



# Nabaratna and Shiva Temples of Sirajganj District in Bangladesh: A Study on Structure, Style, Motifs and Ornamentation

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ARTICLE INFO	ABSTRACT
<p><b>Received date:</b> Feb. 10, 2021  <b>Accepted date:</b> Sept. 25, 2021</p>	<p>This study explored the aesthetics sense of the decoration, artistry, style, motifs and ornamentation of impeccable aesthetic structures of the Nabaratna and Shiva temples at Hatikumrul of the Sirajganj district. Nabaratna is one of the most significant temples in Bangladesh, is located at Hatikumrul in the Sirajganj district, and was built during the 1704-1728 AD. The architectural style of this temple is very aesthetic and full of medieval art. Another studied temple is a Shiva temple located 200 meters southwest of the Nabaratna temple. Both primary and secondary sources have been used to comprehend the timeline, architectural characteristics, ornamentation and current perspective of these temples. The proper documentation of aesthetic terracotta plaques has also been carried out. The photographs using in the present study were taken in different view. The Shiva temple is decorated with a variety of terracotta plaques. Terracotta plaque is known as one of the oldest examples of human civilization. The development of this ancient artwork found in the Indian subcontinent and many ancient civilizations globally. Since stone and metal are scarce in Bangladesh, perhaps the craftsmen used the soil for many purposes to built diverse structures and artwork in this region. The easy availability of clay in this region might have played a significant role in developing the art and structure. Artisans in the region depicted mythological character, flora and fauna motifs by baked soil, creating aesthetic structures and diverse terracotta plaques. These arts were undoubtedly developed through sophisticated rhythm, richly decorated and architectural composition.</p>

**Keywords:** Art, Aesthetic, Craftsmanship, Temple, Terracotta

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## 1. INTRODUCTION

The architecture of the Hindu temple has been developed for the religious observance of Hinduism believers (Ahmed & Chowdhury, 2005). The temple is also known as the house of the Gods and Goddesses. Commonly, in Bangla, this structure is known as ‘Mandir’ (Biswas, 2003). Although the temple structure is generally the same with few exceptions due to local influences, there is a long history behind the

development of Hindu temple architecture. The process of building the temple dates back to the Bronze Age of Indian history. Usually, the portraits or idols of the god and goddesses exist inside the temple (Hoque & Hoque, 2005; Biswas, 2003; Ray, 1999; Roy, 1998). However, due to the scarcity of stone in the Gangetic valley, temple builders in the region relied on building materials other than stone.

Consequently, terracotta plaques have been used in the decoration of the walls of the temples built of terracotta

bricks, which has given a unique variety to the temple architecture of Bengal (Ahmed & Chowdhury, 2005; Akhtar, 1999; Sanyal, 1970).

The religious establishments in Bangladesh, the Hindu religious temples are divided into four parts by observing their architectural style; *Chala*, *Ratna*, *Deul* and *Dalan*. Among those, the *Chala* temple is unique for its flattened roof. In the case of the *Ratna* temple, these can be divided into six types; *Ek-ratno*, *Panchoratno*, *Nabaratno*, *Ekbingshatiratna*, *Trayodashratno*, and *Panchabinshatiratno* are notable (Roy, 1998). The work of terracotta decoration in the architectural style of the temple greatly enhances its aesthetics, which is mainly depicted on the temple walls (Biswas, 2003).

There is a long historical perspective of socio-cultural and religious tradition in the context of Bangladesh. Hindu religious structure, especially temples, was built in the region long before the spread of Islam (Ahmed, 1984). In the evolution of time, the structure, type, design of those structures has changed; sometimes, their quality has deteriorated due to negligence. Even then, several ancient Hindu temples still survive in many parts of the country, giving a glimpse of the socio-economic context of the time (Ahmed & Chowdhury, 2005).

