinity this is provided further by the discovery of a large number of Vishnu images belonging to the Varman and Sena period. Buddhism, on the otherhand was receding to the background, under the circumstances it is quite natural that on the synthesis of Vishnu and Lokesvara traits new development of composite images drew quick attention of the people.

Chapter – III

B. Ugra-Murtis:

The following tabulation proves a glimpse of the various Brahmonical deities remaining in attendance of being trampled upon by the Buddhist gods and goddesses as described in various Buddhist text :

1.	<u>Aparajita</u>	<u>Ganesa</u>
2.	Parnasvari	<u>Ganesa</u>
3.	Vighnantaka	<u>Ganesa</u>
4.	Hari-Hari-Hari Vahnadbhava <u>Lokesvara</u>	<u>Vishnu</u>
5.	Vajrajvalanalarka	<u>Vishnu</u>
6.	Vaj <u>Rahumkara</u>	Siva
7.	Kala-Chakra	Siva and Ananga
8.	Prasanna <u>Tara</u>	Brahma
9.	<u>Hevajra</u>	Brahma, <u>Vishnu</u> , Siva, Mrityu
10.	Dasabhuja	Brahma, <u>Vishnu</u> , Siva, Mrityu
12.	Ubhayavara-hanana	Brahma, <u>Vishnu</u> , Siva, Mrityu
13.	Vajra Varahi	Siva and Kalaratri
14.	Samhara	Siva and Kalaratri
15.	Trailokyavijaya	Siva and Parvati.

The genesis of this two-armed Aparajita is found one of the two earth goddesses as depicted on the pedestal of some fifth-sixth century images of Buddha in

the bhumisparsa-mudra, mainly from Sarnath. In one depiction she is rushing forth with her extended right palm in capetadanabhinaya and the left palm showing tarjani. She turned into the Vajrayana goddess around eight century A.D. The image preserved in the Asutosh Museum, Calcutta, is one of Aparajita of this period. In this image the two-armed goddess besides showing with her palm, the capetadanabhinaya and tarjani, is trampling upon Ganapati. In the late eighth century two-armed image from Pachar Hill, now in the Patna Museum, these iconographical features of the goddess are shown and also is shown and also is shown the umbrella-bearer.

An image of Aparajita with broken tenon, preserved in the Akshyaya Kumar Maitreya Museum, University of North Bengal. The image (33 c.m. high, 32 c.m. wide, 12.5 c.m. thick) made of blackish grey stone hails from English Bazar, Malda and is datable to C. Tenth Century A.D. The deity is dressed in a sati (folds marked groups of double incised lines) decorated with incised flowers and fastened by a girdle of two strings (one beaded) from which hang down three strings (the central one chain-shaped) ending in a floral pattern and the flanking two, cable-shaped, ending in bell-shaped buds) and semicircular strings (one plain and the other beaded) and wears anklets of two strings (one plain and the other beaded).

The deity stands in the alidha posture right foot placed on the pedestal and left foot on the proboscis of the pot-bellied four armed Ganesa (lying on his back), wearing a shawl cloth, anklets, bangles, armlets, a tiara and jatamukuta. His lower right palm with raised tarjani holds a plain rosary. In his upper right is Parasu and in the upper left a radish; the lower left palm is broken. The proboscis is turned towards his left.

Marichi laid by the Lamas of Tibet about the time of Sun-rise which shows her connection with the Sun. She too like the Hindu Sun god has chariot. Her chariot is drawn by seven pigs while that of the Sun is drawn by seven horses. Again the charioteer of the Sun is Aruna, who has no legs but that of Marichi is either a goddess with no legs or Rahu – only the head without a body.

Heruka – is one of the most popular deities of the Buddhist pantheon and a regular Tantra. The Heruka Tantra, is devoted to his worship. Heruka is worshipped singly as well as Yab-Yun. When he is in Yab-Yun he is generally known as Hevajra and in this form he is popular in Tibet.

