

# ***Chalukyan Temple Architecture***

*By,*

***Dr. Dilip Kumar***

*Assistant Professor (Guest)*

*Dept. of A.I.H. & Archaeology, P.U.*

*Email – [dilip.arch@gmail.com](mailto:dilip.arch@gmail.com)*

*Mob. - +91-7004834098*

## INTRODUCTION

- **The rule of the Chalukyas marks an important milestone in the history of South India.**
- **It is also called as a golden age in the history of Karnataka.**
- **Though they ruled a vast empire, the Chalukyan workshops concentrated most of their temple building activity in a relatively small area within the Chalukyan heartland.**
- **The Chalukyas were** greatly interested in temple architecture.

## HISTORY

- The Chalukyan Dynasty was a dominant power in northern karnataka during the 6th century.
- This dynasty is attributed with having introduced its own style of temple architecture called Chalukyan Architecture.
- This architecture blends the finer aspects of the Dravidian and Nagara temple architecture.
- Hence it is also referred as Vesara architecture.
- ‘Vesara’ is a sanskrit word meaning ‘mule’, which is a hybrid animal.

## **CHALUKYAN TEMPLES**

- **Chalukyan temples can be classified into rock-cut halls and structural temples.**
- **Some exquisite sculpted monuments have been excavated at Aihole, Badami, Pattadakal and Mahakuta.**
- **Aihole, often termed as the ‘cradle of Indian architecture’.**
- **Badami architecture style is called as the Vesara style and Chalukya style.**
- **The Chalukya style mainly originated in Aihole and badami and was perfected in Pattadakal and Mahakuta.**

## CHALUKYAN TEMPLES

- The Chalukyas constructed several stone-built shrines and temples at Aihole, which are mostly Hindu but a few are Jain.
- They were constructed during c.450 AD to c.650 AD.
- The temples had flat or slightly sloping roofs and were surmounted by a small **shikhara**.
- A pillared assembly hall or mandapa was added to these structures, indicating a further evolution of temple architecture.

## AIHOLE

- Aihole is a small village on the banks of the Malaprabha river.
- It was the cradle of ancient Hindu temple **architecture**.
- It has more than 70 temples with different styles was undertaken by the artisans.
- The artisans worked on the rocks to create the earliest rock cut shrines and graduated to the full fledged Chalukya style of architecture.
- These styles are adopting by many other artisans and architect.

## TEMPLES IN AIHOLE

- Ravana Phadi is one of the oldest rock-cut temples in Aihole. . The sculptures in ravana are superb especially the dancing Siva, and the sivalinga room
- Another, one of the earliest temple in Aihole is Huchchimalligudi temple.
- The most impressive temple here is the Durga temple.

## BADAMI CHALUKYAS

- The **Badami Chalukya architecture** was a temple building idiom that evolved 5<sup>th</sup> to 8<sup>th</sup> century AD.
- The Badami Chalukyas contribution to temple building matched their valor and their achievements in battle.



## BADAMI CAVE TEMPLES

- Badami temples style includes 2 types of monuments they are the rock cut halls and Structural temples.
- And have basically 3 features : pillared veranda, columned hall and a sanctum cut out deep into rock.
- The outside verandas of the cave temples are rather plain, but the inner hall contains rich sculptural symbolism.

- Cave 1 (Shiva)
- Cave 2 (Vishnu as [Trivikrama](#) or [Vamana](#), [Varaha](#) and [Krishna](#))
- Cave 3 (Vishnu as [Narasimha](#), [Varaha](#), [Harihara](#) and [Trivikrama](#).)
- Cave 4 ([Jain Tirthankara Parsvanatha](#))
- Bhutanatha group temples (Badami and Kalyani Chalukya)
- Mallikarjuna group temples (Kalyani Chalukya)
- Yellamma group temples (Kalyani Chalukya)

## ABOUT VIRUPAKSHA TEMPLE

- Virupaksha temple is located in Hampi 350 km from banglore, located in the state of Karnataka.
- The Virupaksna temple at Pattadakal is the earliest temple complex of the Chalukyas.
- The temple represent both the Northern and Southern style of architecture.
- The temple is dedicated to Lord shiva, known here as Virupaksha.

## INTERIORS

- The main square structure has a tall four-storeyed vimana.
- The mandap pillars are richly sculptured.
- It consists of a high vimana, mandaps and smaller shrines around the courtyard enclosed by a wall.
- The front and rear walls have large gopura entrances.

- It has a brick superstructure and a two-tiered stone base.
- It gives access to the outdoor court containing many sub-shrines.
- The smaller shrines are two-storeyed and have vaulted halls.

**DRAVIDA**



**NAGARA**



**PHAMSAANA**



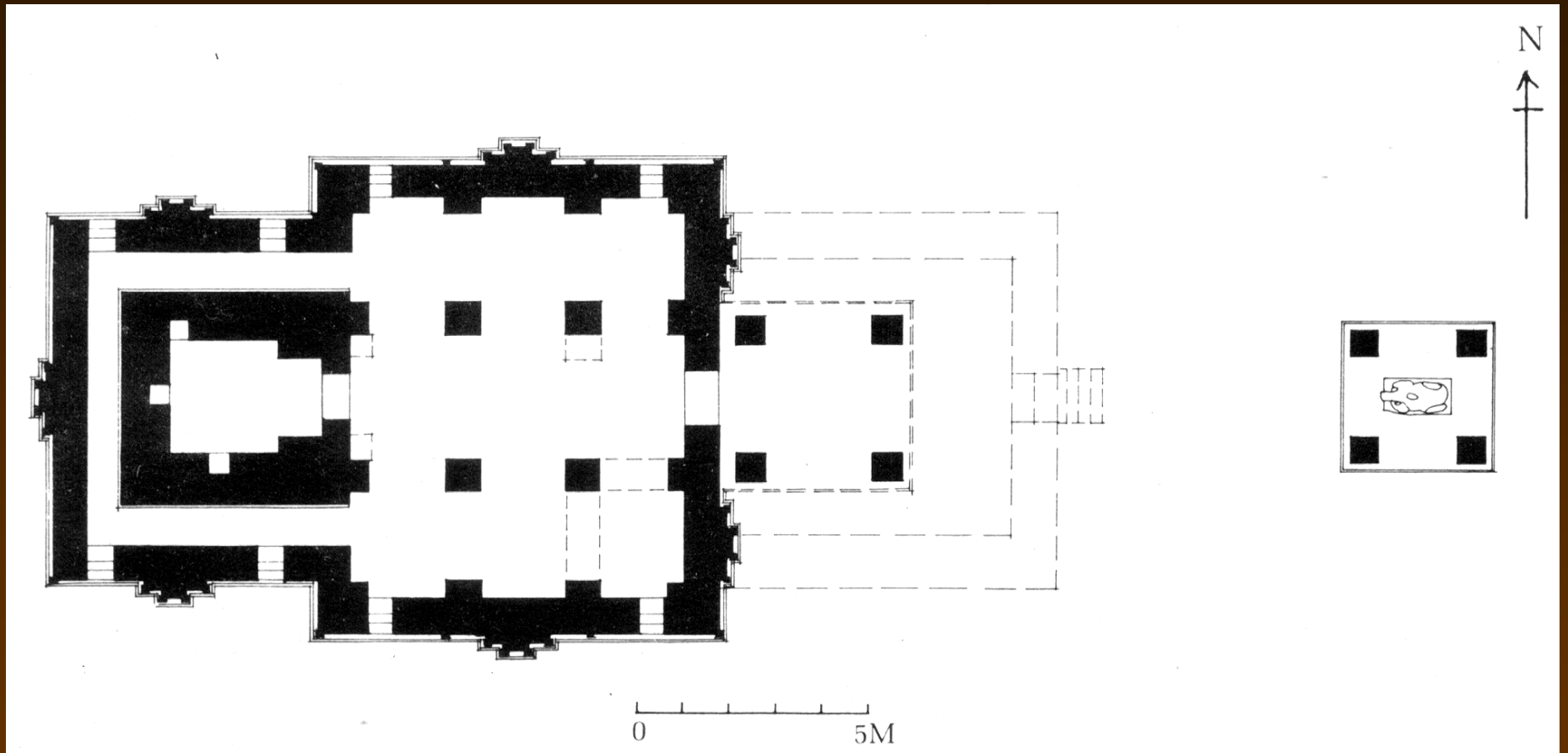
**GAJAPRISHTHA**



**MANDAPA**



Mahakutesvara: *Dravida Vimana*  
with *kuta aediculae* not defined in ground *tala*



