AN ARCHITECTURAL DESCRIPTION AND ANALYSIS

OF THE EARLY WESTERN CALUKYAN TEMPLES

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ABSTRACT

The limitations of this study are evident from the title. Only
the architectural monuments of the Early Western Calukyas are
here considered and those structures which date from earlier
or later periods at the Western Calukyan sites together with
the rock-cut monuments do not form part of the study. The
sculptural and decorated portions of the buildings are only
briefly referred to, and comparisons with the architecture of
contemporary dynasties will not be attempted. Such severe
limitations have been imposed so as to permit a thorough
architectural description and analysis of what is the largest
earliest group of temples known in India from this period. Such
a study takes its starting point from a thorough documentation
comprising a set of measured drawings and accompanying detailed
descriptions. In comparing the buildings, it has been found
necessary to divide them into a number of component features.
These features are then individually compared, and the
variations within each noted. The resulting observations are
assembled, so that certain temples may be associated together
by the similarity of their features. The few dated monuments
may suggest the possibility of a tentative chronology, but such
conclusions are not the main objective of this study.

ACKNOWLEDGEMENTS

CONTENTS

Note: Names of the temples are those in current use at the various sites. For the particular difficulty in providing the Aihole temples with suitable names see 68-9 and 122 note 6.

1. INTRODUCTION TO THE EARLY WESTERN CALUKYAN TEMPLES

   (see Drawing 1)

The archaeological remains of the Early Western Calukyas[1]
consist principally of religious monuments, both excavated and
structural, together with their sculptural and decorated
portions. The monuments are concentrated in a small area of
what is now the Bijapur District of Karnataka, in particular,
in the modern villages of Badami, Aihole and Pattadakal and
the nearby sites of Mahakuta, Nagaral and Siddhanakolla[2].
These are all situated on or near the banks of the Malprabha
river which flows in a north-easterly direction towards the
Krishna. Hills enclose much of the area so as to create a
valley about twenty kilometers long and up to five kilometers
wide. At either end, the valley is partly blocked off by large
rocky outcrops below which the villages of Badami and Aihole
have been built as if to guard the approaches. No doubt the
valley was once well irrigated to produce rich crops of grain,
an important source of wealth for the Early Calukyas. Until
recently no remains belonging to the Early Western Calukyas
had been found beyond the confines of this valley[3]. The
discovery of a gateway at Ittagi, Raichur district, dating
from this period[4], however, has not substantially altered the
impression of a strong concentration of power and population.

1.1 History

The Calukyas were the most important dynasty to rule the Deccan until the foundation of Vijayanagara. With Vātāpi as their first capital, the Calukyas brought about the effective political unification of this part of India from the middle of the sixth century A.D. and held their own for well over two centuries against powerful antagonists like the Pallavas to the south and Harṣavardhana in the north. Inscriptions form the main source of information about the Calukyas. These are found engraved on the stone walls of various monuments, on loose slabs and detached columns or on copper plates. They are written in Sanskrit and Kanarese, mostly employing the south Indian script. Despite the problems in assembling the inscriptions[5], the main outline of Calukyan history is now regarded as well established. Outside the information yielded by inscriptions little help is to be had from literature. The only important sources for this period are the notes of Hüan Tsang on the country of Mo-ha-la-ch'a, its rulers and people[6], and a notice by the Persian historian Tabarī[7]. No coins of this period have been positively identified[8].

The appearance of the Calukyas in peninsular India is associated with Pulakeśin I[9] who is the first ruler and founder of the dynasty. As to the earlier origins of the family, various legends are found in the inscriptions[10], but no record has yet been discovered that pre-dates the rule of Pulakeśin I, of whom there is an authentic document. This is an inscription carved on a boulder above Badami[11] which records that the hill

at Vātāpi had been fortified above and below by Vallabheśvara prior to Śaka 465 (A.D. 543/4). This ruler is to be identified with Pulakeśin I. The choice of the capital was probably dictated by strategic considerations but whether it had been the capital of the Kadambas, the rulers who preceded the Calukyas in this part of the Deccan, is not known.

Kīrttivarman I ascended to the throne in A.D. 566/7[12], and in the inscription of his son he is called the first maker of Vātāpi and the "night of death" (kālarātri) to the Nalas, Mauryas and Kadambas[13]. Vātāpi having become the capital under Pulakeśin I, Kīrttivarman I continued the various building projects and it is clear that, under his reign, the influence of the Calukyan kingdom was extended in all directions. As a result of his orders, a temple to Viṣṇu carved in the cliffs above Badami was completed by his younger brother Mangaleśa[14].

In A.D. 597/8 the rule of Kīrttivarman I came to an end. His younger brother, possibly half-brother, Mangaleśa succeeded him as regent during the minority of Pulakeśin II, the eldest son of Kīrttivarman I[15]. The desire of Mangaleśa to secure the succession for his own son led to civil war between him and Pulakeśin II, in the course of which he lost his life[16]. During his reign, the policy of expansion was continued, particularly against the Kalacuris to the north and west.

The assumption of sovereignty by Pulakeśin II must have taken place during A.D. 609/10[17]. Pulakeśin II was a great soldier and all his martial ability was needed to accomplish the tasks

that faced him on his succession to the throne. The civil war
of the closing years of Maṅgaleśa's reign had brought ruin on
the Calukyan empire and the world was "encompassed by the
darkness of enemies"[18]. Pulakeśin II built up the Calukyan
empire once more and succeeded in bringing the whole of the
Deccan under his influence. He started the eastern branch of the
family on its long career in the Telegu country and paved the
way for another branch which came into existence in southern
Gujarat during the reign of his son. Unfortunately, Pulakeśin II
must have aroused the animosity of his foes, for his reign
ended in a gloom worse than that from which it had emerged.
But his work had been done so well that the empire he had built
up survived even his fall and the civil strife that followed.
The campaigns of Pulakeśin II's reign were first directed
against the various kingdoms of the western Deccan which rapidly
led him to a conflict with the greatest conqueror of north
India, Harṣavardhana. After defeating Harṣavardhana sometime
before A.D. 612[19], Pulakeśin II directed an extensive campaign
to the eastern Deccan, just south of which lay the territory
ruled by the Pallavas. After what was probably an ineffective
attempt to besiege the Pallava capital, Pulakeśin II may be
taken to have returned to Vātāpi. It must have been at about
this time that Pulakeśin II sent ambassadors carrying letters
and presents to the Persian court[20].

In A.D. 641/2 the Chinese pilgrim Hüan Tsang was travelling in
the Deccan and south India. He moved peacefully from the Pallava
domains into those of Pulakeśin II and left an account of what
he saw[21]. Soon after the departure of Hüan Tsang, the Pallava

ruler Narasiṁhavarman I, who had completed his preparations
against the enemy, invaded the Calukyan country and took the
capital Vātāpi[22]. Nothing more is heard of Pulakeśin II and an
inscription at Badami, now much damaged, attests to the Pallava
occupation[23]. How long the Calukyan capital remained in the
hands of the Pallavas is not known; and this period is also
marked by revolts of the Calukyan feudatories and succession
disputes among the sons of Pulakeśin II. Such a situation was
to continue until the emergence of Vikramāditya I who restored
the unity and strength of the kingdom.

The inscriptions of Vikramāditya I[24] date the commencement of
his reign to A.D. 654/5. His success against the Pallavas was
certainly part of the struggles which preceded his succession
to the throne and probably continued for some years thereafter[25].
He then recovered for himself the fortunes of his family by
suppressing the hostile kings of every district and began the
invasion of the Pallava territory. During his absence from
the capital, the home territory was ruled by his son Vinayāditya
and grandson Vijayāditya[26].

Vinayāditya succeeded his father Vikramāditya I at a date
somewhere between A.D. 678/9 and 681[27]. His inscriptions give
the impression of a prosperous and peaceful reign[28]. The queen
of Vinayāditya was Vinayavatī. She survived her husband and in
A.D. 698/9 set up the images of three gods in a temple at
Vātāpi[29]. Of the son Vijayāditya, it is learnt that he took an
active part in his father's campaigns. The recently discovered
doorway at Ittagi was erected during the reign of Vinayāditya[30].

Vijayāditya's rule began in A.D. 696[31] and his reign was to be the longest in the Vātāpi period, and perhaps also the most prosperous and peaceful. Like his father, Vijayāditya associated his son Vikramāditya II with him in the rule of the kingdom. A recently discovered stone inscription[32] shows that in his thirty-fifth year (A.D. 730/1), his son returned from an expedition against the Pallava capital, probably the first of his three expeditions there[33]. Vijayāditya built a temple at Pattadakal, calling it Vijayeśvara after his own name[34].

Vikramāditya II succeeded his father in A.D. 733/4[35]. During the first years of his reign there was a danger of an Arab invasion of the Calukyan empire[36]. Vikramāditya II effectively checked the progress of the Arabs, threw them out of the Gujara country and managed to annex that territory to his empire. Very soon after this, Vikramāditya II began the war against the Pallavas. In the inscriptions of Kīrttivarman II[37] the campaign is described in detail and the narrative is confirmed by the presence of an inscription of Vikramāditya II carved on one of the columns of the Kailāsanātha temple at Kanchipuram[38]. The inscription makes it clear that Vikramāditya II was the aggressor on this occasion and some time later another successful expedition against the Pallavas was carried out. Two sisters from the Kalacuri family were the queens of Vikramāditya II and each of them built temples and founded charitable institutions. Lokamahādevī was the elder one and built the temple of Lokeśvara at Pattadakal. The younger queen, mother of Kīrttivarman II, Trailokamahādevī, also erected a large stone temple at Pattadakal known as the Trailokeśvara[39].

Kīrttivarman II succeeded his father and began to rule in A.D. 744/5[40]. The building activity that marked his father's rule was continued in his reign and inscriptions from Adur and Annigere record the erection and endowments of Jain temples there[41]. Kīrttivarman II was the last Calukyan king of the Badami period. Danger to his rule came from the rise of the Rāstrakūtas of Malkhed. The Rāstrakūta ruler who actually overthrew Kīrttivarman II was Dantidurga and an inscription of this king dated to A.D. 753/4 speaks of the destruction of the Calukyan power as an accomplished fact[42]. After striking up an alliance with Nandivarman II Pallavamalla, Dantidurga isolated Kīrttivarman II and declared himself the sovereign power in the Deccan. That Kīrttivarman II continued to rule for some years after the fall of Vātāpi is indicated by a grant made by him from his "victorious camp" on the Bhima in the eleventh year of his reign[43]. This is the last notice of the imperial line of the Calukyas of Vātāpi.

With the rise of the Rāstrakūtas, the Calukyas disappear for over two centuries, only emerging on the ruins of the Rāstrakūta empire with the rule of Taila II who commenced his reign in A.D. 973/4.

1.2 Relation of Archaeology to History

It is evident that the historical sources are themselves
archaeological in that they derive almost entirely from
inscriptions. They provide information about the villages of
Badami and Pattadakal so that it is possible to equate Badami
with Vātāpi, the capital of the Early Western Calukyan
kingdom, and Pattadakal with a royal sacred site celebrated
for its commemorative monuments. About Aihole, however,
little is known, the Meguti inscription[44] having nothing to
say about the town itself. Judging from the number of
monuments from the Early Calukyan period, the town must have
supported a substantial population. The enclosure walls which
are still preserved indicate a town of some size. Mahakuta
and Siddhanakolla have their monuments sited near natural
springs and function today as sanctuaries, much as they did
in Early Calukyan times. Regular festivals are still held
at Mahakuta and there is a resident population of priests,
no doubt representing a tradition unbroken since the
foundation of the temple. About the site of Nagaral, the
historical sources are silent and it is not known for what
reason a temple was erected there.

The greatest problem in relating the archaeological evidence
to the historical information is the great shortage of material
dated by inscription. Cave III at Badami was consecrated in
A.D. 577/8[45], the Aihole Meguti in A.D. 633/4[46] and the Badami
Jambulinga in A.D. 698/9[47]. Three temples at Pattadakal are
known to belong to the reigns of Vijayāditya and Vikramāditya
II according to the column inscription found at that site[48]. The

Mahakuta column inscription[49] records a grant in A.D. 601 to
the god Makūteśvaranātha. However, it is not clear if this
date applies to the temple found near the column and now
known as the Mahākūteśvara[50]. Though inscriptions on several
buildings at Aihole and Pattadakal provide some clues as to
their relative dating, the majority of the monuments are
lacking in inscriptions that yield chronological information.
Nevertheless, these inscriptions indicate that temple building
was undertaken mainly as a result of royal patronage even
though there are some instances of private donors financing
some portions of a temple[51]. There is the occasional
appearance of the names of craftsmen who worked on the
building or the master craftsman-architect himself. Such
inscriptions are mostly confined to the Pattadakal temples[52]
which stand at the end of the Early Western Calukyan period.

As the historical knowledge of this period is limited, and
likely to remain so, it might be hoped that the great mass of
archaeological material might yield additional information.
For example, if the process of influences in matters of style
can be satisfactorily understood, so that imported and exported
ideas both within and outside the region become clear, then
it might be possible to infer economic and political contacts
which may have accompanied such influences. It is to be
admitted that stylistic influences, whatever their nature might
be, need not coincide with those in other spheres, but even
their general character can only be of importance considering
the general lack of historical information. As well, some
insight into the religion and life of the people might also be

expected from a study of the archaeological material,
especically the iconography of the principal sculptures[53] and
the implied rituals in the architectural schemes of the
temples.

Two historical events are likely to be of great importance to
the study of the archaeology. These are the Pallava invasion
and occupation of Vātāpi in the years just prior to the middle
of the seventh century A.D., and the rise of the Rāstrakūtas
who eventually overwhelmed the Calukyas over a century later.
Neither incident is fully understood historically, but it is
not unreasonable to expect each to have had some impact upon
the visual arts. Also to be noted are the campaigns against
the Pallavas by Vikramāditya II during the first few decades
of the eighth century A.D., as a result of which there is
specific inscriptional evidence on principal monuments in both
the Calukyan and Pallava kingdoms[54]. This is supported by what
appears to be a definate stylistic contact in the architecture
and sculpture of these buildings. The whole process of
borrowing artistic ideas between the various dynasties of the
Deccan and south India at this period, however, has yet to
be fully studied[55]. It may even be demonstrated that many of
the previous assumptions are mistaken. For example, one of the
problems in understanding the architecture of the Badami
temples is to establish their relation to early Pallava
monuments to which they appear to be related stylistically.
However, since the dates of these Pallava monuments are by no
means certain[56], it is not clear if the Early Calukyan
architects borrowed from Pallava models, or if it was the

reverse that actually took place[57]. During the reign of Vikramāditya II, the story becomes clearer because the problem is not entirely one of chronology. Contacts with the Eastern Calukyan kingdom are testified historically and appear to have resulted in the erection of at least one monument which has the appearance of being the work of imported craftsmen[58]. The reasons by which such a circumstance was brought about are unknown.

The stylistic contacts of the earlier period are even more difficult to determine. The recent excavations carried out at Aihole and Pattadakal have revealed brick structures together with associated finds apparently belonging to an earlier Śātavāhana occupation[59]. The historical sources shed no light on the pre-Calukyan populations of this area or their connection with the Calukyas. Several stone temples at Aihole, and at least one at Pattadakal[60], are known to have been built directly upon the remains of earlier brick structures. There seems little architectural relationship between the brick and stone buildings beyond the continuity of the sacredness of the sites.

1.3 Notes

1 Some confusion exists in the spelling of the dynastic name. The inscriptions from the sixth to the eighth centuries A.D. always refer to the family as Calkya, Calikya or Calukya, and it is not until the restoration of the dynasty by Taila II at the end of the tenth century A.D. that the name is embellished into Cālukya or Cālukya. Fleet (1895:336) and Yazdani (1960:204). It is necessary to distinguish this family as the Early Western Calukyas to avoid confusion with the later Western branch ruling from Kalyani and the Eastern branch ruling from Vengi. For the later Western Cālukyas see Fleet (1895:IV) and Yazdani (1960:VI), and for the Eastern Calukyas, the bibliography in Divakaran (1971:74).

2 For the spelling of place names and the local names for the temples, the advice of M.S.Nagaraja Rao has been followed. It is to be noted that great variation in the spelling of these names is found in the various studies published, and it is to be hoped that the system presented here is consistent. Diacritical marks are not employed in the transliteration of current place names.

3 The monuments of the Eastern Calukyas, some of which are contemporary with those of the Early Western Calukyas, are concentrated on or near the banks of the Tungabhadra and Krishna rivers, at a distance of no less than 250 kilometers to the east of the Malprabha valley.

4 This discovery was communicated to the author by M.S.Nagaraja Rao who is yet to publish his findings. The gateway consists of a carved lintel supported on two columns and provided with an inscription of Vinayāditya. Whether the gateway was associated with any other early structure, religious or secular, is yet to be investigated. See his forthcoming article in Art and Archaeology Research Papers (AARP) 6, December 1974.

5 See the work of Fleet (1895, and other articles).

6 Beal (no date,II,255 and 1911:146). According to Hüan Tsang's geography, Maharashtra included the Calukyan territory.

7   Sastri (1939:9).

8   Altekar (1950:119).

9   His name occurs in various forms such as Polekeśin, Polikeśin, Pulikeśin and Pulakeśin. Fleet (1895:343) and Yazdani (1960:207).

10   The Badami Cave III inscription of Śaka 500 (A.D. 577/8) is the earliest record among those which deal with the family traditions of the Calukyas and which are then elaborated in the Mahakuta column inscription of A.D. 601 and the Hyderabad grant of A.D. 612. Here, various details of the legends may be identified with those of the Kadambas and this may be taken as proof of some historical connection dating back to the days of the Śātavāhanas. It is to be noted that about the beginning of the eleventh century A.D. a fresh crop of legends emerges. These describe a lineage of fifty-nine kings who ruled at Ayodhya followed by sixteen more who ruled over the Deccan. After this there was a temporary obscuration of power eventually overcome by Jayasiṁha I, the grandfather of Pulakeśin I. Fleet (1895: 337-43) and Yazdani (1960:205-6).

11   Panchamukhi (1951:4).

12   The twelfth ruling year of Kīrttivarman I fell in Śaka 500 (A.D. 577/8) according to the Badami Cave III inscription. Burgess (1874:23-4) and Fleet (1874:305, 1877:363 and 1881:57).

13   Especially the Mahakuta column inscription and that of the Aihole Meguti. See notes 15 and 18 below.

14   See the Badami Cave III inscription, note 12 above.

15   The Mahakuta column inscription gives a date equivalent to 12th April A.D. 601 as falling in the fifth ruling years of Maṅgaleśa. The name of this ruler appears in various forms such as Maṅgalarāja, Maṅgaleśa, Maṅgaliśa and Maṅgalīśvara. Fleet (1890:7 and 1895:346).

16   What exactly happened is not easy to determine since the language of the Aihole Meguti inscription, the only source of information, is unclear. See note 18 below.

17   The Hyderabad copper plate grant of Pulakeśin II is dated to Śaka 534 (A.D. 611/2) in the third year of his reign. Fleet (1895:351,356) and Hultzsch (1925-6:260).

18 The words of Ravikīrtti, the author of the Aihole Meguti inscription dated Śaka 556 (A.D. 633/4). Fleet (1876:67-73 and 1879:237-45).

19 According to the Hyderabad grant, Pulakeśin II obtained the title Parameśvara by defeating a hostile king, by whom is meant Harṣavardhana. See note 17 above.

20 This is clearly attested by the Persian historian Ṭabarī to have taken place in the thirty-sixth year of the reign of Khusrau II (A.D. 625/6). Sastri (1939:9).

21 Fleet (1878:290).

22 The Pallava records describe Narasiṁhavarman I as putting Pulakeśin II to flight and as destroying the city of Vātāpi. SII (I:144). That the destruction of Vātāpi as described in these records included a desecration of temples is suggested by an inscription of Vikramāditya I which specifically states that the grants to gods and kings were confiscated by the invading kings. Fleet (1885:226).

23 This is carved on a rock to the north of the tank and is dated the thirteenth ruling year of Narasiṁhavarman I. Fleet (1880:99).

24 See Fleet (1895:363).

25 That all this was accomplished by A.D. 671 is demonstrated by a Gujara Calukyan copper-plate grant. Indraji (1885:1).

26 Fleet (1880:127).

27 In his inscriptions, the ruling years of Vinayāditya are counted from two different starting points. Panchamukhi (1938:24).

28 See Fleet (1895:368).

29 The inscription in the Badami Jambuliṅga dated Śaka 621. Panchamukhi (1941:2).

30 See note 4 above.

31 A copper-plate grant from Nerur records that in Śaka 622 (A.D. 699/700) the fourth year of the reign of Vijayāditya had expired. Fleet (1880:125 and 1895:371).

32 Chabḥra (1949:54).

33 As mentioned in one of the two inscriptions found on the eastern gateway to the Pattadakal Virūpākṣa complex. Fleet (1881:164).

34 This is recorded on the Pattadakal column inscription of Kīrttivarman II. Fleet (1894-5:1). The temple is now known as the Saṅgameśvara.

35 A stone inscription at Laksmesvara is dated Śaka 656 (A.D. 734/5) in the second year of the reign of Vikramāditya II. Fleet (1878:101). For other inscriptions of this king see Fleet (1895:375).

36 There is no mention of this invasion in the inscriptions of the main dynasty; however, a grant of the Northern Calukyas dated A.D. 739 records the entry into Gujarat of Tājikas or (Arabs?) Fleet (1895:375).

37 Especially the copper-plate grant at Vakkaleri. Fleet (1879:23).

38 SII (I:147) and Hultzsch (1894-5:360).

39 These two temples are now known as the Virūpāksa and Mallikārjuna, respectively. See note 34 below.

40 Pathak (1907-8:200).

41 Fleet (1882:68), Lakshminarayan Rao (1931-2:204) and Panchamukhi (1941:4). No temples from this period have survived at these sites.

42 The Samangad plates of Dantidurga from the Kolhapur territory. Fleet (1882:108).

43 This is to be dated Śaka 679 (A.D. 757/8). Fleet (1879:23).

44 See note 18 above.

45 See note 12 above.

46 See note 18 above.

47 See note 29 above.

48 See notes 34 and 39 above.

49 See note 15 above.

50 No published study has yet doubted the application of this inscription to the temple, but it is to be noted that the inscription is not carved on the temple itself and such an early date for the temple may not provide a satisfactory explanation for the architectural features and sculptural style.

51 For example, the donation of columns by various individuals in the Pattadakal Saṅgameśvara and by guilds in the Aihole Gauda. Fleet (1881:169-70) and ARSIE (1928-9:No.289),

respectively. Also, the builder of the Aihole Meguti does not appear to have belonged to the royal family. See note 18 above.

52 On the east gateway of the Pattadakal Virūpāksa and on the Pāpanātha are recorded the names of the builders of these temples. Fleet (1881:166-7,170-1) and Nagaraja Rao (1973: 37-9). Beneath some of the sculptural panels on the outer walls of these two temples are found inscribed the names of the craftsmen. ARSIE (1927-8:Nos.276-8,280-3) and Nagaraja Rao (1973:37-9). The Badami Mālegitti Śivālaya has an inscription that may be interpreted as giving the name of the builder of the temple. ARSIE (1928-9:No.133). The Aihole Huccappayya also records the name of the builder. Fleet (1879:287-8).

53 The recent work of Lippe (1967, 1969-70, 1970-71 and 1972) has concentrated on the iconography of the sculptural portions of the buildings.

54 See notes 34 and 38.

55 The work of Sivaramurti (1955a) and Soundara Rajan (1958-60: 26-31 and 1969) may be taken as the first attempts to study these borrowings.

56 See the most recent scholarship summarised by Willetts (1966:67-9).

57 Soundara Rajan (1969:17-9) has been the first to make these suggestions.

58 This is the Pattadakal Galaganātha.

59 See Rao (1972 and 1973).

60 The Aihole Gauda and un-named temple C21 as well as the Pattadakal Saṅgameśvara.

2. METHOD EMPLOYED IN THE ARCHITECTURAL DESCRIPTION AND ANALYSIS

It has already been pointed out that the essential problem to be faced in any attempt to understand the nature and development of Early Western Calukyan architecture is to isolate types and to distinguish styles[1]. The temples of this period are celebrated for their extraordinary range of type and style which would appear to be due to such processes as experimentation, eclecticism and archaism in the architecture. This may be explained in part by the geographical location of the Early Western Calukyan sites in relation to the other main centres of architectural production in India. On closer examination, it is found that the great variety of types and mixture of styles which characterise the temples extend into individual buildings, and even into the parts of these buildings. Thus is presented an enormous spectrum of permutations and combinations in what appears to be a complete fragmentation of several styles. This means that the temples as a whole cannot be classified because each building is a unique combination of features that may be familiar in other temples but appear there in different arrangements. Thus, the problem of classifying temple architecture becomes one of classifying the range of alternative features which have parallel developments. Only when the types and styles of these individual features are understood may it be possible to comprehend the temples as a group.

In order to differentiate the various types and sub-styles of

the Early Western Calukyan temples this study takes its starting point from written descriptions accompanied by visual descriptions in the form of a series of measured drawings and supplementary photographs. The very process of measuring the plans, elevations and sections of these buildings has suggested an initial breakdown of the written description and analysis into plan, external elevation and interior. Further breakdown has been found to be necessary, especially for the purpose of comparison and analysis. Thus, in the plans of the temples, the treatments of the garbhagrhas, pradaksinapathas, mandapas, porches and accessory structures are distinguished. For the external elevation, the plinths, wall surfaces, niches, windows, porches, parapets and superstructures are all treated separately. For the interior, the essential features are those found in the garbhagrhas, the doorways, columns, beams and panels above, and roof systems with ceilings. The temples are first individually described, keeping broadly to this scheme, only then are the features of all the temples brought together for comparison and analysis.

In assembling the various observations, conclusions immediediately suggest themselves. However, such a study is essentially concerned with description and analysis, recognizing these as a true basis upon which the Early Western Calukyan temples may be classified.

2.1 Measured Drawings

A general lack of reliable documentation of the Early Western Calukyan temples has hampered much of the previous scholarship. The obscuring of the temples and their sculptures by later additions and modern dwellings, the disfigurement by weather and misuse, and the concealment of the lower portions of the buildings by the rise in ground level over the centuries have also to be accounted for. During the last few seasons, the Archaeological Survey of India[2] has been intent upon a programme of clearing and excavating the sites, thus permitting satisfactory documentation now for the first time.

A standard presentation has been adopted for each building which has been measured and drawn in plan, section and elevation. Almost all the drawings are at a uniform scale of 1:100 so that variations in size are easily comprehended. North is indicated by an arrow and sections are taken through the centre of the plans, usually on the east-west axis, as is shown by two lines. The pioneer work of Cousens[3] is to be acknowledged in that he published a selection of plans and elevations of several of these temples. However, his work was by no means complete and he was restricted by the lack of clearing work. Also to be mentioned are the plans drawn by the French architects Rambach and Golish[4]. The set of drawings presented here has been bound in a separate volumne to the text to facilitate their simultaneous use.

2.2 Terminology of the Descriptions

The descriptions of the temples employ a variety of architectural terms. It is well known that there exists a complex vocabulary of Indian terms to be found in the ancient texts. These are characterised by a variety of interpretations as applied to the different architectural traditions in India[5]. The terms used in the following descriptions have been chosen for convenience and for clarity. Indian terms are only used when no satisfactory English equivalents are available, or when they are unambiguous in their application to architecture. As the architectural terms in use in peninsular India in the seventh and eighth centuries A.D. are still unknown, most Indian architectural terms have been avoided because they imply stylistic and geographic categories which may be inappropriate. Terms such as śikhara and vimāna, therefore, do not appear in this study. It is to be admitted that the English terms are derived from a different architectural tradition, but some of these have been found to be appropriate and convenient. Here follow a series of definitions of the architectural terms employed in the written descriptions.

amalakā – ribbed element deriving from a fruit. Mostly employed in the superstructures but also found in the mouldings surmounting niches, windows and doorways.

bevelled – carving the ends of a slab at an angle.

cornice – horizontal moulding terminating the wall height and running continuously around the building.

eave — overhanging curved moulding sheltering the wall or porch columns and carried around the building. Often furnished with kūdus and ornamentally used above doorways.

garbhagrha — shrine-cell containing the principal cult image or symbol, entered by a single doorway usually from the east.

half-column — column placed against the wall so that it appears as part of the wall. Only half of the design on the shafts and half the brackets of free-standing columns are found here.

kapota — moulding employed in the plinth and cornice, but also known in the superstructure, on beams, and in the mouldings surmounting niches, windows and doorways. Has a rounded shoulder leading to a step with two or more receding nibs beneath. Usually furnished with kūdus between which are intermediate animals or birds.

kūdu — horse-shoe shaped arch with an elongated "head" and side "wings" found in a variety of ornamental applications throughout the building. Mostly employed in conjunction with kapotas. In an enlarged form it decorates the projection on the east face of the superstructure. Also appears in a disintegrated form designated as the "split-kūdu". Complete kūdus are frequently provided with peering faces or miniature pilasters with curved brackets in their interiors. Another form of the kūdu is described as "trefoil" because of its interior shape.

kumuda – one of the intermediate mouldings of the plinth. Takes a variety of forms presenting part of an octagon, a sphere, a sphere divided into a number of plane facets, or a profile resembling that of a vase.

kūta – a form square in plan with curved contours leading to a partly domed summit. Kūdus are employed in the centre of each side and a pot finial is placed above. Used as a roof form and as one of the elements of the parapet, but also appears ornamentally in the mouldings surmounting the niches, windows and doorways.

maṇḍapa – hall, mostly columned, associated with the garbhagṛha and placed on aixs with it.

nib – small intermediate stepped moulding effecting transition between two planes.

parapet – that part of the wall which rises above the roof slabs concealing them. Parapet designs are frequently found reproduced ornamentally as the mouldings surmounting the niches, windows and doorways.

pediment – series of mouldings surmounting a niche, carved panel, window or doorway. Mostly supported on pairs of pilasters.

pilaster – shallow column placed against the wall and mostly formed from the fabric of that wall. Pilasters are complete with capitals and brackets.

pītha – pedestal for cult image or symbol placed in the garbhagrha.

plinth – lowest series of mouldings of the wall often terminating at a level corresponding to the floor of the interior of the building.

pradaksinapatha – ambulatory surrounding the garbhagrha, generally enclosed on three sides.