Ucchusma Jambhala – is identical in form with the one emanation of Aksobhya. Ucchusma stands in the Pratyaldha attitude with his left leg stretched forward on the forehead of Kuvera, while the right tramples upon his two legs. He is terrible to behold, with protruding belly, bare bangs and the snakes for ornaments. He holds the kapala full of blood against his chest in the right hand and looks eagerly at it with three eyes. The left hand as usual holds the mongoose.

Ucchusma Jambhala is rarely represented and his images are not known except the one at Sarnath already described under the emancipation Aksobhaya. This unique image shows all the characteristic features of the god as obtained from the Sadhana. The figure shows his consort Vasudhara in the left, but the effigy of neither Aksobhaya nor Ratnasambhava can be seen on his head. Jambhala is not known either Tibet or China.

Hari Hari Vahana Lokesvara lower most is the snake on it is the lion, over the lion is Garuda, Narayana rides Garuda, and on his shoulder sits Lokesvara. The Garuda has two hands in the Anjali-mudra. Narayana has four hands, of which the first pair is engaged in forming the Anjali against the chest; while the second pair has the Chakra in the right hand and the Gada in the left. Lokesvara sits in Majraparyavika and his six arms. the right hands show the rosary the Chakra and the Varoda pose, while the three left carry the Trideni the noose and Utpala. Hevajra-mandala of the Nispannavogavali, Heruka is the principal deity, thus showing that there is only a very thin line of demarcation between the two Heruka and Hevajra.

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Conclusion

We have made an attempt in the foregoing chapters to show how composite images developed in the Eastern part of India during the early medieval period. The composite images among the Brahmonical deities had its origin during the period. This is in keeping the spirit of adjustment and mutual respectability the philosophers of the various school of Brahmonical religions. They enveloped the theory of the PanchayaTara worship in the deities of five principal Brahmonical cults were objects of veneration. Thus the worship of the Brahmonical cults like Ganapatya, Vaishnava, Saiva, Soura, and Sakta was a positive step towards the spirit of understanding among the various religions of India and eastern India is particular. This went a long way to put an end to hatred and ill-feeling among the various religions of the time. This spirit of mutual respectability was extended even to the Buddhist gods and goddesses and as a result of which Buddha himself came to be regarded as one of the ten AvaTaras of Vishnu. We have already noticed how a devout Buddhist named Trasacha making Dhammadana of an image of Vishnu in the Apanaka-Mahashara in the reign of Surapala I (4th Century A.D.).

But inspite of this efforts of reconciliation and mutual understanding among the religion sometimes we find sectarian ill-will dominate people's mind and the result is the proliferation of exotic Ugra images in the different parts of eastern area. We can cite examples of such image like Ganapati-Vahanodbhaba Vishnu or Sarbhesa-murti of Siva, Siva as destroyer of Matsuavantara. Brahma Sivachchedya or Kalapi-murti which have taken notice of.

Similarly, the same spirit of intolerance becomes apparent in the respect of some pantheons associated Buddhism. Under the impact of Vajrajana Buddhism which had very strong centre in addition to few others at Uddiyana-Vajra Yogini in Vikrampur mahakuma in Dhaka (Now in Bangladesh).

It is true, sometimes the exotic images have textual sanction of a work like the Sadhanamala which appears to have been composed in 285 Newari Era (-1165 A.D.). The work has incorporated the Dhaynas of some of these exotic images. In some other cases the images became the feeling and ideas of sculptures and their patrons. The question automatically rises what led to the creation of the images exhibiting ill-feeling of one religion to the other. As a social scientist we have to seek and understand the social compulsion under the impact of which proliferation of these kinds of Exotic images was possible.