Hinduism is the oldest religion in the region; it has not played much of a role in religious architecture. During the Sena Dynasty, some of the temples in the region underwent architectural changes, followed by Orissa style in the eleventh century. At that time, the use of traditional *Chala* type roof was significant, an indigenous technique of building rural houses for Bengal people (Hoque & Hoque, 2005; Akhtar, 1999; Ray, 1999; Ahmed, 1984; Sanyal, 1970).

The later development of the temple architecture during the Muslim rule observed the widespread use of arches, khilan vaults, domes, tombs, forts, bricks and terracotta (Rahman, 2009; Ashurst & Dimes, 1990; Ashurst & Nicola, 1988). Consequently, Indo-European influences occurred during the British rule following the Sultanate and Mughal architectural design (Rahman, 2009; Ashurst & Nicola, 1988; George, 1983; Deva, 1977; McCutchion, 1972). This type of architecture was initially built as temples and moths (Samadhi Mandir). In this architecture, the central shrine was built with a ribbed dome or curvilinear tower and was ornamented based on a square or octagonal shape. This architecture was initially being built following the Orissan *Rekha Deul* and *Pidda Deul*. In most cases, the central spires formed sharply, and some of them were crowned with Kalasha finials (Bhattacharya, 1989; Ashurst & Nicola, 1988).

Noticeably, the ancient Bengal was also the abode of various ancient ethnic groups such as Kol, Munda, Shabar etc. Gradually the soil of Gangetic Bengal began to rise from the depths of the sea. There are various rivers and streams coming down from the Himalayas and high upstream. The soft silt and the dark green tree-herb forested East Bengal diversified the geographical context of Barind, Radha, and Gaur etc. belonged to the ancient Bengal (Majumdar, 1971).

Sculpture making stones were not readily available in Bengal (Saraswati, 1975).

The depicted motifs were mainly idols of gods, statues of superhuman and ordinary men and women described in various ancient epics and myths ornamentally made flowers, herbs, animals and birds etc., found from many parts of this region (Biswas, 1981). Although the ancient sculptures and architecture of Bengal have been extensively destroyed by the weather and the lonely inconveniences of time, the number of sculptures found in the last two and a half centuries, at least in the last thousand years, is surprisingly many times higher than in other parts of India. In writing the ancient history of Bengal, ancient sculpture and architecture have been and continue to be of great assistance as visual witnesses and elements (Biswas, 1981).

Among the terracotta specimens at Paharpur are sculptures on both Brahmanical and Buddhist subjects. Besides, flowers, vines, birds, kinnar, kinnari etc., can also be seen in ornamental form. On the walls of Paharpur, there are also statues of twins and twins. However, the scholars could not decide when these were built. From Bangla regional perspective, Bengali sculptors have made sculptures with soil all over Bangladesh. The sculptors of Bengal did many beautifying works, including sun drying, burning in the oven, painting the sculptures (Alam et al., 2007). Dr. Ramesh Chandra Majumdar wrote in the first volume of his book on the history of Bangladesh that 'all these statues prove that sculpture was practiced in Bengal from the beginning of the Christian era or even before it, and that Bengali artists maintained contact with the general Indian art until the Gupta period' (Majumdar, 1971).

Eminent historian Niharranjan Roy mentioned that many people could afford to bring stones from the Rajmahal hills or the hills of Chhotanagpur to make sculptures for the sculptor by their own expense rather than it was done by wealthy people, especially for the purpose of decorating temples and establishing idols. That is why almost all the stone sculptures that have been found are statues of Jain, Buddhist and Brahmanical deities or ornaments-plaques of monasteries and temples, architectural or stone portraits of religious myths and hence a few small statues-signs. According to the author, the earthen sculptures of small ancient Bengal made of clay are supposed to be the art form of the daily life and desires of the people and common people. But there is no way to prove it now that all those soil patterns have been destroyed. However, in the small earthen sculptures of various vows today, looking at the various clay toys made by the village potters, one can get an idea of what was in the pottery of ancient Bengal (Roy, 1959; Saraswati, 1976).