śāla – barrel-roofed form, rectangular in plan, the end elevations presenting a horse-shoe arched contour similar to the kūdu. Intermediate kūdus are employed on the long elevation and pot finials are placed along the ridge at the top. Found as one of the elements of the parapet and also employed ornamentally in the mouldings surmounting niches, windows and doorways.
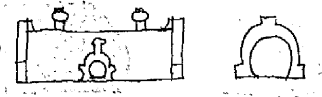
superstructure – that part of the building which rises above the roof slabs supported on the walls of the garbhagrha beneath. These structures are hollow, their interior spaces being cut off by the ceiling slabs of the garbhagrha.

upāna – lowest moulding of the plinth, having a rounded shoulder and a stepped foot.
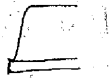
2.3 Notes

1   Harle (1971:45).

2   Under the direction of S.R.Rao of the South-Western Circle. See Lal (1971:101) and Rao (1972 and 1973) for preliminary results of the work carried out.

3   The drawings of Cousens (1907-08 and 1926) are mainly confined to the plans of several of the more prominent temples. However, the Badami Mālegitti Śivālaya, Aihole Lādkhān, Huccappayya and Pattadakal Virūpāksa have had some of their elevations and sections drawn.

4   These are mostly unpublished and are stored in the archives of the Musée Guimet, Paris. See Rambach and Golish (1955).

5   Soundara Rajan (1973:17-20).

3. DESCRIPTION OF THE BADAMI TEMPLES (see Drawing 2)

The modern village of Badami is identified with the Vātāpi established by Pulakeśin I[1]. It is likely that the walls thrown across the gap between two outcrops of sandstone, so as to create an artificial tank, date from the earliest occupation of the site by the Calukyas and that the town quickly grew up to the west of the tank. The fortifications built upon the two outcrops now known as the north and south forts do not date from the Early Western Calukyan period. However, the open pavilions in the north fort may perhaps be associated with courtly procedures of these early rulers, but precisely what their function might have been is not known. Four excavations into the cliffs beneath the south fort provide one of the most important series of rock-cut temples in the Deccan. They are numbered along an ascending path, the lowest (I) being dedicated to Śiva, the next two (II and III) to Viṣṇu, and the highest (IV) being Jaina. Cave III was consecrated during the reign of Kīrttivarman I in A.D. 577/8[2]. The stuctural temples belonging to the Early Western Calukyan period are the three Śivālaya temples in the north fort[3], the dated Jambuliṅga in the village, now concealed behind modern dwellings, and the Bhūtanātha standing at the eastern end of the tank, now part of a group of later structures. On some of the large boulders near the Bhūtanātha are early carvings of icons, perhaps intended to be associated with timber structures[4]. Other temples, walls and gateways found in the village and to the north of the tank belong to later periods[5].

3.1 Badami Upper Śivālaya[6] (see Drawing 3)

This temple is only partly preserved but it is not clear if the present ruined state of the mandapa is due to an act of destruction or lack of completion. (No loose stone slabs have been found lying around the building). There are no inscriptions on the temple and its dating is still controversial[7].

plan: A square garbhagrha housing a lingam on a pītha has its outer walls divided by pilasters. The lingam may be a later addition as the iconography of the sculptural panels on the outer walls of the temple suggests a Vaisnava dedication[8]. The garbhagrha is enclosed by a rectangle of walls so as to create a pradaksinapatha to the north, west and south, and a mandapa to the east. Windows are placed in the pradaksinapatha walls. Only the south wall of the mandapa still stands, but the plinth upon which the north wall would have been built is still intact as are the access stairs to the east. The outer walls have projections some of which are carved with sculptural panels. Half-columns are placed against the inside surface of the mandapa walls.

external elevation: The plinth is partly excavated out of the rock upon which the temple is built. Above the foundation course rises an upāna, a vertical course divided into panels and provided with narrative reliefs, ganas and foliated decoration, and a kapota with kūdus out of which faces peer. The narrative reliefs appear to be based upon episodes from the Krsna legends. (See Plate Ia). At the porch, the plinth is reduced to a frieze of ganas upon an upāna. Deeply carved

elephants and lions project from the corners of the porch and the east end of the mandapa. (See Plate Ib). The south wall of the temple has four large niches created by pairs of pilasters whose projections are carried from the plinth to the parapet. The west wall has three such projections. Intermediate niches, whose projections do not extend beyond the eave, are also employed, three on the south wall and two on the west wall. These projections are created by pilasters whose brackets support a miniature eave , a series of blocks and a large kūdu which is placed in the principal eave which runs around the building. This eave is carried upon the brackets of the pilasters of the large niches and those at the corners of the building. Those large niches provided with carved panels to the north, west and south are surmounted by makara pairs spouting garlands from their open jaws. The intermediate projections have only shallow recesses not intended to recieve carving. The windows display a variety of designs including those divided into square perforations by "bars" and a circular composition with radiating spokes that are now badly weathered. (See Plates Va-b). Upon the eave with uncut kūdus rest the ends of the roof slabs sheltering the pradaksiṇapatha and mandapa. These are blocked out as if to recieve carvings. The parapet consists of two courses, the lower one divided by flat pilasters without brackets, and the upper one composed of kūtas and śālas linked together by a curved course. Kūdus are found in the centres of each of the parapet elements and in the intermediate spaces. The square superstructure repeats the basic scheme of the outer walls. Six pilasters divide each of the four walls into three projections with shallow niches framing two recesses. The

brackets of the pilasters carry the eave with uncut kūdus, above which are the blocks usually coinciding with the ends of the roof slabs. Two vertical and receding courses, separated by a projecting band and divided by flat pilasters lead to another eave with a central projection and uncut kūdus. The capping roof shape is in the form of an enlarged kūta with kūdus at the centre of each side. It is carried upon two vertical and receding courses separated by a projecting band and divided by flat pilasters, one pair of which on each side extends up into the interior of the kūdu.

interior: Little of the interior scheme of this temple is preserved. The doorway to the garbhagrha is damaged or incomplete and consists of a pair of pilasters set in a series of recessed bands supporting a small eave moulding. The pediment above is composed of three śālas with intermediate kūdus. The half-columns of the mandapa walls are mostly damaged but the brackets are fluted. Only the sloping slabs roofing the pradaksinapatha have survived and there is no indication of the method by which the mandapa was roofed.

3.2 Badami Lower Śivālaya[9] (see Drawing 4)

Only the garbhagrha and superstructure above are preserved from this temple and it is not clear what form the completed building would have taken. From the evidence of the broken ends of the roof slabs still to be seen in the four walls of the structure, and from several shattered beams, the temple may have been of the type with an enclosed pradaksinapatha. The external walls, however, are no longer to be seen and the limitations of the site to the east would have been somewhat restrictive. No date is known for this temple[10].

plan: Only the square garbhagrha remains, its outer walls divided by pilasters with niches in the centres of the north, west and south sides as if to take sculptural panels.

external elevation: The superstructure has its lowest storey divided into three projections framing two recesses by six pilasters. Shallow recesses not intended to take sculptural panels are found in each of these projections and recesses. The brackets of the pilasters support an eave provided with uncut kūdus upon which are blocks usually associated with the ends of roof slabs. A vertical course divided by flat pilasters supports a parapet consisting of a central śāla flanked by two kūtas linked by a low curved moulding. Kūdus are employed in the centre of each element and in the intermediate spaces. The octagon-to-dome roof is contained within eight miniature shrines, three appearing on each elevation, those at the corners having two faces. Each shrine is created by a pair of pilasters whose brackets support a miniature eave above which are kūtas at the

corner niches and kūḍus at the central niches. Small icons are carved in several of these niches but their identification is difficult. The pot finial is still intact.

interior: The garbhagṛha is furnished with an unusual oval shaped pīṭha provided with a recess as if to take a cult object. Only the upper portions of the pīṭha are visible due to the later addition of floor slabs. The garbhagṛha doorway is created by a series of recesses decorated with foliated motifs. Either side of the opening are small gaṇas. (See Plate IXa). The fragments of beams still projecting from the garbhagṛha walls are carved with friezes of gaṇas.

In the walls beside the path leading up the north fort, not far from the Lower Śivālaya, several columns and plinth slabs with narrative reliefs carved upon them can be seen[11]. (See Plate Ic). There is the possibility that these may have come from the original Lower Śivālaya, and they certainly do not belong to the other temples of the fort. The columns have their shafts divided by bands carved with foliage relief and garlands with part-circles above. In another direction from the temple, a broken circular column with a lotus cushion capital is found.

3.3 Badami Mālegitti Śivālaya[12] (see Drawing 5)

An inscription on the east wall of this temple yields no historical information but has been interpreted as giving the name of the builder of the temple[13]. Though undated, the Mālegitti Śivālaya is generally considered to belong to some part of the seventh century A.D.[14] The Southern or Pallava character of the architecture of this temple has been remarked upon[15] as has the contrasting Gupta style of its sculptural portions[16].

plan: A square garbhagrha housing what appears to be an original liṅgam on a pītha adjoins a square mandapa furnished with four free-standing columns, eight half-columns and four corner-columns against the walls. Portions of the mandapa floor are raised linking the columns and dividing the floor area into three aisles[17]. A small vestibule connects the garbhagrha with the mandapa and is provided with half- columns. Four windows light the mandapa. The outer walls of the temple are provided with projections and recesses. The porch to the east has its roof slabs supported on four columns. The flight of steps now providing access to the porch is modern.

external elevation: The plinth is set upon a foundation course part of which is carved out of the rock upon which the temple is built. This consists of an upāna, a curved kumuda with a vertical face, a vertical course divided into panels and carved with ganas, a kapota without a stepped foot provided with kūdus with peering faces, and a set of vyālas and makaras coinciding with the ends of the floor slabs of the garbhagrha only, the

floor there being raised above that of the mandapa. A band of
lotus petals completes the plinth. (See Plate Id). At the porch,
the plinth does not proceed beyond the kapota, which appears
here without kūdus. The external walls are divided by pilasters
so as to create projections which are carried from the plinth
through to the parapet. The north, west and south sides of the
garbhagrha, and the north and south sides of the mandapa, each
have three projections flanking two recesses. Those of the
garbhagrha walls and the outer projections of the mandapa walls
have shallow niches not intended to take sculptural panels.
Sculptural panels are found in the central projections of the
north and south sides of the mandapa and in the recesses either
side of the mandapa doorway to the east[18]. Windows of pierced
stone with "bars" are found in the recesses of the north and
south mandapa walls. These and the sculptural panels of the east
wall are set between secondary pairs of pilasters on whose
capitals are placed makaras spouting forth garlands and ganas
from their open jaws. (See Plate Vc). The pilasters have their
shafts divided by raised bands with foliage decoration and have
fluted brackets for the most part, but there is the occasional
variation in the design where the bracket is divided by a double
curved incision. The brackets support a frieze of hamsas and
an eave furnished with kūdus in which are carved miniature icons.
Upon the eave rest the ends of the roof slabs blocked out as if
to receive carvings. Water spouts are also found here. The
columns of the porch have their shafts divided by two raised
bands and two part-circles. Their brackets are curved and
support beams from which springs the eave continuous with that
of the mandapa walls. The ends of the roof slabs which rest

upon the eaves are carved with blocks. Above the _mandapa_ and
garbhagrha walls three courses of the parapet then follow. The
lower two are vertical and separated by a projecting band with
flat pilasters without brackets. The uppermost course consists
of two _kūtas_ flanking a central _śāla_ repeated on the three walls
of the _garbhagrha_ and the north and south walls of the _mandapa_.
Kūdus appear in the centres of each of the parapet elements and
in the intermediate spaces. The superstructure consists of a
single storey which repeats many of the features of the outer
walls. This is divided into three projections framing two
recesses by six pilasters whose brackets support an eave.
Shallow recesses are placed in the projections but are not
intended to take sculptural panels. Blocks carved with animals
appear over the eave surmounted by the three courses of the
parapet. Above the two vertical lower courses are two _kūtas_
flanking a central _śāla_. The octagon-to-dome roof form is
contained within eight miniature shrines, three appearing on
each elevation, those at the corners having two faces. Each
shrine is created by a pair of pilasters whose brackets support
a miniature eave above which are _kūtas_ at the corner shrines
and _kūdus_ at the central one. No finial has survived.

interior: The _garbhagrha_ doorway is divided into two parts,
that either side of the opening and that created by the two
half-columns of the vestibule. Recessed bands with decoration
are placed at the opening with Garuda appearing over the lintel.
Some traces of a Sūrya with seven horses can be seen above.
Panels carved with river goddesses are placed either side of
the opening. (See Plate IXb). To the south of the doorway is

a _dvārapāla_ accompanied by a curious hybrid creature. The two half-columns of the outer portions of the doorway have large cushion capitals which support an overhanging eave upon flat and fluted brackets with two outstretched _vyālas_. Above rises a series of mouldings culminating in a _kūta-śāla-kūta_ type pediment. The _mandapa_ doorway is surrounded by undecorated recessed bands and there is ho carving on the lintel. A _kapota_ moulding above is blocked out with _kūdus_ and intermediate animals. The panels beneath at either side of the opening are uncarved. The _mandapa_ columns have their shafts divided by two raised bands and two part-circles. The brackets are fluted and support beams which, above the central aisle, have panels above divided into miniature niches by pilasters surmounted by _kūtas_ and _śālas_. (See Plate XIVa). Secondary beams with crouching _ganas_ as brackets carry the roof slabs which are raised and horizontal over the central aisle and sloping over the side aisles. Small circular medallions with icons are carved on the undersides of the horizontal slabs. Thin stone strips protect the joints of the roof slabs.

3.4 Badami Bhūtanātha[19] (see Drawing 6)

This temple has its western end completely engulfed by a porch dating from a later period, and abutting onto its northern wall are several later shrines. From an examination of the joints between these structures, it has been possible to determine the extent of the original temple[20]. (Only this has been shown on the drawing). There is some indication that the temple has been subject to wilful destruction, as the dvārapālas of the half-columns either side of the two doorways have been completely chipped away. There are no sculptural panels to be seen in the building, and this has been taken as an indication of a later conversion by the Jainas who may have removed the icons[21]. No date for this temple is known[22].

plan: The temple faces west, the direction of the tank. A square garbhagṛha with double corner-columns is furnished with what appears to be an original liṅgam on a pītha. A small vestibule leads to a square mandapa with four free-standing columns on a raised floor, eight half-columns and four double corner-columns against the walls. The outer walls are divided into projections and recesses with deep niches in the central projections on the north and south mandapa walls, and on the three walls of the garbhagṛha, These niches are now empty. Four windows of pierced stone light the mandapa. The porch to the west has its roof slabs supported on two free-standing columns and two half-columns.

external elevation: The plinth consists of an upāna, an octagonal kumuda, a vertical course divided by flat pilasters

without brackets and a surmounting projecting band. The plinth
to the porch is concealed by the floor slabs of the surrounding
additions. The garbhagrha walls have six pilasters creating
three projections and two recesses. The north and south mandapa
walls are similar except that additional secondary pilasters
frame the windows and the central niche. Though incompletely
carved, makaras with foliated tails are placed on the capitals
of these secondary pilasters. The west wall of the mandapa has
a single projection and recess placed either side of the doorway.
The window designs are based on squares and triangles created
by "bars". The brackets of the pilasters support an eave on a
frieze of hamsas. Uncut kudus decorate the eave. The outer
porch columns have pot and foliage capitals and fluted brackets
with vyalas at their centres. Together with the half-columns
either side of the mandapa doorway, they support beams from
which an eave springs. This is now mostly concealed. The ends of
the roof slabs which rest upon the eave of the temple and porch
are blocked out as if to recieve carving. Above rises the
parapet in three courses, the lower two being vertical and
divided by a projecting band. The uppermost course consists of
a central sala flanked by two kutas repeated above the three
walls of the garbhagrha and the north and south walls of the
mandapa. The three sides of the porch also have a parapet of
this type, but the elements are reduced in scale. The elements
of the parapet are linked by a low curved moulding, kudus
being placed at the centre of each element and in the inter-
mediate spaces. Those kudus which decorate the salas are
enlarged. The superstructure in its lower storey repeats the
scheme of the garbhagrha walls. Above the parapet, the walls

here have four pilasters which support a _kapota_ provided with _kūdus_. Three vertical and receding courses then follow, divided by flat pilasters without brackets, which support the roof form in the shape of an enlarged _kūta_.Uncut _kūdus_ are placed in the centre of each side. Above, the finial rises from a series of lotus petals and is almost certainly a later addition. (See Plate VIIIa). Part of the west wall of the superstructure is broken and entry is now possible into its hollow interior. There is no indication that this ever functioned as an upper shrine[23].

interior: The doorway to the _garbhagrha_ is created by a pair of pilasters set among recessed bands whose brackets support an eave on a frieze of _hamsas_. Above is a series of mouldings culminating in a _kūta-śāla-kūta_ type pediment. The panels beneath at either side of the opening are carved with river goddesses and attendants. The _mandapa_ doorway is similar except that there are no mouldings above the eave and the panels beneath are mostly uncarved. The columns of the _garbhagrha_ and _mandapa_ have their shafts divided by raised bands and part-circles with vertical connecting strips. Brackets of the _garbhagrha_ columns are curved, those of the _mandapa_ columns are fluted with _vyālas_ at their centres. The half-columns either side of the _mandapa_ doorway are of the same type as those of the interior. The beams above the columns of the central aisle of the _mandapa_ are carved with a _kapota_ and _kūdus_, above which are panels with _vyālas_ and _makaras_ surmounted by _kūdus_. The roof slabs are raised and horizontal over the central aisle, but sloping over the side aisles. Their joints are protected by thin stone strips.

3.5 Badami Jambuliṅga[24] (see Drawing 7)

Almost concealed behind modern dwellings which are built up to its walls, this temple has suffered from disfiguring additions, especially upon the roof where many of the slabs are hidden and a brick tower dating from the Vijayanagara period has been added. (The drawing has attempted to present the original scheme of the temple). The Jambuliṅga is the only temple at Badami to be provided with a dated inscription and this belongs to the reign of Vijayāditya in Śaka 621 (A.D. 698/9)[25]. The inscription is carved on a beam in the porch and records the installation of the gods Brahmā, Visnu and Maheśa. Two other inscriptions record grants by various merchants[26].

plan: This temple displays many unique features in its plan. Three garbhagrhas of not quite square proportions adjoin the north, west and south sides of a rectangular mandapa. The west garbhagrha is provided with a liṅgam on a pītha that appears to be original and indicates that this shrine was dedicated to Śiva (Maheśa). The other two presumably housed images of Brahmā and Visnu. The mandapa has eight free-standing columns with half-columns either side of the garbhagrha doorway and four additional half-columns placed against the walls. Windows light the interior and niches are created on the outer walls of the mandapa and the three garbhagrhas. To the east, a doorway created by two free-standing columns and two half-columns leads to an open porch of sixteen columns with balcony seating on three sides. Access is by a double flight of steps at the eastern side.

<u>external elevation</u>: The plinth is set upon a foundation course partly cut from the rock upon which the temple is built. This consists of an <u>upāna</u>, a rounded <u>kumuda</u> divided into facets, and blocks carved with elephants, birds and foliage motifs coinciding with the ends of the floor slabs in the <u>garbhagrhas</u>, these being raised above those of the <u>mandapa</u>. The plinth continues around the porch where it functions as the outer surface of the balcony seating because of the drop in floor level. The walls have pilasters at the corners and niches created by secondary pilasters formed from separate pieces of stone. These have double-circle motifs at the capitals with curved brackets supporting pediments created by trefoil <u>kūdus</u>. Miniature icons are carved within these <u>kūdus</u>. (See Plate IIIa). The niches on the east wall of the <u>mandapa</u> are provided with <u>śāla</u> pediments. The niches are now all empty. The windows of pierced stone are mostly missing; those which are still to be found are divided into square perforations by "bars". They are set between pilasters of the same type as those found at the corners of the building which are without brackets; their capitals directly support an eave on a frieze of <u>hamsas</u>. The eave is furnished with uncut <u>kūdus</u> and above rest the ends of the roof slabs blocked out as if to receive carvings. No superstructure belonging to the original temple is preserved. The outer columns of the porch have double-circles with incisions at their capitals beneath which are raised bands and part-circles. The brackets are fluted with bands at their centres and support beams from which spring an eave. Upon this rest the bevelled ends of the sloping roof slabs.

interior: The west garbhagrha doorway is created by a pair of
pilasters set in recessed bands supporting on its brackets an
eave with kūdus. Above rises a series of mouldings in which
are carved miniature icons surmounted by a kūta-śāla-kūta type
pediment. Garuda appears over the lintel, and at either side
of the opening, dvārapālas and attendants are placed in semi-
circular headed niches. The doorways of the north and south
garbhagrhas are of the same design, except that here the upper
mouldings do not proceed beyond the eave which has a pair of
elephants above. (See Plate IXc). The interconnecting doorway
linking the porch to the mandapa is achieved by a series of
mouldings which run across three openings and down the sides of
two half-columns where small ganas are found at their base. The
mandapa columns have their shafts divided by raised bands and
part-circles. Their brackets are fluted and support beams carved
with a kapota furnished with kūdus and intermediate animals and
birds. The beams run in an east-west direction. Above the central
aisle they support panels carved with niches which are created
by pairs of pilasters headed by a series of mouldings culminating
in alternating kūtas and śālas. (See Plate XIVb). The beams
above the intermediate aisles have a double kapota moulding above
which is a band of flat pilasters with curved brackets. The
undersides of these beams and the secondary beams supporting the
roof slabs have circular medallions carved with miniature icons
and lotus flowers. The roof slabs are all horizontal and are
raised over the central aisle, stepping down in two levels over
the side aisles to the north and south. The roof slabs of the
outside aisles coincide with those of the garbhagrhas. The ends
of the roof slabs over the central aisle are bevelled and have

their joints protected by thin stone strips. Ceiling panels are carved on the undersides of the roof slabs immeadiately in front of each of the garbhagrha doorways and the interconnecting doorways between the mandapas and porch[27]. The half-columns placed in this interconnecting doorway have cushion capitals and small part-circles above the raised bands of their shafts. The porch columns have double-circles with incisions at their capitals with raised bands and part-circles on their shafts beneath. Brackets are fluted with bands at the centres. The inner columns of the porch are higher than those at the outside so that the roof slabs are horizontal and raised over two bays of the central aisle and sloping over the side aisles to the north, east and south. The columns support beams carved with an eave and kūdus on a frieze of hamsas. The panels above the central aisle are divided into niches by pairs of pilasters with an eave above each and provided with miniature icons. The horizontal slabs are carried on secondary beams with gana brackets. Gandharva couples and lotus decoration are carved on their undersides. Two ceiling panels are also found in the porch[28]. Almost no strips of stone are found protecting the joints of the porch roof slabs.

3.6 Notes

1 See Chapter 1.1.

2 See Chapter 1 note 10. A number of studies have concentrated on the Badami caves, the most recent being that of Tarr (1970:157-70). The controversial discussion of the dating of Caves I, II and IV and the possibility that some of the carvings of Cave III may be later additions is beyond the scope of this study. See Lippe (1969-70, 1970-71 and 1972) and Harle (1970:184).

3 These are now known as the Upper Śivālaya, Lower Śivālaya and Mālegitti Śivālaya.

4 Cousens (1926:57) and Annigeri (1960:45).

5 Cousens (1926:56,58) and Annigeri (1960:39-47,52).

6 In Cousens (1926:55) and Brown (1956:67-8), the temple is referred to but not named. See also Goetz (1961:266-7), Srinivasan (1964:199 and 1971:130-1), Soundara Rajan (1969: 17-9), Lippe (1972:273) and Rao (1972:11).

7 Brown (1956:Plates LI and LII) has suggested c.600 A.D. as an appropriate date. Soundara Rajan (1969:53) believes this temple to have been built before the sack of Badami by the Pallavas, between c.625 and c.640 A.D., and suggests that it may have had some influence on later Pallava experiments. Goetz (1961:266-7) and Lippe (1972:273) are in basic agreement with this dating. Rao (1972:11), however, places this temple after the Pallava interregnum.

8 The carved panels of the pradaksinapatha walls placed on axis with the centre of the garbhagrha on the north, west and south sides depict Narasiṁha, Krsna subduing Kāliya and Krsna Govardhanadhara, respectively. Soundara Rajan (1969:53) and Lippe (1972:273).

9 Soundara Rajan (1969:16,54) and Srinivasan (1971:130). Despite the name Śivālaya, this temple together with the Upper Śivālaya may have been Vaisnavite in its dedication.

10 Soundara Rajan (1969:54), however, believes this temple to date from the same period as that of the Upper Śivālaya. See note 7 above.

11 Noticed by Lippe (1972:280).

12 Burgess (1874:27), Fergusson-Burgess (1910:I,365), Cousens

(1926:53-5), Brown (1956:67), Coomaraswamy (1965:95),
Srinivasan (1964:197 and 1971:129-30), Annigeri (1960:
48-51), Goetz (1961:266-7 and 1964:134), Soundara Rajan
(1969:16 and 1972:139), Lippe (1969-70:15 and 1972:274)
and Harle (1970:66-7).

13 Though translated by Fleet (1881:63), a new interpretation,
ARSIE (1928-9:No.133), indicates that the name of the
architect was probably recorded on the building. Another
incomplete inscription is found carved on one of the mandapa
columns but this belongs to a later period. ARSIE (1938-9:
No.14).

14 Soundara Rajan (1969:16) dates this temple to before the
Pallava invasion of Badami, but after the other two Śivālaya
temples. Coomaraswamy (1965:95) proposes c.625 A.D. as
suitable, Goetz (1961:266-7) and Divakaran (1970:30) believe
the temple to have been built during the reign of Pulakeśin
II.

15 The Pallava or southern character of the architecture has
been observed by Burgess (1910:I,356), Cousens (1926:53-5),
Goetz (1964:134) and Coomaraswamy (1965:95).

16 Goetz (1964:134) believes that here is revealed the late
Gupta style of sculpture at its zenith, and Harle (1970:66)
points out the contact with the late Gupta or immeʌdiately
post-Gupta style in Malwa.

17 A similar treatment of the floor slabs is to be found in the
Badami caves.

18 Icons of Visnu and Śiva appear on the north and south
mandapa walls, respectively, and dvārapālas are found on the
east wall.

19 Burgess (1874:26-7), Cousens (1926:55-6), Annigeri (1960:
43-4), Soundara Rajan (1969:6,17-8) and Divakaran (1970:16).

20 These later additions have been noticed by Cousens (1926:
55-6) and Annigeri (1960:40). Cousens (1926:Plate XXXI) has
drawn the plan of the temple in its complex of later
structures.

21 Cousens (1926:56).

22 Soundara Rajan (1969:18) proposes a date c.660-675 A.D.,
whereas Divakaran (1970:16) prefers a date somewhere in the

first quarter of the eighth century A.D., believing the
temple to represent the end of a local inspiration.

23 As suggested by Cousens (1926:56).

24 Annigeri (1960:51-2), fully described by Divakaran (1970),
and Lippe (1972:279).

25 Incompletely published by Fleet (1881:60), and later more
fully by Panchamukhi (1941:2).

26 Panchamukhi (1941:8-9).

27 The ceiling panels of the mandapa are carved with a seated
Brahmā surrounded by gandharva couples (central bay), Śiva
with Pārvatī on Nandī (bay in front of the west garbhagrha),
a wheel with fish spokes and dikpālas (bay in front of the
north garbhagrha), a svāstika design with gandharvas (bay
in front of the south garbhagrha), and Viṣṇu (bay to the
west of the interconnecting doorway).

28 The ceiling panels are (east to west) gandharva couples
alternating with lotus flowers, and a Nāgarāja with ganas.

4. DESCRIPTION OF THE MAHAKUTA AND NAGARAL TEMPLES

(see Drawing 8)

The complex at Mahakuta consists of a number of temples and small shrines surrounded by a high enclosure wall with a gateway to the east. In the middle of the enclosure is a masonry tank fed by natural springs of fresh water which is channeled and made to pass out into the adjoining gardens and fields. Placed in the middle of the tank is a small pavilion sheltering a lingam. The two large temples at Mahakuta are the Mahākūteśvara and Mallikārjuna. Two of the smaller structures are known as the Sangameśvara and Mahālinga; the others appear to be nameless. Not all the structures date from the Early Western Calukyan period. The irregularity of the layout is partly explained by having the smaller buildings face towards the tank. The two large temples, however, correctly face east. Several loose carved slabs are also to be found in the courtyard but most of these have been dislodged from their architectural settings. The enclosure walls and gateways are later, judging from the junction of the southern portion of the walls with the Mallikārjuna. Inside the walls are various modern covered areas and raised platforms which, at the northern end of the enclosure, almost completely engulf several earlier structures. A gateway to the south-east with curious dvārapālas is also a later addition. Overlooking the site on a hill to the south-east is the small temple known as Bānanti[1]. The fluted column of sandstone with an amalakā capital which was found lying outside the enclosure has now been removed to the Bijapur Museum. Carved around the

shaft is an inscription dated to A.D. 601[2].