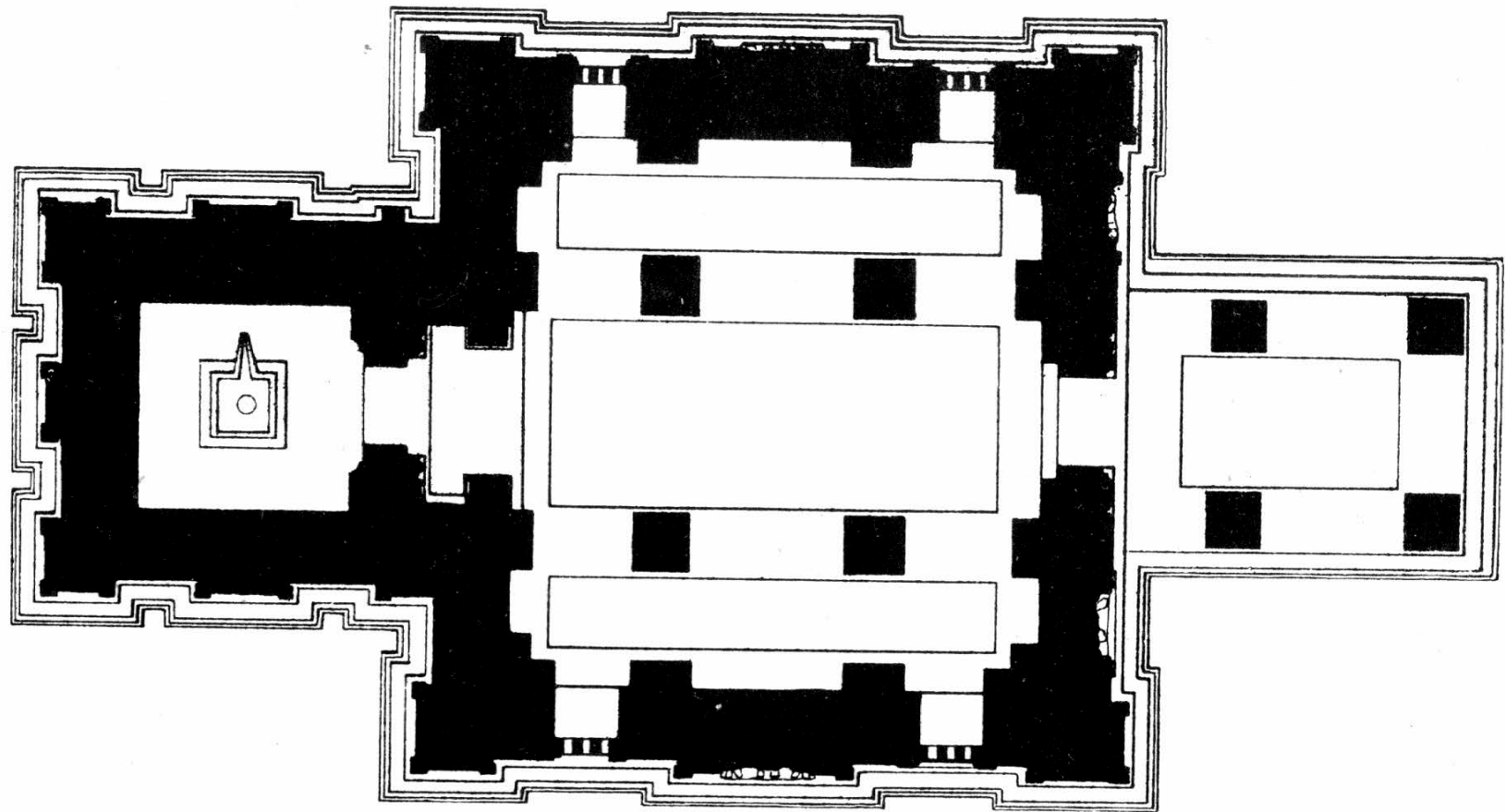
Mahakutesvara: Ground plan

Note *ratha* offsets for *garbhagriha* and *gudhamandapa* walls





Badami, Malagitti Sivalaya - Dravida vimana

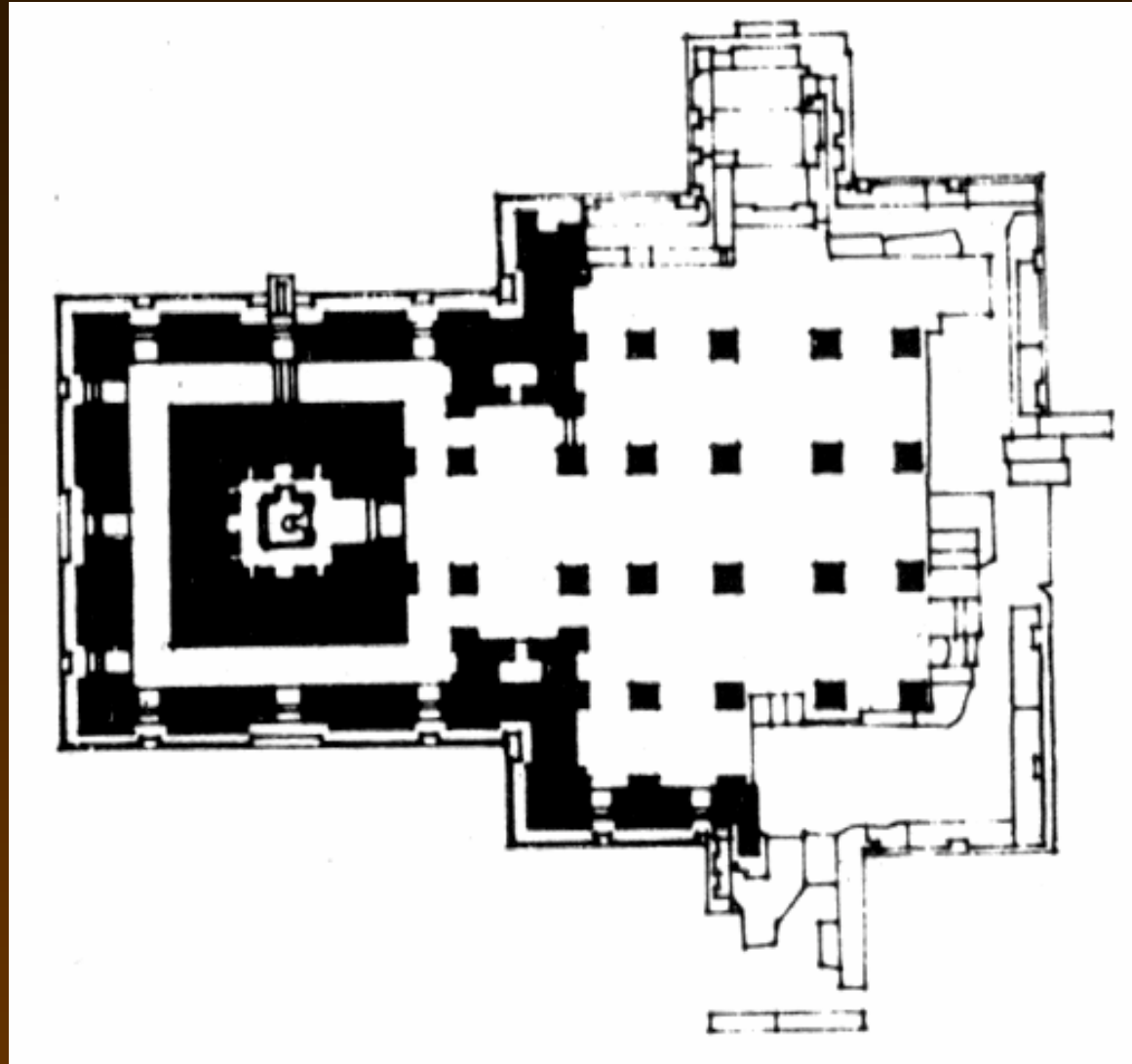


Badami, Malagitti Sivalaya

Note aedicule offsets lines and incipient *ardhamandapa*



**Sangamesvara, Pattadakal, c.720 AD, *tritala nagara vimana***  
***Note well developed southern features***



Pattadakal, Sangamesvara plan  