It would appear whenever a religion or a cult loses its appeal to the masses, the influence over which depends the success or the failure of that religion or cult, it ineluctably has had resort to the creation of such Ugra-murtis or hostile images whether among the Brahmonical or Buddhist or Brahmonical religion. It has likely suggested that P.K. Bhattacharyya and B. Bhattacharyya that this images can't be branded mere hostile images or images as bearing ill-feeling of one sect to other. But infact should be treated as protest of one cult against the both influential cult religion, or when adhering of a particular cult, relinquished their own cult of optinct other more influential cult get number these by geo-pardising their very existence.¹

The matter can be illustrated with the prevailing social system in Bengal towards the close early medieval period. The sections 13th to 14th of part two (UtTarakhanda of the Brihaddharmapurana of, composed not earlier than 12th century A.D. Informing us that one king Vena violated the rules of Varnasrama and delivery created a number of mixed caste by forming the unions of male and female belonging

(1) Paper on 'Exotic Buddhist images of Early Bengal: their sociological significance', by P.K. Bhattacharyya and Bedusruti Bhattacharyya in International Conference in Bengal Art' held in Calcutta, February, 2001.

to different caste. Under this circumstances it becomes easier for us to understand the emergence of the theory amalgamous of the Varnas and rise of two fold caste system in peace of in eradication. ChaturVarnas (four fold ones). In the opinion of Ramesh Chandra Majumder in the origion of benifiction is tobe traced to the extended significance given toa term Sudras in Puranas where denotes the members of fourth caste and also those members of three higher caste who accepted the heridical religion of influenced by Tantric rites. “The pre-dominance of Buddhism and Tantric Saktasm in Bengal as compared with other parts of India, since the 8th Century A.D. Perhaps explains why all the notable caste in Bengal regarded in the Brihat Dharma Purana and other later text has Sudra and the story of Vena, Prithu might be mare echo of a large-scale reconversal of the Buddhist and Tantric elements of the population into orthodox Brahmonical fold.”

The above social phenomenon explain adequately as suggested by P.K. Bhattacharyya and B. Bhattacharyya, Buddhist religious feature had resorted practice of principal Hindu divinities in low profile in comparison with Buddhist pantheons, thereby attempting to fosture a sense of superiority in their mind of the ordinary people who desire to relinguish Buddhist faith and embaraced Brahmonical religion.