Between Badami and Mahakuta is the site of Nagaral. This is found only a short distance from the Malprabha river. The reasons for the building of a temple there are unknown.

4.1 Mahakuta Mahākūteśvara[3] and Mallikārjuna[4] (see Drawings 9 and 10)

Because of their many similarities, it will be convenient to describe these two temples together. Unfortunately, the Mahākūteśvara has much of its external surfaces now covered with a heavy layer of whitewash that conceals much of the detail. The original porch to the east is contained within a modern extension of concrete and steel, (shown dotted on the plan) which obscures its plinth, eaves and parapet. The interior of the temple also suffers badly from various additions and renovations, and many of the original features can no longer be seen. By contrast, the Mallikārjuna is free from any disfiguring whitewash, though its walls are obscured at two places on the east and west sides. The porch to this temple and the Nandī pavilion have their plinths concealed within a modern platform, but it has not been too difficult to discover their original forms. An inscription carved on the porch column of the Mahākūteśvara records a grant given by Vinapotī, one of the concubines of Vijayāditya[5]. Two other inscriptions found inside the temple are of little interest[6]. There are no inscriptions from the Mallikārjuna. The difficulties in accepting the Mahakuta column inscription as applying to the Mahākūteśvara have already been pointed out[7].

plans: Both temples have their garbhagrhas surrounded to the north, west and south by a pradaksinapatha lit by windows of pierced stone. A liṅgam on a pītha appears only in the Mallikārjuna garbhagrha. In their pradaksinapathas the Mallikārjuna employs only one window in each of the north and south walls

whereas in the Mahākuteśvara there are two. The garbhagṛha in the Mahākuteśvara is square with an extension to the east leading to a doorway that, in the Mallikārjuna, is slightly rectangular and is provided with corner-columns. There are curious recesses set into the walls of the garbhagṛha in the Mahākuteśvara, but these may not be original. To the east of the garbhagṛha is a rectangular maṇḍapa lit by two windows in each of the north and south walls. The doorway is placed in the east wall. The Mahākuteśvara maṇḍapa has four free-standing columns and eight half-columns placed against the walls. These carry beams that divide the space into three aisles running north-south. The Mallikārjuna maṇḍapa employs sixteen columns which, with the exception of those against the east wall, are free-standing. They divide the space into three aisles running east-west. The small distances between the outer columns and the north and south walls do not actually constitute aisles. The doorways to the maṇḍapas in both temples are sheltered by a porch whose roof slabs are supported on four columns. The original steps to both porches are no longer to be seen. At the centres of the north and south walls to the pradakṣiṇapatha and maṇḍapa are projections with sculptural panels. These are also to be found on the west pradakṣiṇapatha wall and either side of the maṇḍapa doorway on the east wall. In this respect, the two temples are identical. The projections on the north and south pradakṣiṇapatha walls do not coincide with what would have been an extension of an axis passing through the centre of the garbhagṛhas. To the east of both temples is a small pavilion for a Nandī. It has been suggested that these pavilions may be later additions[8].

external elevations:　The plinths of both temples are composed
of five elements. The lowest three consist of an upāna, an
octagonal kumuda in the Mallikārjuna which is rounded in the
Mahākūteśvara, and a kapota provided with kūḍus. The floor level
of both temples coincides with the top of this moulding. The
porch plinth of the Mallikārjuna, and almost certainly that
of the Mahākūteśvara, have only these three lower mouldings.
In the Mahākūteśvara these are then followed by a frieze of
miniature reliefs depicting Garuḍas, gandharva couples,
attendants and narrative scenes framed by extended makaras
from whose open jaws figures emerge. A band of lotus stalk
decoration separates these from an upper series of narrative
reliefs which include miniature icons. The whole is surmounted
by a petalled band. (See Plate Ie). The Mallikārjuna has a
frieze of vyālas surmounted by an upper frieze of reliefs
similar to those of the Mahākūteśvara. The sculptural panels
on the outer walls[9] are framed by double pairs of pilasters
which project away from the wall surface in two planes. These
projections are carried from the plinth to the eave above. The
corners of the buildings are provided with pilasters and there
are also intermediate flat pilasters employed on the north
and south mandapa walls without any change of plane. The high
brackets of the pilasters support a frieze of hamsas which, in
the Mallikārjuna, appear in pairs holding garlands. Above this
is the eaves furnished with kūḍus, mostly uncut. The windows of
pierced stone are placed between pairs of secondary pilasters
set in recessed bands and surmounted by a miniature eave on a
frieze of hamsas. The designs of the windows in the Mahākūteśvara
are based on squares, triangles and svāstika motifs. Those of

the Mallikārjuna are similar but also employ a circular design
with fish spokes. Garuda holding nāgas often appears over the
windows. Above is a series of mouldings which, in the Mallikār-
juna, culminates in a pediment composed of kūtas flanking a
central śāla. Kūdus with peering faces decorate each of these
elements. (See Plate VIa). The window pediments of the
Mahākūteśvara employ a variety of designs, including a version
of that found on the Mallikārjuna, and other variants created
by kapotas with kūdus and amalakās. (See Plates Vd-f). The
columns of the Mahākūteśvara porch have their shafts divided
by a single raised band; the brackets are curved and plain. The
Mallikārjuna porch columns have their shafts divided by raised
bands and part-circles; the brackets are fluted. The eastern
face of the outer columns have sculptures of dvārapālas. Above
the column brackets is a beam with a hamsa frieze from which
springs a deeply carved eave, being continous with that of the
mandapa walls. No kūdus appear on the porch eave. Upon the eave
rest the ends of the roof slabs blocked out as if to receive
carvings. The next two courses constitute the parapet, the lower
one being vertical and divided into recesses and projections
by flat pilasters without brackets, the upper one comprising
a series of kūtas and śālas linked by a low curved moulding.
The arrangement of these elements is coordinated with the walls
so that the śālas appears over the projections and the kūtas at
the corners of the building. The parapet at the porch only
employs corner kūtas. In the centres of each element and in the
intermediate spaces are kūdus. Inserted into the parapet of the
Mahākūteśvara porch is a sculptured slab not part of the original
scheme. The superstructures of the two temples are identical.

The lower storey repeats many of the ffeatures of the walls
beneath and is divded by eight pilasters on each side so as
to form three projections and two recesses. The central
projection has an additional pair of pilasters. Shallow recesses
not intended for sculptural panels are found between the
pilasters whose brackets carry an eave. On this is a series of
blocks as if to recieve carvings and a short vertical course
with flat pilasters. The parapet above is composed of a central
śāla with kūtas on either side linked with a low curved
moulding. Kūdus are placed in the centre of each of these
elements and in the intermediate spaces. The octagon-to-dome
roof is contained within eight miniature shrines, three
appearing on each elevation, those at the corners having two
faces. Each shrine is created by a pair of pilasters whose
brackets support a miniature eave above which are kūtas at the
corner niches and kūdus at the central niches. Small icons are
carved in several of the niches of the Mallikārjuna but their
identification is difficult. A pot finial is still found on
top of the Mahākūteśvara superstructure.

interiors: Only a portion of the Mahākūteśvara garbhagrha
doorway is now visible. Above the opening are a series of kūdus
and split-kūdus arranged in seven elements across and at least
two vertically. The mandapa doorway is equally obscured, but
Garuda with nāgas can just be made out. The Mallikārjuna
garbhagrha doorway is created by a pair of pilasters set in
recessed bands with fine foliage decoration. The brackets of
the pilasters support an eave on a hamsa frieze above which
rises a series of mouldings culminating in five projections

carved with miniature icons and a pediment of the kūta-śāla-kūta type decorated with kūdus. Garuda appears over the opening, and the panels beneath at either side are carved with river goddesses and attendants. (See Plate IXd). The mandapa doorway is essentially of the same design but does not proceed beyond the eaves. The mandapa columns of the Mahākūteśvara are disfigured by whitewash but seem to have been of the type whose shafts are divided by a single raised band. The brackets are curved and plain. The details of the beams above are obscured and they may be replacements. Those of the Mallikārjuna mandapa have their shafts divided by raised bands and part-circles, the brackets being fluted with vyālas at their centres. Above the central aisle, these brackets support beams carved with an eave with kūdus on a frieze of hamsas. Above are miniature niches with icons created by pilasters on a series of vyālas and makaras. These are surmounted by kūtas with kūdus. Each alternate kūta is cut by secondary beams carried on crouching gana brackets which support the roof slabs. (See Plate XIVc). These are raised and horizontal over the central aisle but sloping over the side aisles and the pradaksinapatha. On the undersides of the horizontal slabs are carved ceiling panels[10]. The beams over the side aisles have double kapota mouldings decorated with kūdus and intermediate animals and birds. These are separated by a band of pilasters framing groups of ganas. The joints of the roof slabs are protected by thin stone strips. The roof system of the Mahākūteśvara is difficult to observe but in its use of horizontal slabs to roof the whole of the interior it is unique among the temples of this region. No ceiling panels are observed in this temple. The porches to

both temples are also roofed with horizontal slabs having their joints protected by thin stone strips.

Nandī Pavilions: To the east of both temples is a detached structure housing an image of Nandī placed on the east-west axis of the temple. Each pavilion is created by four columns placed on a plinth which consists of an upāna, a vertical course, and a kapota with blocked out kūdus. The columns of the Mahākūtesvara pavilion have their shafts divided by two raised bands and part-circles whose interiors are furnished with reliefs and foliage forms. The capitals are of the cushion type and have curved brackets. The columns of the Mallikārjuna pavilion resemble those of the porch of that temple. The upper portions of the two pavilions are similar. Here the column brackets support a beam from which springs a deeply carved eave on which the ends of the roof slabs rest. These are blocked out as if to recieve carvings in the Mallikārjuna, but in the Mahākūtesvara are divided into projections and recesses. The parapets have their lower course divided into niches by flat pilasters without brackets and are surmounted by a kapota decorated with kūdus. The Mahākūtesvara parapet has these niches provided with miniature icons. The roof slabs are horizontal and have their joints protected by thin stone strips.

4.2 Mahakuta Sangamesvara[11] (see Drawing 11)

The date for this temple is not known and there are no
inscriptions.

plan: A square garbhagrha with projections in the centres of
the north, west and south sides adjoins a porch whose roof slabs
are supported on four columns. Access to the temple is from the
east by a flight of steps which are modern. A Nandī plinth is
found to the east.

external elevation: The plinth consists of an upāna, an
octagonal kumuda, and a kapota decorated with kūdus and inter-
mediate animals. The projections of the garbhagrha walls are
carried from the plinth to the cornice above. These are
furnished with carved panels[12] and framed by pairs of pilasters
which have raised bands on the shafts and double-circles at the
capitals. The brackets are fluted with bands at the centres.
They support a short vertical course carved with foliage
decoration and a kapota with kūdus. This is placed beneath the
principal kapota cornice which runs continuously around three
sides of the garbhagrha and is furnished with kūdus. Either side
of the projections are suspended mouldings created by split-kūdus
surmounted by a single kūdu. Above the cornice rises a vertical
course, the bevelled ends of the ceiling slabs of the garbhagrha
and a series of blocks intended to recieve carving. The
superstructure is of the kapota and amalakā type arranged in
nine ascending and diminishing tiers of three elements across.
The central band projects slightly. Kūdus are employed
throughout as decoration. A kapota surmounts the superstructure,

above which is an amalakā finial on a cylindrical shaft. The
projection on the east face of the superstructure is supported
on the roof slabs of the porch. This is incompletely carved.
The columns of the porch have their shafts divided by a raised
band with a double-circle motif at their capitals. The brackets
are fluted and support beams carved with a hamsa frieze. From
these beams springs a deeply carved eave. The roof slabs which
rest upon this eave have their ends carved with vyālas. Between
the porch columns on the north and south sides are placed slabs
which function as balcony seating. Their outside faces are
carved with miniature pilasters and mithuna couples set upon a
frieze of vyālas.

interior: The garbhagrha doorway is incomplete and consists of
a series of recessed bands. The panels either side of the
opening are uncarved.

Nandī pavilion: Only the plinth of this pavilion survives on
which is placed a small Nandī image. The plinth consists of an
upāna, a vertical course and a kapota decorated with kūdus.

4.3 Mahakuta Mahālinga[13] (see Drawing 11)

The date for this temple is not known and there are no inscriptions. The Nandī plinth to the east of the temple recorded by Cousens[14] is no longer to be seen.

plan: A square garbhagrha with double corner-columns has projections in the centres of the north, west and south sides and adjoins a porch whose roof slabs are supported on four columns.

external elevation: The plinth consists of an upāna, a curved kumuda divided into facets, and a frieze of vyālas and elephants which coincide with the ends of the floor slabs. These are arranged in pairs facing each other. The projections of the garbhagrha walls are carried from the plinth to the cornice above. They are furnished with carved panels[15] framed by pairs of pilasters placed upon a projection of the wall itself. The pilasters have their shafts divided by decorated raised bands with cushion capitals, the brackets are curved. These support a kapota without a stepped foot or kūdus. Between this and the principal kapota cornice is a frieze of ganas holding garlands. Either side of the niches are shallow recesses, not intended to take sculptures, above which are small kapotas. These are surmounted by a design created by three inter-connecting kūdus. The kapota cornice has no kūdus and supports an animal frieze coinciding with the ends of the ceiling slabs of the garbhagrha. The superstructure is of the kapota and amalaka type arranged in tiers of three elements across. The central band projects slightly. Kūdus and miniature nāgas are employed as decoration.

A _kapota_ surmounts the superstructure, above which is an _amalakā_ finial on a cylindrical shaft. The projection on the east face of the superstructure is supported on the roof slabs of the porch. It consists of a niche framed by a pair of pilasters with cushion capitals resting on an animal frieze. A damaged icon of Nateśa can still be made out. The upper portions of the projection appear to be missing. The columns of the porch have their shafts divided by decorated raised bands with double-circle motifs at their capitals. (See Plate XIIIa). The column brackets are fluted and curved with bands and support beams from which an eave springs. The ends of the porch roof slabs rest on a short vertical course and are plain. Balcony slabs are placed between the columns to the north and south of the porch and have their outer faces carved with pilasters on a frieze of _vyālas_ and elephants. Between the pilasters are _mithuna_ couples, female attendants and _ganas_.(See Plate VIIa).

interior: The _garbhagrha_ doorway is created by a pair of pilasters set in recessed bands, the innermost one being decorated. Upon the capitals of the pilasters rests an eave with blocked out _kūdus_. Above is a band of pilasters surmounted by a pediment of the _kūta-śāla-kūta_ type. The panels beneath at either side of the opening are carved with miniature _dvārapālas_ and _mithuna_ couples.

4.4 Mahakuta Three un-named temples within the enclosure[16]

These temples are described together because of their identical superstructures.

plans: The three temples are also identical in their plans. A square garbhagrha with projections on three sides adjoins a small porch whose roof slabs are supported on four columns. The two temples either side of the Mahālinga face east, that to the south-east of the enclosure faces west. The temple to the north of the Mahālinga has a small detached plinth to take a Nandī image.

external elevation of the temple to the north of the Mahālinga: The plinth consists of an upāna, an octagonal kumuda, and a kapota with blocked out kūdus. The projections of the outer walls of the garbhagrha are furnished with niches to take sculptures[17] and are framed by pairs of pilasters. These have double-circle motifs at their capitals and decorated raised bands on their shafts. The brackets are curved and fluted and support a small kapota which is positioned beneath the principal kapota cornice of the wall. The porch is created by four columns of the same type as the pilasters whose brackets support beams from which springs an eave. The ends of the roof slabs rest on the eave and are carved with vyālas. Above the kapota cornice rises the superstructure which is composed of five diminishing and ascending kapotas with kūdus separated by short vertical courses with bands of pilasters. An amalakā finial is still preserved.

external elevation of the temple to the south of the Mahāliṅga:
The plinth consists of an upāna, a vertical course with a band
of pilasters, and a kapota with kūdus. The projections of the
outer walls are furnished with niches for sculptures[18] framed
by double sets of pilasters having raised bands, partly
decorated, and double-circles at their capitals. The curved or
plain brackets support a small kapota which is positioned
beneath the principal kapota cornice of the walls. The porch
columns have raised bands and part-circles with fluted brackets
which support beams from which springs an eave. The ends of
the roof slabs which rest on the eave have their ends blocked
out as if to receive carvings. The superstructure is of the same
type as that of the temple to the north of the Mahāliṅga. It is,
however, no longer perfectly preserved, the uppermost kapota
being incomplete and the finial missing.

external elevation of the temple to the south-east of the
enclosure: The east and south sides of the temple are now
obscured by later additions and the porch has its south side
missing. The plinth consists of an upāna, an octagonal kumuda,
and a kapota with kūdus. The projections of the outer walls are
furnished with niches for sculptures[19] and are framed by
pilasters which have raised bands and vase and foliage motifs
at the capitals. The fluted brackets support a vertical course
with lotus decoration and a kapota with kūdus. This is placed
beneath the principal kapota cornice of the walls. The porch
columns have raised bands with decoration and double-circles
at their capitals. The fluted brackets carry a beam from which
springs an eave. The roof slabs are now missing. In between the

columns on the north side of the porch are slabs serving as balcony seating. Their outer surfaces are carved with miniature pilasters supported on animals. Figures appear between the pilasters. The superstructure is similar to those of the two temples either side of the Mahālinga, but the uppermost kapota here has no kūdus. The amalakā finial, however, is still intact. (See Plate VIIIb).

interiors: Only the garbhagrha doorway of the south-east temple of the enclosure is well preserved. This is created by decorated recessed bands with Garuda over the opening. Dvārapālas and attedants are carved on the panels at either side of the opening.

4.5 Mahakuta Bānanti[20] (see Drawing 4)

This temple faces west and is partly ruined, the porch and garbhagrha floor slabs being missing. (These have been replaced in the drawing).

plan: A square garbhagrha with double corner columns, but with no projections on its outer walls, adjoins a porch whose roof slabs are supported on four columns. A spout can be seen protruding from the north wall, but there is no pītha inside the garbhagrha.

external elevation: The plinth consists of an upāna only. An eave completes the unrelieved wall surface upon which rest the ends of the ceiling slabs of the garbhagrha, blocked out as if to recieve carving. The first storey of the superstructure rises above having it's wall divided by flat pilasters into three, the central panels being provided with a shallow recess. Above this is another eave with a series of blocks having a central projection flanked by two makaras. Upon this are two vertical courses divided by a projecting band which support the roof which is in the form of an enlarged kūta. At the centre of each side is a kūdu with flat pilasters extending up into its interior from the course beneath. The upper portion of the superstructure is missing and there is no finial. The porch columns have double-circle motifs at their capitals with projecting bands beneath. The square brackets, probably incomplete, support beams from which springs an eave. The roof slabs to the porch rest upon the eave.

<u>interior</u>:   The <u>garbhagrha</u> doorway is only furnished with plain
recessed bands. No decoration is found on any part of the
interior.

4.6 Nagaral Nāganātha[21] (see Drawing 12)

Though two inscriptions have been carved on the outer walls of the temple, they do not furnish any historical information[22]. No date is known for this temple[23].

plan: A square garbhagrha with corner columns has its lingam on a pītha concealed by the later insertion of floor slabs. (These have been removed from the drawing). To the north, west and south is a pradaksinapatha and a mandapa to the east. The mandapa has four free-standing columns, eight half-columns and four corner-columns placed against the walls. Three windows in the north and south walls of the temple light the pradaksinapatha and mandapa. To the east is a porch whose roof slabs are supported on four columns. The outer walls of the temple are articulated by pilasters but there are no projections.

external elevation: The plinth consists of an upāna, a rounded kumuda divided into facets, and a frieze of vyālas, ganas and elephants beneath a petalled band. The animals are placed above the level of the floor slabs of the interior. The pilasters of the external wall are positioned at the corners of the building, either side of the windows, at the centres of the north and south mandapa walls, and twice on the west pradaksinapatha and east mandapa walls. The brackets of these pilasters are fluted and project at the corners, elsewhere they are flat and are decorated with rearing vyālas, elephants, ganas, birds and riders. They support an eave on a hamsa frieze, the birds being arranged in pairs holding garlands in their beaks. The windows are framed by pairs of pilasters set in recessed bands which

support a miniature eave with kūdus. Garuda appears over the
windows which have their designs based on square and triangles
created by "bars". (See Plate VIb). Above the eave are vyālas
and makaras which carry a series of mouldings culminating in
pediments of the kūta-śāla-kūta type, or that composed of three
kūdus. The ends of the roof slabs rest on the eave and are
blocked out as if to re͜c͜i͜eve carvings. The columns of the porch
have their outer faces carved with mithuna couples placed
beneath trees with part-circles above. The brackets are fluted
and support beams from which spring an eave. Above rest the ends
of the roof slabs provided with blocks as if to take animal
carvings. The Nandī now placed in the porch does not appear to
be original as there is no raised floor area in the porch. The
upper portions of the superstructure have now fallen. The lower
storey is divided by eight pilasters into three projections
framing two recesses. A horizontal moulding separates the
pilasters from a similarly pilastered base with ganas. On the
brackets of the pilasters rests an eave with uncut kūdus and a
series of blocks, some of which have been carved with vyālas
and makaras. A vertical course divided by flat pilasters
supports what must have been a parapet, of which a corner kūta
still remains.

interior: The garbhagrha doorway is created by a pair of
pilasters set in recessed bands supporting an eave on a hamsa
frieze. Above rises a series of mouldings with miniature niches
only partly carved and culminating in a pediment of the kūta-
śāla-kūta type with intermediate kūdus. The panels at either
side of the opening are uncarved. Garuda appears over the

doorway. The mandapa doorway is incomplete; only the pilasters supporting an eave can be made out, the upper details are unclear. The mandapa columns have their shafts divided by raised bands and part-circles with fluted brackets. The garbhagrha columns are of a similar type, but here the brackets are curved. Above the columns of the central aisle of the mandapa are beams carved with an eave with kūdus on a hamsa frieze. These support a series of niches created by pairs of pilasters with miniature icons surmounted by kūtas and śālas. The roof slabs over the central aisle are raised and horizontal, but over the side aisles and pradaksinapatha they are sloping. The undersides of the horizontal slabs have ceiling panels[24]. The beams separating these panels have circular medallions with miniature icons and lotus designs carved on their undersides. They are supported on crouching gana brackets. Other beams have similar medallions. The joints of the roof slabs are mostly protected by thin stone strips. The inner faces of the porch columns have their shafts divided by raised bands and part-circles. The undersides of the roof slabs are carved with a Nāgarāja ceiling panel.

4.7 Notes

1   See Cousens (1926:51 and Plate XXVII) for a general
description of Mahakuta. There is, however, no mention of
the Bānanti temple.

2   This records that with the authority of Maṅgaleśa, his
father's wife Durlabhadevī increased a previous endowment
to the god Śiva under the name Makūteśvaranātha by a grant
of ten villages. Among the villages named in the inscription
are Keṣuvolal (Pattadakal), Nandigrāma (the modern Nandi-
keshwar nearby) and Āryapura (Aihole). The column was set
up by two sons of Pubesa, who are described as traders and
residents of Āryapura. Fleet (1890:7).

3   Also known as the Makūteśvara. Cousens (1926:52),
Balasubrahmanya (1962:52-7), Srinivasan (1964:198 and 1971:
128-9), Kramrisch (1965:203), Brown (1965:67), Lippe (1967:
22 and 1972:277-9,286), Soundara Rajan (1969:52 and 1972:
137), Divakaran (1970:30) and Harle (1970:68).

4   Srinivasan (1964:199 and 1971:129), Lippe (1967:5,8 and
1972:278-9,330), Harle (1969:65-70 and 1970:67) and Soundara
Rajan (1969:7,52 and 1972:137).

5   Fleet (1881:102-5).

6   ARSIE (1927-8:Nos.284-5).

7   See Chapter 1 note 50.

8   See Lippe (1972:279).

9   The sculptures of both temples are mostly Śaivite, though
there is the appearance of a Viṣṇu icon on the south
pradakṣinapatha wall of the Mallikārjuna. Ardhanārīśvara
is found in the same position on both temples, on the north
pradakṣinapatha walls, as are carvings of dvārapālas, on
the east maṇḍapa walls. There are some essential iconographic
differences to be observed between the sculptures of the
two temples. The icons of the Mahākūteśvara are all two-
armed, those of the Mallikārjuna are four-armed with halos
placed behind the heads of the figures. Stylistic contrasts
accompany these iconographic differences. See Harle (1970:
68) and Lippe (1972:277-9).

10   These are (east to west), a nine-panelled composition of
lotus medallions and gandharva couples, Brahmā with four
lokapālas and lotus medallions, and Śiva with Pārvatī on
Nandī surrounded by gaṇas.

11 Srinivasan (1964:162 and 1971:179), Kramrisch (1965:203), Krishna Deva (1969:18) and Lippe (1972:278,285-6).

12 These are Harihara (north), Ardhanārīśvara (west) and Śiva (south).

13 There is no publication of this temple, but Lippe (1972:281, 286) has referred to some of its sculptures. The name of the temple is that currently used by the local priests.

14 Cousens (1926:Plate XXVII).

15 These are Narasiṁha (north), Visṇu (west) and Varāha (south).

16 These temples have not been published but some notice of their features occurs in Srinivasan (1971:176) and Lippe (1972:281,286). Lippe would place the sculptures of some of these temples in the first half of the eighth century A.D.

17 A panel with Hariara (north) has been preserved; the other two niches are now empty.

18 These are Harihara (north), Ardhanārīśvara (west) and Śiva (south).

19 Only a Śiva icon (south) is now visible.

20 Only Srinivasan (1964:198) has noticed this temple.

21 ARASI (1926-7:22,Plate IVd), Goetz (1964:132), Lippe (1967: 6,8 and 1972:270), Soundara Rajan (1969:57), fully described by Harle (1969).

22 ARSIE (1928-9:Nos.164-5) and Harle (1969:57).

23 Soundara Rajan (1959:57) believes that this temple belongs to the period c.675-725 A.D., and Lippe (1967:8) inclines to a date somewhere in the second half of the seventh century A.D. Harle (1967:70 and 1972:54 note 1) suggests that this temple is earlier than the last of the temples belonging to what he calls the "first generation".

24 These are (east to west) Visṇu, Brahmā surrounded by the dikpālas, and Śiva and Pārvatī on Nandī. They are now very much damaged, only the Śiva icon being at all recognizable.

5. DESCRIPTION OF THE AIHOLE AND SIDDHANAKOLLA TEMPLES

(see Drawing 13)

The modern village of Aihole[1] is situated a short distance from a bend in the Malprabha river and is dominated by a steep hill to the south-east provided with fortifications, some of which may date back to the Early Western Calukyan period. On the flat top of the hill is the Meguti temple, the only dated monument at Aihole[2], and several dolmens which may have been erected by pre-Calukyan peoples[3]. On the northern side of the hill is a two-storeyed temple partly excavated into the cliff and three small structures. At the south-eastern end of the hill is a Jaina rock-cut temple[4]. The ancient walls of Aihole are still to be seen enclosing the town roughly in a circle. The stepped entrance gateways and buttressed walls are of special interest as they furnish one of the most complete examples of such fortifications from this period in India. Both within and outside these walls are innumerable temples dating from several periods, but only those belonging to the Early Western Calukyan period will be considered here. That building activity continued into later Calukyan times is everywhere evident, and some structures at Aihole owe their present appearance to two or more phases of re-building. Due to the comparative uniformity of the later architectural styles, characterised by an absence of sculpture and decoration[5], it is not difficult to distinguish the later temples from their earlier neighbours.

Somewhat confusingly, the temples at Aihole have been named after their inhabitants in recent times or by local appellations

which do not indicate the original dedication of the temples[6]. Within the walls of the town, the Early Western Calukyan monuments are concentrated in two groups, those surrounding a tank consistsing of the Cakra, Gauda, Lādkhān , Nārāyana, and Durga, and that to the south comprising the four temples of the Kunti group and the Huccappayyamatha. The temples of the Meguti hill have already been noted. To the north of the town is the un-named structure numbered by Cousens as 21[7] and the Cikki and Huccimalli. In the side of a rocky outcrop to the north-east is an excavation known as the Brahmanical Cave[8] with three small structures near the entrance. Further to the north is the Tārappa and to the east is the Mallikārjuna. South of the town is the un-named structure numbered by Cousens as 49[9], and across a small stream that feeds into the Malprabha is the Huccappayya, the Galaganātha and small Visnu temple.

As a result of the Archaeological Survey clearing and excavation work[10], at least one new temple has been revealed, this is the south-east structure of the Kunti group. As well, stratigraphic evidence has produced chronological sequences for the Gauda-Lādkhān-Nārāyana temples, and the two northern structures of the Kunti group. These are the first archaeologically determined sequences for the Early Western Calukyan sites. Earlier brick structures have also been discovered, particularly beneath the Gauda and temple C21 which are believed to belong to the Sātavāhana period according to the associated finds of pottery and jewellery[11].