Note emergence of triple entrances to hall



Badami, Bhutanatha

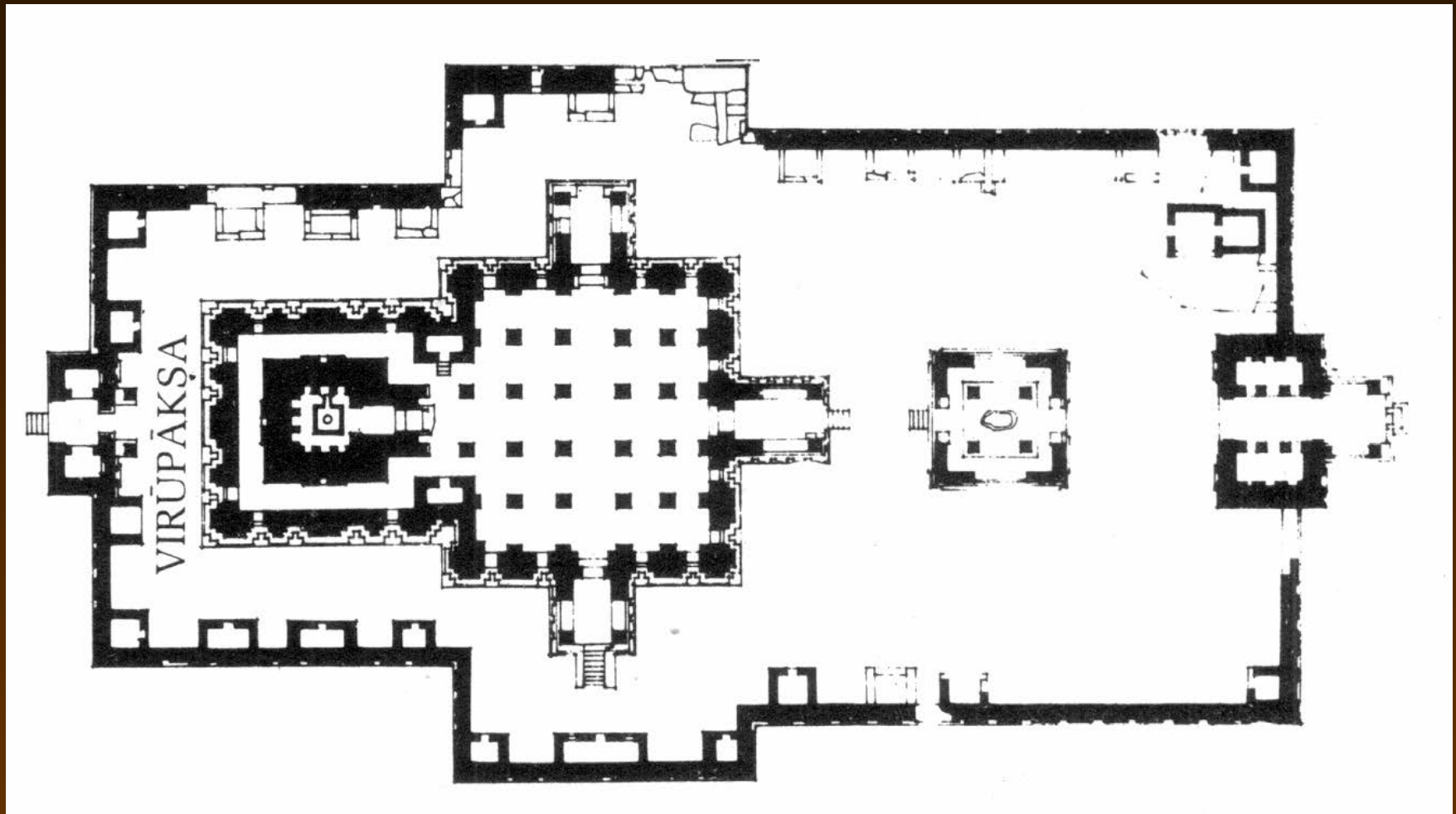


Alampur, Taraka Brahma

Note *Sukanasa* over *kapili* vestibule: New feature which assumes significance in later *Dravida* temples of Karnataka

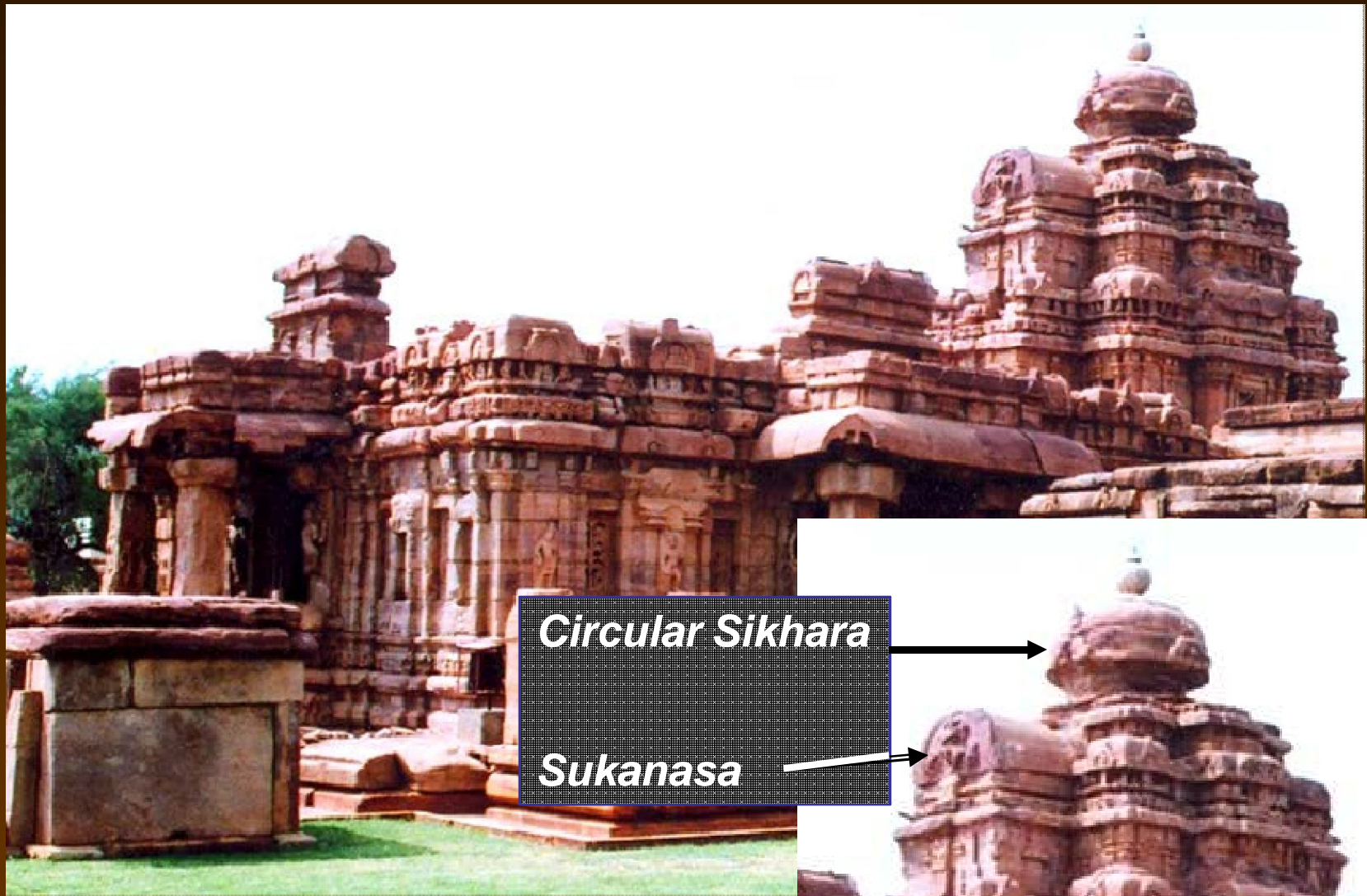


Virupaksha temple, Pattadakal, Mixed Dravida idiom, C. 740 AD  
Genesis of Karnataka Dravida tradition