Nabaratna or nine spires temples can be seen many parts over the country (Hoque & Hoque, 2005). One such Nabaratna temple is located in Hatikumrul village of Ullapara upazila of Sirajganj district in Bangladesh. Locally the temple is also known as *Dolmancha*. The central spire of this three-storied temple is nine. Besides that, a Dochala temple and a Shiva-Parvati temple are located in the open space in front of the Nabaratna temple, and a Shiva temple at

the back of the Nabaratna temple. This study aimed to explore the aesthetics sense of the decoration, artistic quality, technique, motifs and embellishment of impeccable aesthetic structures of the Nabaratna and Shiva temples at Hatikumrul of the Sirajganj district.

## 2. MATERIALS AND METHODS



Fig. 1 Aerial view of Nabaratna and Shiva temples.

Presumably, the largest Nabaratna temple in Bangladesh is located in the village of Hatikumrul in the northern district of Sirajganj. Locally the temple is also known as *Dolmancha*. There is a medium-sized reservoir about 200 meters southwest of the temple. A Shiva temple is located on the west bank of this long water body towards the east-west side (Fig.1). Both Nabaratna and Shiva temples are consisted of medieval artworks.

In particular, aesthetically, the structure, the diverse motifs of terracotta plaques have been presented by the artists. There is disagreement about the construction period of the Nabaratna and the Shiva temple. Because, no inscription related to the time of construction was found in the temple. Seemingly, the temple was built during the reign of Nawab Murshid Quli Khan by a tahsildar (treasurer) named Ram Nath Bhaduri during 1704-1728 AD. During the reign of Nawab Murshid Quli Khan of Murshidabad, in 1722 AD, Suba Bangla was divided into 13 *chaklas*, 24 *governments* and 8 *mahals*. According to historical sources, Ramnath was a zamindar (Zakaria, 2007).

Since the construction period of the Nabaratna temple is not known exactly, it is difficult to estimate the construction period of the Shiva temple as well. However, judging by the construction materials, it can be assumed that the Nabaratna temple and the Shiva temple are contemporary.

During this study, both primary and secondary sources have been used to comprehend the timeline, architectural characteristics, ornamentation and current perspective of these two temples. In addition, proper documentation of aesthetic terracotta plaques has also been carried out. The photographs using in the present study were taken in different view.

## 3. RESULTS AND DISCUSSION

### 3.1. Nabartana Temple

The Nabaratna temple has a medium-sized reservoir about 200 meters south-west. The Nabaratna temple is an archeological site protected by the Antiquities Preservation Act of 1968. Judging from the archeological point of view, every archeological site is undoubtedly significant (Fig. 2). However, in terms of features, the Nabaratna temple is a unique artistic specimen of Bangladesh (Fig. 3).

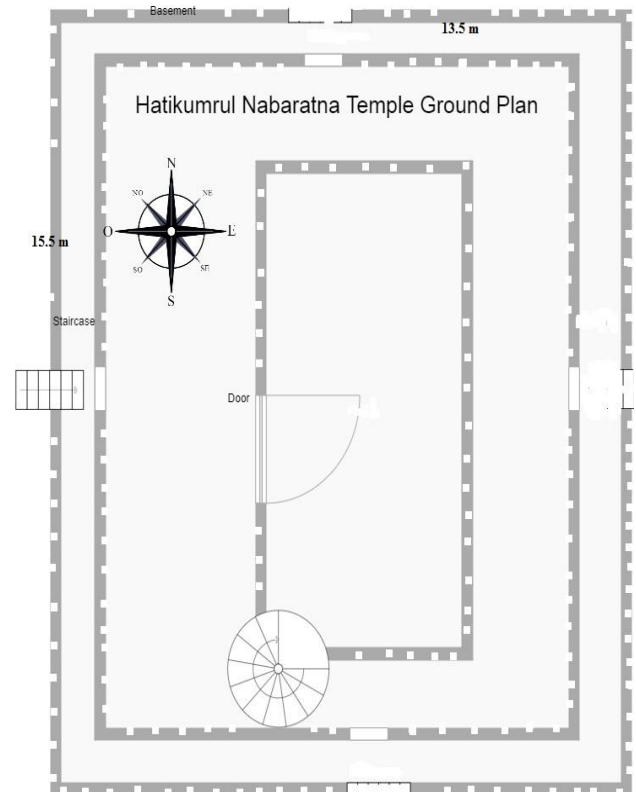


Fig. 2 Ground plan of Nabaratna temple.

