

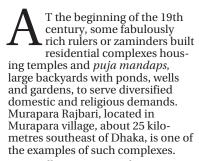






Meditation in Beauty

The temple is a mix of Colonial, Mughal and Bengali architectural styles.



Usually, most zaminders were Brahmin and had a strong belief in their religious rituals. As a result, a space built with much ornamentation to perform their rituals was the most impressive part of their com-

There were two types of space for worship and ritual purposes: one for the feudal class of society like Brahmin zaminder, where they used to perform their daily ritual in a small temple only for the zaminder family And the other was a grand *puja* mandap for celebrating the annual Durga puja with their family, relatives, staff, guests and villagers.

Durga puja the only occasion where the common villagers were allowed to enter the palace complex and celebrate. On the other hand, the internal *puja mandap* was the place of interaction between the villagers and zaminders. This type of *puja mandap* also existed behind the main building of the Murapara

entrance foyer of the complex, there surrounded by different structures: a two-storey inner *mahal* in the east, a flat roofed single-storey temple or *puja mandap* in the north and an open single-storey *mandir* in the

The northern temple chamber has a large *mandap* and a frontal verandah of same width, entered by an elegant flight of steps from the paved central courtyard. The southern façade, relieved with a variety of floral design in plaster, reveals the taste and affluence of the feudal lord. This faç

ade is composed of five semicircular arched openings, supported by a bundle of Corinthian pillars -eight in each supporting area.

Like the gothic window, the western and eastern arched openings are divided into two smaller semicircular arches supported by Corinthian columns and surmounted by a circular ring in the middle.

At present, the Murapara Degree College is using the *puja mandap* on the northern side and *natmandir* on the southern side as their classrooms. Wild vegetation is spoiling the walls that need immediate steps to save the structure from further deterioration.

Within the western perimeter and on the eastern bank of the Sitalakhya River, there are two small impressive temples, the original



road. The road connects Murapara with Vulta Bazaar, passing between the temples and the riverbank

Both temples are facing south and placed side by side and rested on a low plinth. The smaller one with a frontal porch in the south is made of red sandstone, a very rare building material, imported from India. The less ornamentation proves that the local craftsmen were not accustomed to the material. No experiment could be made of making arched opening or curved surface,

The main shrine has a prism shaped with square base shikhara. Small pinnacles are also observed in each corner of the shikhara. A small marble stone plaque is placed in front or the porch bearing the date and name of the zaminder or builder. According to this inscription, the temple was built in 1889 by Ramratan Banerjee, treasurer of

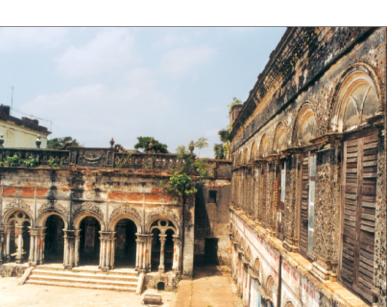
The adjacent, larger and more ornamented one is built with bricks having attractive stucco decoration of floral and foliate motifs on the

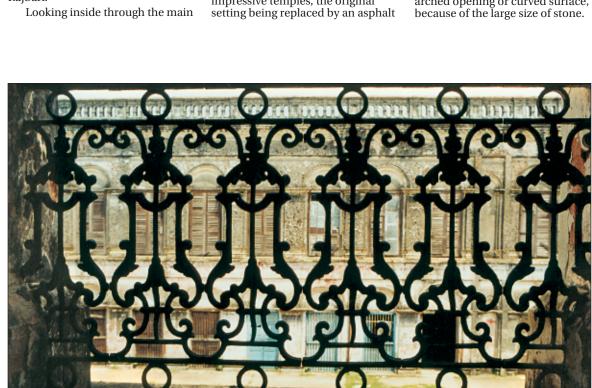
surface. According to the plan, it is a quare-shaped shrine with a frontal veranda. The shrine surmounted by a ribbed dome supported by an octagonal base. Four kiosks, crowned by onion shaped dome, are also observed in each corner of the shrine, rested directly on Corinthian pillars. Projected eaves or cornice supported by ornamented console at the roof level is an important feature of this temple. The frontal façade is terminated by the Bengali chowchala dome. There is no space left on the surface of the temple, which is not attractively embellished with diverse floral pattern. Onion shaped dome with high shoulder of Mughal style, Corinthian pillars of Colonial period, chowchala dome of Bengali origin make the temple universal.

The temple is a mix of Colonial, Mughal and Bengali architectural styles. Even the use of different types of arch-pointed arch, trefoil arch and ogee arch in a single building reveals the intention of the builders to make the edifice superb.

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words of wisdom

When heritage is lost, the loss is not for any individual but for the nation as a whole. Nothing can make up for the loss. Money cannot buy it back.

-- Mustafa Monwar