Pattadakal, Virupaksha,  
Note full fledged complex, complete with *prakara*,  
*Nandimandapa*, *Parivaradevata-grihas*





Mallikarjuna temple, Pattadakal, *Vesara vimana* in mixed idiom, 740 AD

Note *Sukanasa* and *kakshasana* components

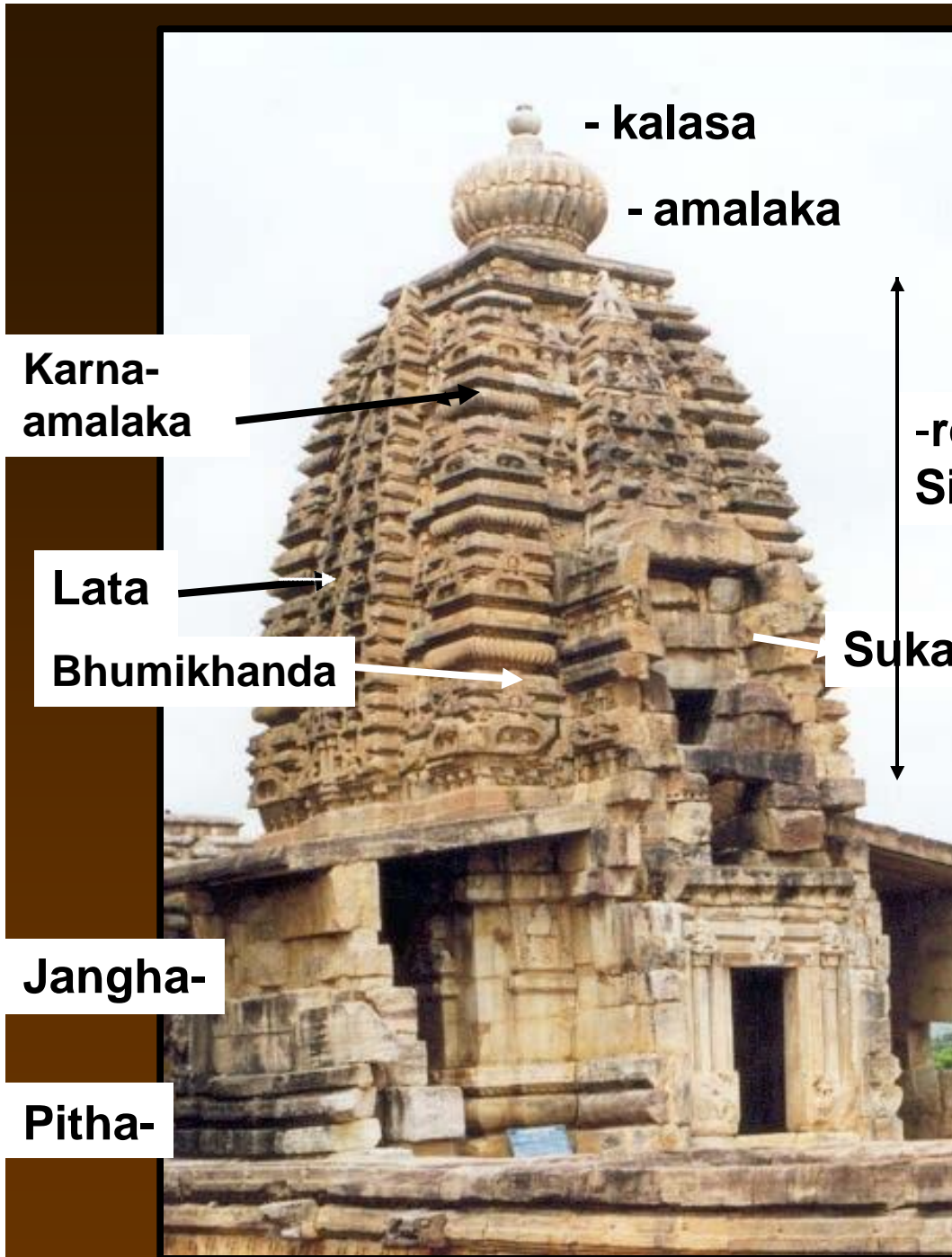


Dravida and Nagara Prasada traditions side by side:  
Pattadakal Mallikarjuna temple, *Vesara vimana* and  
Kasivisvesvara temple as *Nagara Rekha Prasada*

A Northern temple is called ***nagara rekha prasada***

Its *mula prasada* (*garbhagriha* part) is exteriorly conceived as a solid pillar, some times with central offset/offsets, resulting in *triratha* (one offset), *pancharatha* (two offsets), *saptaratha* (three offsets) plan and elevational detail

Early temples, in Chalukya context are single-offsetted, hence *triratha* in plan



**Galaganatha,  
Pattadakal,  
c. 720 AD.  
Nagara temple form,  
with  
basic components of  
pitha, jangha,  
rekha-Sikhara,  
amalaka and kalasa**



**Nagara rekha (curvilinear) Sikhara**

**Mukhapatti**



**Amalaka**





Mahakuta,  
*Sarvatobhadra* Temple,  
c. 550 AD implies  
early presence of  
Northern  
*Nagara Prasada*  
Tradition,  
Note the *amalaka* and  
pillar form



**Northern Rekha temple, T- shaped door-frame**



Norhtern nagara rekha temple,  
pillar form with  
*talapatra* type *potika*





***Tulapitha, a component of offset plinth in rekha prasada***



**Galaganatha, Pattadakal, c. 720 AD.  
Nagara rekha temple form**



**Vishvabrahma, Alampur, nagara rekha temple**



**Visvabrahma, Alampur,  
northern idiom, c. 790 AD**

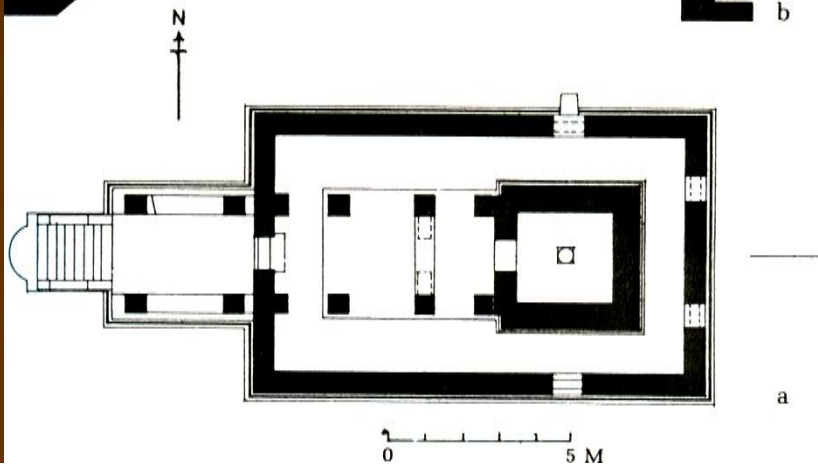
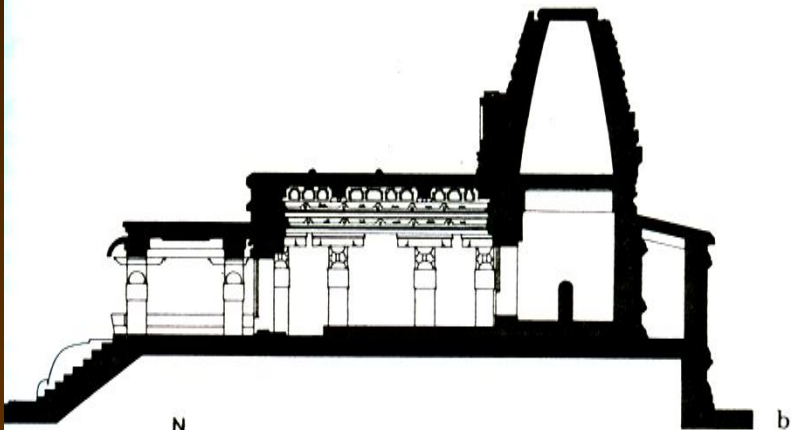
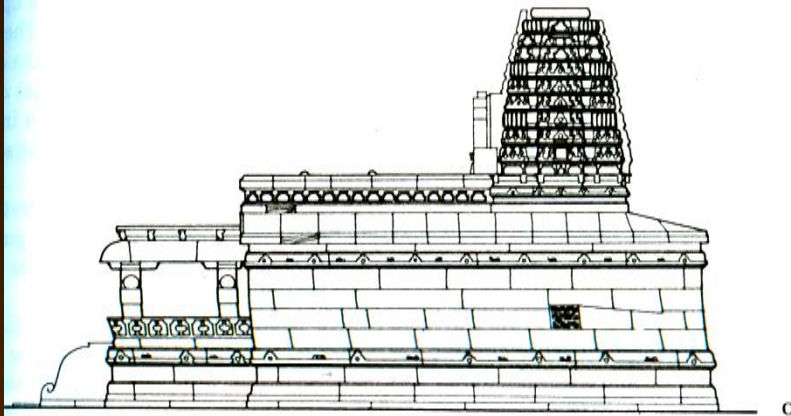