The area of the temple is about 16 square meters. Built on a high altar, the temple is 15.5 m long and 13.25 m wide. This is a near square temple. Inside this temple, there is a main room. On the ground floor, there is a sanctum sanctorum surrounded by two verandas. The porch has 6 entrances at the outside and 5 entrances at the inside of this temple. It was estimated that the temple had nine pinnacles; hence it was known as the Nabaratna temple. At the east of the Nabaratna temple, the entrance was located and at the north the staircase was there that placed to the top. Inside the temple, the roof covered with a round dome above the main building. It is thought that the central chamber was used for worship (Zakaria, 2007). The bricks and terracotta plaques of the temple are made of various ornaments. Painted with flowers, birds, herbs and deities, the temple was full of medieval art (Fig. 4).





Fig. 3 Front view of Nabaratna temple.



Fig. 4 Backside view of Nabaratna temple.

In terms of architectural design, the Nabaratna temple was a magnificent structure. This temple is locally called *Dolmancha* because it was gradually raised from a slightly higher basement. This feature was typical of almost all Nabaratna temples in Bangladesh (Rahman, 2008). This continuum of architecture was thought to have been followed the *Dolmancha* concept, a stage-like high foundation for later temple construction. In this case, there were three main parts in the temple's construction including stage, sanctum sanctorum and peak. These three features are also noticeable in the context of the Hatikumrul Nabaratna temple. Other significant features of this Nabaratna temple were the pillars, ornate arches and rows of arches (Fig. 4). The influence of Greek architecture was noticeable in the construction of the temple's pillars; especially the Greek style Doric method has been used in the pillars of the Nabaratna temple (Rahman, 2008).

Typically, Doric style, base, middle part, and top space were constructed differently. The Doric style pillar is gradually narrowed from the steep middle part, runs upwards, and has a thick groove (Barletta, 2009). This effect is especially noticeable in the context of the Hatikumrul Nabaratna temple.

The overall temple architecture of Bangladesh is divided into four types based on the architectural style, including *Chala*, *Ratna*, *Shikhara* and *Dalan*. Among these four styles, the Hatikumrul Nabaratna temple belongs to the category of *Ratna* style. *Ratna* is the one the type of temple that is usually the next phase of the *Chala* temple. The *Ratna* temple is called if the pinnacle is placed on the temple. The special feature of the *Ratna* temple is the curved cornice different from *Chala* (Roy, 1999).

Nabaratna temple consists of total nine spires. However, although the number of *Ratna* is nine, it is similar to the Pancharatna temple. In terms of architectural structure, like other Nabaratna temples, a *Charchala* has been built on the central peak of the Hatikumrul Nabaratna temple. In addition, four more small pinnacles were built around it. Moreover, this type of temple is also called Nabaratna temple because of its sanctum sanctorum or staircase (Sanyal, 1970).



Fig. 5 Bird motif depicted on the pillar of Nabaratna temple.

The architectural design and sculpture of the Nabaratna temple cannot be denied as a merit of architectural style. This kind of artistic representation reflects the socio-cultural values of the ancient doctrine of art and architecture. Ornate, façades, roofs, cornices, vaulting and pillars were made of baked clay blocks. In addition, the features of aesthetic bricks of different sizes have turned into aesthetically complete construction. On the other hand, hollow bricks increased the diversity of ingenuity in the laying of the bricks.