The sacred spring of Siddhanakolla is situated at the edge of

a flat-topped hill overlooking the valley. Its pools of sweet water are surrounded by four temples, various small shrines and loose sculptured slabs. Only one temple, the Saṅgameśvara, belongs to the Early Western Calukyan period.

5.1 Aihole Meguti[12] (see Drawing 14)

On the east side of this temple is an inscription carved on a slab inserted into the wall. It records the erection of the temple of Jinendra by Ravikīrtti, during the reign of Pulakeśin II in Śaka 556 (A.D. 633/4)[13]. From an examination of the joints between the stone slabs on the outside walls and inside the mandapa, it is clear that not all portions of the temple belong to the same building phase[14]. The dated inscription belongs to what must have been the original temple and does not apply to the later porch and interconnecting mandapa.

plan: The temple is unusually oriented so as to face north and consists of a square garbhagrha surrounded by a pradaksinapatha on four sides which is divided into compartments by stone slabs with doorways. It is not clear if these slabs belong to the original scheme of the temple or are later insertions. The outer walls of the pradaksinapatha have projections and recesses with windows in the north, east and west sides to provide lighting. Doorways from the garbhagrha and pradaksinapatha lead to a small four-columned mandapa. It is not known if the Jaina icons found in the garbhagrha and mandapa belong to the original temple. At some later date, the temple was extended northwards by the addition of a sixteen-columned porch. This is now partly in ruins and access is by a double flight of steps from the north. Between the porch and the mandapa of the temple is another partially enclosed mandapa with four columns and an access flight of three steps. The porch itself may have been built in two stages as the columns and balcony slabs between appear to be later than the plinth.[15]

external elevation: The plinth is uniform throughout the
building but there are joints and contrasts of carving between
the earlier and later portions. The plinth consists of an upāna
with a square shoulder, an octagonal kumuda, a vertical course
divided into panels by flat pilasters and carved with elephants,
ganas, musicians and foliated designs, and a kapota decorated
with kūdus from which peer faces. (See Plate If). The
pradaksinapatha walls to the east, south and west are divided
by eight pilasters into four projections framing three recesses
carried from the plinth to the parapet. The outer two projections
are furnished with uncarved slabs as if to recieve sculptural
treatment, whereas the inner two projections have deep recesses
to take pre-carved sculptural panels. The outer walls of the
mandapa have no projections, but pilasters appear at the corners.
In the central recess of the east and west walls, and also in
the north wall of the pradaksinapatha, small windows are placed
each divided into square perforations by "bars". The pilasters
have fluted brackets which support an eave on ribs with blocked
out kūdus. The ends of the roof slabs are supported on the eave
and are carved with what must have been a series of vyālas and
makaras which are now badly weathered. The parapet concealing
the roof slabs has almost entirely disappeared but would have
consisted of at least two courses judging from the remaining
slabs. This is the only appearance of such a parapet at Aihole.
The plinth to the porch is divided into four projections on the
east and west sides but the outer columns are not positioned at
the centres of these projections. The columns have double-circle
motifs with incisions at their capitals and the brackets are
curved and plain. Between the columns are slabs providing

balcony seating on the inside and carved on their outer faces
with miniature niches surmounted by kūdus and intermediate
vyālas. Supported on the porch column brackets is a beam from
which springs an eave. On this rests the ends of the roof slabs.
Above the walls of the garbhagrha is a ruined upper chamber[16].
From an examination of the upāna moulding upon which the walls
of this chamber are built, it is clear that some sort of super-
structure was intended, of which only the plinth with its
central projection has survived. The present walls are almost
certainly a later addition and their plain surfaces give no
indication of the type of superstructure that was intended, but
perhaps never built.

interior: The doorways to the garbhagrha, pradaksinapatha and
later mandapa have pairs of pilasters set in recessed bands
supporting an eave. The garbhagrha and mandapa columns have
their shafts divided by single projecting bands and part-circles
with fluted brackets above. In the mandapa these support beams
carrying horizontal roof slabs, whereas the slabs sheltering
the pradaksinapatha are sloping and have their joints protected
by thin stone strips. The later interconnecting mandapa to the
north has columns of a similar design but the brackets are
fluted. (See Plate IXe). The roof slabs here are also horizontal.
The inner columns of the porch have their shafts divided into
a number of facets with an octagonal band beneath the brackets.
These support beams carved with a kapota with kūdus on the
insides, and an eave on the outsides. The roof slabs were
undoubtedly raised and horizontal over the central bay of the
porch and sloping over the side bays on four sides. Most of these
slabs have now disappeared.

5.2 Aihole Two-storeyed temple[17] (see Drawing 15)

This building is partly structural and partly excavated into the side of the Meguti hill. No date is known for this temple[18] and there is some dispute as to its dedication[19].

plan: The temple is built in two storeys, the lower one consists of three garbhagrhas opening on to a narrow corridor and entered by a doorway from a porch. The upper storey has only a single garbhagrha entered directly from the porch. The two porches are created by four free-standing columns and several half-columns, and are connected by an external flight of steps. The garbhagrhas are excavated but their doorways are set into walls constructed from stone slabs. The upper garbhagrha is incompletely carved.

external elevation: The columns of the lower porch have their shafts divided by a single raised band with curved brackets. These support a beam from which an eave springs supporting the floor slabs of the upper level. The columns of the upper porch have double raised bands and part-circles on their shafts with curved brackets which support a beam from which springs an eave. Above is a vertical course and the bevelled ends of the roof slabs.

interior: The corridor doorway of the lower storey has a pair of fluted pilasters set among bands carved with foliage motifs and miniature panels with narrative scenes. The brackets of the pilasters support a pediment composed of kūtas and śālas. The panels beneath at either side of the opening are carved with figures which are now badly damaged. (See Plate IXf). The central

garbhagrha doorway is of the same type except that the pilasters here are flat and the upper portions of the doorway are missing. (See Plate Xa). The doorway to the upper garbhagrha is also similar except the bands in which the fluted pilasters are set have no decoration. The brackets of the pilasters support an eave above which rises a series of mouldings culminating in a pediment of kūtas, kūdus and a cetral śāla. The panels beneath at either side of the opening are damaged. The beams of the lower porch are carved with makaras, ganas and garlands, and a lotus motif serves as a ceiling panel in the bay before the doorway. (See Plate XIVd). In a corresponding position in the upper porch, the ceiling panel consists of a miniature icon which may represent a seated Jina or Buddha[20]. The roof slabs of the upper storey are horizontal and raised over the garbhagrha. Their joints are protected by thin strips of stone.

5.3 Aihole Two un-named temples beneath Meguti[21] (see Drawing 16)

Several structures are found on the side of the Meguti hill.
These are un-named, but those numbered by Cousens as 46 and 47[22]
are likely to belong to the Early Western Calukyan period.

temple C46: This consists of a square garbhagrha which adjoins
a porch whose roof slabs are carried on four columns. Access is
by a small flight of steps. The plinth consists of an upāna, a
vertical course, a kapota provided with kūdus and intermediate
animals and birds, above which are the ends of the floor slabs
of the interior carved with vyālas and makaras. The porch,
however, does not have these animals on its plinth. The north,
west and south walls of the garbhagrha are articulated by four
pilasters whose brackets support an eave on a hamsa frieze.
The roof slabs rest on the eave. The porch columns have raised
bands and part-circles with curved brackets. These support a
beam from which springs an eave, being an extension of that of
the garbhagrha walls. The doorway to the garbhagrha is created
by a pair of pilasters set among bands supporting an eave.

temple C47: This structure has a small Nandī pavilion leaning
precariously downhill. A square garbhagrha adjoins a porch on
four columns. The walls rise from an upāna plinth and are
unrelieved, being completed by a kapota cornice supported on a
frieze of hamsas. Above rest the ceiling slabs of the interior
blocked out as if to recieve carvings. A vertical course with
a narrow band above leads to the superstructure of three
diminishing kapotas separated by vertical courses. The roof
shape is in the form of an enlarged kūta. The porch columns

have fluted brackets which support a beam and eave. The ends
of the roof slabs are placed above. The Nandī pavilion has a
plinth composed of an upāna, a vertical course and a kapota.
The columns are badly weathered and support a shallow eave and
the ends of the roof slabs. No image of Nandī is now to be
found in the pavilion.

5.4 Aihole Huccappayyamatha[23](see Drawing 17)

This temple is undated[24], but the inscriptions noticed by
Gupte[25] are unlikely to yield any historical information and
may belong to another period. The temple appears to have
experienced a later conversion to Śaivism[26].

plan: This displays a combination of an open columned porch
with that of enclosing masonry walls within the mandapa. A
rectangular garbhagrha has its north, west and south walls
provided with niches for carved panels and houses a liṅgam on
a pītha. In the mandapa, six free-standing columns are arranged
so as to create three aisles, there are two half-columns either
side of the garbhagrha doorway and four columns at the eastern
end of the mandapa which was intended to be open. This has now
been filled in with crudely cut slabs (shown dotted on the
drawing). In the centre of the mandapa is a Nandī placed on a
raised portion of the floor. The temple is approached by a
flight of steps.

external elevation: The plinth consists of an upāna, a vertical
course for the outer walls of the mandapa, replaced by a curved
kumuda for the walls of the garbhagrha and the extensions of
the plinth at the entrance steps, and a kapota provided with
kūdus and intermediate animals. The walls are surmounted by a
kapota cornice above which is a vertical course, carved with a
band of pilasters at the garbhagrha, on which rest the bevelled
ends of the roof slabs. Suspended kūdu motifs are found on the
mandapa walls and on either side of the niches of the garbhagrha
walls. These niches are created by pilasters not contigous with

the wall structure and which have now mostly disappeared. These
have curved brackets and support a miniature intermediate
kapota below the principal cornice. At the eastern end of the
building, an eave replaces the cornice. This is supported on
the curved brackets of columns which have their outer faces
carved with _mithuna_ couples. Slabs placed between these columns
provide balcony seating and have their outer surfaces carved
with miniature niches headed by _kūdus_ with intermediate _vyālas_.
The roof slabs of the _garbhagrha_ have their ends blocked out
as if to recieve carvings. No superstructure is found above[27].

interior: The _garbhagrha_ doorway is created by a pair of
pilasters with outstretched _vyālas_ at their capitals set in
decorated recessed bands. These support an eave above which
rises a series of mouldings culminating in a pediment of the
kūta-śāla-kūta type with intermediate _kūdus_. Garuda appears
over the opening and there are figures carved in the panels
beneath at either side. (See Plate Xb). The half-columns framing
the _garbhagrha_ doorway have _mithuna_ couples and _dvārapālas_.
The _mandapa_ columns have two raised bands and part-circles
carved on their shafts with slightly curved brackets. The beams
and panels carried on the columns of the central aisle have a
kapota, a band of pilasters and a variety of lotus motifs. (See
Plate XIVe). The roof slabs over the central western three bays
of the _mandapa_ are raised and horizontal and have their under-
sides carved with ceiling panels[28]. Those slabs roofing the
bays to the north, east and south are sloping.

5.5 Aihole Two temples of the Kunti group[29] (see Drawings 18
and 19)

The temples of this group were once believed to be the earliest
of the Aihole monuments[30]. Four temples are built closely
together with a gateway linking the two northern structures
which face each other. Recent excavations indicate that the
two northern temples are to be dated in a sequence, the north-
west temple being the earlier of the two and belonging to the
Early Western Calukyan period. The north-east temple[31] and
connecting gateway[32] as well as the south-west temple, which is
a copy of the north-west temple, are not described here. The
newly revealed south-east temple[33] may be the earliest of the
group.

plans: The north-west temple faces towards the east, the
south-east temple more unusually to the north. Both temples
display a combination of an open porch with a partly enclosed
structure in their mandapas in which the garbhagrhas are
positioned against the back walls. The garbhagrha is rectangular
in the north-west temple, but square in the south-east temple
and provided with niches on its north and south walls[34]. The
mandapa of the north-west temple has fifteen bays with three
along the east-west axis, that of the south-east temple has
nine bays, with a double flight of steps providing access.

external elevations: The plinths of both buildings consist of
an upāna, a vertical course provided with a band of pilasters
in the south-east temple, a kapota decorated with kūdus, and a
course which coincides with the ends of the floor slabs carved

with blocks which are completed with <u>vyālas</u> and <u>makaras</u> in the north-west temple. The projection of the plinth flanking the steps in the south-east temple has an octagonal <u>kumuda</u> placed on an <u>upāna</u> at the central projection. The walls are unrelieved and completed with a <u>kapota</u> cornice, above this is a short vertical course and the bevelled ends of the roof slabs. This <u>kapota</u> is replaced by a deeply cut eave which springs from the beam supported on the columns at the open ends of the <u>mandapas</u>. The columns here have their outer faces carved with <u>mithuna</u> couples on the south-east temple, and with attendants and other icons on the north-west temple. The slabs laid between these outer columns provide balcony seating. Their outer surfaces are carved with miniature niches headed by <u>kūdus</u> with intermediate <u>vyālas</u> in the south-east temple, and with pots set between pilasters in the north-west temple.

<u>interiors</u>: The <u>garbhagrha</u> doorway of the south-east temple is created by a pair of pilasters set among recessed bands with foliage decoration whose brackets support an eave. Above are elaborate mouldings culminating in a pediment of the <u>kūta-śāla-kūta</u> type. Garuda appears over the opening and there are carved panels beneath at either side. The <u>garbhagrha</u> doorway of the north-west temple is similar, but there is a greater complexity of details, especially above the eave, and there are no carved panels beneath. (See Plate Xc). The columns of the south-east temple are provided with raised bands and part-circles decorated with reliefs and miniature figures. The brackets are fluted with bands. The north-west temple has its columns carved with raised bands, part-circles and vertical connecting strips.

Dvārapālas are found on the two columns either side of the
garbhagṛha doorway. The brackets are curved with an uncut band.
The columns in the south-east temple support beams carved with
kapotas, whereas the beams in the north-west temple support
panels divided into a number of projections and surmounted by
a series of kūṭas and śālas. The central three bays of the
north-west temple are roofed by horizontal slabs with bevelled
ends carved with ceiling panels on their undersides[35]. The
surrounding bays on four sides are roofed with sloping slabs.
The central bay of the south-east temple was also intended to
be roofed with horizontal and raised slabs, but these have now
disappeared. The other bays of this temple are roofed with
sloping slabs.

5.6 Aihole Cakra[36]

Only the garbhagrha and superstructure are preserved from this
ruined temple. The original mandapa, presumably built to the
east of the garbhagrha, has been replaced by an open porch
dating from a later period.

plan: A square garbhagrha has niches in the centres of its
north, west and south walls. The entrance is from the east. The
lingam now found inside the garbhagrha is a later addition.

external elevation: The plinth consists of an upāna, a vertical
course, and a kapota with blocked out kūdus. The walls are
completed by a kapota cornice with kūdusand intermediate
animals. The niches of the walls are created by pairs of
pilasters not contiguous with the walls and which have double-
circle motifs at their capitals and curved brackets. These
support an intermediate kapota. Either side of the niches are
suspended kūdu motifs. Above the cornice is a vertical course,
an eave with kūdus from which peer faces, and a series of
vyālas and makaras. The superstructure above is of the kapota and
amalakā type arranged in nine diminishing and ascending tiers
of three elements across. The central band projects slightly.
Kūdus are employed throughout as decoration. The amalakā finial
is still intact. On the east face of the superstructure, a
projection is found with a large kūdu intended to take a carved
panel but now empty. (See Plate VIIIc).

interior: The garbhagrha doorway has recessed bands, carved with
panels depicting mithuna couples, framing a pair of pilasters

which support a shallow eave. Garuda appears over the opening
and river goddesses are carved in the panels beneath at either
side. (See Plate Xd).

5.7 Aihole Gauḍa[37] (see Drawing 20)

This temple is undated[38] but an inscription found on a beam in the porch records a gift to the goddess Durggā-Bhagavātī unto whom, presumably, the temple was dedicated[39]. During the recent clearing and excavation work, the Archaeological Survey have demonstrated that this temple was the earliest of the sequence Gauḍa-Lāḍkhān-Nārāyana and was built over the remains of a brick structure dated to the Śātavāhana period[40].

plan: A rectangular garbhagrha[41] is placed inside an open columned porch so that an open mandapa is created to the east and a pradaksinapatha to the north, west and south. The outer walls of the garbhagrha have niches for sculptural panels on the north, west and south. These are now empty. The flight of steps providing access to the building was originally double, but was later rebuilt as a single flight[42].

external elevation: The porch is elevated on a high plinth conistsing of an upāna, a vertical course, and a kapota decorated with kūdus which have peering faces and intermediate animals. The uppermost moulding, which coincides with the ends of the floor slabs, is blocked out as if to recieve carvings. The porch columns have raised bands on their shafts with curved brackets. They support a beam from which springs a deeply cut eave and upon which rest the bevelled ends of the roof slabs. Between these columns are placed stone slabs which function as balcony seating concealing the lower portions of the columns. Their outer surfaces are carved with pots set between pilasters upon a series of blocks which repeat the upper moulding of the plinth.

interior: The garbhagrha walls are provided with a plinth consisting of three mouldings coinciding with the lowest three of the external plinth. At the niche projections, however, the vertical course is replaced by a curved kumuda. The niches of the garbhagrha walls are created by pilasters not contiguous with the wall having double-circle motifs at their capitals. The brackets are curved and support a pediment composed of two split-kudus surmounted by a single kudu. (See Plate IIIb). The wall surface is completed by a kapota cornice. The doorway to the garbhagrha is created by a pair of pilasters set in recessed and decorated bands. Above are three niches created by kapotas, trefoil kudus and amalakas. These are furnished with miniature icons of Gajalaksmi and female attednants. Garuda appears over the opening and there are river goddesses carved in the panels beneath at either side. (See Plate Xe). The mandapa columns are of the same design as those of the external elevation and support beams which, at the central aisle, have panels above carved with lotus decoration, kapotas and bands of pilasters. The roof slabs over the garbhagrha and the two bays to the east are raised and horizontal with ceiling panels carved on their undersides, now almost completely destroyed. The roof slabs covering the outer aisles on four sides are sloping. The joints of the roof slabs were protected by thin strips of stone, some of which are still preserved. The ends of the horizontal roof slabs are carved with a kapota and support a parapet consisting of a vertical course with a band of pilasters and another kapota, furnished at the corners with split-kudus. The projection on the east side of the parapet has a small curved kumuda replacing the lower kapota.

5.8 Aihole Lādkhān[43] (see Drawing 21)

The inscriptions of this temple furnish no historical information[44] and the dating of the temple is still controversial[45]. The temple is noted for its two garbhagrhas. The upper garbhagrha upon the roof has its outer walls provided with carved icons of a Vaisnava dedication[46] suggesting that the lingam in the lower garbhagrha and the Nandī in the mandapa are additions as a result of a later conversion to Śaivism[47]. Some scholars believe that the temple has been subject to one or more phases of re-building, the two garbhagrhas and porch being later additions[48]. From an examination of the joints of the building, however, it is difficult to find any evidence for such re-building.

plan: A square mandapa has sixteen free-standing columns, their bases linked by raised bands[49], and four half-columns placed in each of the outer walls. At the western end of the mandapa is a small rectangular garbhagrha which houses a lingam on a pītha. At the centre of the mandapa is placed an image of Nandī. Three windows appear in the north and south walls, and there are two windows either side of the garbhagrha in the west wall, and either side of the doorway in the east wall leading to the porch. This has twelve free-standing columns and is approached by a flight of steps to the east. Supported on the horizontal roof slabs above the central bay of the mandapa is a square garbhagrha which has projections with carvings on its north, west and south walls[50]. The doorway to the east is framed by two half-columns. Access to this upper garbhagrha is by means of a stone ladder placed in the porch.

external elevation: The plinth of the mandapa and porch
consists of an upāna, a vertical course, and a kapota furnished
with kūdus and intermediate animals. At the centres of the walls
on the north, west and south sides of the mandapa, four half-
columns support beams carved with curved brackets framing three
pierced stone screens. The central screen on the west wall is
solid, forming the back wall of the garbhagrha. The columns have
their shafts divided by raised bands and part-circles and the
screens are divided into square perforations by decorated "bars".
(See Plate VIc). At the corners of the building are pilasters[51]
with curved brackets supporting an eave on a hamsa frieze with
blocked out kūdus. The eave extends around three sides of a
porch where it is supported on the curved brackets of columns
which have their outer faces carved with river goddesses and
mithuna couples. Between these columns are slabs providing
balcony seating on their insides and having their outer faces
carved with pots placed between pilasters. (See Plate VIIb).
Above the eave is a series of blocks intended to recieve
carvings which support the bevelled ends of the sloping roof
slabs. These are arranged in two tiers and have their joints
protected by thin stone strips. The upper garbhagrha walls rest
on an upāna plinth and are furnished with pilasters without
brackets at the corners and either side of the projections.
These support an eave with blocked out kūdus on which rest the
ends of the horizontal roof slabs. The joints of these slabs
are protected by thin stone strips.

interior: The plinth to the lower inner garbhagrha consists of
an upāna, a vertical course, and a kapota furnished with kūdus

and intermediate animals. The walls have pilasters at the corners and either side of the doorway. Their curved brackets support an eave on ribs. Dvārapālas frame the opening. (See Plate Xf). The mandapa doorway is created by two half-columns with cushion capitals and curved brackets which support an eave. On either side are placed infill panels and a series of mouldings which rise vertically but do not continue over the opening. The windows placed near this doorway have designs which are circular with fish spokes[52]. The mandapa columns have raised bands on their shafts with double-circles at their capitals. The brackets are fluted and support beams carved with kapotas or eave mouldings supported on a hamsa frieze. Lotus medallions decorate the undersides of the beams. The columns in the mandapa are varied in their heights so that the roof slabs over the central bay are raised and horizontal, supporting the upper garbhagrha, and sloping in two tiers over the bays on four sides. The porch columns have raised bands and part-circles carved with reliefs displaying a variety of animal, figurative and foliage motifs. (See Plate XIIIb). Their curved brackets support beams upon which the roof slabs rest. These are raised and horizontal over the bay to the east of the mandapa doorway and sloping over the other bays on three sides. The undersides of the horizontal slabs are carved with a ceiling panel[53].

5.9 Aihole Nārāyana[54](see Drawing 22)

According to the recent Archaeological Survey excavations[55],
this temple was built after the Lādkhān. No inscriptions have
been found on the temple.

plan: A rectangular garbhagrha whose outer north, west and
south walls have niches adjoins a square mandapa with four
free-standing columns on a raised floor, eight half-columns and
four corner-columns against the walls. To the east of the mandapa
is a porch whose roof slabs are supported on four columns and
which is provided with a flight of steps. The columns now found
in the garbhagrha are later additions placed there to support
the collapsing ceiling slabs. (These columns have been shown
dotted on the drawing).

external elevation: The plinth is set upon a foundation course
and consists of an upāna, a vertical course, and a kapota with
kūdus. On the outer walls of the garbhagrha, and that portion
of the plinth flanking the access flight of steps to the porch,
the vertical course is replaced by a rounded kumuda. The walls
are unrelieved and completed by a kapota cornice decorated
with kūdus. The niches of the garbhagrha are created by pairs of
pilasters, not contiguous with the walls, and now badly
weathered, whose curved brackets support a projection carved
with foliage designs. Either side of the niches are suspended
kūdu motifs. The niches are now empty. Above the cornice is a
short vertical course which supports the bevelled ends of the
roof slabs. This vertical course is provided with a band of
pilasters at the garbhagrha. The columns of the porch have a

single raised band with elongated and rounded brackets. These support a beam from which springs an overhanging eave supporting the horizontal roof slabs. Only the lower portions of the superstructure built above the garbhagrha are preserved. This is of the kapota and amalaka type divided into ascending and diminishing tiers of three elements across. Against the east face is a damaged panel resting on the roof slabs of the mandapa carved with an icon of Surya placed in a trefoil kudu.

interior: Upon the pitha inside the garbhagrha is a carved image of Surya dating from a later period. The doorway to the garbhagrha has pilasters set in decorated recessed bands supporting two niches created by kapota and kudu motifs. A central niche in the form of a trefoil kudu houses a miniature icon of Surya. Garuda appears over the lintel and there are miniature dvarapalas beneath at either side. (See Plate XIa). The mandapa doorway is created by a pair of pilasters set in recessed bands supporting a kapota. The columns of the mandapa have single raised bands on their shafts with curved and elongated brackets on supporting beams. Upon these rest the roof slabs which are horizontal and slightly raised over the central aisle. Many of these slabs have now disappeared, but on their undersides traces of ceiling panels can be seen.

5.10 Aihole Durga[56] (see Drawing 23)

The date of this temple is not known[57], the inscriptions found on the outer walls yielding no historical information[58]. The temple has generally been considered Vaisnava in its dedication[59], but the presence of the words "the holy Jaina temple" carved on the base of the plinth[60] indicates that at one time the temple may have been converted to Jaina usage.

plan: The scheme of the temple with its apsidal western end is most unusual in structural architecture[61]. A garbhagrha curved at its western end into a semi-circle is provided with a circular pītha and adjoins a rectangular mandapa having eight free-standing columns. The whole is enclosed within walls so as to create a curved pradaksinapatha following the semi-circular end of the garbhagrha. Both the pradaksinapatha and mandapa are lit by windows of pierced stone and there are niches on the outside walls. At the eastern end of the mandapa, a porch of four columns has balcony seating and a flight of access steps. This "inner temple", complete in all its parts, is then surrounded by an open colonnade set upon a high plinth so as to create an outer pradaksinapatha. Access is by means of a double flight of steps at the western end.

external elevation: The plinth upon which the temple is raised consists of an upāna, a kumuda with its curved profile divided into facets, a kapota with kūdus and intermediate animals, a frieze of vyālas, and a vertical course surmounted by a projecting nib. Some minor variations of this plinth are found on the central projection flanking the double flight of steps.

The columns of the colonnade have a single raised band and part-circle on their shafts with curved brackets. The outer faces of the twelve columns at the eastern end of the building are carved with mithuna couples, dvārapālas and various icons. Tusk-like brackets emerge from the two columns either side of the entrance. Slabs set between these columns provide balcony seating for the outer pradaksinapatha. At the eastern end of the building these balcony slabs have their outer surfaces carved with miniature niches headed by kūdus and intermediate vyālas. Crouching ganas are also found. (See Plate VIIc). The column brackets support a beam from which springs a deeply carved eave with kūdus. Supported on this eave is a short vertical course and the bevelled ends of the sloping roof slabs. The undersides of some of these slabs are carved with gandharva couples[62]. The ruined superstructure is supported on the garbhagrha walls. The akward way in which the superstructure fits onto the semi-circular ended garbhagrha and the cutting back of the slabs roofing the mandapa, as if to permit space for its base, suggest that the superstructure may be a later addition[63]. If this is so, then it must have been added within the Early Western Calukyan period. It is of the kapota and amalakā type divided into ascending and diminishing tiers of three elements across. The central band is projecting and on the east side may have been furnished with a carved slab which is now missing.

elevation of the interior temple: Here, the outer walls of the mandapa, inner pradaksinapatha and porch are described. The plinth consists of an upāna, a vertical course carved with

narrative reliefs and foliage decoration, and a kapota decorated
with kūdus. (See Plate IIa). The niches of the outer walls are
created by pairs of pilasters whose designs vary, and include
those with double-circle or cushion capitals with curved
brackets. These carry elaborate and deeply carved pediments
which display a large repertoire of designs. Kūtas, śālas,
kūdus and makaras are freely employed. (See Plates IIIc-f).
Sculptural panels have been inserted into some of these niches[64].
Windows also employ contrasting designs are are set between
pairs of pilasters whose brackets support elaborate pediments.
(See Plate VId). The walls are completed by a kapota cornice
with uncut kūdus. The columns of the porch have raised bands
and part-circles on their shafts as well as circular medallions
carved with miniature figures and motifs. Mithuna couples and
icons are carved on their outer faces. (See Plate XIIIc). The
columns are set upon an extension of the wall plinth which
provides balcony seating to the inside of the porch. The column
brackets are fluted with outstretched vyālas. Tusk-like brackets
are found emerging from the columns which flank the entrance
to the porch.

interior: The garbhagrha doorway is now mostly ruined. That to
the mandapa is well preserved and is created by a pair of fluted
pilasters set among decorated bands supporting an eave. Above
rises a series of mouldings culminating in an elaborate pediment
of the kūta-śāla-kūta type with kūdus. Garuda appears over the
opening and there are river goddesses and attendants carved in
the panels beneath at either side. (See Plate XIb). The mandapa
columns have raised bands and part-circles on their shafts, the

brackets being fluted with outstretched vyālas at their centres.
As the whole structure has been in danger of collapsing, four
columns have been added in recent times (these are shown dotted
on the plan). The beams and panels above are now mostly
destroyed. The roof system has been partly replaced, but
consists of raised and horizontal slabs over the central aisle,
and sloping slabs over the side aisles and pradaksinapatha. The
ends of the horizontal slabs are bevelled and are set on a
short vertical course provided with a band of pilasters. The
brackets of the porch columns support beams and panels above,
which are divided into projecting and receding niches. These
are created by pairs of pilasters upon vyālas and makaras, and
an eave on a frieze of hamsas. Miniature icons are placed in the
niches which are headed by śālas. (See Plate XIVf). Secondary
beams support horizontal and raised roof slabs over two bays
of the porch which have their undersides carved with ceiling
panels[65]. The other bays of the porch are roofed with sloping
slabs. There is some indication that the porch roof slabs may
have been provided with a parapet as some carved stones can
still be seen above.