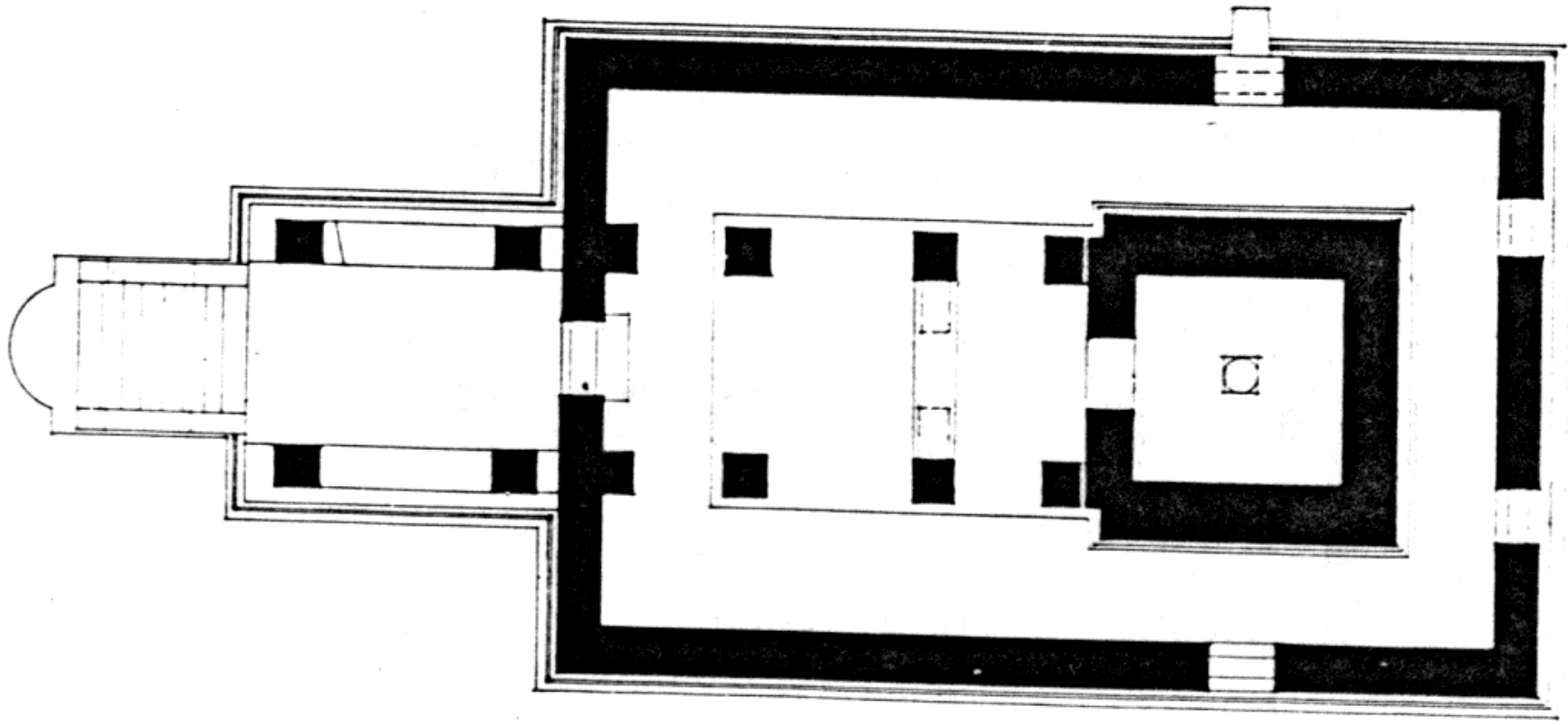
**Tarabasappa temple, Aihole, a *rekha nagara prasada*  
*mulaprasada* in mixed idiom, c. 770 AD**