The lower quadrangle has a small chamber with each of them, and these carry the weight of the rectangular towers of ornate angles placed above the second floor. The temple has a total of four rectangular verandas around the ground floor prayer room. There are many grooved arches at the entrance on each side of the ground floor. Two brick pillars with aesthetic ornaments separate each arch (Fig. 6).

Although Kantaji temple is considered the most ornamented temple in Bangladesh, however, considering the Nabaratna type temple in Bangladesh, the importance of Hatikumrul Nabaratna temple is undeniable (Hoque & Hoque, 2005). In an architectural context, this temple appeared of a substantial ornate chariot resting on a high plinth, which probably had an arch opening around the ninth



spires. As a result, devotees get a chance to see the interior of the temple from all sides (Fig. 6).



Fig. 6 Entrance of Nabaratna temple.

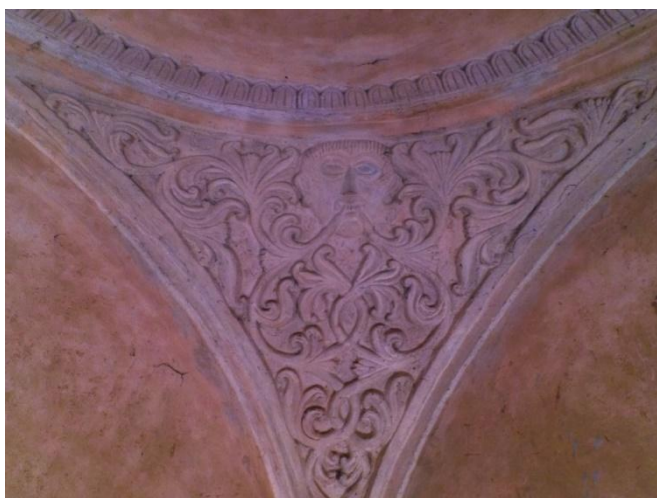


Fig. 7 Motif with leaves and human head of Nabaratna temple.

The architectural style of the Nabaratna temple has ornate arches and rows of arches. In the case of temple

architecture, it is often noticed that some of the arches have no practical use. Consequently, these arches were constructed to enhance the aesthetic beauty of the structure. These ornate arches are also visible around the Nabaratna temple (Fig. 6).

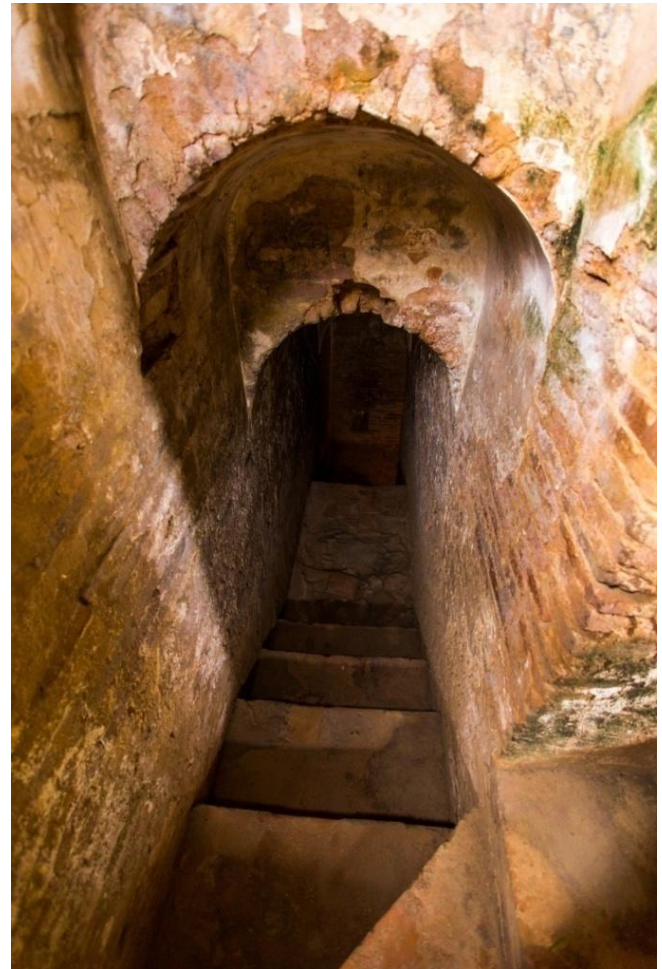


Fig. 8 Staircase inside of the Nabaratnatemple.