5.11 Aihole Durga gateway[66] (see Drawing 24)

To the south of the Durga is a gateway obviously intended to be
part of some enclosure. Curiously, the gateway is not aligned
in any way with the temple itself and nothing remains of the
enclosure walls. The only evidence for such walls having been
built is the markings on the west wall of the gateway suggesting
abutting walls. The importance of this small structure is the
inscription carved on the north wall recording a gift dating
from the reign of Vikramāditya II[67].

plan: A central passageway at ground level, connects two
doorways on the north and south sides and is flanked by two
raised areas. Four free-standing columns and four half-columns
against the walls are found in each of these raised areas.

external elevation: The plinth is composed of an upāna, a
vertical course, and a kapota furnished with blocked out kūdus.
The walls have pilasters at the corners of the building and
either side of the two doorways. Their curved brackets support
an eave on a frieze of haṃsas. Above is a short vertical course
supporting the bevelled ends of the roof slabs. The doorways
are created by pairs of pilasters supporting an eave, above
which rises a series of mouldings culminating in a pediment
consisting of three śālas with intermediate kūdus. Garuda
appears over the opening. Only the southern doorway is complete.
The small trefoil kūdu that now surmounts this doorway, being
placed on the roof slabs, is almost certainly misplaced.

interior: The columns have their shafts divided by raised bands

and two part-circles, the brackets being fluted. These support
beams carved with a _kapota_. The roof slabs are raised and
horizontal over the central passageway but sloping over the
side areas. Many of these slabs are now missing.

5.12 Aihole Mallikārjuna[68] (see Drawing 25)

This temple is surrounded by a group of later structures. The
only inscription found on the temple is of no historical
importance[69], and no date is known for the temple[70]. From an
examination of the joints between the garbhagrha and mandapa
walls, and the discontinuity of the mouldings of the plinth
and cornice, it is clear that the garbhagrha and superstructure
above is a later addition or replacement.

plan: A rectangular garbhagrha housing a liṅgam on a pītha
adjoins a mandapa, not quite square, with four columns at its
centre and four half-columns against the walls. The Nandī now
found in the mandapa does not appear to be in its original
position. To the east is a porch whose roof slabs are supported
on four columns with an access flight of steps.

external elevation: The plinth is composed of an upāna, a
vertical course, and a kapota furnished with kūdus and inter-
mediate animals. These are only blocked out on the garbhagrha.
The walls are unrelieved and are completed by a kapota cornice.
Again, the kūdus and animals of the mandapa cornice are only
blocked out in that of the garbhagrha. Above the cornice is a
vertical course upon which rests the bevelled edges of the roof
slabs. The porch columns have a single raised band with curved
brackets which support a beam. The deeply cut eave which
springs from this beam supports the ends of the roof slabs. The
superstructure above the garbhagrha rises in a series of
diminishing kapotas separated by vertical courses provided with
bands of pilasters. An amalakā finial on a cylindrical shaft is

still preserved. The projection on the east face of the
superstructure is uncarved.

interior: The garbhagṛha doorway is created by a pair of
pilasters set among decorated bands. The brackets support an
eave above which is an animal frieze and a series of mouldings
culminating in a pediment of the kūṭa-śāla-kūṭa type with kūdus.
Garuḍa appears over the opening and there are carved panels
with river goddesses and attendants beneath at either side. The
lower portion of the maṇḍapa doorway is of the same type, but
above the eave only a frieze of lions and elephants appears.
The maṇḍapa columns have their shafts divided by raised bands
and part-circles carved with decoration and miniature icons.
The brackets are fluted and support beams with an eave on a
frieze of haṃsas. The panels above are furnished with niches
created by pairs of pilasters on an animal frieze. The roof
slabs are raised and horizontal over the central aisle and may
be replacements. Some of their joints are protected by thin
strips of stone. Over the side aisles, the roof slabs are
sloping.

5.13 Aihole Three temples near the Brahmanical Cave[71](see

Drawings 16 and 26)

Three small temples and a fluted column are found near the
entrance to the Brahmanical Cave. That immeadiately to the north
and south of the cave appear to belong to the Early Western
Calukyan period, but the other temple is so weathered that it
is difficult to judge the period from which it dates. The
fluted column is similar to that found at Mahakuta but there
is no inscription. A Nandī on a plinth is positioned on axis
with the cave. This is probably a later addition to the complex.

plans: Despite the variation in the orientation of these temples,
their plans are identical and consist of a square garbhagrha
adjoining a porch whose roof slabs are supported on four columns.

external elevation of the temple to the north of the Brahmanical
Cave: The walls of this temple are unrelieved, rising from an
upāna plinth and completed by an eave which continues around
the porch. The ends of the roof slabs rest upon the eave and are
blocked out as if to recieve carvings. The columns have double-
circle motifs at their capitals and the brackets are fluted. A
ceiling panel of Visnu is found on the undersides of the porch
roof slabs.

external elevation of the temple to the south of the Brahmanical
Cave: The walls of this temple are unrelieved rising from an
upāna plinth and completed by a kapota cornice. Above this
cornice is a vertical course upon which rest the ends of the
roof slabs. The porch is mostly ruined, but vase and foliage

capitals can be made out for the columns and there is some foliage decoration carved on the beams above. A small dvārapāla is found near the incomplete garbhagrha doorway.

external elevation of the temple furthest away from the Brahmanical Cave: Only the upper portions of this temple are clearly preserved. The walls are completed by a kapota cornice above which rest the ends of the ceiling slabs carved with animals. The superstructure above consists of two receding vertical courses separated by a projecting nib, above which is the roof in the form of an enlarged kūta. The porch appears to be a later addition.

5.14 Aihole Two structures of temple C21[71] (see Drawing 27)

This temple actually consists of two structures, both of which
appear to have functioned as temples. The recent Archaeological
Survey excavations revealed the lower portions of these
structures and the remains of earlier brick foundations
beneath[72]. (Sections BB, CC and DD taken through the western
structure give some idea of the nature of these foundations).

plans: The larger western structure undoubtedly owes its present
confusing plan to several periods of building, and it is not
easy to decide what its original form would have been. From an
examination of the joints between the columns, beams and roof
slabs it would appear that the building originally consisted
of rectangular garbhagrha surrounded by a series of columns
elevated on a plinth. (These portions have been shown solid on
the plan). The half-columns to the south of the garbhagrha
were bonded to a wall whose northern face has been left roughly
carved as if to abut some other surface. At a later stage,
intermediate columns and beams were added, perhaps replacing
some of the earlier columns. The doorway to the garbhagrha is
also a later addition as are the walls to the north and west.
(These portions of the building have been shown shaded on the
plan). To the west, the building is incomplete as the plinth
does not continue. The smaller structure to the east faces the
larger one and may be contemporary with its earliest phase of
building. The plinth mouldings of both structures are identical.
The eastern structure is rectangular in plan, and is composed of
sixteen columns. The buildings is open at its western end and
furnished with three garbhagrhas at the eastern end. These are

created by stone slabs placed between the columns. Those placed between the columns at the western end of the building are later insertions (shown dotted on the plan).

external elevations: The plinths of both structures consist of an upāna, a vertical course, and a kapota with kūdus, mostly uncut. The outer columns have their shafts divided by a single raised band, the brackets being curved. Above the outer columns on the south side of the western structure and the west side of the eastern structure are beams from which spring a deeply cut eave. On these rest the bevelled ends of the sloping roof slabs. The eastern end of the eastern structure have the eave replaced by a kapota cornice with kūdus as this portion of the building has solid walls rather than an open porch.

interiors: The inner columns of the eastern structure have their shafts divided by several raised bands and part-circles. Thier curved brackets support beams which, at the central bay, are carved with a kapota decorated with kūdus and intermediate animals. Above, the panels have a band of pilasters and support the roof slabs. These are raised and horizontal over the central bay and sloping on four sides. The inner columns of the western structure have their shafts plain but with double-circle motifs at their capitals. The curved brackets support beams, some of which are carved with kapotas. The roof system of this structure is ruined, but the slabs over the central three bays to the east of the garbhagrha are raised and horizontal. The doorways found in both structures are created by a series of recessed bands and are undecorated.

5.15 Aihole Cikki[73] (see Drawing 28)

This undated temple is not provided with any inscriptions.

plan: A square garbhagrha has deep niches in the centres of its north, west and south walls and is surrounded by a rectangle of walls so as to create a pradaksinapatha on three sides and a mandapa to the east. Large stone screens provide lighting to the pradaksinapatha only. The mandapa is furnished with four free-standing columns and two half-columns either side of the garbhagrha doorway. The porch to the east, whose roof slabs are supported on four columns, may be a later addition judging from the akward junction of the porch with the mandapa walls.

external elevation: The plinth consists of an upāna, a vertical course, and a kapota decorated with kūdus and intermediate animals. The plinth is extended around the porch. The walls are unrelieved and completed by a decorated kapota cornice. The windows lighting the pradaksinapatha are framed by four half-columns which support a beam upon which their curved brackets are carved. The shafts of the columns have a single raised band. The windows are divided into small square perforations by "bars". Above the cornice, a short vertical course separates the bevelled ends of the sloping roof slabs. The porch columns have raised bands, and on their curved brackets rests a beam from which springs a deeply carved eave. Above are the ends of the roof slabs.

interior: The lingam placed in the garbhagrha is a later addition and does not have a pītha. The plinth to the garbhagrha walls consists of an upāna, a rounded kumuda, and a kapota

decorated with kūdus. The niches are created by pairs of pilasters having vase and foliage capitals. The garbhagrha walls are unrelieved are completed by a kapota cornice. The garbhagrha doorway is created by a pair of pilasters set in decorated recessed bands supporting three niches formed by kapotas, kūdus and capping amalakās. Miniature icons are found carved in these niches. Garuda appears over the doorway and there are small dvārapālas in semi-circluar headed niches beneath at either side. (See Plate XIc). The mandapa doorway is formed by two free-standing columns and two half-columns having a vase and foliage motif carved on blocks at the bases and capitals. The shafts are partly octagonal and highly decorated. The stone slabs inserted between these columns to reduce the size of the opening are later additions. The mandapa columns have their shafts decorated with various designs and there are double-circle motifs and corner incisions at the capitals. The brackets have palm-like flutings and support beams and panels. (See Plate XIIId). Above the two bays to the east of the garbhagrha these beams and panels are carved with double kapotas decorated with kūdus and intermediate animals. A band of pilasters which surmounts the kapotas are occasionally pierced to admit light. (See Plate XVa). The secondary beams are supported on crouching ganas and have their undersides carved with lotus designs. The roof slabs over these two bays and the garbhagrha are raised and horizontal with a parapet above consisting of a kapota course with kūdus at the corners. On the undersides of these slabs are carved ceiling panels[74]. The slabs which roof the outer bays of the mandapa on three sides and the pradaksinapatha are sloping. The roof slabs of the porch have traces of a lotus ceiling panel on their undersides.

5.16 Aihole Huccimalli[75] (see Drawing 29)

On the west wall of this temple is recorded a grant of oil made in the thirteenth year of the reign of Vijayāditya (A.D. 707/8)[76], which suggests that the temple belongs to some part of the seventh century[77]. It is not known if the ceiling panel found in the porch indicates the original dedication of the temple.

plan: The temple unusually faces to the west. A square garbha-grha is surrounded by a rectangle of walls so as to create a pradaksinapatha to the north, east and south, and a mandapa to the west. Small windows light the pradaksinapatha. The mandapa is furnished with eight columns, two of which almost adjoin the garbhagrha walls. A screen with a doorway is placed between two columns and is a later addition (shown dotted on the plan)[78]. The porch to the west has its roof slabs carried on four columns. On the north and south sides are slabs providing balcony seating which are also later additions. The porch is reached by a flight of access steps.

external elevation: The plinth consists of an upāna, a vertical course, and a kapota with kūdus and intermediate animals. A similar kapota cornice completes the unrelieved walls broken only for the small windows of pierced stone. These have "bars" creating square and triangular perforations. Above the cornice is a short vertical course upon which rest the bevelled ends of the sloping roof slabs. The plinth is extended for the porch and the columns there have raised bands and part-circles on their shafts. The outer faces of the slabs providing balcony seating are carved with pots set between pilasters. The curved brackets

of the columns support a beam from which springs a deeply cut
eave on which rest the ends of the roof slabs with vyālas. The
superstructure which is built above the garbhagrha does not
appear to belong to the original scheme of the temple[79] judging
from the junction of the horizontal roof slabs and the lowest
moulding of the superstructure, and the style of its details.
It is of the kapota and amalakā type divided into nine ascending
and diminishing tiers of three elements across. The central band
projects slightly and in the lower tier is provided with
miniature niches created by pairs of pilasters. The oval shaped
kūdus are unusual. Over the west face of the superstructure is
a panel carved with a large kūdu and an icon of Nateśa.

interior: The liṅgam placed in the garbhagrha does not have a
pītha and may be a later addition. There is, however, a spout
inserted into the north pradaksinapatha wall. The garbhagrha
walls have a plinth identical to that of the outside walls and
are capped by a kapota cornice. The garbhagrha doorway is
created by a pair of pilasters set in decorated recessed bands
supporting three niches formed by kapotas,kūdus and capping
amalakās. Miniature icons are carved in each of the niches.
Garuda appears over the opening and there are river goddesses
  and attendants beneath at either side. The mandapa doorway
repeats only the lower portions of the garbhagrha doorway. The
mandapa columns have double-circle motifs with incisions at their
capitals. The brackets are rectangular with curved incisions.
They support beams which, over the three bays to the west of the
garbhagrha, are carved with double decorated kapotas and a
band of pilasters above. The roof slabs are raised and horizontal

over the three central bays of the _mandapa_ but slope over the north and south aisles and the _pradaksinapatha_. On the under-sides of the porch roof slabs is carved a ceiling panel of Kārttikeya. Some thin strips of stone protecting the joints of the roof slabs are still preserved. Several loose carved stone slabs are found in the _mandapa_, but they do not appear to belong to this temple.

5.17 Aihole Tārappa[80] (see Drawing 30)

This temple has no inscriptions and is undated[81].

plan: A square garbhagrha with niches in the centre of its north, west and south walls adjoins a square mandapa having four free-standing columns on a raised floor area and four half-columns against the walls. The liṅgam placed in the garbhagrha does not have a pītha and may be a later addition. Small windows in the north and south mandapa walls provide lighting. To the east is a porch whose roof slabs are supported on four columns with access by a flight of steps. A detached Nandī image is found some meters to the east of the temple surrounded by a modern wall.

external elevation: The plinth is composed of an upāna, a vertical course at the mandapa and porch, replaced by a curved kumuda at the garbhagrha walls and a series of box-like projections at the garbhagrha niches, and a kapota with uncut kūdus. The walls of the mandapa are unrelieved and are completed by a kapota cornice decorated with kūdus and intermediate animals. Abvoe is a vertical course upon which rests the bevelled ends of the sloping roof slabs. The windows are of a simple design employing "bars". The walls to the garbhagrha are differently treated. Here pilasters are employed at the corners and either side of the niches, where they are not contiguous with the wall. Their fluted brackets carry an overhanging eave with kūdus, above which is a vertical course provided with a band of pilasters. The kapota above coincides with the ends of the ceiling slabs of the garbhagrha. The porch columns have a raised band and part-circle on their shafts with curved brackets

which support a beam from which an eave springs. Upon this eave rest the ends of the roof slabs blocked out as if to recieve carving. The superstructure is of the kapota and amalakā type divided into nine ascending and diminishing tiers of three elements across. The central band on each side is slightly projected. Kūdus and miniature nāgas are employed as decoration. Against the east face of the superstructure is placed a slab carved with a kūdu and an icon of Nateśa.

interior: The garbhagrha doorway is created by a pair of pilasters with rearing vyālas at the brackets set in a series of recessed bands. These support three niches created by kapotas, kūdus and capping amalakās with miniature icons carved in their interiors. Garuda appears over the opening. (See Plate XId). The lower portion of the mandapa doorway is similar, the pilasters differ slightly. The mandapa columns have their shafts divided by raised bands and part-circles. The brackets are fluted and, above the central aisle, support beams carved with a double kapota decorated with kūdus. The lower kapota has additional birds. Above is a vertical course provided with a band of pilasters which support the roof slabs. (See Plate XVb). The secondary beams have crouching ganas as brackets and are carved with lotus decoration on their undersides. The roof slabs over the central aisle are raised and horizontal, but are sloping over the side aisles to the north and south. There are no ceiling panels. A carved slab found in the mandapa does not appear to belong to the original temple.

5..18 Aihole Temple C49[82] (see Drawing 26)

plan: This exhibits a combination of solid walls enclosing
what might have been three garbhagrhas to the south and an
open porch to the north which is now mostly in ruins. The
doorways to the garbhagrhas appear to be later additions and
the slabs of stone which would have separated the garbhagrhas
from each other are now missing. The slabs placed between the
columns at the northern end also appear to be later insertions.
The temple is unusually oriented to face north and is built
upon a shelf of rock.

external elevation: The plinth consists of an upāna, a vertical
course, and a kapota decorated with kūdus. This is only found
beneath those enclosing walls of the southern half of the
building. These walls have their outer surfaces articulated by
pilasters, five appearing on the south wall and two on each of
the east and west walls. The fluted brackets support an eave
on a frieze of hamsas. Upon this rest the ends of the horizontal
slabs which roof the triple garbhagrhas. The joints of these
roof slabs are protected by thin strips of stone. The columns
of the open porch are plain with curved brackets, and may be
unfinished. They support beams upon which rest sloping roof
slabs over the east and west aisles. Those over the central
aisle were raised and horizontal but are now missing.

5.19 Aihole Huccappayya[83] (see Drawing 31)

The inscription carved on the east wall of this temple records
the name of the builder[84] but yields no historical information.
The temple is undated[85].

plan: A square garbhagrha with niches in the centres of its
plan: A square garbhagrha with niches in the centres of its
north, west and south walls adjoins a square mandapa having four
columns on a raised floor area with four half-columns against
the walls. The lingam placed in the garbhagrha does not have a
pītha and is probably a later addition. To the east is a porch
whose roof slabs rest on four columns which may also be a later
addition[86]. Niches are found in the east mandapa walls either
side of the porch.

external elevation: The plinth is set upon a foundation course
and consists of an upāna, a vertical course divided by flat
pilasters, and surmounted by a flat band. At the niches of the
garbhagrha, an additional kumuda appears, the upāna being
reduced in height. The porch plinth is different to the mandapa
and is not contiguous with it structurally. Here a frieze of
lions and elephants is placed on an upāna surmounted by a kapota
with uncut kūdus. (See Plate IIb). The wall surfaces are
unrelieved and capped by a kapota cornice decorated with kūdus.
above is a vertical course and the bevelled ends of the sloping
roof slabs. The garbhagrha walls have pairs of pilasters
framing the niches and which are not contiguous with the walls.
Double-circle motifs appear at their capitals and their curved
brackets carry a small projection carved in some portions with
a band of pilasters. Panels are placed in the north and west

niches[87]. The niches of the east mandapa walls are flanked by
pilasters upon whose capitals sit makaras with foliated tails
and from whose open jaws garlands spout. These niches are now
badly weathered and are empty. Above the cornice of the
garbhagrha walls is a vertical course supporting the bevelled
ends of the ceiling slabs of the garbhagrha. The outer faces
of the porch columns are carved with mithuna couples. The high
plinth of the porch provides balcony seating on the inside and
is carved with attendants at the entrance. The curved brackets
of the porch columns support a beam from which springs a deeply
cut eave on ribs. (See Plate VIId). A short vertical course
above the eave is carved with a frieze of lions and elephants
and supports the ends of the roof slabs. The superstructure
above the garbhagrha is of the kapota and amalakā type arranged
in nine ascending and diminishing tiers of three elements
across. The central band projects slightly and kūdus are
employed throughout as decoration. Only the cylindrical shaft
of the finial is preserved. A panel against the east face of
the superstructure is carved with a Nateśa icon in a kūdu.

interior: The garbhagrha doorway is created by a pair of
pilasters set among bands whose brackets support an eave on a
frieze of hamsas. Above rises a series of mouldings culminating
in a pediment of three kūtas with amalakā finials. Garuda
appears over the opening and the panels beneath at either side
are uncarved. The lower portions of the mandapa doorway are
similar to those of the garbhagrha doorway, but the upper
pediment here consists of interlocking kūdus and flying
gandharva couples. (See Plate XIe). The mandapa columns have

raised bands and part-circles on their shafts, the brackets are curved. _Dvārapālas_ are carved on the half-columns either side of the two doorways. As well, either side of the _garbhagrha_ doorway are miniature icons headed by _kūḍu_ pediments[88]. (See Plate IVa). Above the central aisle, the column brackets support beams with richly carved lotus decoration. Above are a frieze of _ganas_ surmounted by a _kapota_ and a band of pilasters. In each of the bays of the central aisle, these panels have small niches created by split-_kūḍus_ provided with miniature icons. (See Plate XVc). Secondary beams supported on rearing _vyālas_ and lion brackets have lotus decoration carved on their undersides. The roof slabs are raised and horizontal over the central aisle and were originally provided with ceiling panels[89]. Over the side aisles to the north and south, the roof slabs are sloping. The inner faces of the porch columns are divided by raised bands and part-circles. The undersides of the porch roof slabs are carved with a Nateśa icon.

5.20 Aihole Galaganātha[90] (see Drawing 32)

This temple is surrounded by a group of buildings dating from a later period. No date is known for the temple.

plan: A square garbhagrha originally intended to have niches on its north, west and south walls adjoins a rectangular mandapa with two free-standing columns and two half-columns placed against the walls. The lingam in the garbhagrha does not stand on a pītha and may be a later insertion. Discontinuities between the stone courses of the garbhagrha and mandapa walls suggest that these were not built together at the same time, the garbhagrha possibly being a later replacement. The porch to the east with four columns is certainly a later addition. The broken dvārapāla now placed in the porch may, however, have belonged to the original porch.

external elevation: The plinth consists of an upāna, a vertical course, replaced by a rounded and faceted kumuda at the garbhagrha projections, and a kapota with blocked out kūdus. The walls are unrelieved and capped with a kapota cornice and blocked out kūdus. Above is a vertical course, decorated with a band of pilasters above the garbhagrha, upon which rest the bevelled ends of the roof slabs. Niches to the garbhagrha were created by pilasters not contiguous with the wall, but these have now disappeared. They supported a moulding carved with a band of pilasters. The superstructure rises above the garbhagrha walls in seven diminishing kapotas furnished with kūdus and intermediate animals. The vertical courses separating these kapotas are provided with bands of pilasters, the uppermost

course has additional amalakās at the corners. There is no projection on the east face of the superstructure, the carved panel now found there being a ceiling panel misplaced. The finial is not preserved.

interior: The garbhagrha doorway is created by a pair of pilasters set in recessed and decorated bands, above which rise a series of mouldings culminating in a pediment of three kūdus on various kapotas. Garuda appears over the opening and river goddesses and attendants are carved on the panels beneath at either side. The mandapa doorway is a later replacement. The mandapa columns have their shafts divided by raised bands and part-circles. The brackets are fluted and, above the central aisle, support beams carved with a kapota and a band of pilasters. The secondary beams have lotus decoration on their undersides. The roof slabs over the central aisle are raised and horizontal and had their undersides carved with ceiling panels. Only one of these is preserved in situ, above the bay immeadiately to the east of the garbhagrha, another now rests against the east of the superstructure, the third panel has been lost[91]. The side aisles to the north and south are roofed with sloping slabs.

5.21 Aihole Visnu temple[92] (see Drawing 24)

A little to the south of the Galaganātha stands a group of minor structures among which is an undated temple, definately belonging to the Early Western Calukyan period. The icon of Visnu carved on the undersides of the roof slabs indicates the dedication of the temple.

plan: Three small garbhagrhas built into a solid rock outcrop adjoin a mandapa which was intended to be open on its northern side, but has since been crudely walled in. (These additions have been shown dotted on the plan). A chamber to the west leads off the mandapa and may also be a later addition. An access flight of steps is placed in the middle of the north side.

external elevation: The plinth consists of an upāna, a vertical course, and a kapota decorated with kūdus. The walls are unrelieved to the east and west. The porch columns on the north side have their shafts divided by raised bands and part-circles with fluted brackets. These support a beam from which an eave springs, returning on the east and west walls. The vertical course above supports the bevelled ends of the sloping roof slabs.

interior: The central garbhagrha doorway is only partially completed and consists of a pair of pilasters set in recessed bands supporting a kapota above which rises a series of mouldings. The upper portions of the doorway, however, are now missing. Garuda appears over the opening. The flanking

garbhagrha doorways are plain, having only recessed bands. The mandapa columns have their shafts divided by raised bands and two part-circles. The brackets are fluted and, above the central bay, support beams carved with a kapota upon which rest the raised and horizontal roof slabs. These are carved on their undersides with a ceiling panel. The roof slabs over the other bays on four sides are sloping.

5.22 Aihole Temple C62[93] (see Drawing 16)

This temple is situated beside the river to the south of the village.

plan: A square garbhagrha adjoins a porch whose roof slabs are supported on four columns. The temple faces west, the direction of the river.

external elevation: The plinth consists of an upāna, a faceted kumuda, and a kapota decorated with kūdus and intermediate birds. The walls are plain and completed by an eave which continues around the porch. The columns of the porch have their shafts divided by raised bands and part-circles. The brackets are curved and support a beam from which springs the eave. The inside of the beams is carved with a frieze of gahas. Above the eave rest the ends of the roof slabs blocked out as if to recieve carving. On the roof slabs of the garbhagrha are two stone slabs which may be the remains of a ruined parapet or superstructure. The porch roof slabs have their joints protected by thin stone strips.

5.23 Siddhanakolla Saṅgameśvara[94] (see Drawing 33)

This temple is undated and there are no inscriptions.

plan: A square garbhagrha adjoins a large square mandapa which has four columns at its centre and two half-columns against the walls. The liṅgam is not placed on a pītha and may be a later addition. There is, however, a spout protruding from the north side of the garbhagrha wall. To the east, a porch has its roof slabs supported on four columns with an access flight of steps.

external elevation: The plinth consists of an upāna, a vertical course, and a kapota decorated with kūdus and intermediate birds. The kūdus have peering faces. The plinth continues around the porch. The wall surfaces are unrelieved and are completed by a kapota cornice with uncut kūdus. A small vertical course supports the bevelled ends of the roof slabs at the mandapa walls, the ceiling slabs protrude above the kapota cornice having their ends blocked out as if to recieve carvings. The porch columns have their shafts divided by raised bands and part-circles. The brackets are curved and support a beam from which springs the eave. Upon this resys the ends of the roof slabs. The superstructure rises above the garbhagrha walls but is disfigured by a modern addition upon its uppermost course, possibly concealing the original finial.(This addition has not been shown on the drawing). The base of the superstructure consists of a kapota with kūdus. The superstructure is of the kapota and amalaka type arranged in nine ascending and diminishing tiers of three elements across. The central band projects slightly. A slab placed against the east face of the

superstructure is carved with a kūdu but there is no icon.

interior: The garbhagrha doorway is created by a pair of
pilasters set in recessed bands supporting a kapota. Above
are three niches formed from kapotas, kūdus and capping
amalakās. Animals are carved above. The mandapa doorway is
quite plain and consists only of recessed bands. The mandapa
columns have their shafts divided by raised bands, their fluted
brackets support beams carved with a kapota. Over the two bays
immeadiately to the east of the garbhagrha, the roof slabs are
raised and horizontal, the other bays being roofed with sloping
slabs. The ends of the horizontal slabs are bevelled and have
a parapet consistsing of a kapota with kūdus at the corners.

5.24 Notes:

1   The ancient Āryapura, Ayyapura or Ayyavole of the inscrip-
    tions. See the Mahakuta column inscription, Fleet (1890:7)
    and those carved on the Aiole Gauda and Jyotirliṅga,
    ARSIE (1927-8:Nos.16 and 289).

2   See Chapter 1 note 18.

3   These have not yet been studied but are indicated on the
    site plan of Cousens (1926:Plate II).

4   Together with the Aihole Brahmanical rock-cut temple, these
    two excavations are to be associated with the four Badami
    caves. Their dating, however, is still controversial. Tarr
    (1970:170-80), Soundara Rajan (1972:139) and Lippe (1972:
    275-7,281-329) present the results of the most recent
    scholarship.

5   This is probably due to the Jaina dedication of the temples,
    some of which are described in Cousens (1926:47-50) and
    Gupte (1967:56-69).

6   Cousens in his site plan (1926:Plate II) provided the temples
    with numbers which have been referred to in subsequent
    publications. Because this numbering system does not include
    all the early temples, some of which were overlooked by
    Cousens or have been revealed since his survey, this study
    prefers to use the names of the temples wherever possible.
    References to the Cousens temple numbers are given for each
    building where appropriate, and where no name is known for
    a temple, the Cousens number is then adopted.

