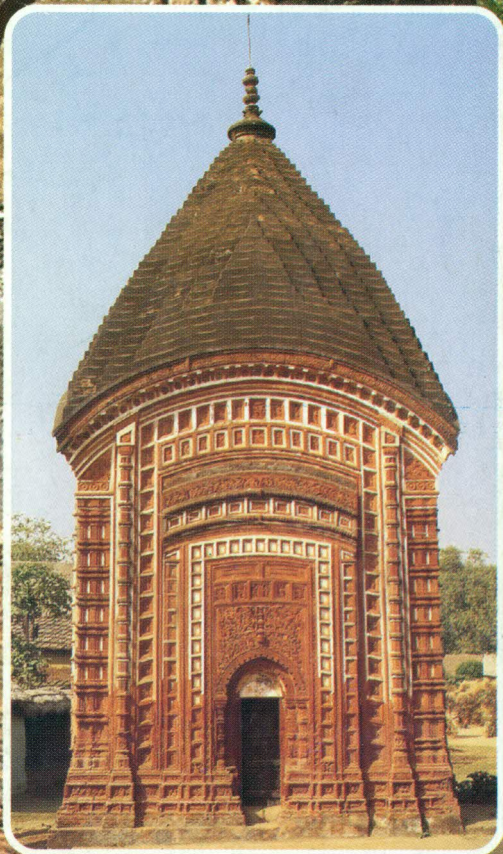




MALUTI



The Heritage Village of Jharkhand



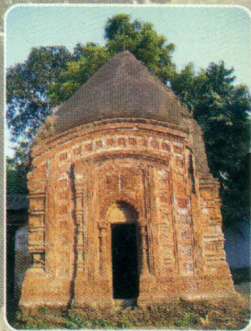
प्रत्नकीर्तिमपावृणु

Superintending Archaeologist

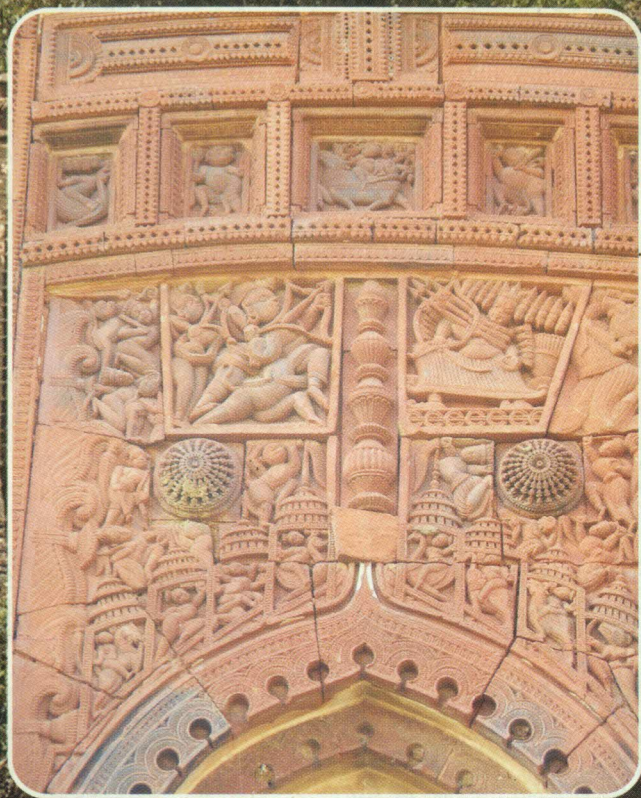
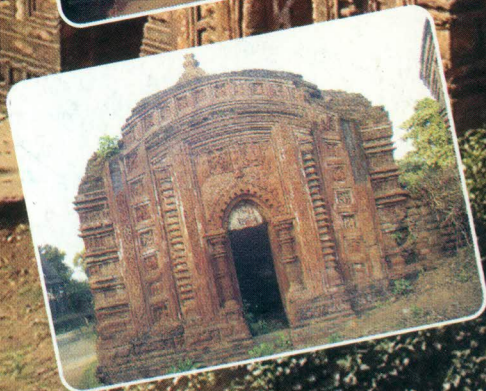
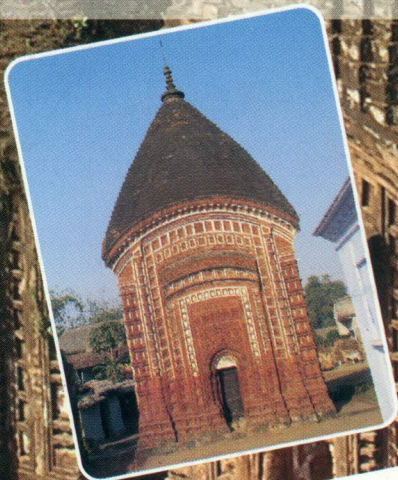
**Archaeological Survey of India
Ranchi Circle, Ranchi**

Come forward to protect our cultural Heritage

Probably Maluti is the only village of its kind where so many beautifully carved terracotta temples were constructed in very close vicinity and thus the village strongly deserves to be declared as "Heritage Village".



Unfortunately due to natural wear and tear, growth of vegetation and trees above the temples, bird nuisance, water logging, encroachments and lack of public amenities, these temples are decaying day by day, but recently Archaeological Survey of India, Ranchi Circle has been assigned to under take the conservation and preservation of these unique temples to save its glorious past. Ranchi Circle of Archaeological Survey of India is now fully dedicated to preserve and conserve these magnificent terracotta monumental heritages for forthcoming generations.