**Hucchimalli gudi, Aihole,  
Sandhara Nagara rekha temple, 690 AD**

Elevation, cross-section and plan of Huchchimalli Temple



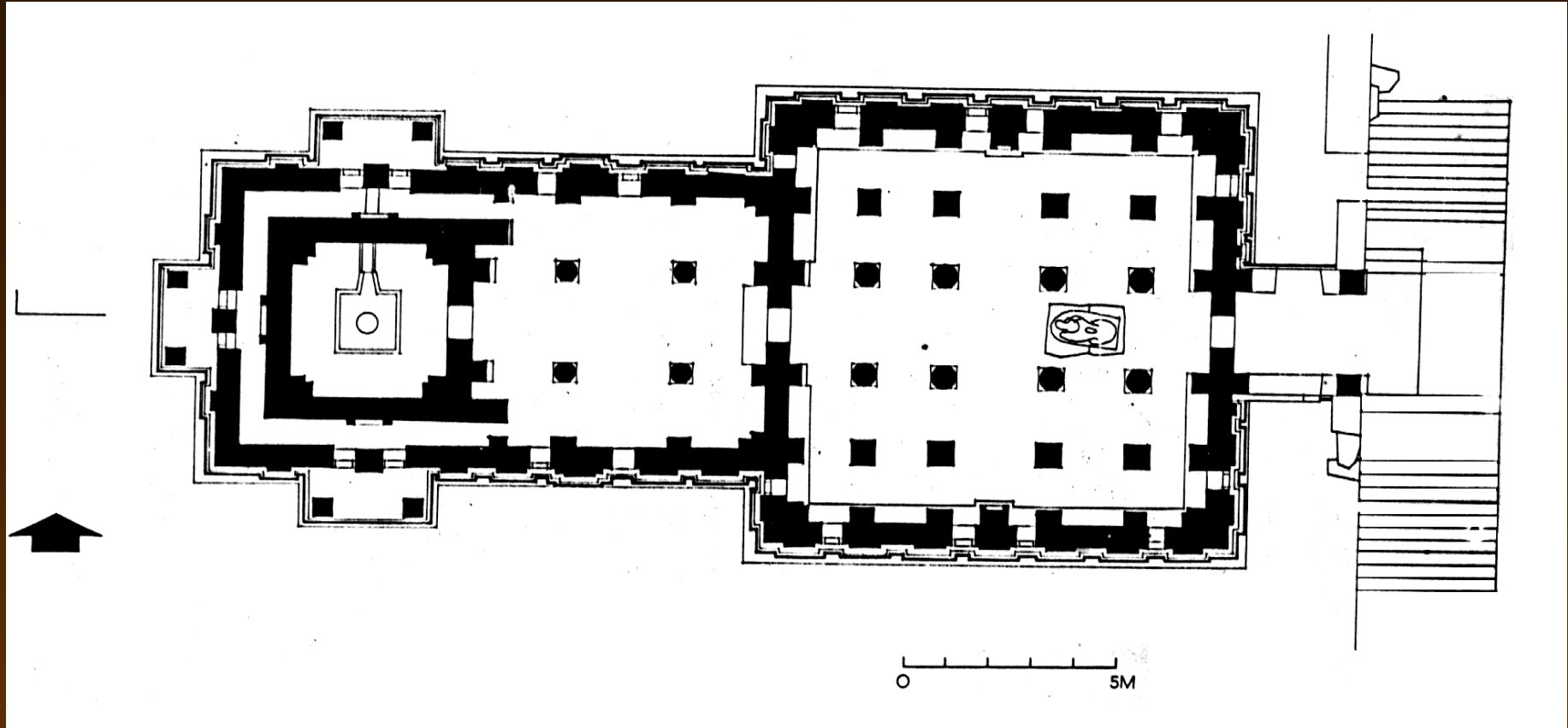


Aihole, Huchchimalli





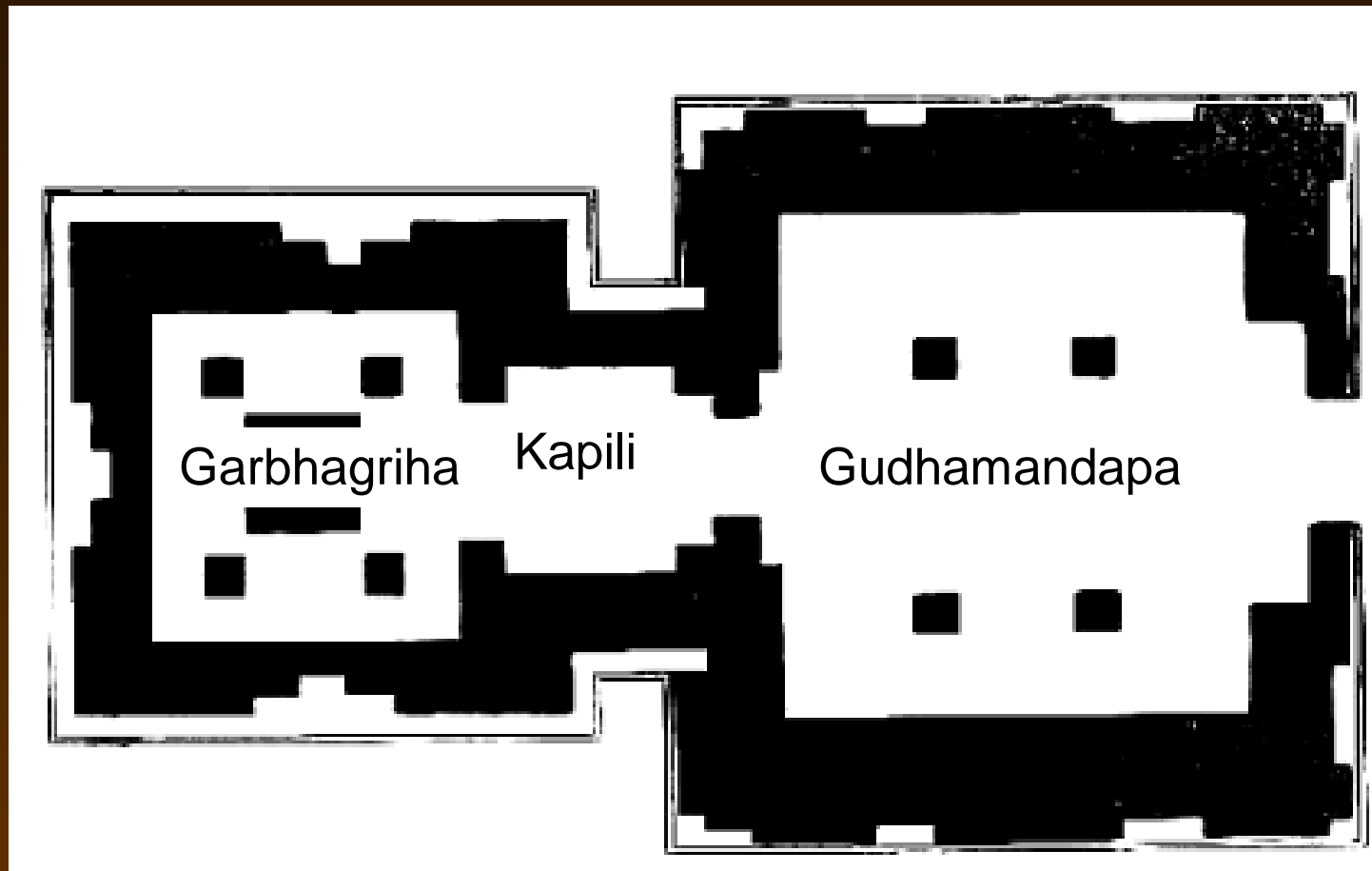
**Papanatha temple, Pattadakal, 750 AD,  
northern *Rekha Nagara* with some southern *vimana* components,  
Mixed idiom. Note eg. *hara*, *kudyastambha* components**



Pattadakal, Papanatha



Satyavolu,  
Ramalingesvara



Satyavolu, Ramalingesvara, plan



Kudaveli, Sangamesvara



A Nagara rekha temple and a Phamsana temple compared  
Genesis of the former is in Phamsana form

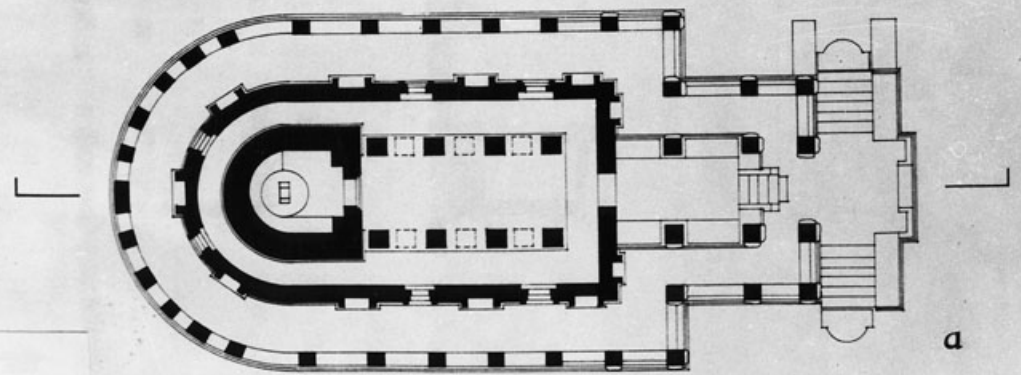
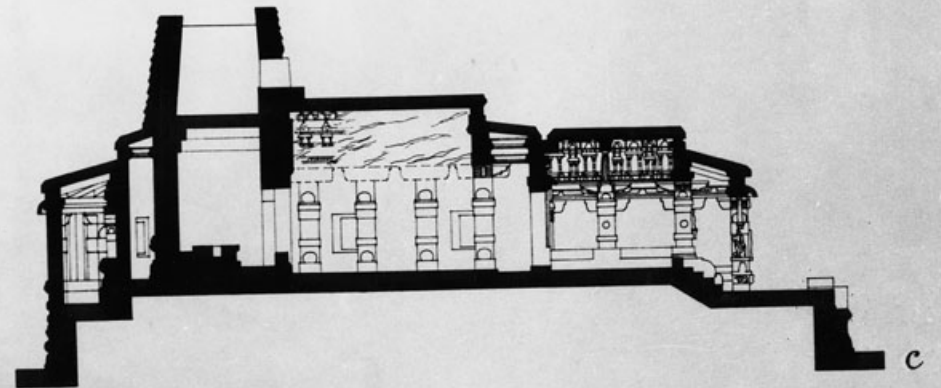
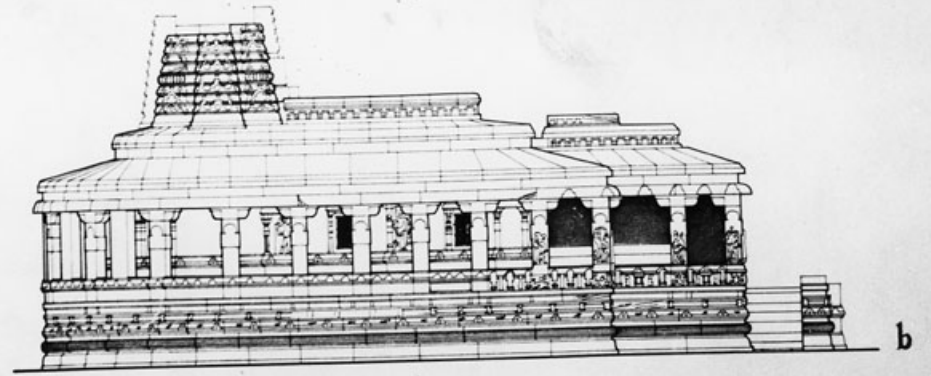