7   Cousens (1926:Plate II). Referred to in this study as
    temple C21.

8   See note 4 above.

9   Cousens (1926:Plate II). Referred to in this study as
    temple C49.

10 Reported by Lal (1971:101) and Rao (1972:9-16).

11 Rao (1973).

12 Cousens (1907:195-6 and 1926:29-31), Fergusson-Burgess
    (1910:I,356-7), Brown (1956:53-4), Srinivasan (1964:194 and
    1971:127-8), Coomaraswamy (1965:95), Gupte (1967:43-4) and
    Soundara Rajan (1969:5-6). Numbered 1 by Cousens (1926:
    Plate II). The name of this temple is probably a corruption
    of Megudi, or upper temple. Fleet (1879:237).

13 See Chapter 1 note 18.

14 Only Srinivasan (1964:194) seems to have noticed that the
    open porch is a later addition. The plan of the temple
    distinguishes the original portions of the building (shown
    solid) from the later additions (shown shaded).

15 Cousens (1926:30) remarks on the inconsistency of the plinth
    and columns of the porch.

16 Cousens (1926:30) believes that this is the first storey
    of a "Dravidian tower", whereas Srinivasan (1964:194) has
    suggested that it is a later addition.

17 Cousens (1926:31-2), Gupte (1967:67), Settar (1969:126) and
    Tarr (1970:180-1). Not numbered by Cousens on his plan
    (1926:Plate II).

18 Settar (1968:138) has suggested a date somewhere in the
    fifth century A.D., but Tarr (1970:184) prefers a date just
    after the middle of the sixth century A.D.

19 This relies upon the identification of an icon carved on
    the undersides of the roof slabs in the upper porch and a
    series of relief panels found either side of the lower
    corridor doorway. Settar (1969:126) has proposed that this
    icon represents a seated Buddha and that the miniature
    panels of the doorway depict scenes connected with the lives
    of the Buddha. This has been disputed by Tarr (1970:184) who
    maintains the Jaina dedication of the temple.

20 See note 19 above.

21 Some references to these temples are found in Gupte (1967:
    67) and Harle (1971:53).

22 Cousens (1926:Plate II).

23 Cousens (1907-8:202-3 and 1926:45-6), Brown (1956:52),
    Lippe (1967:6-8,12) and Gupte (1967:30-1,88-90). Numbered
    7 by Cousens (1926:Plate II). Not to be confused with the
    Huccappayya to the south of the town.

24 Lippe (1967:8) believes this temple to belong to some part
    of the seventh century A.D.

25 Gupte (1967:30). These inscriptions are yet to be published.

26 Cousens (1926:45-6) has suggested that the present lingam
    on a pitha found in the garbhagrha and the Nandi in the
    mandapa do not belong to the original scheme of the temple

which was non-sectarian in its dedication according to the
iconography of the ceiling panels. See note 28 below.

27 Cousens (1926:45-6) believes that the ends of the roof slabs
of the garbhagrha and the band of pilasters beneath
represent the first two courses of the superstructure.

28 These depict (east to west) Viṣṇu on Śeṣa, Śiva and Pārvatī
on Nandī, and Brahmā on a haṃsa.

29 Cousens (1907-8:192-4 and 1926:35-8), Goetz (1964:131-2),
Srinivasan (1964:195 and 1971:126-7), Coomaraswamy (1965:79),
Gupte (1967:12-18), Harle (1971:54) and Rao (1972:14-16).
Three of these temples are numbered by Cousens as 4, 5 and
6 (1926:Plate II) which correspond to the north-east, north-
west and south-west temples of the group, respectively. The
north-east temple is sometimes known as the Koṇṭgudi after
which the whole group now seems to be named. The recent
clearing of the south-east temple has been referred to, see
note 10 above.

30 Cousens (1926:37) dates the temples a century and a half
before the Meguti and Gupte (1967:12) believes these temples
to precede the Lāḍkhān which he assigns to the sixth
century A.D.

31 Rao (1972:14-16) has discovered an inscription carved on a
slab which was found between the two northern temples which
he assigns to c.700 A.D. on "palaeographic grounds". He
then concludes that the north-west temple (his Kunti 1) was
built prior to c.700 and that the north-east temple (his
Kunti 2) was built after that date. Strong similarities
in the decoration of the columns of the north-east temple
to some of those found in the later caves at Ellora suggest
that this building may belong to the Rāṣṭrakūṭa period.
See Stern (1972). The parapet placed on the raised and
horizontal roof slabs belongs to the later Cālukyan period
and is not the first few courses of a superstructure as
Cousens (1926:38) and Coomaraswamy (1965:79) believe.

32 The gateway could only have been built once the two temples
had been completed in an effort to link them. The details of
the columns and contour of the overhanging eave display
late features.

33 First noticed by Cousens (1926:38) and cleared by Rao (1972:16-18).

34 These are provided with carved panels of Viṣṇu (north) and Nateśa (south).

35 These depict Brahmā (south), Śiva (centre) and Viṣṇu Anantaśayin (north).

36 Cousens (1907-8:197-8 and 1926:47) and Gupte (1967:47). Numbered 24 by Cousens (1926:Plate II).

37 Gupte (1967:31-3), Soundara Rajan (1969:19,29), Harle (1971: 52-3) and Rao (1972:9-14). Numbered 13 by Cousens (1926: Plate II).

38 Rao (1972:10) has suggested a date in the fifth century A.D. for this temple, thus placing it in the pre-Calukyan period. This chronology was to some extent dictated by his assumption of a fifth century A.D. date for the Lāḍkhān. See note 45 below.

39 ARSIE (1927-8:No.289).

40 See note 10 and 11 above.

41 Harle (1971:54 note 7) comments upon the relation between the rectangular shaped garbhagrha and the dedication of the temple.

42 Rao (1972:13).

43 Cousens (1907-8:190-2 and 1926:32-5), Goetz (1952 and 1964: 131-2), Brown (1956:52), Balasubrahmanya (1961:41-4), Srinivasan (1964:193 and 1971:127), Lippe (1967:24, 1969-70: 11-3 and 1971:127), Gupte (1967:18-23,79-81), Agrawala (1968:61), Soundara Rajan (1969:2-6), Rowland (1970:222-3), Harle (1970:67 and 1971:52) and Rao (1972:14). Numbered 2 by Cousens (1926:Plate II).

44 Fleet (1879:287-8) and ARSIE (1927-8:No.288).

45 Cousens (1926:32-5), Goetz (1952), Coomaraswamy (1965:79) and Brown (1956:52) believe the Lāḍkhān to belong to the fifth century A.D., presumably built by pre-Calukyan peoples. The recent Archaeological Survey excavations have revealed the Lāḍkhān as the second of a sequence of three temples. See notes 10 and 11 above. Rao (1972:14) suggests a date somewhere in the second quarter of the fifth century A.D., Goetz (1964:31-2), Balasubrahmanya (1961:41-4) and

Soundara Rajan (1969:55) prefer a date about a century later than this, Srinivasan (1971:127) places the temple in the seventh century A.D.

46 See note 50 below.

47 This has been suggested by Cousens (1926:32-5) and Brown (1956:52), but disputed by Soundara Rajan (1969:55) who considers the temple to have been originally Śaivite.

48 See Goetz (1952:143), Brown (1956:52), Srinivasan (1971:127), Lippe (1969-70:11-3, but note revised opinion in 1970:80), and Soundara Rajan (1969:2-6).

49 Much as in the Badami caves, with which the Lādkhān has often been compared. Cousens (1926:32-5) and Brown (1956:52).

50 These are carved with icons of Viṣṇu (south), Sūrya (west) and an incomplete yakṣiṇī? (north).

51 This combination of two systems of construction, half-columns with infill panels and pilasters contiguous with the wall, has been noted by Harle (1971).

52 Balasubrahmanya (1961:41-4) associates the Lādkhān with the Badami caves on the basis of this fish-spoked window design.

53 This is divided into squares having gandharva couples and lotus medallions.

54 Rao (1972:12-4).

55 See notes 10 and 11 above.

56 Taylor and Fergusson (1866:67-8), Burgess (1874:40-3 and 1897:II,35), Cousens (1907-8:194-5 and 1926:38-40), Fergusson-Burgess (1910:I,319), Sivaramurti (1955b:113-5), Brown (1956:53), Goetz (1964:132), Srinivasan (1964:195 and 1971:133-5), Coomaraswamy (1965:70), Lippe (1967:10,20 and 1969-70:15-7), Gupte (1967:38-41,92-104), Agrawala (1968:61), Soundara Rajan (1968:36 and 1972:141), Rowland (1970:221) and Harle (1970:67). Numbered 3 by Cousens (1926:Plate II). The name for this temple comes from the Kanarese word for fort and does not indicate a dedication to the goddess Durgā. Cousens (1926:38).

57 Srinivasan (1964:195 and 1971:133-5) and Lippe (1967:17) have suggested that this temple is to be dated somewhere in the eighth century A.D., and this is partly confirmed by the inscription of Vikramāditya II found on the gateway

associated with the temple. See note 67 below. Not all scholars are in agreement with this, however, and Sivara-murti (1955b:113-5) prefers a date in the seventh century A.D., Burgess (1897:II,35) a date somewhere in the late seventh and early eighth centuries A.D., and Cousens (1907-8: 194-5) a date in the sixth century A.D.

58 Fleet (1897:285-6) and ARSIE (1928-9:Nos.3-8).

59 According to the iconography of the carved panels placed in the outer pradaksinapatha. See note 64 below.

60 Fleet (1879:285).

61 Several apsidal-ended brick structures are associated with Buddhist sites throughout India, and there is the apsidal-ended rock cut ratha at Mahaballipuram. Not far from Mahakuta at a site known as Cikkamahakuta, a stone temple has recently been discovered which is a later copy of the Aihole Durga. Undoubtedly, apsidal-ended structural buildings owe their conception to the apsidal caitya halls familiar in rock-cut architecture.

62 Two of these ceiling panels have been removed to the National Museum, New Delhi. See Sivaramurti (1955b:113-5). Two damaged panels can still be seen in situ.

63 This is the opinion of Cousens (1926:38) and Coomaraswamy (1965:79).

64 Proceeding around the temple from the south-east corner in a pradaksina, the niches house carvings of (empty), Siva-vrsavahana, Narasimha, Visnu with Garuda, (empty), (empty), Varaha, Mahisasuramardini and Harihara. Lippe (1967:17) believes that the Varaha and Harihara icons are the only ones belonging to the original temple. The Narasimha is certainly a replacement. See also Lippe (1972:280,284,287) and Harle (1970:67) who compare the Visnu to that found on the Badami Malegitti Sivalaya.

65 These depict (east to west) a Nagaraja and a circular wheel with fish spokes.

66 Briefly referred to by Srinivasan (1964:195 and 1971:133-5).

67 Fleet (1879:286).

68 Gupte (1967:58-9), Soundara Rajan (1969:56) and Srinivasan (1971:176). This temple does not appear on the site plan of Cousens (1926:Plate II).

69 ARSIE (1928-9:No.176).

70 Soundara Rajan (1969:56) believes this temple to date from the second half of the eighth century A.D.

71 The only mention of this temple occurs in Harle (1971:48-50), who is especially concerned with the wall construction. Numbered 21 by Cousens (1926:Plate II).

72 See Rao (1973).

73 Gupte (1967:33-5) and Soundara Rajan (1969:19). Numbered 16 by Cousens (1926:Plate II).

74 These panels are each divided into three sections, the central one of each is carved with a large lotus. The side sections depict Śiva killing the Andhākasura and Nateśa (east panel), and Viṣṇu as Anantaśayin and Trivikrama (west panel).

75 Fergusson-Burgess (1910:II,119-20), Cousens (1907-8:196-7 and 1926:40-1), Brown (1956:53,67), Krishna Deva (1964:162), Coomaraswamy (1965:19), Lippe (1967:18), Gupte (1967,35-8, 90-2), Agrawala (1968:61), Soundara Rajan (1969:19) and Srinivasan (1971:178). Numbered 14 by Cousens (1926: Plate II).

76 Fleet (1879:284 and 1890:187). Some other inscriptions are also found on the temple, but they are of little importance. ARSIE (1928-9:Nos.9-14).

77 Fergusson-Burgess (1910:II,119-20) and Lippe (1967:18).

78 Cousens (1926:41) and Brown (1956:53) believe this screen belongs to the original temple, providing an early example of a vestibule.

79 Also the opinion of Brown (1956:53). Cousens (1907-8:196) has noticed the rather late design of the superstructure and certainly considers the panel on the east face to be a later addition.

80 Gupte (1967:23-5), Soundara Rajan (1969:29) and Srinivasan (1971:178). This temple has not been shown on the plan of Cousens (1926:Plate II). Gupte (1967:23) refers to this temple as the Tārabasappa.

81 Soundara Rajan (1969:54) believes the temple belongs to the seventh century A.D., being built after the Huccimalli.

82 The only reference to this temple occurs in Harle (1971: 49-51). The temple is numbered 49 by Cousens (1926:Plate II).

83 Cousens (1907-8:197-201 and 1926:41-4), Krishna Deva (1964:
    162), Gupte (1967:28-9,83-8), Lippe (1967:5-8 and 1969-70:
    18-9), Soundara Rajan (1969:29), Rowland (1970:222) and
    Srinivasan (1971:178). Numbered 9 by Cousens (1926:Plate II).
84 Fleet (1879:287-8).
85 Lippe (1969-70:18-9) believes the temple to have been built
    in the first half of the eighth century A.D.
86 This has been noted by Lippe (1969-70:18-9).
87 These are carved with icons of Nateśa (north) and Narasiṁha
    (west). It is not known if these panels are original with
    the building or are later additions.
88 These have carvings of Mahiṣāsuramardinī (north) and Gaṇeśa
    (south).
89 These have now been removed to the Prince of Wales Museum,
    Bombay. The panels are carved with icons of Anantaśayin,
    Brahmā, and Śiva with Pārvatī. Some original pieces of these
    slabs are still to be seen in situ, especially portions of
    the frames decorated with lotus stalks.
90 Cousens (1907-8:201-2 and 1926:24), Kramrisch (1965:203),
    Lippe (1967:24), Soundara Rajan (1969:29) and Srinivasan
    (1971:176). Cousens (1926:24) describes a temple near the
    Galaganātha, but this would seem to be a mistake as his
    description fits the temple now known as the Galaganātha
    and which is numbered 10 on his site plan (1926:Plate II).
91 The panels are carved with icons of Brahmā on a hamsa
    (preserved in the mandapa), and Viṣṇu on Garuda (now placed
    on the east face of superstructure). The third panel was
    probably carved with a Śiva icon.
92 This temple has passed unnoticed.
93 Numbered 62 by Cousens (1926:Plate II).
94 Soundara Rajan (1969:29) and Srinivasan (1971:178).

6. DESCRIPTION OF THE PATTADAKAL TEMPLES (see Drawing 34)

The modern village of Pattadakal[1] is built upon the banks of
the Malprabha river at a point where the water flows northwards.
The principal source of information about three of the temples
here comes from an inscription carved on a column found at the
site which dates from the reign of Kīrttivarman II[2]. Thus it is
learnt that the Saṅgameśvara was built by Vijayāditya, and
originally named after him, and that the temples now known as
the Virūpāksa and Mallikārjuna were erected by the two queens
of Vikramāditya II, and were also named after their patrons[3].
Pattadakal seems, therefore, to have been a site celebrated for
its royal commemorative monuments.

Seven temples are found closely grouped together, though
irregularly, surrounded by numerous minor shrines and plinths.
Many of these date from later periods. Despite the lack of any
overall planning, all the temples face east towards the river.
The recent work of the Archaeological Survey has been responsible
for the clearing of the temples and the revealing of brick
structures that may belong to the Śātavāhana period[4]. Two small
temples, the Kādasiddheśvara and Jambuliṅga, are found to the
north of the site, the latter being built unusually close to
the Galaganātha. This temple and the Saṅgameśvara are now in
ruins. The two principal monuments of the site are the
Virūpāksa and Mallikārjuna, both provided with Nandī pavilions
and enclosure walls with entrance gateways. The Kaśiviśvanātha
to the north of the Mallikārjuna is a later temple, here
considered to have been built at a date outside the Early

Western Calukyan period[5]. To the south and west of this complex of temples is the modern village, and further south again is the Pāpanātha. About one kilometer to the west of the village is the so-called Jain temple, possibly belonging to the Rāṣṭrakūṭa period[6]. The recent excavations of the Archaeological Survey have revealed a brick plinth in the vicinity of this temple[7].

6.1 Pattadakal Kāḍasiddheśvara[8] (see Drawing 35)

This temple is undated[9] and there are no inscriptions.

plan: A square garbhagṛha with projections on its north, west
and south walls adjoins a rectangular maṇḍapa. The liṅgam on
the pītha in the garbhagṛha is original. There is a small
extension of the garbhagṛha to the east. Windows in the north
and south walls of the maṇḍapa provide lighting. Access to the
maṇḍapa is by a flight of steps which are modern. The curious
brackets above the dvārapālas, carved on the half-columns either
side of the maṇḍapa doorway, suggests that beams of a porch may
have been intended to be supported here. However, the plinth
to the maṇḍapa is continuous on the east side and not broken,
as if to accomodate a porch.

external elevation: The plinth consists of an upāna, an
octagonal kumuda, a vertical course provided with flat pilasters,
and a projecting band. The wall surfaces are unrelieved except
for a frieze of ganas carrying garlands above. The wall is
completed by a kapota cornice decorated with kūdus. The
projections of the garbhagṛha walls are created by flat pilasters
with square brackets which support pediments composed of inter-
locking kūdu motifs built up in a triangular fashion. Rearing
vyālas and gandharva couples are also found here. (See Plate
IVb). Icons are carved in the three projections, that to the
south is damaged[10]. Only the window in the north maṇḍapa wall
is preserved and employs a svāstika design. The two half-
columns either side of the maṇḍapa doorway have dvārapālas carved
on their shafts with curved brackets. The doorway is badly

damaged but is created by a pair of pilasters set in recessed
bands which return over the lintel. The roof slabs of the
mandapa are carried directly upon the cornice and are horizontal.
One of these is now missing. The superstructure rises above the
garbhagrha walls and is of the kapota and amalaka type with
nine ascending and diminishing tiers of three elements across.
The three projections on each side frame two recesses. Kūdus
are employed throughout as decoration, some of which have
miniature peering faces. The whole rests on a vertical course
provided with a band of pilasters which is repeated between the
two kapotas which surmount the superstructure. No finial is
preserved. On the east face is a panel carved with a large kūdu
and Nateśa icon on an upāna and vertical course.

interior: The garbhagrha doorway is created by a pair of
pilasters set among decorated bands which return over the
opening. Miniature icons[11] are placed on the capitals of these
pilasters and over the centre of the opening. The panels beneath
at either side are carved with river goddesses and attendants.
(See Plate XIf).

6.2 Pattadakal Jambuliṅga[12](see Drawing 35)

This temple is undated and there are no inscriptions.

plan: A square garbhagrha with projections in the centres of
the north, west and south walls adjoins an almost square mandapa.
The liṅgam on the pītha in the garbhagrha appears to be original.
There is a channel and hole for a spout in the north wall.
Pilasters are employed on the outer walls of the building. The
north and south walls of the mandapa are lit by windows and there
is a doorway in the east wall. To the east of the temple is the
remains of some type of raised platform which appears to link
the mandapa with a plinth to take a Nandī image. Many of the
foundation stones are now missing, though there are some access
steps on the south side. It is possible that the Nandī plinth
may date from the original phase of the building and that the
connecting platform is a later addition.

external elevation: The plinth of the temple consists of an
upāna, an octagonal kumuda, a vertical course provided with
flat pilasters, and a kapota decorated with kūdus and inter-
mediate miniature ganas and birds. The walls are provided with
pilasters at the corners and at either side of the windows. Their
shafts have raised bands and their fluted brackets support an
eave with kūdus on a frieze of hamsas. The ends of the roof
slabs of the mandapa and the ceiling slabs of the garbhagrha
rest upon the eave and have their ends carved with vyālas and
makaras. These animals are only blocked out above the mandapa
walls. The projections are framed by secondary pilasters on
whose capitals sit makaras with foliated tails ridden by ganas

and spouting garlands with a central circular medallion. (See Plate IVc). Icons are carved on the projections, but are mostly damaged[13]. The pierced stone windows are divided into square and triangular perforations by decorated "bars". The mandapa doorway is created by a pair of pilasters in recessed bands which support an eave on a frieze of hamsas. Above is a series of miniature niches, the upper portions of which are now missing. The superstructure rises from the garbhagrha walls and is of the kapota and amalakā type arranged in nine ascending and diminishing tiers with three elements across. On each side are three projections framing two recesses. Kūdus are employed throughout as decoration, and have miniature peering faces. The whole rests on a vertical course provided with a band of pilasters which is repeated between the two upper kapotas which surmount the superstructure. No finial is preserved above. On the east face is placed a panel carved with a large decorated kūdu and an icon of Nateśa on an upāna and vertical course. (See Plate VIIId).

interior: The garbhagrha doorway is created by a pair of pilasters set in recessed and decorated bands which continue over the opening. The brackets of the pilasters are fluted and support a flat eave and pediment above, consisting of kūtas and śālas. Miniature ganas and attendants are carved beneath at either side of the opening. The roof slabs of the mandapa are horizontal, one of these is now missing.

6.3 Pattadakal Galaganātha[14] (see Drawing 36)

This temple stands immeadiately to the east of the Jambulinga, but not on axis with it. The reason for this curious juxta-position of two temples is not known, nor is the sequence in which these buildings were erected. The Galaganātha is now in a state of ruin, but this may be partly due to the fact that portions of the building, especially the mandapa, were never completed. The Recent Archaeological Survey excavations to the east of the temple have unearthed several columns with sculptures, together with portions of beams, that appear to have been discarded, rather than to have collapsed there[15]. No date is known for this temple[16]. The Galaganātha has every appearance of being built by imported workmen, probably from the East Calukyan site of Alampur[17]. This is suggested by the fact that almost all the architectural and decorative features of the temple differ from those known in the other Early Western Calukyan temples and may be closely compared to the Alampur monuments[18].

plan: A square garbhagrha has its outer walls divided into a number of projections and recesses with niches in the centres of the north, west and south sides. A lingam placed in the garbhagrha does not stand on a pītha and is probably a later addition. A pair of half-columns separates the garbhagrha from a vestibule entered by a doorway to the east. This was intended to be enclosed by a rectangle of walls so as to create a pradaksinapatha on the north, west and south sides of the garbhagrha and a mandapa to the east. With the exception of portions on the south side, almost all the mandapa walls have

now disappeared, or were never completed. Blind porches are
found in the north, west and south sides of the pradaksinapatha
walls on axis with the centre of the garbhagrha. In each porch,
a carved panel is placed between two windows of pierced stone
and sheltered by roof slabs supported on two half-columns and
two free-standing columns. The only porch to survive, however,
is that on the south side[19]. The floor slabs of the mandapa
have shallow ridges indicating the position of the columns,
some of which appear to have been discovered buried to the east.
The whole temple is elevated on a platform, of which only the
south and west portions are to be seen. The curious formation
to the south-east may have been a corner shrine on the platform.

external elevation: The platform is created by a plinth
consisting of an upāna, a vertical course provided with pilasters
and miniature liṅgams, and a curved moulding with water spouts.
The outer walls of the pradaksinapatha are mostly ruined but
were divided into a series of projections and recesses. The
plinth consists of an upāna, a vase-shaped kumuda, replaced by
a series of box-like projections carved with ganas and foliated
motifs at the wall projections, a kapota decorated with kūdus,
and a surmounting flat band. At the porches, the plinth consists
of an upāna and decorated flat band only. On the south pradaksina-
patha walls, two small niches have survived on the projections
either side of the porch. These are carved with rearing vyālas
and are surmounted by kūdus. The bevelled ends of the sloping
roof slabs rest directly upon the walls. The porch columns have
vase and foliage motifs at their bases and capitals. The outer
porch columns have circular shafts. The brackets have krtamukhas

and support beams carved on their outside faces with a kapota.
Upon these rest the horizontal roof slabs. The windows are
divided into square and triangular perforations by "bars". The
superstructure above the garbhagrha walls is well preserved in
striking contrast to the damaged portions of the building. On
each side, the superstructure is divided into three projecting
bands framing two recesses. The outer bands are built up of
ascending kapotas decorated with kūdus and intermediate amalakās.
The central band consists of a series of diminishing double
kapotas decorated with kūdus from which peer faces. The recesses
are furnished with miniature niches headed by kūdus. The whole
is supported on an upāna and vertical course provided with a
band of pilasters. This band is repeated above between two
kapotas which surmount the superstructure. The finial is
complete and consists of an amalakā on a cylindrical shaft above
which is a smaller shaft and pot. The east face of the super-
structure was intended to have a projection, but only parts of
its side walls are preserved.

interior: The half-columns of the garbhagrha have their shafts
plain, but their brackets are carved with a palm-like motif.
The doorway is created by a pair of pilasters set in recessed and
decorated bands which return over the opening. They step back
at the level of the pilaster brackets which are curved and
support miniature niches framed from kūdus with capping amalakās.
Nateśa appears over the opening and there are river goddesses,
now damaged, carved on the panels beneath at either side. A
kapota above the doorway may be the lowest of a series of
mouldings that would have constituted a pediment. (See Plate

XIIa). The garbhagrha walls rise above a plinth consisting of
an upāna, a vase-shaped kumuda, replaced by box-like projections
beneath the niches, and a kapota with kūdus. (See Plate IIc).
The niches of the garbhagrha walls are created by pairs of
pilasters with vase and foliage motifs at their bases and
capitals. Curved brackets support a kapota with kūdus. The
walls are completed by a kapota cornice. Either side of the
niches on the north, west and south, and also on the east wall,
are projections having elaborately carved pediments. These are
created by combinations of kapotas, kūdus and split-kūdus.
Rearing vyālas also appear. (See Plate IVd). No carved panels
are found on the garbhagrha walls. The slabs roofing the
pradaksinapatha are sloping, but there are none preserved for
the mandapa.

6.4 Pattadakal Sangameśvara[20] (see Drawings 34 and 37)

This temple was begun under the royal patronage of Vijayāditya and named after him, Vijayeśvara. Evidence for this is found in the inscriptions carved on the temple itself[21] and in the Pattadakal column inscription[22]. Other inscriptions found on the building[23] provide information about those who contributed to the cost of various portions of the building and also record the names of several of the workmen. The temple now stands in a ruined state, but this is probably due to the fact that the building was never completed, even though several attempts were made in later periods. If this is true, then a date towards the end of the reign of Vijayāditya may be appropriate for the earliest portions of the building.

plan: A square garbhagrha with half-columns placed against the walls houses a liṅgam on a pītha. A small vestibule to the east leads to the doorway. The outer walls of the garbhagrha have small niches in the centres of the north, west and south sides with pilasters at the corners and at either side of these niches. A pradaksinapatha surrounds three sides of the garbhagrha which is lit by three windows in each of the north, west and south sides. The inner surface of the pradaksinapatha walls have pilasters aligned with those of the garbhagrha walls. The exterior is divided by pilasters into four projections and three recesses containing windows. A spout protrudes on the north side. To the east of the garbhagrha, two minor shrines separated by four columns provide the transition to the mandapa of sixteen columns. The two shrines have their doorways facing each other and have half-columns at their corners. Only part

off the western and southern walls of the mandapa have survived,
and these are probably later additions judging from the style
of the window design found there. The remainder of the mandapa
walls have either disappeared of were never built. The foundation
courses still to be seen indicate that the mandapa would have
been rectangular, with access porches from the north and south,
and presumably from the east, though no courses are preserved
for this porch. The columns of the mandapa, together with the
beams and roof slabs above, probably represent later additions
in an attempt to complete the unfinished temple. This is
suggested by the designs of the columns and beams above[24]. To
the east of the temple, the Archaeological Survey have revealed
an earlier brick structure over which the stone courses of the
mandapa have been laid[25]. Further to the east is a small plinth
housing a Nandī image which may also be a later addition.

external elevation: The plinth consists of an upāna, an
octagonal kumuda with foliage decoration, a vertical course
divided by flat pilasters, a kapota with kūdus out of which
faces peer, a frieze of elephants, vyālas and makaras, and
another short vertical course surmounted by a petalled band.
The portion of the plinth still to be seen on the north mandapa
porch has a frieze of elephants and lions on an upāna. The
treatment of the north, west and south pradaksinapatha walls
is identical. Eight pilasters create four projections framing
three recesses which are carried from the plinth to the parapet.
The curved brackets of the pilasters support an eave with kūdus
on a frieze of ganas. The outer two projections are narrower
than the inner two, and each has a carved panel at the centre,

some of which are incomplete[26]. The inner two projections are
provided with secondary pilasters above which are placed panels
with foliated birds. The central recess is wider than the outer
two, and has an additional pair of secondary pilasters flanking
the window. The panels above this central window are largely
incomplete on three sides. Miniature ganas are carved on the
shafts of the secondary pilasters and lotus medallions are placed
in the upper portions of the wall. Upon the eave rest the roof
slabs having their ends carved with vyālas, elephants and
makaras. The windows are of simple designs based on squares,
triangles and circles created by "bars". (See Plate VIe). The
one window remaining in the south mandapa wall employs foliage
motifs characteristic of the windows found in the Virūpāksa and
Mallikārjuna. This suggests that this fragment of mandapa wall
may be a later addition from the time of Vikramāditya II. The
parapet consists of three courses, the lower two being vertical,
divided by a projecting band. The miniature niches found here
are created by pilasters with icons framed by outstretched
figures and rearing vyālas. Water spouts protrude from the
lowest course. Above are two kūtas and two sālas over the four
projections, with enlarged kūdus over the two recesses. They are
joined together by a low curved moulding. Kūdus are also placed
in the centres of the parapet elements above the projections
and in the intermediate spaced between the elements. Rising upon
the garbhagrha walls is the square superstructure. The lower
storey repeats many of the features of the walls beneath. The
wall is divided by pilasters into three projections and two
recesses furnished with incomplete sculptural panels[27]. The
brackets support an eave with kudus on a frieze of ganas. Above

are vyālas and makaras, a vertical course divided into project-
ions by pilasters, and a parapet consist$ing of two kūtas
flanking a central śāla. Kūdus are employed at the centre of
each of the parapet elements and in the intermediate spaces.
The upper storey employs four pilasters but without any change
of wall plane. Small niches at either end of the walls are
surmounted by a miniature eave and kūdu, the latter being placed
in the principal eave of the storey which is supported by the
brackets of the pilasters and a frieze of ganas. Above are the
animals surmounted by a single parapet element, a śāla, placed
in the centre of each side. Upon a short vertical course and a
frieze of hamsas sits the roof which is in the form of an
enlarged kūta. Kūdus are placed in the centre of each side and
there is a pot finial with a shaft above. Foliated designs are
found on the south and west faces of the roof.

interior: The half-columns inside the garbhagrha have their
shafts divided by three raised bands, part-circles and connect-
ing vertical strips. The brackets are rounded and fluted. The
garbhagrha walls are unrelieved and have incompletely carved
icons in the niches on three sides[28]. The half-columns either
side of the garbhagrha doorway have dvārapālas. The garbhagrha
doorway is created by a pair of pilasters set among recessed
bands whose fluted brackets support an eave. Above is a
pediment consistsing of five elements incompletely carved. The
panels beneath at either side of the opening are carved with
river goddesses and attendants. The minor shrines, together
with the mandapa walls and columns, probably belong to several
later phases of building. The doorways to the shrines are set
into the unrelieved walls and are created by recessed bands

which return over the lintel. Above is an eave and blocks
intended to receive carvings. A large śāla with a central kūdu
surmounts both shrines. The maṇḍapa columns, both free-standing
and those placed against the walls, have their shafts divided
by two raised bands, part-circles and vertical connecting strips.
The brackets are diagonal with uncut central portions. They
support beams above which are brackets to take the secondary
beams. These brackets are curiously curved, in one instance
being replaced by an extended vyāla emerging out of a makara
mouth. Upon these rest the roof slabs which are horizontal and
raised over the central aisle, and stepped rather akwardly
over the side aisles. Only the slabs roofing the pradaksiṇapatha
are sloped, these being original with the earliest phase of
building.