On the other hand, aesthetic artwork enhances the beauty of a structure while multiple arches of the same size are made side by side. Noticeably, the use of similar size arches is observed in the Hatikumrul Nabaratna temple. Probably, this concept was introduced by the Roman Empire to develop such type of arches (Güven, 1983). The use of arches is noticeable in the medieval architecture of the Bengal region.

The remarkable features of this temple include the outstanding surface decoration, sculptured terracotta plaques with various mythological characters, flora, fauna, geometric motifs and social images of the time. On the other hand, the ground floor has three arch entrances and richly decorated brick pillars.

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Fig. 9 Broken part of the dome of Nabaratna temple.



Fig. 10 Destroyed part of the Nabaratna temple.

The pillars with different designs and depicted motifs of flora and fauna added a different dimension to the aesthetic. Historical literature indicates that the Nabaratna temple was built from 1704-1728 AD during the reign of Nawab Murshidkuli Khan under the supervision of a treasurer, named Ramnath Bhaduri. Nawab Murshidkuli Khan was a Muslim ruler. The influence of Muslim architecture on the temple's architectural design is noticeable; especially the design of the arches, the design of the minarets, and the decoration with different leaves on the walls of the temple presents the features of Muslim architecture. Conversely, one important thing is that there was no violence in this type of architectural design during the Muslim rule. The image of

religious harmony emerged in the architectural style. Inside the temple, the male face motif and the leaf motif are simultaneously depicted in the corners of the roof. Usually, in Muslim architecture, the motif of the human and animal does not exist in the Muslim architectural context. Instead of human and animal motifs, ornaments of trees, leaves, arabesque designs, etc., are noticeable in Muslim architecture. Significantly, the design of the Nabaratna temple depicts simultaneously the design of human faces and leaves, which indirectly presents the religious harmony in architecture (Fig. 7).



Fig. 11 Destroyed part of the Nabaratna temple.

There are many arched doors outside the rooms on the ground floor and the second floor (Fig. 6). The smaller third floor has only three entrance doors and three windows. A slender staircase leads up to the first and second floor on the west side from the ground floor. The darkened entrance has been curved up to the first, second and third floors (Fig. 8). The pinnacle of this Nabaratna temple was destroyed in an earthquake during the late nineteenth century. Consequently, the upper part of the temple was severely damaged, and some parts have been completely destroyed (Fig. 9-11).

The verandah trend temple in Bengal was also started due to the influence of temple architecture in Orissa. A *mandapa* generally build in front of the Sanctorum of the temple in the Orissa style. In Bengali temple architecture, the temple usually has a single roof with a verandah. In the eighteenth and nineteenth centuries, the building with *Dolmancha* and *Rashmancha* was built in an effortless architectural style. The *Rashmanchas* are more extensive than the *Dolmanchas*, and both are octagonal. The roof of the *Rashmancha*, built on a high altar, was adorned with turrets lined with Nabaratna and Pancharatna-towers.

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### 3.2. Shiva Temple

There is a Shiva temple on the west bank of this long water body in the east-west from the Nabaratna temple. There are several terracotta plaques on the east wall of this Shiva temple (Fig. 12). The plaques are inlaid with gods and goddesses, full of medieval artwork, quite aesthetic and of high quality. Four temples, including the Nabaratna temple, are unique structure built in terracotta poetry. The basement of the Shiva temple is approximately 4.572 meters long and 3.75 meters wide. The main temple is located in this rectangular basement. The terracotta plaques depicted on the walls of the Shiva temple are magnificent. A variety of motifs inscribed on small decorative bricks. Most of these plaques inlaid with various deities, full of medieval artwork, men and women, warriors, hunters, singers, musicians, dancers, etc. are quite aesthetic. The motifs of the plaques represent religious values and the artistic sense of the social life of the time. There are a total of 86 terracotta plaques inscribed on the east wall of the Shiva temple. However, in addition to these, two more plaque depicted on both sides of the arches.



