



## **The Historical Importance of Dashghara Temple and its Archaeological Evidences: A Case Study**

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### **Abstract**

In Hooghly district of West Bengal Dashghara is a small village and the temple of Radha-Gopinath Jiu located there is the family temple of Biswas family of Dashghara. Now Archaeological Survey of India marked the temple as heritage site. The history of this temple and the history of Biswas family are deeply connected with the history of this area. In this paper I want to reveal the popular culture and historical evidences from 15<sup>th</sup> century which is deeply rooted with this royally benefited Biswas family. Along with the history of the area some mythical beliefs are also there, which people believe through ages. This village with 10 residential families named Dashghara is situated about 36 miles from Kolkata near Dhaniyakhali Police Station area. Within 8 kilometre there is Tarakeswar- the age old famous Shiva temple. Once, Dashghara was the capital of the historical Baraduyari Kingdom. The time of the inauguration of the temple was not detected exactly but in this article I have tried to detect the time from when the worship of Radharani and Gopinath Jiu was started in this temple. The Terracotta artefacts and designs of this temple are unique and significant to identify historical background of this place. The main aim of this work is to detect the historical importance of this temple with the help of archaeological evidences.

**Key Words:** Historical importance, Archaeological evidences, Popular culture and historical evidences.



## Introduction

The Radha Gopinath Jiu temple of the Biswas family, Dashghara is an important place of interest to the local people as well as to the tourists and Archaeological Survey of West Bengal. It is a terracotta temple with five Ratnas or five pinnacles. The terracotta plaques are mainly based on the two Indian epic Ramayana and Mahabharata. There are many temples surrounding the *Raj Bari* or the palace of Zamindar family but only this temple is ornamented with beautiful terracotta sculptures.



**Fig 1:**Front side of the temple with three 'Ratna's on the top.

Photo Courtesy: Mr. Soumya Basu, maternal descendant of the Biswas of Dashghara

**The Origin of this Temple:** The Biswas family of Dashghara is Vaishnav through their age old heredity and their family god is Radha Gopinath Jiu. The temple is very small; the height of the temple is around 30 feet. The idol of Lord Krishna is made of black stone (Koshthipathar) and the idol of Radharani is made of Ashtadhwatu (Alloy of eight metals). There is a small plate on the front gate of the temple which indicates that this temple was established in Shakabda 1651 (1729 – 30 AD). But it is a matter of research that whether the temple was established on that period or not. The terracotta block which indicates the date also indicates the name of the age old



forefather of Biswas family Sri Sadananda Deb. He lived during the years 1135 to 1156. According to the 'kuluji' or family tree of Biswas family Sri Sadananda Deb was the son of King Mahashibagupta Karnadeb (c.1100 – c.1118), the last king of moon family of Orissa. Mahashibagupta was defeated by Choṛganga Anantabarman Deb in c.1118 and Sadananda was sent by the Ganga King to Dashghara as District head. He had built his huge palace on the bank of the river Bimala which is now known as Kana River. As per Orissa system of land marking of that time, this palace was built on 10 unit of land (10 unit= 4 bigha) and one unit was called as 'Nahar'. Therefore this palace was known as 'Dash or 10 Naharā Palace'. In later period this palace was occupied by the Pal Chowdhury family of Mahānōd and then for its twelve main doors it became famous as Bāraduyarī. Sadananda Deb was defeated by the Pal King and had hidden himself in the village named Kachua on the bank of river Meghna in East Bengal. Therefore it is clear that the name engraved on the terracotta nameplate outside the temple gate is the name of the first ancestor of this family who built the palace of Dashghara. It is not clear that whether this temple and the palace were built on the same time or not as the date showing on the name plate is c.1729.