6.5 Pattadakal Virūpāksa[29] and Mallikārjuna[30] (see Drawings 34, 38 and 40)

Because of their historical associations and architectural similarities, it is convenient to describe these two temples together. From the Pattadakal column inscription, it is learnt that these temples were erected by the two queens of Vikramāditya II, Lokamahādevī and Trailokamahādevī, to commemorate the victory of their husbands over the Pallavas at Kanchipuram[31]. The temples were originally named after their patrons as Lokeśvara and Trailokeśvara, which correspond to the modern names Virūpāksa and Mallikārjuna, respectively. Inscriptions carved on the Virūpāksa and the east gateway to the complex of that temple[32] record various grants, the names of some of the crafts-men who worked on the sculptures, and the title of the master architect and his guild. The Mallikārjuna has only one inscription[33], but this yields no historical information. Both temples are provided with detached Nandī pavilions are are set within enclosure walls with gateways. When the arrangement of these walls are observed, and from any examination of the architectural features of these two buildings, it is clear that the Mallikārjuna was built after the Virūpāksa[34]. Pallava architectural influences have often been observed in the Virūpāksa[35] as has the impact of the Virūpāksa and Mallikārjuna upon Rāstrakūta rock-cut architecture[36].

plans: Both temples have a square garbhagrha with half-columns and double corner-columns against the walls housing a lingam on a pītha. A channel from the pītha protrudes on the north pradaksinapatha walls as a spout. Two additional half-columns

lead to a vestibule to the east in which the garbhagrha
doorway is placed. At the centres of the outer north, west and
south garbhagrha walls are projections with niches to recieve
sculptural panels. Around three sides of the garbhagrha is a
pradaksinapatha lit by two windows in each of the north, west
and south sides. The outer walls are divided into five project-
ions framing four recesses. The central projection of the
Mallikārjuna pradaksinapatha walls is greatly enlarged, and
niches are placed on the inside, on axis with the centre of the
garbhagrha. To the east of the garbhagrha in both temples, are
two shrines facing north and south. Together with two columns,
they adjoin a rectangular mandapa which has sixteen free-standing
columns, twelve half-columns and four corner-columns placed
against the walls. The latter are double in the Mallikārjuna.
The spacing of the mandapa columns is arranged so as to create
a wider aisle on the central east-west axis and also on the
central north-south axis. Four windows are placed in each of
the north, east and south walls, and there are doorways in the
centres of these walls leading to porches. The roof slabs of the
porches are supported on two piers in the Virūpāksa, replaced
by half-columns in the Mallikārjuna, and two free-standing
columns. Flights of steps provide access to the porches which
have balcony seating. Some of the original access steps have
disappeared, now replaced by modern steps. Either side of three
porches, the mandapa walls are divided into two projections
and two recesses. Carved panels are placed in the projections.
In comparing the proportions of the plans of these two temples,
the garbhagrhas and prasaksinapathas are of almost identical
dimensions. The mandapas vary, however, being larger in the

Virūpākṣa where it projects well beyond the pradakṣiṇapatha walls.

external elevations: The plinths of both temples are similar. They consist of an upāna, an octagonal kumuda decorated with foliation, a vertical course divided by flat pilasters, a kapota provided with kūdus, a frieze of vyālas and makaras, and another short vertical course divided by flat pilasters and surmounted by a petalled band. At the porches, the mouldings between the upāna and the kapota are replaced by a frieze of lions and elephants. Here, the plinth serves as balcony seating on the inside and, above the kapota, has an ornamental parapet consisting of kūtas and śālas with intermediate kūdus upon a short vertical course. (See Plate IIe). The three pradakṣiṇapatha walls have their projections created by various arrangements of pairs of full-height pilasters and secondary pilasters. The central projections are framed by two sets of pilasters, three sets in the Mallikārjuna, at the centres of which are carved panels. These are flanked by secondary pilasters upon whose capitals sit makaras with foliated tails, or pairs of birds with gaṇas and attendant figures. The outer projections are created by two pairs of pilasters framing a sculptural panels above which, in the Virūpākṣa, is a small kūdu pediment. The intermediate projections are created by pairs of full-height pilasters with a secondary pair of pilasters which support a miniature eave and kūdu above. Beneath this is a carved panel. The outer recesses have pierced stone windows framed by an eave and kūdu above. The inner two recesses have sculptural panels in the Virūpākṣa, but are plain in the Mallikārjuna. The

full-height pilasters have curved brackets which support an eave decorated with kūdus on a frieze of ganas and vyālas in the Virūpāksa, and on hamsas in the Mallikārjuna. The ends of the roof slabs which rest on the eave are carved with vyālas, elephants, lions and makaras. Water spouts are also found here, mostly protruding above the recesses. The parapets consist of three courses, the lower two being vertical and divided by a projecting nib. The central course has outstretched figures, vyālas and miniature icons, above which are the parapet elements. These consists of kūtas at the corners, śālas over the central projections, and enlarged kūdus in between. Small kūdus are placed in each of the parapet elements, two of these appear in the śālas of the Virūpāksa, and in the intermediate spaces. The kūdus have miniature temple superstructures carved in their interiors. Either side of the porches to the north, east and south, the mandapa walls are divided into two projections and two recesses. The outer projections are of the same type as those found on the pradaksinapatha walls. The projections flanking the porches in the Virūpāksa are the same as those in the centre of the pradaksinapatha walls, but in the Mallikārjuna, these are the same as the intermediate projections of the pradaksinapatha walls. The parapet above the mandapa walls only employs kūtas and śālas above the projections. Part-kūdus flank the elaborate superstructures placed over each of the porch doorways. These rise above the parapets and consists of walls divided by pilasters, with miniature niches in the Virūpāksa examples, upon which are placed large śālas on two short vertical courses. The ends of the śālas, where preserved, have their kūdu interiors carved with icons and miniature temple superstructures.

Large seated lions are placed either side of the śāla above the
east porch of the Virūpāksa. The west walls of the mandapa in
the Virūpāksa repeat the scheme for the outer projections of the
north and south mandapa walls. Sculptural panels are inserted
into the outer walls of the temples and present a wide variety
of icons, mainly Śaivite[37]. Not all of these are in an equal
state of preservation or completion. The window designs found
in both temples are based upon foliated forms, but also include
designs employing "bars" to create square and triangular
perforations. (See Plate VIf). Many of these windows are now
missing from the Mallikārjuna. The Virūpāksa porches have the
outer faces of their columns divided by raised bands, part-
circles and vertical connecting strips. Brackets are fluted and
have outstretched vyālas which support beams from which springs
a deeply carved eave on ribs. The roof slabs which rest upon
this eave have their ends carved with pairs of makaras and
vyālas. The parapet above is only complete on the south porch,
where two stone courses are carved with miniature niches framed
by rearing vyālas surmounted by a kapota with kūdus. The piers
projecting from the mandapa walls have their outer surfaces
carved with niches headed by kūdus. These piers do not appear
in the Mallikārjuna porches which are smaller than those of the
Virūpāksa but otherwise similar. The Mallikārjuna porches,
however, are badly damaged, that on the south side of the mandapa
now being filled in. The superstructures of the temples rise
above the garbhagrha walls. These are square in plan but have
pronounced projections on their east faces coinciding with the
vestibules to the east of the garbhagrhas below. Their
elevations are divided into three storeys which repeat many of

the elements of the walls beneath. Describing the north, west and south sides together, the lower two stories have their walls divided by six pilasters into three projections and two recesses. The projections of the lower storey are provided with carved panels[38]. The brackets of the pilasters support an eave with kūdus on a frieze of ganas. Above are vyālas and makaras, a short vertical course with niches, and a parapet composed of kūtas flanking a central śāla. In the Virūpāksa superstructure, single pairs of pilasters are employed to create the projections, with an additional pair framing the central projection of the lowest storey. In the Mallikārjuna, double pairs of pilasters are employed throughout, and the central projection of each storey is very pronounced. On the east face of the superstructure, these two storeys are extended, the lower parapet employing two kūtas, whereas the upper parapet is replaced by a large kūdu. On the Virūpāksa, this is carved with a miniature temple super-structure and attendant figures, but on the Mallikārjuna, there is a Nateśa icon. This kūdu is extended back in a barrel-vaulted form until it meets the eave of the uppermost storey of the superstructure. Pot finials are placed upon this in the Virūpāksa. Small projectiins carved with attendant figures, and surmounted by a miniature eave and kūdu in the principal eave, are found on many of the storeys and projections of the superstructures. The uppermost storey of the superstructures of the two temples are different. In the Virūpāksa this consists of a pilastered wall with two small projections surmounted by an eave, a frieze of animals, and a vertical course leading to a parapet composed of corner kūtas only. Above this rises a vertical course which supports the roof on a frieze of hamsas.

This is in the form of an enlarged kūṭa, with kūdus placed in the centre of each side having pilasters extending up into their interiors from the course beneath. A pot finial is preserved. (See Plate VIIIe). The uppermost storey of the Mallikārjuna superstructure has projections created by double pairs of pilasters which support an eave, above which are two diminishing vertical courses divided by a projecting nib. Upon this sits the cylindrical base of the roof which is in the form of a semi-sphere on a frieze of haṃsas. Kūdus are placed in the centre of each elevation. A pot finial is still preserved.

interiors: The half-columns of the garbhagṛhas have their shafts divided by raised bands, part-circles and vertical connecting strips. The brackets are rounded and fluted. The capitals of the half-columns separating the garbhagṛha from the vestibule in the Mallikārjuna have cushion capitals. The ceiling slabs of the garbhagṛhas and vestibules are carved with panels[39], and the beams supporting these slabs are also decorated. The outer garbhagṛha walls have niches at the centres of their north, west and south sides created by pairs of pilasters supporting an eave on their brackets. A secondary pair of pilasters frames the niche upon whose capitals are makaras with foliated tails ridden by ganas. The makaras spout garlands from their open jaws in which are small circular medallions. Above the eave in the Virūpākṣa are vyālas and makaras and a long śāla decorated with three kūdus. The upper portions of the Mallikārjuna niches are incomplete. The niches in both temples are now empty. At the corners of the garbhagṛhas, pilasters rise above an upāna plinth supporting an eave with kūdus on their

curved brackets. The Virūpākṣa garbhagṛha doorway is created
by a pair of pilasters set in decorated recessed bands. Upon
the capitals sit makaras with foliated tails spouting garlands
from their open jaws. Above the opening is a circular
medallion framed by two makaras jaws. An eave on a frieze of
haṃsas is supported on the brackets of another pair of pilasters
which are partly concealed behind makara tails. Above this are
lions and seated figures upon whose sholuders rises a large
śāla with a prominent kūḍu. (See Plate XIIb). The Mallikārjuna
garbhagṛha doorway is created by a pair of pilasters set in
recessed bands which are divided into panels carved with
miniature gaṇas and mithuna couples. Over the opening Garuda
appears, and there are river goddesses and attendants carved on
the panels beneath at either side. The eave and pediment above
are only blocked out, and above is a large carved panel. The
minor shrines in the maṇḍapas of both temples are set upon
plinths which consist of an upāna, an octagonal kumuda and a
kapota decorated with kūḍus. Pilasters at the corners of the
walls support an eave with kūḍus, above which, in the Virūpākṣa
shrines, rises a series of mouldings culminating in a large
śāla. This has a Nateśa icon carved in its kūḍu ends. The
Mallikārjuna shrines have their upper portions truncated with
only a short vertical course above the eave. The doorways to the
shrines in both temples are created by pairs of pilasters set
in recessed bands which return over the opening. An uncarved
block on the lintel is found on the Virūpākṣa shrines. The
panels beneath at either side of the opening are carved with
attendant figures in the Mallikārjuna shrines. (See Plate XIIc).
The Virūpākṣa shrine doorways have secondary pairs of pilasters

supporting <u>makaras</u> with foliated tails on their capitals. An
icon of Mahisāsuramardinī is placed in the north Virūpāksa
shrine, and a Ganeśa is found carved on a slab placed near the
south shrine. These icons possibly indicate the original
dedication of the shrines. Those of the Mallikārjuna are empty.
The half-columns of the <u>mandapas</u> are carved with <u>mithuna</u> couples,
those either side of the <u>garbhagrha</u> doorways have <u>dvārapālas</u>.
The free-standing <u>mandapa</u> columns have their shafts divided by
raised bands, part-circles and vertical connecting strips.
These are carved with a great variety of decorative motifs,
miniature icons and narrative reliefs[40]. The brackets are fluted
with rearing <u>vyālas</u> at their centres. (See Plate XIIIe). Over
the four central bays to the east of the <u>garbhagrha</u> doorways,
the brackets support beams carved with <u>kapotas</u>. Above are panels
with miniature niches created by pairs of pilasters framing
icons and headed by <u>kūdus</u> and <u>śālas</u>, mostly incompletely carved.
Elephants between these niches, with riders in the Mallikārjuna,
support rearing <u>vyālas</u> which function as the brackets for the
secondary beams. (See Plate XVd) . These beams are decorated
with foliated and bird motifs. The roof slabs are raised and
horizontal over these bays and have their undersides carved
with ceiling panels[41]. The roof slabs over the other bays of
the <u>mandapas</u> are sloping in two tiers to the north, east and
south. The beams supporting these sloping slabs are also
decorated with foliated designs. The <u>pradaksinapatha</u> is roofed
with sloping slabs. Many of the joints of the roof slabs are
protected by thin strips of stone. The east porch doorway of
the Virūpāksa is created by a pair of fluted and circular
pilasters supporting an eave, above which is a series of niches
headed by <u>kūtas</u> and <u>śālas</u>. The panels beneath at either side

are uncarved. The north porch doorway has a pair of pilasters
set in recessed bands supporting an eave. Above is a series
of mouldings culminating in a pediment of five elements with
a central śāla. Garuḍa appears over the opening, and the panels
beneath at either side are only partly completed. The south
porch doorway has fluted and circular pilasters supporting an
eave, above which is a pediment of three elements on a set of
low mouldings. The panels beneath at either side of the opening
were carved with river goddesses and attendants but these are
now badly damaged. The east porch doorway of the Mallikārjuna
is created by a pair of pilasters set in recessed bands support-
ing an eave on a frieze of ganas. Above is a series of
miniature shrines headed by kūtas, śālas and kūdus. Viṣṇu on
Garuḍa appears over the opening, the lower panels beneath at
either side are uncarved. The doorway to the north porch is
similar except that the pilasters are circular and fluted.
Garuḍa appears over the opening. The doorway to the south porch
is damaged, but of the same type as the other two. The Virūpākṣa
porch columns have their inside faces carved with a variety of
icons and attendant figures. The half-columns placed against
the piers either side of the doorways are carved with dvārapālas.
The fluted brackets with vyālas at their centres support beams
which carry the horizontal roof slabs on their undersides with
ceiling panels[42]. The piers extend away from the maṇḍapa walls
and have their interior faces carved with niches provided with
miniature icons. These niches are created by pairs of pilasters
supporting an eave with a kūta or śala pediment. Balcony
seating is also provided. The Mallikārjuna porches are similar
to those of the Virūpākṣa, except that the piers are replaced by
half-columns only and there are no ceiling panels preserved.

6.6 Pattadakal Virūpākṣa Nandī pavilion (see Drawings 34 and 38)

To the east of the Virūpākṣa is a square pavilion placed on axis
with the temple, housing a large Nandī image.

plan: The square outer walls of the pavilion are broken so that
large openings are made in the centres of each side. Access is
by a flight of steps to the west, but these are modern, and the
original steps may have been at the east judging from the
markings on the plinth there. Slabs providing balcony seating
are placed in the openings. In the centre of the pavilion, a
raised floor with four columns supports the Nandī image.

external elevation: The plinth consists of an upāna, a vertical
course carved with lions and elephants, a kapota with kūdus,
and a frieze of vyālas and makaras corresponding to the ends of
the floor slabs. The whole is divided into a number of project-
ions and recesses. (See Plate IId). The walls are divided into
two parts on each elevation separated by the opening. Each part
consists of a wall surface and half-column. In the centre of
each wall surface is a niche created by a pair of pilasters
framing a carving of an attendant female. Above is a miniature
eave and kūdu pediment. The half-columns have their outer faces,
and also those faces flanking the opening, carved with attendant
figures and mithuna couples, placed beneath decorated part-
circles. The brackets are fluted and have rearing vyālas. The
slabs providing balcony seating have their outer faces carved
with pots, foliated panels and vyālas. The slabs from the north
opening are missing. At the corners of the pavilion, flat
pilasters have curious outstretched figures as brackets. These

support an overhanging eave with deeply carved ribs. Above the eave are a series of vyālas and makaras upon which rest the bevelled ends of the sloping roof slabs. The joints of the roof slabs are protected by thin stone strips. The other details of the roof are obscured by modern additions.

interior: The four columns at the centre of the pavilion have square bases, circular shafts decorated with garlands, and cushion capitals with fluted brackets and extended vyālas. These support beams which have an eave on ribs carved on their outsides and which carry the sloping roof slabs above the outer aisles. Over the central bay the beams are carved with an eave on a frieze of hamsas. Above are panels divided into niches by pairs of pilasters and surmounted by a miniature eave. Some of these niches are provided with icons. The roof slabs above are horizontal and have their undersides carved with a lotus ceiling panel. The inner surfaces of the beams carried over the openings are carved with similar niches beneath which are ganas.

6.7 Pattadakal Virūpāksa complex (see Drawings 34 and 39)

Surrounding the Virūpāksa temple and Nandī pavilion is an enclosure wall entered by gateways in the east and west sides on axis with the temple and its pavilion. The walls are laid out in a rectangle with projections in the north and south sides, approximating to the width of the temple mandapa . The space enclosed around the Nandī pavilion is larger than that around the pradaksinapatha walls of the temple. Against the interior faces of the wall are a number of small shrines, some of which are later additions, and which are now mostly in a ruined condition. Those at the corners of the complex and in the south wall are most likely to be original. Much of the wall on the north side has disappeared, leaving only the foundation course.

East gateway

The two inscriptions found on the porch columns of this gateway have laready been noticed[43].

plan: This gateway conists of a central corridor, almost at ground level, flanked on either side by raised areas provided with two free-standing columns and two half-columns. To the east is a porch whose roof slabs are supported on four columns with balcony seating. Access steps lead up from the river.

external elevation: The plinth rises above a foundation course and consists of an upāna, a vertical course provided with box-like projections at the niches, and a kapota with kūdus. The central corridor is level with the top of the upāna. At the corners of the outer walls are pilasters with ganas and vyālas

for brackets. Similar pilasters appear either side of the half-columns which frame the doorway on the west side. These half-columns have their shafts divided by decorated raised bands, part-circles and vertical connecting strips. On the east wall, these half-columns are carved with mithuna couples and frame a doorway consisting of pilasters set in recessed bands. The upper portions of the doorway are now damaged. The porch columns are of the same type as the half-columns, and the slabs placed between them providing balcony seating on the inside have their outer faces carved with pots set between pilasters on vyālas and lions. The niches on the east and west walls of the gateway are created by pairs of pilasters whose brackets support a miniature eave, animal frieze and kūdu. The interiors of the kūdus are carved with icons and miniature temple superstructures. The niches are now empty. At the top of the walls is a frieze of ganas with garlands, from which springs the deeply cut eave on ribs. The ends of the roof slabs which rest on the eave are carved with vyālas and makaras. Above are protruding water spouts and the parapet. This consists of two vertical courses divided by a projecting nib and two kūtas at the corners with two intermediate śālas joined by a low curved moulding. Only on the west side is the parapet entirely preserved.

interior: The columns have their shafts divided by two raised bands, part-circles and vertical connecting strips. The brackets are fluted and support beams. The roof slabs are raised and horizontal over the central corridor but sloping over the side areas. The undersides of the porch roof slabs are carved with a lotus ceiling panel.

West gateway

plan: A flight of steps from the west leads up to the central corridor of the gateway which is set between two raised areas, separated from the corridor by half-columns. A doorway leads to a porch to the east.

external elevation: Because of the difference in levels, the plinth on the inside of the enclosure has only its upper kapota visible. On the outside of the enclosure, the plinth rises above a foundation course and consists of an upāna, a vertical course, and a frieze of vyālas and makaras. These are divided into three projection either side of the west doorway and on the north and south walls. Curious ganas and attendants appear above each of the plinth projections. The outer walls on the west side are otherwise unrelieved except for the half-columns framing the opening which have fluted brackets. Dvārapālas are carved on their inner faces. A deep eave on ribs overhangs the walls upon which rest the ends of the roof slabs, blocked out as if to recieve carving. One course of the parapet still remains. The east wall is provided with niches of the same type as those found on the east gateway, one of which has its carved panel. Most of the eave and parapet above are damaged. The porch columns have mithuna couples carved on their inner faces with fluted brackets and rearing vyālas above.

interior: The half-columns are of the same type as those of the west gateway, they support beams upon which rest the horizontal roof slabs. The doorway between the corridor and porch is created by a pair of pilasters set in recessed bands, the upper portions of which are incomplete.

West Wall

This is one of the best preserved portions of the enclosure. The gateway at the centre of the wall has been described. On the exterior or western face, the wall is divided by pilasters set upon an upāna plinth supporting an eave. At the northern and southern ends, square shrines are found. Their ceiling slabs rest upon the wall eave and are carved with vyālas and makaras. The shrine to the north is well preserved and has a parapet of two kūtas and a śāla on each side above the ceiling slabs. A small superstructure rises above, its lower storey divided by pilasters into niches and miniature icons. This supports another eave, a frieze of animals and two vertical courses divided by a projecting nib. On this rests the roof in the form of an enlarged kūta, with kūdus in the centre of each side. The walls of the shrine, as seen from within the enclosure, have their corners provided with pilasters resting on a lion. The doorway is created by a pair of pilasters either side of which are dvārapālas. The lower portion of the southern shrine on the west wall are similar to this shrine. The superstructure above, however, is now ruined. Between these corner shrines and the centrally positioned gateway, are subsiduary shrines on a rectangular plan. At their corners, they have pilasters resting on the lions, and their doorways are created by pairs of pilasters and dvārapālas supporting an eave. Above rises a series of mouldings culminating in a large śāla with a kūdu at its centre. On the south face of the two shrines to the north of the gateway, pairs of pilasters have makaras with foliated tails and gana riders on their capitals. Garlands appear from the open makara jaws. (See Plate IVe). A carved panel is placed in the wall to the north of the gateway.

Other Walls

The east wall of the enclosure has corner shrines at its
northern and southern ends, with intermediate shrines, most of
which are now ruined. The outer faces of the wall is carved
with pilasters and surmounted by an eave and various roof forms.
The southern shrine is of the same type as that to the north-west
of the enclosure, but there is no parapet above the ceiling slabs.
The shrine to the north is mostly ruined. Of the shrines in the
north and south walls, almost none are preserved. Several
loose carved slabs are found near these minor shrines, and there
is the occasional appearance of a carved slab placed in the wall.
Above the enclosure walls are various blocks which once formed
the elements of the parapet surmounting the wall. One shrine
to the north of the mandapa of the temple is well preserved,
and is of the same type as that at the north-west of the
enclosure. This shrine displays additional carvings of garlands,
ganas, and figures on its superstructure.

6.8 Pattadakal Mallikārjuna Nandī pavilion (see Drawings 34 and 40)

The Nandī pavilion stands to the east of the temple and on axis with it. The pavilion is now mostly ruined, but there is the possibility that it was never completed.

plan: The building is square with large projections in the centre of each side. These projections housed porches composed of two half-columns framing an opening and two free-standing columns. Only the porch to the east is preserved. Nothing reamins of the interior arrangement of the pavilion, but this may have been similar to that of the Virūpāksa Nandī pavilion. Access is by a flight of steps from the west.

external elevation: The plinth consists of an upāna, a vertical course carved with lions and elephants, a kapota decorated with kūdus, and a frieze of vyālas and makaras coinciding with the ends of the floor slabs. The plinth is divided into a number of projections and recesses. The wall surfaces, of which only the eastern portions are preserved, have pilasters at the corners and half-columns either side of the openings. Between these are two niches created by pairs of pilasters surmounted by an eave and a kūdu. In the niches are carved female attendants. The half-columns were carved with figures but these are mostly damaged. The capitals are of the cushion type with fluted brackets and rearing vyālas. Together with the pilaster brackets, they support a beam from which springs a deeply carved eave on ribs. The fragments of roof slabs above are carved with project-ions. The free-standing columns of the porch have circular

fluted shafts decorated with garlands, the capitals are curved and fluted. Only a fragment of the Nandī image is now to be seen.

6.9 Pattadakal Mallikārjuna complex (see Drawing 34)

To the south of the Mallikārjuna enclosure walls with gateways
and minor shrines adjoin those of the Virūpāksa so as to provide
the Mallikārjuna with an enclosure similar to that of the
Virūpāksa. From the junction of the enclosure walls of the two
temples, there can be little doubt that those of the Mallikārjuna
were added later to the existing Virūpāksa walls. The west gate-
way to the enclosure is now mostly ruined, but may have been
of the type found in the west wall of the Virūpāksa enclosure.
The minor shrines and walls to the south are also ruined, but
carved slabs are placed in the walls and there are pilastered
projections on the south face. Almost nothing remains of the
gateway to the south of the enclosure. Only foundation courses
are to be seen to the north of the Nandī pavilion, but even
these disappear to the north of the temple itself. It may be
that these walls were never completed, or were partly dismantled
to make way for the building of the Kaśiviśvanātha[44].