Fig. 12 Front view of Shiva temple.

The most notable aspect of temple architecture is the decoration of terracotta plaques on the temple's outer walls. Every inch of some temples generally decorates with various terracotta motifs (Hardy, 2008). In small blocks of terracotta slabs lined up, a sculpture place together with a deity or geometric motif on a specific section of the temple wall (Michell, 1988).



Fig. 13 Dance posture of Shiva temple.

This decoration style in Bengal was evolved from the eighteenth century onwards. Then the temples began to be built in almost the same ornamental style. In this case, the Kantaji temple of Dinajpur is significant. The story of mythology is depicted in the outer wall of the temple through terracotta plaques (Hoque & Hoque, 2005).

Temple architecture has traditionally occupied a unique place in the construction industry of Bengal. In Bengal, both Bangladesh and West-Bengal of India, significant progress has been carried out in temple architecture from the sixteenth to the nineteenth centuries (James, 1876). At this time, more than a hundred brick temples have been built in the new style of architecture. As a result of the spread of Vaisnava doctrine was introduced in Bengal by Sri Chaitanya in the fifteenth century. Such new insanity in the genre of temple architecture was manifested (Nanda, 1992). The terracotta plaques depicted on the walls of the Shiva temple can be divided into fourteen categories (Table 1).



There are a total of 25 plaques depicted in Shiva temple at dance iconography. The posture of the dance presents the aesthetic aspect of the artist and the socio-cultural image during that time (Fig. 13). Six dances with hand iconography motif depicted in the temple, and this category has been presented the aesthetic thinking of the artist (Fig. 14). There are a total of 4 plaques on the walls of Shiva temple in the posture of blessing inferred that Shiva temple is a blessing while dancing by observing this category of motifs (Fig. 15).



Fig. 14 Dance iconography with clenched hand of Shiva temple.

Table 1 Category of Terracotta Motifs of the Shiva temple

Motifs	Quantity
Dance posture	25
Dance iconography with clenched hand	6
The posture of blessing	4
Musical instrument with dance poses	16
Armed iconography	4
Dancing woman	4
Iconography of costume dance	1
Walking with carrying a stick	2
Dance posture with feet above head	1
Sitting posture	2
Dancing posture with a plough on shoulder	1
Sitting on the shoulder	1
Unidentified	5
Destroyed	14



Fig. 15 The posture of blessing of Shiva temple.

The Hatikumrul Shiva temple has a total of 86 terracotta plaques. Among these, about 53 terracotta plaques represent male and female dancing motifs. In 6 of these terracotta plaques, dancing hand iconography is visible directly. Iconography uses in the dance of the Indian subcontinent is divided into two types: unconnected iconography and integrated iconography (Coomaraswamy, 2014; Coomaraswamy, 1985). In the dancing context, unconnected iconography usually performs with one hand, and the total number of such iconography is 28. One of these is 'clenched iconography', which is visible on a terracotta plaque of the Shiva temple. This iconography usually performs by 'Clenched hand' (Fig. 11). Clenched iconography is performed by placing the thumb on the palm after the curl fingers together in the palm (Coomaraswamy, 1985).

On the other hand, in dance, the use of both hands is called connected iconography. There are 23 iconographies; in this case, one is known as 'inflorescence iconography' (Coomaraswamy, 1985). This type of iconography has been presented in the terracotta plaques of the Shiva temple. The serpentine iconography is another unconnected iconography; presents the interconnected method (Rao, 1985). In particular, this type of iconography is used to express the meaning of evening worship, offerings, aarti, mantra flower etc. (Fig. 15).