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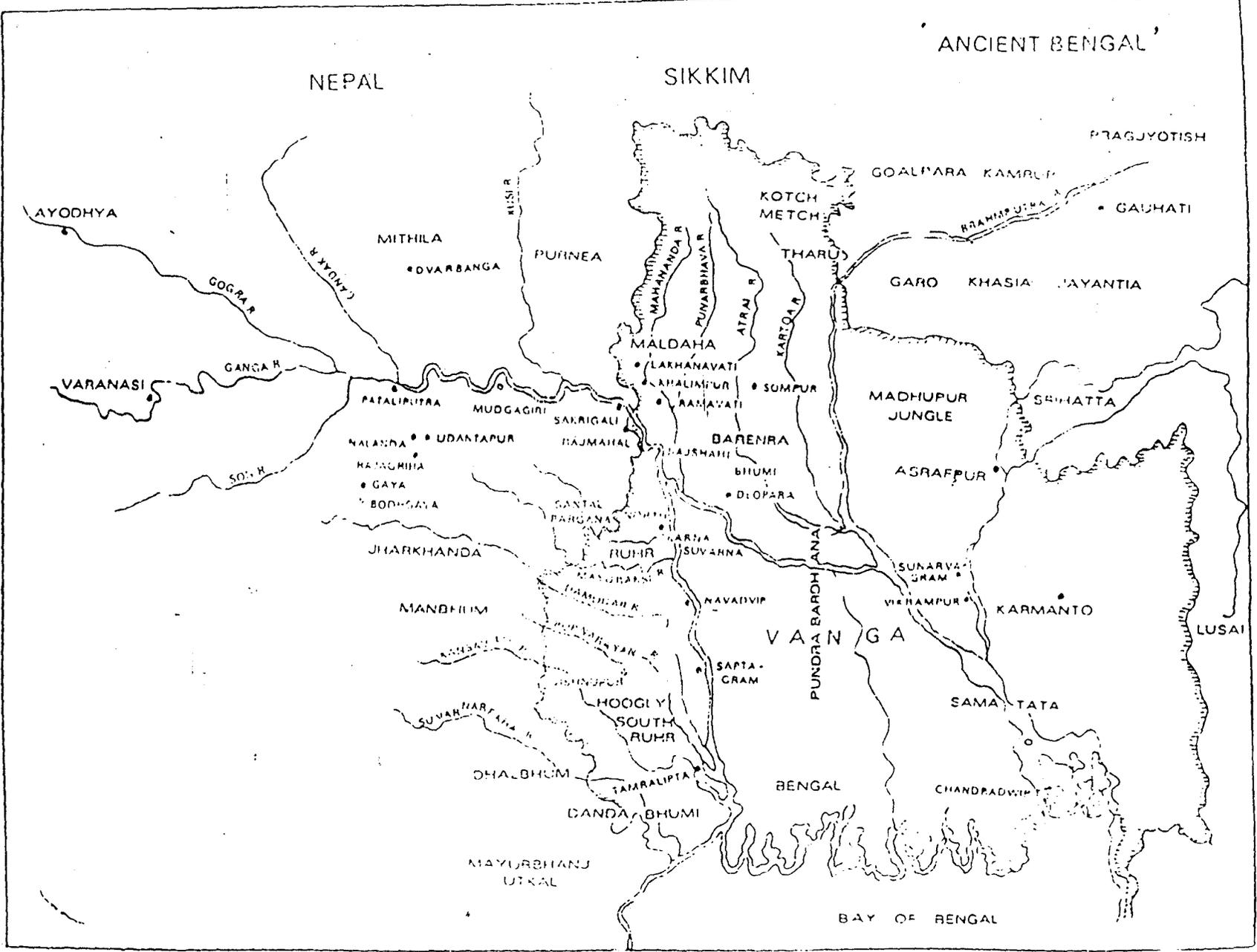
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ANCIENT BENGAL



NEPAL

SIKKIM

ANCIENT BENGAL

PRAGJYOTISH

GOALPARA KAMRUP

GAUHATI

KOTCH METCH

THARU

GARO KHASIA JAYANTIA

MITHILA

• DVARBANGA

PURINEA

MALDAHA

• LAKHANAVATI

• AHALISUR

• RAANAVATI

• SUMPUR

MADHUPUR JUNGLE

SHAMTA

AYODHYA

GOGRA R

• GYONGI

GANGA R

VARANASI

PATALIPUTRA

MUDGAGIRI

SARRIGALI

• NALANDA

• UDANTAPUR

• HATAGHIA

• GAYA

• BODHGAYA

RAJMAHAL

• RAJSHAHI

• BARENRA

• BHUMI

• DIOPARA

ASRAFFUR

JHARKHANDA

RUHR

• KARNA

• SUVARNA

SUNARVA GRAM

MANBHUM

VANGA

VIHAMPUR

KARMANTO

LUSAI

• KANBERI

• SUVARNA

HOOGLY

SOUTH RUHR

• SAPTA-GRAM

SAMATATA

• OHALBHUM

TAMRALIPTA

BENGAL

CHANDRADWIP

MAYURBHANJ

• UTKAL

BAY OF BENGAL



ARDHANARISWARA 10th CENTURY A.D
SAMESVARA TEMPLE - MUKHALINGAM.