The present Biswas family of Dashghara is staying there from the era of Jagamohan Biswas (c.1568 – c.1601). The elder brother of his father was Kamalakanta Deb Biswas (c.1498 – c.1573). Kamalakanta was the twelfth generation of Sadananda Deb. He was first baptized as Vaishnav directly from Jagadish Pandit who was directly instructed by Mahaprabhu Sri Chaitanyadev. Kamalakanta Deb Biswas visited Mahaprabhu in Shakabda 1435. After baptism he spent his life as sage and helper of Adwityacharya. Jagamohan Biswas was sent to Dashghara by Subedar or mid-level junior commissioned officer Sayad Khan. Muslim Subedar defeated Ramnarayan Pal the last king of Pal Chowdhury family and appointed Jagamohan as the new king (between the years 1587-1598). They became 'Biswas' from 'Deb' at the time of Garur Narayan Deb (c.1318 - c.1403) who was 8<sup>th</sup> generation of Sadananda Deb and appointed as "Khas Biswas" of Ilius Shah. Generation after generation they spread out the area of their zamindari estate. Their Jamindari or land lordship was extended towards western side through Birbhum, Mallabhum, Bankura, Chakla etc. In c.1707 the main idol of Lord Radha Gopinath Jiu was brought in this temple by the fourth generation of Jagamohan Biswas but it was not mentioned in the family tree that in which date the deity was installed in the temple. If we presume that the main idol was installed in Dashghara temple in c.1729 – 30 then it indicates the time period of Anandiram Deb Biswas, the fourth generation from Jagamohan Biswas. In that



case the date c.1729 can be the date of re-establishment of idol in the temple. Before that there might be any another idol worshipped in the temple.

**About Dashghara:** Dashghara is the name of a *mouza*. In that *mouza* there were ten villages; Srikrishnapur, Jaṛgram, Dighara, Aaglapur, Srirampur, Ichapur, Gopinagar, Gangeshnagar, Paṛammo and Nalthoba. These villages are existing in the present days also and the name Dashghara is loosely applied to a number of neighbouring villages. In the present Dashghara village we could not find out any trace of ancient B̄raduyar̄ palace but we could find out a huge land covered with jungle where it is rumored that the palace existed. When people cleaned the jungle area for preparing the land for agriculture they had found out ruins of the ancient palace.

From the time of Anandiram Deb Biswas the Durgapuja festival has been celebrated in the Biswas family. Even now every year they make the full idol of Goddess Durga in their own Durga Dalan. Shyam Sundar Deb Biswas, the son of Anandiram Deb Biswas was the treasurer of Nawab Aliwardi Khan. During his period the inner house was newly built up. After second generation ie, at the time of Gangakishor Biswas (c.1792 – c.1882) the entire Jamindar Building comprising of Durga Dalan, Nat Mandir, Kachari or office building, Nahabatkhana or Music Room etc was built. Therefore it was not stated anywhere that at the time of Anandiram Deb Biswas the terracotta temple of Radha Gobinda Jiu was built but from the year c.1757 Radha Gobinda Jiu was established as their family god in their own house. Before Radha Gobinda Jiu they worshipped the other gods and goddesses brought from Orissa. Now also with Radha Gobinda Jiu the old family god Narasimha Deb, Raghunath Shila, Sudarshan Chakra and Biraja Devi or Katyayani Ghat, Someswar with Ban Lingam made of Ashtadhatu (eight kinds of metal) are regularly worshipped with proper rituals. The Durga Puja ritual they practice every year is based on Utkalika or Orissa style. Previously it was practiced by worshipping their own goddess Biraja Devi and they practiced sacrifice also. After the establishment of Radha Gobinda Jiu or after baptized as Vaishnav in c.1516 the ritual of sacrifice was banned in this family. So, it cannot be established that ‘B̄raduyar̄’ and ‘Dashnahara’ is same or the temple was established in c.1729 or not.

**About the Temple:** The terracotta temple of Dashghara is a Pancha Ratna (five towers) temple. There were beautifully carved terracotta motifs and designs all over the four outside walls of the temple. At present terracotta motifs and designs of one wall are completely damaged. We can find the beautiful motifs from Ramayana and Mahabharata in rest of three walls. The motifs have largely been incorporated here from Ramayana. Many historians and IAS officers like Sri Amiya



Kumar Bandyopadhyay, Dr. Hiteshranjan Sanyal and Devid McCutchan and other temple specialists presume that Raghunath Jiu was the original family god of Biswas Family.