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MALUTI

THE HERITAGE VILLAGE OF JHARKHAND

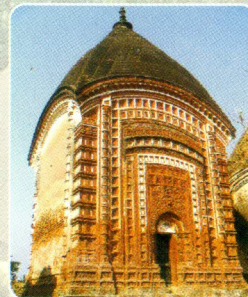
The heritage village Maluti is situated under Shikaripara Block of Dumka Distt of Jharkhand. It is located about 56 km. east of District headquarter of Dumka on the border land of Jharkhand and West Bengal. The nearest railway station Rampurhat on Hawrah-Farakka railway line is situated about 16 km. east of the village Maluti. Jamtara railway station on Delhi-Howrah line is situated about 68 km. south west of Dumka. One coming from Dumka to Maluti have to travel 50 km. on Dumka-Rampurhat road upto Surichuya and from Surichuya Maluti is connected with 5 km. long road toward south.



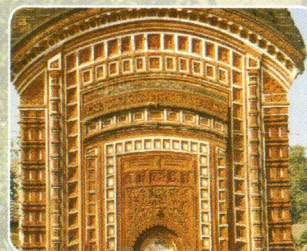
The ancient name of Maluti is Mallahati. Here a number of magnificent temples exist with elaborate terracotta carving on their facade and walls representing a very high quality of regional art of Eastern India. As per local traditions, legends and inscriptions inscribed on the façade of some temples at Maluti, in historical context, the King Basant Roy and his decedent of Malla dynasty constructed these temples during 17th - 19th Cent. A.D, who migrated from Birbhum after being defeated by the king Khaja Kamal Khan of Raj Nagar. It is said that once upon a time there were 108 temples at Maluti but presently only 58 temples are in existence. Most of these temples are dedicated to Shaivism where a Shivalinga, carved out of black stone is installed as presiding deity. A few temples exist here are dedicated to Shakti cult also, among them, the temple dedicated to the Goddess Maa Mauliksha is most important from religious point of view, situated in the south-east portion of the village.



The temples at Maluti were constructed of brick in such a distinguished way that the use of moulded bricks and terracotta plaques depicting naturalistic and realistic scenes enhanced the beauty of these temples. The mixture of lime and surkhi is used as the binding material. Some times only stucco work were used on the raised portion of the pilasters of the sidewalls of the temples providing a very contrast look. However, it is notable work of brick and the plaque art or moulded images on bricks has only reconstructed the religious, spiritual and social aspect of our society.



The temples dedicated to Shaivism are consist of only sanctum which is square in plan with single curvilinear shikhara above with a pointed top of ekratna type, whereas the temples dedicated to Shakti have a rectangle porch in front of the square/rectangle sanctum. Four temples are constructed in hexagonal plan while a single temple is of octagonal plan of which the roof is completely missing.

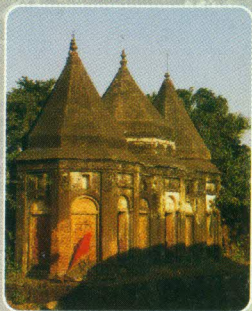


The other important feature of the temples of Maluti is almost all temples are constructed on a high plinth or on a raised platform. The height of the temples varies from 15' to 60'. The entrances of most of the temples are one arched.

Some of the temples at Maluti are plain but some temples represent a very high quality of brick carving with profuse ornamental decoration upon its wall. The façade of most of the temples are decorated with the plaques depicting the scene of Ram-Ravana war, in which Ram and Lakshman with bow and arrow, sitting on the arm of flying Hanuman, shown at the right side of the facade whereas in the left portion of the façade, demon Ravana is depicted with ten heads and 20 hands holding various types of arms.



The three sidewalls of some of the temples consist of very beautiful ornamentation of a very wide variety. Generally the corner elements are repeated without the plaques creating bands of horizontal ridge elements. The most classical features noticed as miniature forms of figures incased within tiny niches. The subjects depicted on the sidewall of the temples include the scene of Krishna lila and Ram lila.



Among the scenes of the themes of Ramayana, Ram and Lakshman with Hanuman, meeting of Ram with Bhishishan, Sugriva saluting Ram, Ravana killing Jatayu along with crying Sita sitting on the chariot, Ram, Laksman and Sita proceeding to jungle, are important whereas among the Krishna lila the scenes of Krishna raising Gobhardhana, Krishna with calf, Krishna playing with flute, Radha-Krishna, Krishna killing the demon Bakasur, Krishna with Balram, stealing of cloths of bathing gopikas by Krishna, churning of curd to procure butter by Yashoda are depicted in the tiny plaques. After all, it was an approach that conceptualise the Indian ethics on the brick plaque, in which the artist attempt to draw plastic representation of figure with spiritual essence.



The other Hindu deities which are also depicted on the temples are Goddess Durga, Laksmi, Ganesh, Saraswati and Kartikeya etc. The marriage scene of Shiva Parvati has also finds place on the temples. Some mythological composite figures (vyala) are also used for decorating the temples.

Apart from religious pictographic representation the scene of hunting, soldiers holding guns and beautiful ladies are also depicted on the temples.