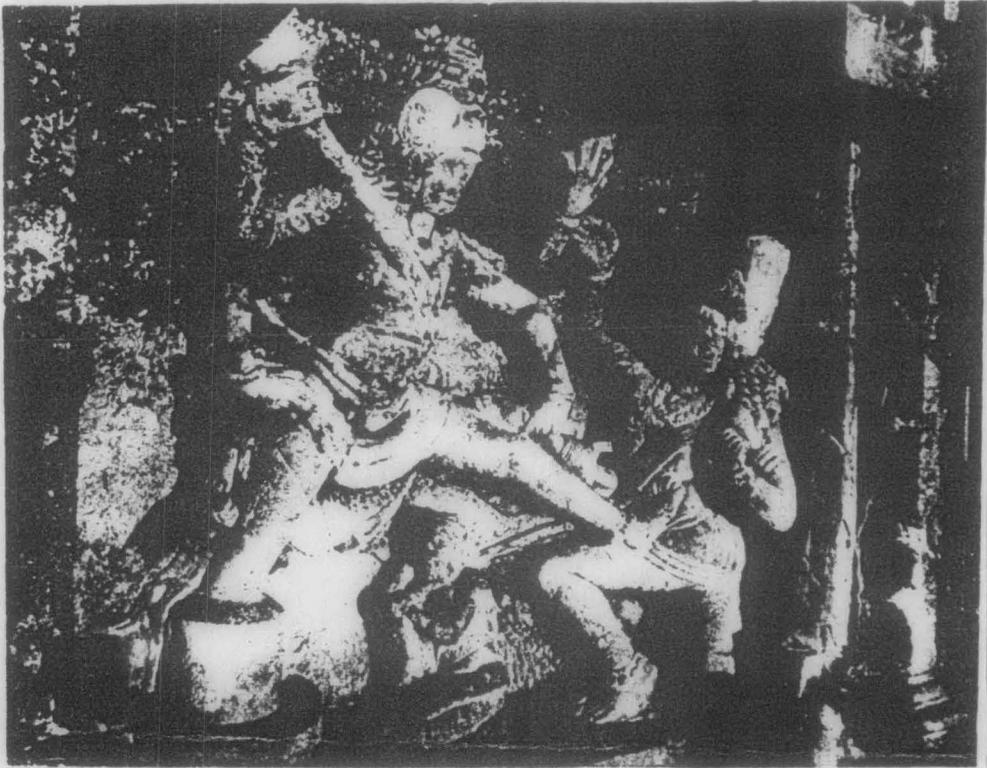
VISHNU DANCING ON GANAPAJI
FALAKATA SALBARI COOCH BEHAR W.B.



APARĀJITĀ (NĀLANDĀ)



KĀLĀCHAKRA , 12th CENTURY A.D (NEPAL)



KĀLĀRI MURTI (ELLORA)



SIVA AS DESTROYER OF MATSYAVATARA.
EKAMARES VANATH TEMPLE AT KANCHI.