Also, the terracotta plaques of the Shiva temple represent different expressions of dancing men and women, depicting the socio-economic conditions of the region during the construction period (Coomaraswamy, 1985; Rao, 1985). The use of musical instruments has been observed in about 16 terracotta plaques. In addition, images of dancing with the use of musical instruments are presented. On the other hand, the image of the dance costume is quite stylish in the motifs. Such motifs indicate the use of dances, songs, musical instruments, etc., at that time.



Fig. 16 Motif with sword of Shiva temple.

The presence of a plough on the shoulder is noticeable in another terracotta plaque. The plough presents the perspective of the agro-based socio-economic condition of this society (Fig. 17). Among other elements, weapons like bows and arrows, swords, sticks etc., is noticeable (Fig. 16). A picture of a tolerant and peaceful social condition is presented through a total of 4 terracotta plaques of blessed conditions (Fig. 15). At the same time, the motifs of women and men represent the image of gender-based participation. It is noteworthy that there was a tendency in the Muslim period to keep women confined to the house or to introduce veils for women. Notably, the motifs of the terracotta plaque of the Shiva temple represent the image of a non-discriminatory society in terms of gender.

The presence of various dancing motif terracotta found on the walls of many other temples. But there is some

difference between the terracotta plaques of the Shiva temple and the other temples. In most cases, terracotta motifs represent aesthetic notions of the artist. However, the terracotta plaques of the Shiva temple represent aesthetic as well as mythological implications. In the context of the Indian subcontinent, Mahadev Shiva is also known as Shankar, famous for the creator of dance.



Fig. 17 Motif with plough of Shiva temple.

Shiva's name is associated with the Amok dance (Handa, 1998). The mythical idol of Nataraja Shiva has occupied a special place in the Indian subcontinent since ancient times. According to mythology, four hands generally visible in the iconography of dancing Shiva. One of the four hands keeps the musical instrument Damru, and in the other three hands, different dancing iconography noticeable (Bajaj, 2014). Considering these aspects, the presence of men and women dancing in the terracotta plaques of the Shiva temple and the presence of musical instruments clearly show the involvement of the mythical character Shiva.

Besides that, there are 16 types of musical instruments with dance poses motifs depicted in this temple. The plaques are very aesthetic, and the image of the art sense of the social life of that time is reflected in these types of plaques. Notably, the character is presented as an artist who is



simultaneously dancing and playing musical instruments (Fig. 18).

In addition to these, armed iconography, dancing woman, the iconography of costume dance, walking with carrying a stick, dance posture with feet above the head, sitting posture, dancing posture with a plough on shoulder etc., motifs are depicted on the walls of this temple (Rahman, 2020).



Fig. 18 Musical instrument with dance poses of Shiva temple.

This massive terracotta ornamentation was a manifestation of the life and vitality of the time. The art grew from the energy nurtured in the silt soil of Bangladesh for thousands of years. Due to the lack of stone in such a vast fertile alluvial land like Bangladesh, the development of the terracotta industry in the native style took place for logical reasons. The artists developed highly sophisticated and mature art through the integrated style and careful decoration.

The appropriate initiative should be ensured to preserve these two magnificent heritages of Bangladesh. Proper preservation of both temples built more than three hundred years ago will provide an opportunity for further research in the future.

## 5. CONCLUSION

Above all, endless panels of art embellishing the temple wall surface, with the life and vitality of the artisans deeply imbued with the spirit nourished silt-laden soils of Bangladesh. Notably, this artistic style is entirely different, represents highly sophisticated artwork that is very carefully integrated into an extended composition. As a result, a rhythm has been followed throughout the installation. Due to the lack of archaeological research and conservation initiatives in this country, many architectural monuments have already been disappeared. Many are still on the verge of disappearing. Yet in everything that has been found in Bihar, temples, deuls, etc., across the country, represent the architectural evolution in Bengal. Undoubtedly, the sculpture has always connected with human architecture in the discussion of art theory. Therefore, it is necessary to take the proper initiative to preserve the archaeological heritage of Bangladesh.

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