The age of the temple can be determined by the terracotta inscription grafted with cement on the outside door of the temple. Language is Bengali and the date is counted with Shaka era indicate that the temple was built on that era. From 18<sup>th</sup> century onwards the dedicated terracotta nameplates were generally written in Bengali and the dates were mentioned in Shaka Era. Under the Muslim Government it was rule to write the date in Shaka Era. [Santra, Tarapada.1998 & Britannica, 2008]

I can quote from the book Brick Temples of Bengal by David McCutcheon that “At Aatpur (Radha-Gobinda Temple) and Dhasa (Gopinatha Temple) the wall decoration repeats many of the elements of the triple-arched porches. Corner Elements, Projecting and recessing vertical plaques are divided by horizontal molding; above, triangular-shaped panels are positioned beneath the corners of the curved cornice. The plaques are carved with cult deities and accessory figures – especially musicians, dancers, ascetics, warriors, demons, hunters and women with children....Occasionally these figures are replaced by foliate patters (Akui, Amragiri Damodara temple, Darhatta Rajarejeshvara temple, Dasghara Gopinatha temple, Jhikira Damodara temple). The triangular-shaped panels are usually decorated with peacocks and other birds (Aatpur, Bhalia, Dasghara, Halisahar, Khedali, Srirampur) or lotus flowers (Gobindapur Shridhara temple). Exceptional are the vertical corner bands, set at an angle of 45degree (so as to be visible from two sides), at Asanda, Aatpur, Dasghara and Kenduli. These are carved with a frieze of superimposed riders and hunters, fighting animals and fantastic beasts. (Some of the royal riders at Dasghara are twentieth-century replacements). Vishnu or Garuda appears above this frieze at Asanda and Dasghara.” [Michell, George (Ed.).1983, Page 99 – 100]



**Fig 2:** Panel curved with accessory figure; Dashghara, Radha Gopinath Jiu Temple.  
Photo Courtesy: Mr. Soumya Basu, maternal descendant of the Biswas of Dashghara

He said about wall panels that, “Ramayana and Krishnalila scenes are depicted on wall panels, frequently in a related series.....Panels are also curved with a host of accessory figures [Fig 2] – female attendants [Fig 5], sometimes women with children or women worshipping the linga, musicians [Fig 5], dancers, ascetics, erotic couples, male guardian figures with weapons and animal fighting. There are also images of Krishna and other deities, demons, nagas, hybrid creatures and birds. The raised panels with birds and lotus ornament at Natyanandapur (Jora-Shiva temple) are experimental, as are the lotus medallions at Dasghara.” [Michell, George (Ed.).1983, page 100]

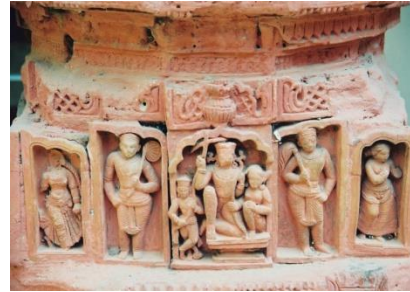


**Fig 3:**Panel from Mahabharata;Dashghara, Radha Gopinath Jiu Temple.  
Photo Courtesy: Mr. Soumya Basu, maternal descendant of the Biswas of Dashghara



**Fig 4:** Panel with Krishna and other deities, demons, nagas, hybrid creatures and birds; Dashghara, Radha Gopinath Jiu Temple.

Photo Courtesy: Mr. Soumya Basu, maternal descendant of the Biswas of Dashghara



**Fig 5 [left]:** Vertical Panels with figures like lady with offerings and musician playing violin;

**Fig 6 [right]:** Base of the arch pillar decorated with panels from Ramayana; in middle Rama with wife Sita and Lakshmana and in both sides the male and female attendants; Dasghara, Radha Gopinath Jiu Temple. Photo Courtesy: Mr. Soumya Basu, maternal descendant of the Biswas of Dasghara

Sometimes we can find one type of figures in one line. As example you can see in the first row if the two panels are decorated with Krishna Lila or Ramayana, the next panel would be hunting scene or rowing boat. In the bottom line you can find the long line of duck in a pond. On the cornices of Dashghara and Kenduli terracotta temples especially you can see the royal procession scene or hunting scene with the panels [Fig 7] and the hanging panel with lotus bud. These curvature works are very fine and you can find remarkable bas relief motifs. The frame of the entrance gate is also beautifully decorated. Sometimes some extra part of frame work can be found around the door. Here the main panels are on Ramayana and Mahabharata. In Dashghara we can find the horizontal zig-zag decorated moldings, where the main motif is 'makar'.



**Fig 7:** horizontal decorated moldings, hunting scene with the panels; Dasghara, Radha Gopinath Jiu Temple. Photo Courtesy: Mr. Soumya Basu, maternal descendant of the Biswas of Dasghara



In Dashghara temple there is no column. Here we can find beautifully curved arches with two rows [Fig 8]. This was the general trend of architecture of that period. We can find the local vegetables with fine and bold bas relief motifs on these arches. Here and in Jhikira temple we can find the climbers with leaves and branches on the arch. These motifs are very delicate and fine.