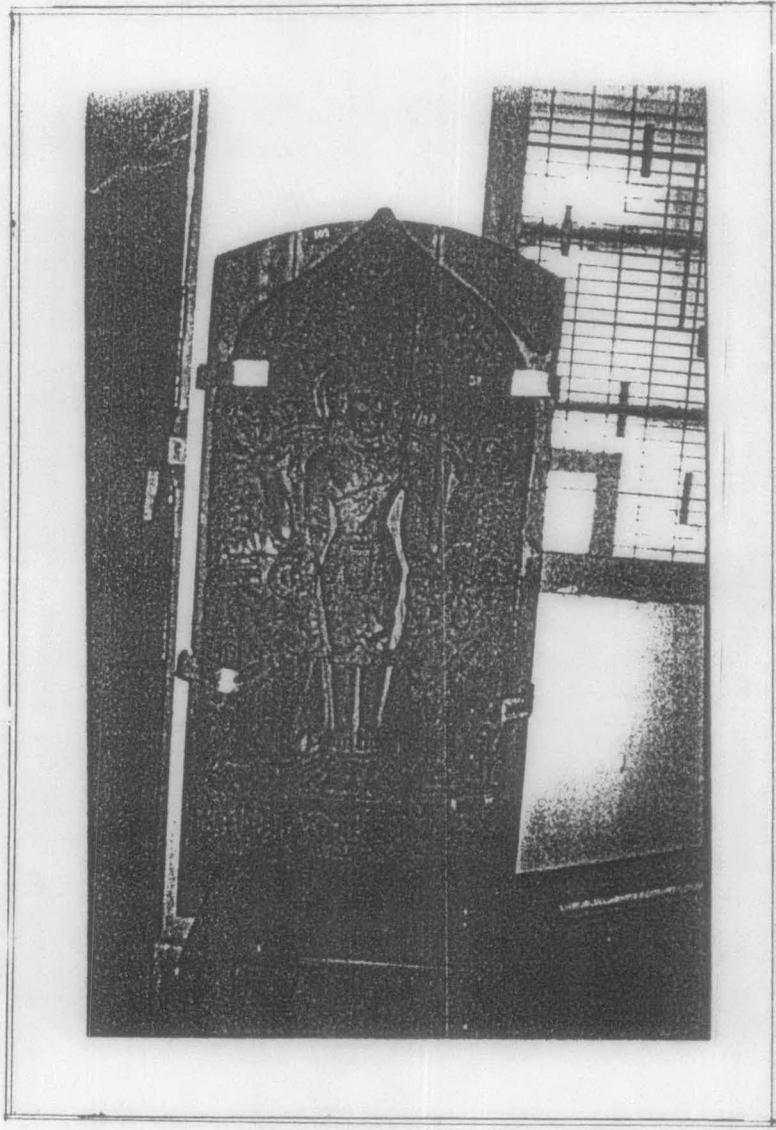


SARABHESA MURTI

... IN TANJORE DISTRICT

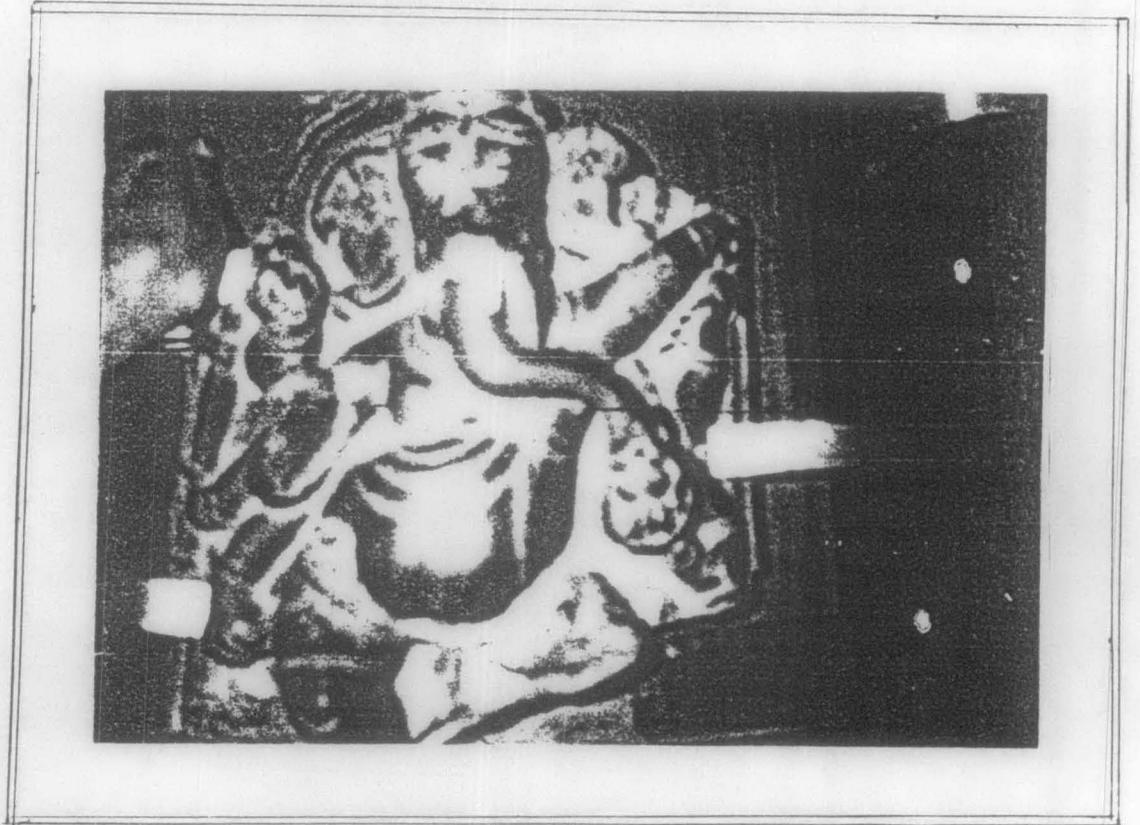


DEVI
PRESERVED IN AKSHYA KUMAR
MAITREYA MUSEUM
NORTH BENGAL UNIVERSITY.



VASUDEVA

PRESERVED IN