## Phamsana temple

- a variant of *nagara*, has clearly defined storeys or *Bhumis*, with *griva*, *amalaka* and *kalasa*

Its walls, like *nagara rekha prasada*, are severely plain, but like *rekha prasada* it may have *triratha* plan

Elevation , cross-section and plan  
of  
Durga Temple



0 5M

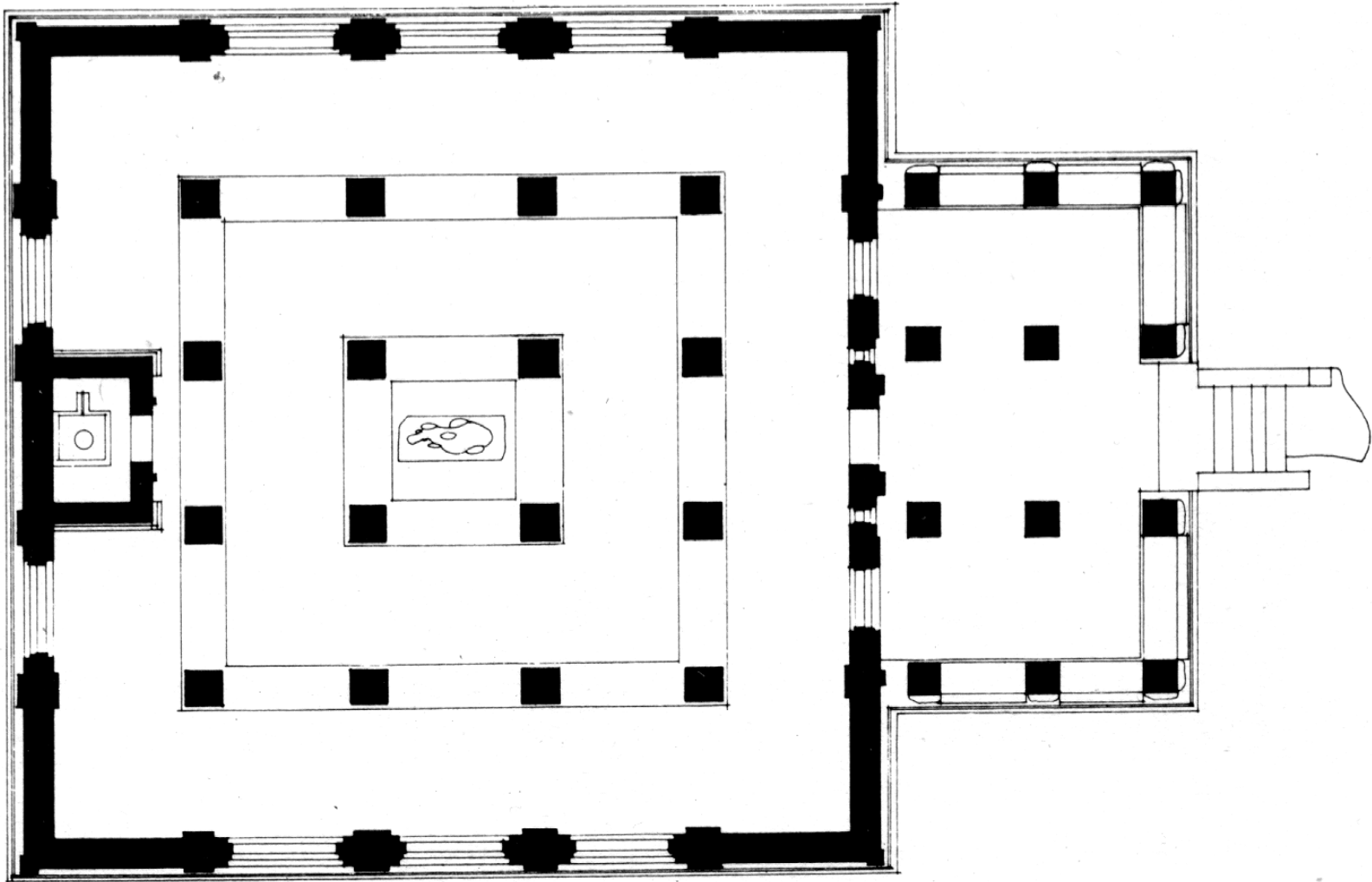




Durga temple, Aihole,

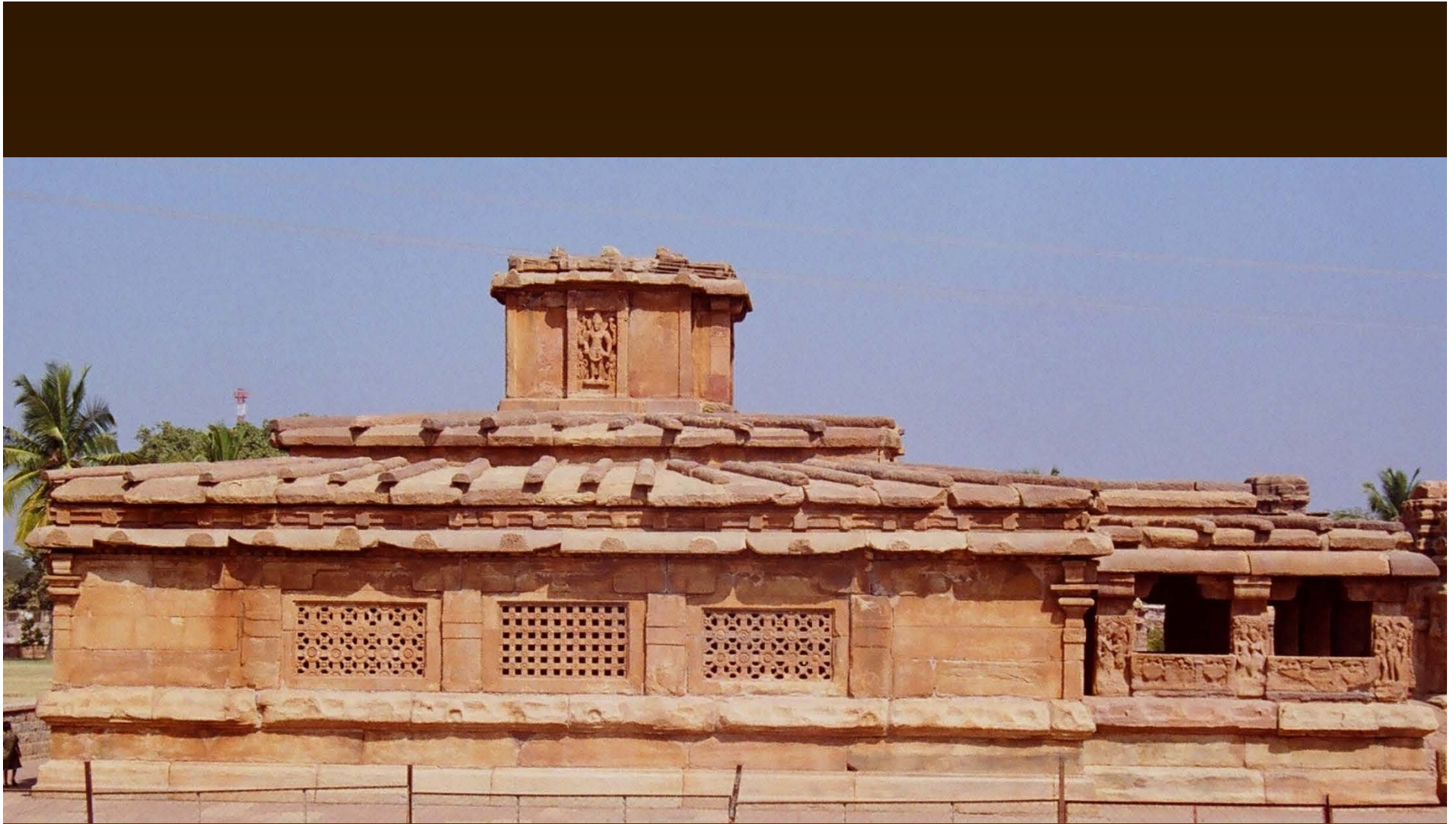


**Lad Khan temple, Aihole, c. 700 AD., Mandapa type,  
mixed idiom**



0 5M

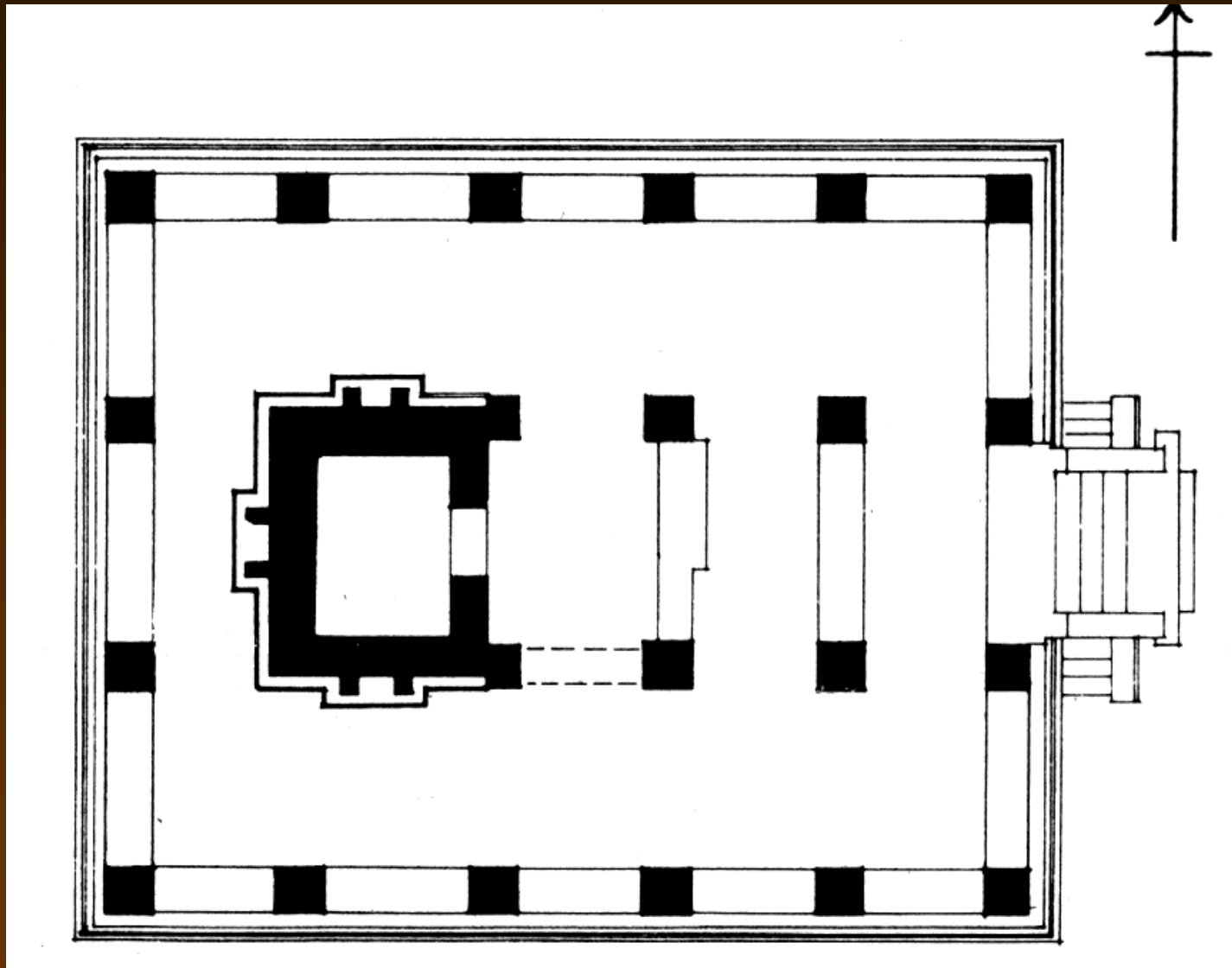
Aihole, Ladakhan



**Lad Khan temple, Aihole, c. 700 AD., Mandapatype,  
mixed idiom**



Aihole, Gaudaragudi, *Valabhi* temple?



Aihole, Gaudaragudi

# Cave temple at Badami

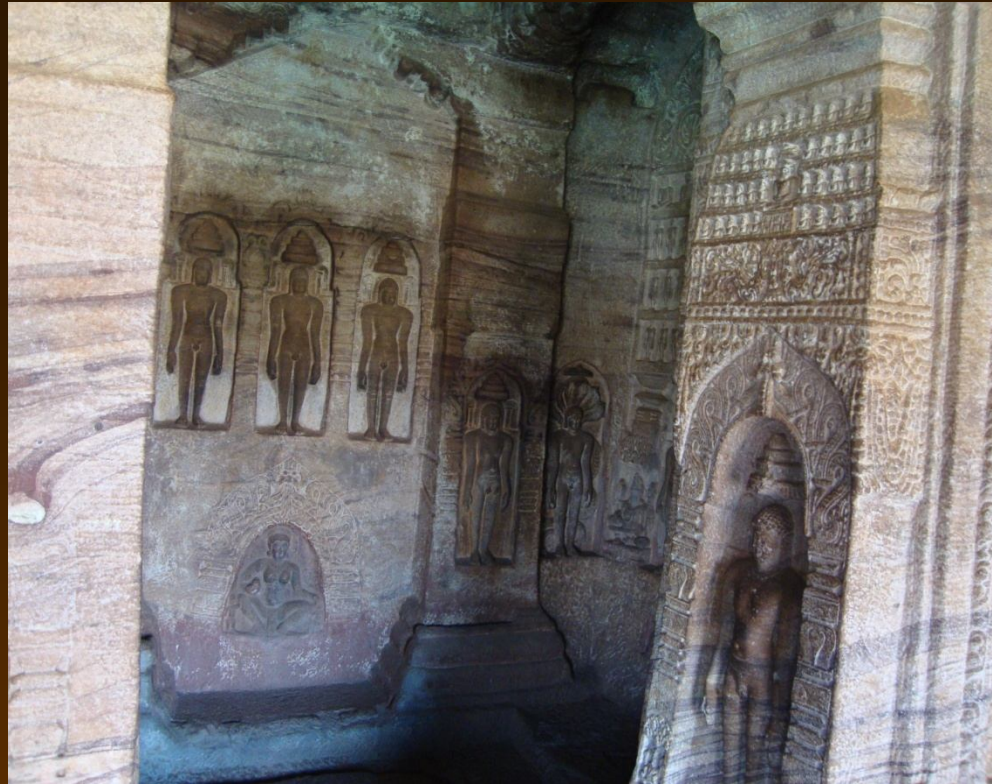


**CAVE - 1:** The famous cave dates back to 578 A.D, carved out of red sandstone and was most likely the first to be carved. The cave has 40 odd steps that take one to the covered verandah, a hall with many pillars. Shiva as Nataraja with 18 arms is seen in 81 dancing poses. Column beams are exquisitely crafted. On the ceiling one can see the paintings of passionate couples





**CAVE-3:** The third cave is about 70 feet wide a masterwork of 6th century. The delicate creativity and image astuteness are the prominence of the cave showcasing the ancient art. The art depicting ancient dresses, jewelry, hairstyle and the lifestyle of the glorious past will leave one mesmerize. The high alleviation of Vishnu manifested in many forms - Vishnu with a serpent, Vishnu as Man-Lion, Shiva Vishnu and Vishnu as Trivikrama are the other attractions of the cave.



**CAVE - 4:** Cave fourth is dedicated to Jain Thirthankaras. They are the Jain caves lying towards the east of cave-3. The main attraction of the cave is the sculpture of Lord Mahavira decking the shrine besides the images of Padmavathi and other Thirthankaras. The cave also leads towards the southern part of Badami Fort.

**Thank you**