**Fig 8:** Beautifully curved arches with two rows; Dashghara temple. Photo: Soumya Basu

On these arches there are panels with the battle scene from Ramayana. On the middle of the arch we can find fighting scene of Rama and Ravana; the panels are distributed serially to the outer part of the arch. Rama and Ravana are generally portrayed as riding on a loudly crying horse pulled Rath or chariot. Then we can find the scene of fighting between monkey soldiers and soldiers of Ravana. Generally we can find the scenes from Ramayana are; horse riding soldiers [Fig 2], demons and rakkhasa soldiers, monkey soldiers, the kidnapping scene of Sita, the rescuing scene of Jatayu, fighting of Jatayu with Ravana, the march of soldiers towards the battle field of Lanka, the attempted building of a bridge over the sea by the monkey soldiers etc. Except those scenes we can find panels of various gods and goddesses in Dashghara temple and the temple of Valia and Kenduli; such as, Vishnu in Kenduli temple, Kali as fighting with Demons and monsters or giants in Aatpur Temple etc. The motifs can be found side by side in





panels with decorative relief work of leafs and branches and carvings. Here we can find a description on Dashghara temple, “occasionally three foliate panels appear (Dasghara south side, Kankrakuli, Malancha, panels .....). Flanking the panels are split-palmette motifs decorated with crisscross petals or scroll work. Leaves sometimes sprout from the curved profile of the palmette (Amragiri, Jhikira, Kenduli, khedail), and monkeys or birds appear at the top (Akui, Aatpur, Dasghara). [Michell, George (Ed.).1983, page 102]

**Architectural Style:** From the style of architecture also Dashghara Gopinath Jiu temple is as rich in elements as the other famous temples of Hooghly District which originated in 18<sup>th</sup> century. Stylistic features of art and architecture on the figurines, application of colour, decoration and in overall perfection the temples are all unique. The sitting and standing position of the figurines are very determined in posture and perfectly curved. Only in few cases of fighting scenes from Ramayana and Mahabharata we can find some old fashioned stiff works; like some features of the figurines from the temples of Amragiri, Bahiragarh and Jhikira look like they were made in the last part of 16<sup>th</sup> century or first part of 17<sup>th</sup> century. The Corner bas relief motifs of Dashghara temple is not matching with the contemporary architecture. The horse riding fighter figures, valorous fighting scene within a round plate or panel – all are very aggressive architecture of older age than 18<sup>th</sup> century.

Iconography of war scene between Rama and Ravana, fighting of monkey soldiers, replica of some mythic story from Mahabharata [Fig 3], war scene all are made of terracotta. These relief motifs of terracotta temple of Bengal are very famous and repeatedly used in various temples of same period. Ramayana motifs were taken from Krittibasi Ramayana and Mahabharata motifs from ‘Shakuntala’ of poet Kalidas; or from first half of Hindi Mahabharata by Rajendra Das [Panch Ved Mahabharata, MP3, 2014]. In 18<sup>th</sup> century these poetic works were famous and as folktale or folk song the Dohars or singers wandered in villages singing these mythical poetic ballads.



**Fig 9:** Devotees of Maheshwar or Shaibapanel



**Fig 10:** Three headed God (may be Lord Shiva) with two female attendants with one ascetic in middle attached in one block; Dasghara, Radha Gopinath Jiu Temple; Photo by Soumya Basu



**Fig 11:** Rama and Sita are begging farewell from Dasharatha



**Fig 12:** Lord Krishna with two attendants from Mahabharata before starting for forest exile; panel from Ramayana Dashghara Radha Gopinath Jiu Temple. Photo by: Soumya Basu.

**Evidences from Ramayana and Mahabharata in other work of Art of 18<sup>th</sup> century in Bengal:** In the other sources where we can find the facts and evidences from Ramayana and Mahabharata, we can easily locate the same design of ornaments and dress materials. On that period these two epics were very famous among the general mass due to the available transcription and translation of epic in local languages. In villages people had spread their favourite stories by oral traditions. As example, we can find the various motifs in Baluchari saree which is a local handloom of Baluchar near Murshidabad district. Other than that in European furniture, ornaments, wooden crafts of door and window all the craftsmen followed this style of designing. We could find the incidents from the two epics in the wood panels over furniture including doors and windows, boats and textile in entire Bengal. In terracotta art also this style was highly appreciated. There were some other motifs which were highly effective in seventeenth or sixteenth century in Bengal like the Indo-Portuguese embroidery and some other textiles, but were not followed in terracotta art of Dashghara but in some other terracotta temples.