AKSHYA KUMAR MAJTREYA
MESEUM
NORTH BENGAL UNIVERSITY.



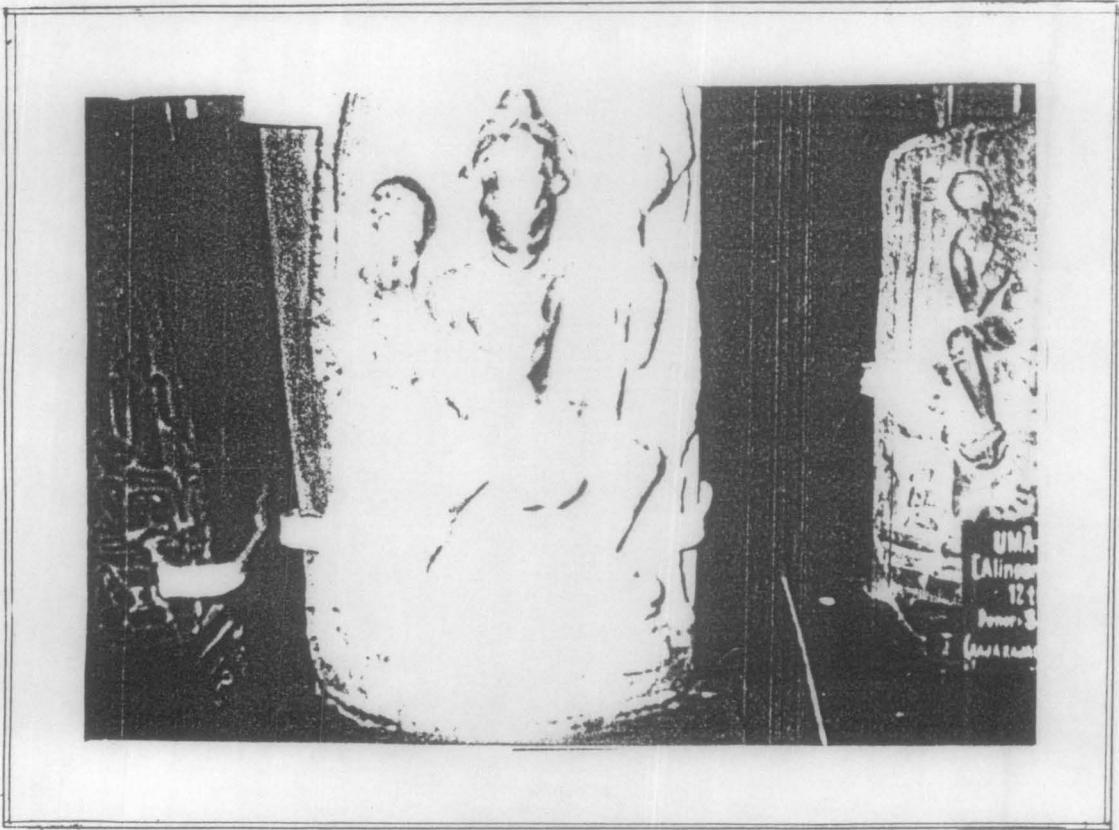
GANESA

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NAVAGRAHA

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