Therefore, it can be said that though Dashghara Gopinath Jiu temple was built in respect of the architecture of 18<sup>th</sup> -19<sup>th</sup> century but there were some effects from earlier period too. From this it can be assume that may be this temple was built in 16<sup>th</sup> century but renovated in 18<sup>th</sup> century, and for that, we can find the name of Sadananda Deb as first builder of this temple. This temple could be dedicated to the temple trust also and then all the property generally dedicated in the



name of the first generation ancestor of that family. On that way also Sadananda Deb was the owner of that property.

**Evidences against the year of construction of the Gopinath Jiu temple, Dashghara:** The Shyamarai Temple of Vishnupur was the first Pancha Ratna Temple of Bengal as officially known and it is constructed in the year 1643. Therefore, as a Pancha Ratna Temple Gopinath Jiu temple of Dashghara was built in later period. It has one big top in the middle and the four smaller tops on the four corners of the roof of the temple. This Persian architecture was first used in India at the time of building Taj Mahal in the year 1638. This style of architecture was practiced in Bengal in later period. [Halder, Sibabrata and Halder Manju. 2011]



**Fig 13:** Dasghra temple with its main top or Ratna; Photo by, Soumya Basu.



In that case, if the present temple with PanchaRatna or five towers was built in the year 1729-30, then it can be presumed that before this structure the older temple was here with the idol of the family god of Biswas or Deb Biswas family. So, we can find many of the panels in this temple from older style of art. Therefore, the name of the forefather (who believed as first generation of this family, who had started to live here); Sadananda Deb was inscribed on the main entrance gate as the first constructor of this temple.

**Conservation of the Temple by Owner's Patronization:** We find the effects of different ages on the terracotta panels of this temple by centuries, as it was renovated many times by the descendants of the family. If we look to the general historical background of the family, then we can trace out that in 1937-38 there was a huge renovation held in this temple. Some potters from Kumartuli, Kolkata under the supervision of Tarapada Pal (potter of Kumartuli) suggested a grand idea to the owners that they can make the genuine replica of the panels of the Gopinath Jiu temple. They were brought there to make the Durga Idol for Dura Puja. Tarapada was their family potter. For more than 40 years he was appointed to build the traditional idol of Goddess Durga for their family. The owners acknowledged his suggestion and gave him the permission to build the replica of that panels which were about to be damaged out totally. He tried first for the southern side and western side wall of the temple.

No Archaeological Survey officer or scholar was there on that period. Dr. Amiya Kumar Bandyopadhyay commented in his book that, completely inexperienced to restore this type of temple architecture, the attempt by a general potter to restore and preserve the ancient motifs, terracotta panels of old temple is really appreciable. He mentioned that this attempt shows his efficiency of work towards his employers as well as confidence and courage to finish this type of attempt. He appreciated the open mindedness of the owner's also. At that time when most of the temple of the same period had begun to be damaged naturally and no attempt or a little attempt was taken by the owners to preserve them, then this attempt was taken by the temple owner of Dashghara. In any temple of Bengal there is doubt that this type of restoration was carried out by any temple owner.

Tarapada Pal created and replaced around 50 damaged tiles, which is a record. Sri Pal was the potter graded 'Chaurashi thaak'. *Thaak* means school. Before a number of centuries Bengal terracotta temples were made by the potters who belonged to Bardhaman Thaak or School of Bardhaman, Ashtakul Thaak or School of Eight clans, Chaurashithaak or School number eighty four (84) etc. They had own traditions or sometimes any individual specialization. But Tarapada



Pal was not the direct follower of this kind of school, because he was from far later generation. He was the descendant of any Chaurashithaak potter of Nadia district. He tactfully implemented his traditional knowledge with his four efficient helpers. He had never done this type of work earlier in his life. Dr. Amiya Kumar Bandyopadhyay said that when Tarapada babu was explaining his day to day work he told him that the puppets of Dashghara temple were made by his own hand. He used only the simple equipments which are generally used to make the Durga Idol. He made some face moulds for two or three big figures only. He invented the idea of making those moulds either with cement or plaster of Paris. After taking out from the mould he created the fine designs on those face structure with bamboo sticks.

Tarapada babu didn't know the actual process of heating or burning the raw mud structure of the idols. The ancient system of low heating the raw clay idols through a long time by using the wood of Indian pulm or ber was not known by him or by any general idol maker. He heard about that process but never implemented it. He burnt the clay tiles and idols in the general burner used in the village to make the roof tiles of the village houses. It is called 'poyan'. He burnt those idols for a long time than the house tiles. But he never succeeded in the first attempt. He tried again and again by spoiling many newly made idol and tiles and after a long experimentation he finally succeeded. The inspiration he got from the members of Biswas family was unique. The then Head of the family Sri Bireswar Biswas inspired him a lot. So, a heartfelt congratulation for this new innovative work and tireless effort to restore the family heritage goes to both the owner and the idol maker. [Bandyopadhyay, Amiya Kumar, Bengali Year 1380, Pg. 109-110]

There is a distinct feature that can be found in the style of the new and the old idols of Dashghara Temple. Tarapada Pal was efficient and daring no doubt to his brand new skill but it was not possible for him or any potter or idol maker to follow accurately the tradition of the past. At that time when the temple was built in 16<sup>th</sup> century the artifacts were prepared by the artists by processing different experiments. But they failed to build a new school of artist. Old schools were also could not continue due to lack of interest within the new generation. Encouraging the effort by the landlords of Dashghara temple Sri Bandyopadhyay wrote an article in the journal 'Desh', 1965 with the title 'Dashgharar Mandir: Ekti Abedan' that, he does not know any effort where any terracotta temple was renovated by this type of process of conservation.

In another article he lamented that our heritage is now in the way of destruction. There is no hope of conservation. In this situation the renovation of Baluchar Sharee and this temple is a new horizon. The styles have to be followed by new generation and the designs have to be continued



by the assimilation of different schools. Here the main problem of discontinuation of carrying any tradition is the lack of patronization. Traditional teachers are not available and present artisans are not educated enough. For the first problem he himself sorted out a suggestion, that from the Government level and from the Industrialists we can expect the patronization for preservation and conservation of our heritage. Secondly the new artists who will develop their skill for preservation can create a new school to carry on this type of architecture. There are few examples in India where the ruin of the ancient temples can be preserved by replacing new decorated tiles and Dashghara Radha Gopinath Jiu Temple is one of them.

**Conclusion:** Now the Dashghara Radha Gopinath Jiu Temple is under conservation by Archaeological Survey of India. The temple is protected with modern equipments. Though the daily worship is going on by the family priest, some parts are locked by the preservation committee. The present generation of the head of the family does not agree to leave the temple completely to Archaeological Survey of India. The personal conservation they created in one time is a big excuse to hold the ownership of the temple. They demand that they can also preserve their own heritage.

In the time of Durga Puja, Dol Yatra, Ras Utsab or in any small festival season this family whole heartedly enjoy with their new generations in their traditional house, adjacent to the temple of Radha Gopinath Jiu. All rituals and traditional heredity is still maintained by the family persons. Many people from neighboring villages and districts come to visit the temple and the family too. In Dol Yatra Utsab the day before Holy festival we can find here the rituals of Kirtan song of the priests taking the idol of Radha Gopinath Jiu in their lap. All people can touch Him with respect and affection.

In the same temple the original family God of Deb Biswas family is still worshipped with proper ritualistic approach. This old Zamindar or land lord family is well treated by their villagers. Here we can find the community culture which is derived from our folk culture. In most panels we can locate the assimilative nature of culture between animal and human or trees and human. In all religion we can find these adaptations. The presence of Brahma-Vishnu-Mashwara in one block of the temple, Shiva with Nandi in Vishnu temple, Brahma and other goddesses and general people with royal characters, all the features we can find in the terracotta panels of Dashghara temple are symbols of assimilative nature of culture which are depicted in this temple. From the 16<sup>th</sup> -18th century till now this temple is portraying or conveying us the messages of assimilation. So, we can find that Devi Durga is worshipped daily with Lord Gopinath Jiu in this



temple. All the main deities are here in one temple. So, according to Indian temple structure motifs from all span of life are here to introduce the speed and diversity of life; our epics show here the goals of life, the wide outlook and inspiration of life. This is the non-duality inseparability and the main character of assimilative nature of Indian culture and its continuity.

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