6.10 Pattadakal Pāpanātha[45] (see Drawing 41)

Though the inscriptions of this temple give the names of the master-architect and some of the craftsmen who worked on the sculptural panels[46], no date for this temple is definately known. The most recent studies[47] compare the Pāpanātha to the dated Virūpāksa and Mallikārjuna concluding that the Pāpanātha must have been built at the same time as these temples, or if anything, slightly later. Some of the unusual features of the temple may, perhaps, be explained by the possibility of a change of intention during the construction of the temple[48].

plan: A square garbhagrha with double corner-columns houses a liṅgam on a pītha[49], with a channel emerging on the north wall as a spout. In the centre of the north, west and south garbhagrha walls are incompletely carved icons. To the east, the garbhagrha doorway is flanked by two half-columns and two buttress-like extensions of the north and south garbhagrha walls. The whole is enclosed in a rectangle of walls so as to create a pradaksina-patha to the north, west and south, and a mandapa to the east. Porches are placed in the three pradaksinapatha walls on axis with the centre of the garbhagrha. The roof slabs are supported on two free-standing columns and two half-columns and shelter a carved panel placed between two windows. The doorway in the east wall of the mandapa leads to an outer mandapa of sixteen columns, sixteen half-columns and four double corner-columns against the walls. Four windows in the north and south walls, and two in the east and west walls, light the interior. Niches containing carved panels are placed inside the mandapa on the north and south walls, and also along the outer walls. There is

no evidence to suggest that these two mandapas were built at different stages[50], and the mouldings of the outer walls of the building are continuous. To the east is a porch whose roof slabs are supported on two half-columns and two free-standing columns. Balcony seating is provided on the north and south sides. The double flight of steps leading up to the porch from the river is partly modern, containing within it earlier steps.

external elevation: The plinth consists of an upāna, a curved kumuda divided into facets, a vertical course decorated with foliage panels, and a kapota with kūdus. At the projections of the porches, the mouldings between the upāna and kapota are replaced by a frieze of elephants and lions. This animal frieze continues around the wall projections to the north and south of the porch which flank the access steps. (See Plate IIf). Full-height pilasters appear at the corners of the building and at either side of the niches placed on the outer walls of the mandapa. The central niches on the north and south sides of the inner mandapa have a double pair of these pilasters. The brackets are fluted and support an eave on a frieze of hamsas. On the west pradaksinapatha wall two niches flank the blind porch. On the north and south sides of the inner mandapa walls, five niches are employed between the poch and the outer mandapa walls. These have pierced stone windows either side of the central niche. At the western end of these walls there is a single niche as there is on the two short west walls of the outer mandapa. The north and south walls of the outer mandapa have seven niches with windows of pierced stone either side of the central niche, and in the two outer recesses. Flanking the east porch, three niches

are found with pierced stone windows positioned in the outer recesses. The plinth, only, projects with the niches. There is a double plinth projection with a single eave projection at the principal niche of the inner mandapa wall. Niches are created by pairs of pilasters whose fluted brackets support a small eave with kūdus. Above this is a short vertical course carved with a band of pilasters which support a pediment composed of interlocking kūdus and split-kūdus in a variety of designs. These niches and their pediments extend over the shafts of the full-height pilasters. (See Plate IVf). In their lower portions and in the intermediate spaces are carved icons and narrative reliefs[51]. The lower portions of the principal pilasters often have animals carved on their shafts. Sculptural panels are placed between the windows of the porches[52]. Gandharva couples are found between the pilasters at the top of the walls. Windows have their designs based on motifs deriving from foliage forms, vyālas and their riders, svāstikas, and geometric patterns employing decorated "bars". The ends of the roof slabs which rest upon the eave are carved with elephants, lions and vyālas. The three porches of the pradaksinapatha have the outer faces of their outer columns carved with icons and support an extension of the eave on their fluted and curved brackets. The inner faces of the columns have their shafts divided by two raised bands, part-circles and vertical connecting strips. The half-columns of the porch are carved with attendant figures. The ends of the roof slabs which rest upon the eave are carved with animals. A small plinth moulding appears on the back walls supporting the carved panel and windows. The columns of the east porch have narrative reliefs[53] carved on their outer faces

and attendant females on the inner faces beneath part-circles. The brackets are fluted with extended vyālas and support beams from which spring a deeply cut eave on ribs. The slabs placed between the columns, providing balcony seating on the inside, have their outside faces carved with pots and ganas separated by pilasters upon a frieze of animals. These are now broken. The parapet above the walls consists of two vertical courses, the upper one of which is carved with a band of pilasters. Upon this sit kūtas, śālas and enlarged kūdus, but many of these are now missing. The arrangement of these elements on the north and south sides of the outer mandapa positions the kūtas at the corners, a large kūdu at the centre, and the śālas with double decorative kūdus in the intermediate spaces. Śālas appear over the walls of the inner mandapa together with double-kapota elements decorated with kūdus known from the superstructures. Only the porch to the east is provided with a parapet which is created by a frieze of vyālas and makaras, two vertical courses divided by a projecting nib with miniature niches framed by vyālas and surmounted by two kūtas framing a central śāla with kūdus at the centre of each element and in the intermediate spaces. Only the uppermost course strictly functions as a parapet due to the elevated ceiling on the inside. The superstructure rises above the garbhagrha walls on two vertical courses separated by a kapota with kūdus. The superstructure is of the kapota and amalakā type, divided into nine ascending and diminishing tiers of three elements across with recesses in between. The central band projects slightly. Kūdus are employed throughout as decoration. Miniature niches created by pairs of pilasters surmounted by an eave and kūdu appear in the

recesses. Two kapotas and an intermediate vertical course with
a band of pilasters surmounts the superstructure. No finial is
preserved. On the east face of the superstructure is a projection
consisting of a series of elaborately carved mouldings, not all
of which coincide with the other elements of the superstructure.
An upāna, a vertical course with pilasters, a series of kapotas,
kūdus and amalakās is surmounted by an enlarged kūdu carved
with a Nateśa icon. (See Plate VIIIf).

interior: The corner columns of the garbhagrha interior are
plain with curved brackets. The projections on the outer walls
are created by pairs of pilasters framing incomplete carvings[54]
with a small eave. The walls have pilasters at the corners and
a kapota cornice. The lower mouldings of the walls are concealed
beneath the pradaksinapatha floor slabs. The garbhagrha doorway
is created by recessed bands which return over the opening. On
one side these are completed with small panels of mithuna
couples. Garuda appears over the opening, the carved panels
beneath at either side are incomplete. The doorway between the
mandapas has a pair of circular pilasters set in recessed bands
supporting an eave on their curved and fluted brackets. Above is
a series of mouldings, a five-part pediment, an eave on a short
wall with flat pilasters, a frieze of animals, another series
of mouldings, all surmounted by a large śāla with a central kūdu.
Garuda appears over the opening and the panels beneath at either
side are carved with river goddesses and attendants. The east
porch doorway is created by a pair of fluted and curved pilasters
upon whose capitals are makaras with foliated tails and gana
riders. Garlands extend from their open jaws and meet over the

opening in a small circular medallion placed between a pair of makara jaws. Another pair of pilasters, whose shafts are partly concealed by the makara tails, support an eave with kūdus. Above a frieze of vyālas and makaras, two vertical courses provided with flat pilasters and outstretched figures are surmounted by a large śāla with a central kūdu carved with a seated deity. The panels beneath at either side of the opening are carved with river goddesses and attendants. (See Plate XIId). The inner mandapa columns have square bases, sixteen-sided shafts with vase and foliage capitals, and fluted brackets. The half-columns against the walls have mithuna couples with part-circles and vertical connecting strips above, often decorated with foliage motifs. The brackets are curved and have kṛtamukhas and decoration. Dvārapālas are carved on the half-columns either side of the garbhagrha doorway. Above the two bays to the east of the garbhagrha columns support beams and panels carved with a double band of pilasters separated by a kapota. Perforations are made between some of these pilasters to provide lighting. Rearing lions and elaborately carved secondary beams on brackets, created by outstretched figures emerging from makaras, support the roof slabs which are raised and horizontal. Their undersides are carved with ceiling panels[55]. The slabs roofing the aisles to the north, east and south, as well as those over the pradaksina-patha, are sloping. The columns along the central east-west aisle of the outer mandapa have moulded bases employing an octagonal kumuda on an upāna. Their shafts are sixteen-sided and have an uncarved vase and foliage block just above midway. Beneath this block are carved female attendants on those sides of the columns flanking the central aisle. The capitals are of the

cushion type and the brackets are fluted with vyālas and krtamukhas in foliage decoration. (See Plate XIIIf). These support beams with an eave and kūdus, above which are panels provided with an animal frieze and a series of kūdus and śālas. (See Plate XVe). Together with corner lions, and elaborately carved secondary beams on brackets of rearing vyālas emerging out of makara mouths, these support horizontal roof slabs whose undersides are carved with ceiling panels[56]. Perforations between some of the mouldings of these panels provide lighting. The other free-standing columns of the outer mandapa have their square shafts divided by raised bands, part-circles and vertical connecting strips. The brackets are fluted and have vyālas at their centres. These support beams carved on the outer aisle with narrative reliefs. The half-columns against the walls are carved with mithuna couples above which are raised bands, occasionally decorated. Brackets are curved with uncut central portions and support beams carved with ganas and garlands. The half-columns either side of the interconnecting doorway have dvārapālas. Slabs are placed between these columns providing balcony seating around the walls and are carved with an upāna, a vertical course with a band of pilasters, and a kapota with kūdus. At the centre of the north and south walls are niches created by pairs of pilasters supporting an eave with a frieze of animals and a capping śāla with a central kūdu. These house carved panels[57]. The roof slabs over the aisles to the north, east and south slope away in two tiers. Thsoe above the Nandī are provided with a lotus ceiling panels on their undersides. The east porch has dvārapālas carved on the two half-columns either side of the doorway. Above the beams supported on the

porch columns are panels carved with an eave on <u>ganas</u>, and a series of mouldings surmounted by enlarged <u>kūdus</u>. Together with rearing lions, these support the roof slabs which are horizontal and have their undersides carved with a Nateśa icon.

6.11 Notes

1   The ancient Pattadakal or Kesuvolal of the inscriptions. For
    the meaning of the name and references to it in the
    inscriptions see Fleet (1881:162).

2   This column is situated to the north of the Virūpāksa
    complex. The inscription has been published by Fleet (1881:
    168 and 1894-5:1).

3   See also Chapter 1.1.

4   For the preliminary report of this work see Lal (1971:101-2)
    and Rao (1972 and 1973).

5   In this, the author is at variance with Soundara Rajan
    (1969:28) who considers the temple to be among the last of
    the Early Western Calukyan buildings. The Kaśiviśvanātha
    is not quite correctly oriented east-west and is built upon
    part of the foundation course of the wall which encloses
    the Mallikārjuna, and which may never have been completed.
    As to the separation in time of these two buildings, there
    is no evidence that will yield a precise number of years.
    However, an examination of the stylistic developments to be
    observed in the various details of these two buildings
    indicates an interval of several decades at least. For other
    references to this temple see Taylor and Fergusson (1866:
    Plate 60), Burgess (1874:33), Cousens (1926:72), Annigeri
    (1961:31-4), Krishna Deva (1964:162 and 1969:18), Brown
    (1956:68), Srinivasan (1971:178-9) and Rao (1971:17).

6   As suggested by Srinivasan (1964:204-5). See Also Burgess
    (1874:35), Cousens (1926:71-2), Brown (1965:68) and Annigeri
    (1961:47-8) and Rowland (1970:278).

7   Rao (1973).

8   Cousens (1926:71), Annigeri (1961:40-1), Goetz (1961:26),
    Krishna Deva (1964:162 and 1969:18), Brown (1965:68),
    Soundara Rajan (1969:27) and Srinivasan (1971:178).

9   Goetz (1961:268) and Soundara Rajan (1969:17) believe the
    temple to belong to the eighth century A.D.

10 These depict Ardhanārīśvara (north), Harihara (west) and
    Śiva (south).

11 Śiva and Pārvatī occur at the centre of the lintel with
    Brahmā and Visnu on either side.

12 Cousens (1926:73), Annigeri (1961:39-40), Krishna Deva (1964:162 and 1969:18), Brown (1965:68) and Srinivasan (1971:178).

13 These appear to depict Visnu? (north) and Śiva (south). It is not possible to identify the west panel.

14 Cousens (1926:72-3), Goetz (1961:268), Annigeri (1961:37-9), Krishna Deva (1964:162-3 and 1969:18-9), Brown (1965:68), Soundara Rajan (1969:21,69), Rowland (1970:278-80), Srinivasan (1971:179) and Divakaran (1971:74).

15 Excavations had just commenced early in 1973 when the author was visiting the site. There has not yet been any publication of these finds.

16 Soundara Rajan (1969:61) has proposed c.750 A.D. as a suitable date for this temple.

17 As pointed out by Krishna Deva (1969:18-9) and Divakaran (1971:74).

18 There is the possibility that the Galaganātha may be dated with respect to the Alampur temples. Only one temple at Alampur, the Svarga Brahma, is dated by inscription. The temple belongs to the reign of Vinayāditya. Divakaran (1971: 72-4) has managed to arrange the other eight temples at Alampur in relation to the Svarga Brahma, and compares the Pattadakal Galaganātha with two Alampur monuments belonging to the end of the seventh century A.D.

19 Here is found a carved panel of Śiva killing the Andhakāsura.

20 Taylor and Fergusson (1866:Plates 58-9), Burgess (1874:33-4), Fergusson and Burgess (1910:I,355), Cousens (1926:60-1), Panchamukhi (1946-7:62), Annigeri (1961:34-7), Srinivasan (1964:200-1 and 1971:131-2), Kramrisch (1965:203), Brown (1965:68), Soundara Rajan (1969:27-8,60-1), Rao (1972:17-8) and Michell (1972).

21 Fleet (1881:168-70 and 1894-5:1).

22 See note 2 above.

23 Fleet (1881:169-70) and ARSIE (1927-8:Nos.274-5).

24 These recall later Cālukyan architectural features as may be observed in the temples at Aihole dating from this period. See also Chapter 5 note 5.

25 Rao (1972:17-8) and Michell (1972:47-8).

26 Proceeding around the temple from the south-east corner of the <u>pradaksinapatha</u> walls in a <u>pradaksina</u>, the panels are carved with Śiva killing the Andhakāsura, Nateśa?, Śiva killing the Gajāsura, ?form of Śiva, uncarved image, incomplete Ardhanārīśvara, uncarved image, Śiva with Bhrngi, empty, uncarved image, uncarved image, and Varāha.

27 On the south wall of the superstructure are carved icons of Lakulīśa (east), Śiva killing the Gajāsura (centre), and an incomplete Visnu? (west). On the south walls are icons of Śiva? (east) and Visnu? (west).

28 That on the north side depicts Narasīmha, the other two panels are probably Śaivite.

29 Taylor and Fergusson (1866:Plates 54-7), Burgess (1874:28-32 and 1897:II,37), Fergusson and Burgess (1910:I,352-5), Cousens (1926:61-6), Panchamukhi (1946:7), Sivaramurti (1955a:8, 1955b:115 and 1957:20-4), Soundara Rajan (1958-60: 26-31 and 1969:46), Goetz (1961:267 and 1964:136), Annigeri (1961:11-24), Srinivasan (1964:201-3 and 1971:132-3), Kramrisch (1965:204), Brown (1965:68-70), Coomaraswamy (1965: 95), Rowland (1970:277-8), Lippe (1972:279) and Rao (1972:17).

30 Taylor and Fergusson (1866:Plates 59-60), Burgess (1874: 32-3), Cousens (1926:66-8), Goetz (1961:268 and 1964:136), Annigeri (1961:25-31), Srinivasan (1964:203 and 1971:133), Kramrisch (1965:204), Brown (1965:68), Lippe (1972:279) and Rao (1972:17).

31 See note 2 above.

32 Fleet (1881:163-8), ARSIE (1927-8:Nos.280-3 and 1928-9: Nos.174-5) and Nagaraja Rao (1973). For the relation of the master architect of the Virūpāksa to that of the Pāpanātha see note 47 below.

33 ARSIE (1928-9:No.176).

34 Only Rao (1972:17) has suggested that the Mallikārjuna precedes the Virūpāksa. The evidence for this is apparently to be seen in the laying of the paving stones in the Mallikārjuna courtyard. Rao dates the temple to c.700 A.D. The author has not been able to come to similar conclusions from his examination of the courtyard paving stones.

35 Cousens (1926:61-2), Sivaramurti (1955a:8), Soundara Rajan

(1958-60:26-31 and 1969:46), Goetz (1961:267 and 1964:136),
Brown (1965:68-70), Coomaraswamy (1965:95), Srinivasan
(1971:132) and Lippe (1972:279) all compare the Virūpāksa
with its Nandī pavilion and enclosure walls to the Kailāsa-
nātha at Kanchipuram. However, the precise architectural
relationship of these two buildings has yet to be fully
studied, and there may be many features of the Virūpāksa
which are not found in the Kailāsanātha. See also Chapter 1.2.

36 Cousens (1926:62-3), Sivaramurti (1955a:9) and Brown (1965:
73) have pointed out the influence of the Virūpāksa upon
the rock-cut Ellora 16 (Kailāsanātha). The nature of this
influence has not yet been thoroughly examined.

37 Commencing at the east porch in a <u>pradaksina</u>, the carved
panels of the Virūpāksa depict Śiva appearing from the <u>liṅgam</u>,
Śiva, Nateśa, Śiva and Pārvatī, (south porch), two figures
fighting?, Rāvana and Jatāyu, standing deity?, Śiva?, Śiva,
Śiva?, Bhairava, Śiva killing the Andhakāsura, Śiva?,
Lakulīśa, standing deity?, Śiva?, Śiva, Śiva, Visnu, standing
deity?, Śiva, Varāha, Śiva, Śiva, Śiva with Nandī, Ardhanār-
īśvara, (north porch), Nateśa, empty, Trivikrama. Commencing
at the east porch in a <u>pradaksina</u> around the Mallikārjuna,
the panels depict, empty, empty, Bhairava, Śiva, (south
porch), Śiva killing the Andhakāsura?, empty, Śiva, Śiva
with Pārvatī, Śiva killing the Gajāsura, Śiva, Lakulīśa ,
standing deity?, Nateśa, Ardhanārīśvara, standing deity?,
Śiva, Śiva, empty, damaged figure?, Śiva, (north porch),
incompletely carved figure?, empty, empty. These sculptures
do not present a unity of style or iconography, which
suggests that several groups of craftsmen may have been
responsible for their execution.

38 On the lowest storey of the Virūpāksa superstructure, two
panels are found on the west side. These depict Śiva (north),
and Lakulīśa (south). A loose Śiva panel. is found on the
roof, removed from one of these niches. On the lowest storey
of the Mallikārjuna superstructure, two panels are found on
the north side. These depict Nateśa (east) and Śiva (west).
There are three panels on the west side which depict Śiva
(north), Sūrya (centre) and a damaged figure? (south).

39 In the Virūpākṣa garbhagrha, the ceiling panel is carved
with an icon of Nateśa surrounded by gandharva couples. The
underside of the beam which separates the garbhagrha from
the vestibule is carved with a group of devotees making a
pūja to a Śiva liṅgam. The ceiling panels in the Mallikārjuna
garbhagrha is divided into nine compartments with gandharva
couples.

40 Over some of the narrative carvings are labels, obviously
intended to help identify the scenes portrayed. An examinat-
ion of these reliefs is beyond the scope of this study. See
Fleet (1881:163-8), Cousens (1926:64-5) and Sivaramurti
(1957).

41 The ceiling panels in the Virūpākṣa mandapa are (east to
west), a damaged panel with many figures?, missing, Nāgarāja,
and Gajalakṣmī. Those of the Mallikārjuna are Nateśa,
missing, Nāgarāja, and Gajalakṣmī.

42 The ceiling panels of the Virūpākṣa porches depict a seated
Śiva with rsis (north), Sūrya (east) and Brahmā (south).

43 See note 32 above.

44 See note 5 above.

45 Meadows and Fergusson (1866:Plate 61), Burgess (1874:286 and
1897:II,37), Fergusson and Burgess (1910:I,321-2 and II,117-
9), Cousens (1926:68-70), Goetz (1961:286 and 1964:135-6),
Annigeri (1961:41-7), Krishna Deva (1964:163 and 1969:19),
Brown (1965:68-9), Coomaraswamy (1965:96,99), Lippe (1967:24,
1969-70:19-22, 1970-1:82 and 1972:329-30), Soundara Rajan
(1969:27-8), Srinivasan (1971:179), Nagaraja Rao (1973) and
Michell (1973).

46 Fleet (1881:170-1) and ARSIE (1927-8:Nos.276-9 and 1928-9:
Nos.167-72). One of the inscriptions translated by Fleet
(1881:170-1) refers to the architect (sūtradhāri) as having
"made the southern country", by which it appears that he
had built temples in the southern country. Cousens (1926:61)
and Sivaramurti (1955a:8) have found this to be confirmation
of a direct architectural connection between the Pallavas
and the Early Western Calukyas. A recent re-interpretation
of this inscription by Nagaraja Rao (1973), however, has
demonstrated that this is to be read as the architect who

"made the southern side" (of the temple). The name of the architect apparently is typically Kanarese. Thus, there seems no possibility of the Pāpanātha having been constructed by an imported master-architect.

47 Annigeri (1961:46) and Nagaraja Rao (1973) have shown that the names of the craftsmen who carved the sculptural panels on the outer walls of the temple are also to be found beneath the panels of the Virūpāksa. This suggests that the two temples may have been worked on at the same time. As well, the guilds to which the master-architects of these two temples belonged are identical. See Fleet (1881:170-1) and Nagaraja Rao (1973).

48 This may explain the buttress-like projections of the north and south garbhagrha walls, the concealing of the lower portions of the carved slabs on the outer walls of the garbhagrha by the floor slabs of the pradaksinapatha, and the confusion in the laying of the roof slabs between the two mandapas. Undoubtedly, the garbhagrha was built first, perhaps also the columns and beams above, to the east. For some reason it was then decided to convert what would have been a single mandapa temple into one with two mandapas, and to enclose the garbhagrha with a pradaksinapatha. See Michell (1973:93-4).

49 This may be a later addition judging from the iconography of the sculptures on the outer walls of the garbhagrha. See note 54 below. Also, the akward way in which the Nandī image has been placed in the outer mandapa is to be noted. Such a change of dedication may have accompanied the architectural conversion. See Goetz (1961:286), and Michell (1973:93-4).

50 As suggested by Lippe (1969-70:21).

51 On the south side of the east wall, and on most of the south wall, these reliefs depict scenes from the Ramāyāna. On the east end of the north wall, and the north end of the east wall, these scenes are drawn from the Mahābhārata. A brief note of these reliefs is found in Annigeri (1961:41-7). On the other portions of the outer walls, a series of icons replace these reliefs. Describing these from the south wall of the inner mandapa in a pradaksina, here are found icons

of Nateśa, seated figure?, (south porch), Brahmā, Śiva?,
Visnu?, Indra on the elephant?, (west porch), Varāha, Nara-
simha, Ganeśa, figure on makara?, (north porch), Agni on ram?,
Mahisāsuramardinī, yaksinī, standing deity?, Śiva and
Pārvatī, standing deity?, Śiva, Śiva with Nandī, Śiva and
Pārvatī?, Rāvana beneath Kailāsa, and yaksinī.

52 These are now mostly damaged but seem to have depicted icons
of Śiva (south), ? (west) and Śiva (north).

53 These complete the Ramāyāna episodes from the south side of
the east wall.

54 Here are found icons of Visnu (north), Sūrya (west) and Śiva
(south).

55 These panels depict Śiva with Pārvatī and Nandī (east), and
Nāgarāja (west).

56 These panels depict (east to west) Anantaśayin with dikpālas,
Nāgarāja, and Gajalaksmī.

57 These depict Mahisāsuramardinī (north), and Ganeśa (south).

7. ANALYSIS OF THE FEATURES OF THE PLAN

The Early Western Calukyan temples are characterised by a large variety in their plans. To what extent this reflects the different requirements of the cults for which the temples were built, or the alternative architectural traditions and developments, is not exactly known. An examination of the features of the plan indicates a great variety in the assemblage of the essential elements of garbhagrha, pradaksinapatha, mandapa and porch. Each of these elements also displays a variety of treatments.

7.1 General Arrangement

The Early Western Calukyan temple plan$_\Lambda$ combine garbhagrhas,
housing the focus of the devotional cult, with columned mandapas,
pradaksinapathas and porches. Accessory structures such as Nandī
pavilions are also associated with some temples. In the Badami
Jambuliṅga and several Aihole temples, three garbhagrhas are
found. This possibly indicates a desire to accommodate the
separate worship of different deities within one building.

The simplest plan type to be found among these temples is that
which combines a garbhagrha and a porch sheltering the entrance.
Such a scheme is found in the Mahakuta Saṅgameśvara, Mahāliṅga,
three un-named temples within the enclosure, Bānanti, Aihole
temple C46, three structures near the Brahmanical Cave, temple
C62, as well as that placed on the roof of the Lādkhān. Here the
porches are smaller than the garbhagrhas. In the Pattadakal
Kādasiddheśvara and Jambuliṅga, the porch is replaced by a
mandapa, which is larger than the garbhagrha in the Kādasiddheś-
vara. It is not to be assumed that this plan type is only
characteristic of the earliest temples of this group. It is
more likely to represent a survival of an earlier plan type
considered suitable for small structures.

The garbhagrha of the Aihole Huccappayyamatha adjoins a mandapa
which is partly open at its eastern end so as to create a porch.
The arrangement that distinguishes clearly between the garbhagrha,
mandapa and porch is found in the Badami Mālegitti Śivālaya,
Bhūtanātha, Aihole Nārāyana, Mallikārjuna, Tārappa, Huccappayya,
Galaganātha and Siddhanakolla Saṅgameśvara. In the Badami

Jambuliṅga, three garbhagr̥has adjoin the maṇḍapa and the porch
is greatly enlarged.

The garbhagr̥ha of the Aihole Meguṭi is surrounded on four sides
by a pradakṣiṇapatha with a small maṇḍapa to the north. This
plan, however, was not repeated, but a simpler version which
combines the same elements is seen in the Badami Upper Śivālaya,
Aihole Cikki and Huccimalli. Here, the garbhagr̥ha is contained
within a rectangle of external walls so as to create a pradakṣiṇa-
patha on three sides with a maṇḍapa on the fourth. A porch
shelters the entrance to the maṇḍapa. The plan of the Pattadakal
Galaganātha would also have been of this type had it been
completed, and here there are the innovations of blind porches
on the three pradakṣiṇapatha walls, placed on axis with the
centre of the garbhagr̥ha. The western portions of the Pattadakal
Pāpanātha repeat this arrangement, though there is the exception-
al addition of a second maṇḍapa to the east leading to a porch.

The Mahakuta Mahākūteśvara, Mallikārjuna and Nagaral Nāganātha
combine a garbhagr̥ha with a pradakṣiṇapatha on three sides
leading to a maṇḍapa with a porch. Here, the external walls of
the temple do not form a rectangle, those of the maṇḍapa
projecting well beyond the pradakṣiṇapatha walls. The plans of
the Pattadakal Saṅgameśvara, Virūpākṣa and Mallikārjuna appear
to be a development of these Mahakuta and Nagaral examples.
Three porches now serve the maṇḍapa and there are additional
minor shrines placed at the junction of the pradakṣiṇapatha and
maṇḍapa. These two Mahakuta examples and Pattadakal Virūpākṣa
and Mallikārjuna include Nandī pavilions placed on axis with the
main temples.

Open colonnades characterise the plans of at least two temples
at Aihole. In the Aihole Gauda, a garbhagrha is surrounded by
columns so as to create an open pradaksinapatha on three sides
and a mandapa to the east. The overall rectangular shape suggests
that this temple is related in its plan to those of the Aihole
Cikki and Huccimalli. The Aihole Durga, with its semi-circular
western portions, displays a unique plan among the temples of
this region. However, it is of the same basic type as these
other Aihole temples. An open colonnade surrounds the temple
together with its porch, duplicating the semi-circluar pradaksina-
patha walls.

Several of the plans found in the Aihole temples employ open
porches in combination with enclosed mandapas. The Aihole
Huccappayyamatha has already been noted. In the two temples of
the Kunti group, rectangular mandapas with porch-like portions
have their garbhagrhas built against one of the walls. A similar
scheme is found in the mandapa of the Aihole Lādkhān where the
garbhagrha is placed against the west wall. This temple also has
an open porch to the east. From their plan, the garbhagrhas of
these temples appear to be later insertions, however, an
examination of the buildings does not reveal this to be so.

Triple garbhagrhas placed next to each other are found in the
Aihole eastern structure of temple C21, temple C49 and the small
Visnu temple. Here are combined three garbhagrhas with a mandapa
which has open portions.

It does not seem possible to arrange these plan types into any

clear order of development as there must have been several developments occurring simultaneously. The various plan types have been noted and the variations within each. Increase in the scale of the temples is an important factor, and the most elaborate plans are preferred for the largest temples. In this respect, the development from the Badami temples to those of Mahakuta and Pattadakal would seem to be a direct progression. At Aihole, there are many exceptional plans which are not repeated, which gives the impression of a certain amount of experimentation. The colonnades and part-open mandapas which also function as porches would seem to be a characteristic of the Aihole temple plans.

Most of the temples face towards the east. However, the Badami Bhūtanātha, the south-west temple of the Mahakuta enclosure, Bānanti, Aihole temples near the Brahmanical Cave, eastern structure of temple C21 and Huccimalli are oriented to face west. The Aihole Meguti, Two-storeyed temple, south-east temple of the Kunti group, temple C49 and small Visnu temple face north. For a few temples, these unusual orientations may be explained by the limitations of the site or a desire to face towards a particular feature such as a tank, river or other structure. For the Aihole Meguti, Huccimalli and temple C49, no such limitations or features appear to exist.

7.2 Garbhagrhas and Pradaksinapathas

The garbhagrhas of the Early Western Calukyan temples are mostly
square with their doorways facing towards the east. Those
garbhagrhas oriented to other directions have already been noted.
To these may be added the two garbhagrhas of the Badami
Jambuliṅga which face north and south. The garbhagrhas of this
temple, the Aihole Huccappayyamatha, north-west temple of the
Kunti group, Gauda, Lādkhān, Nārāyana, Mallikārjuna, eastern
structure of temple C21, temple C49, Galaganātha and small Visnu
temple are not quite square, mostly being longer in the direction
of the principal axis of the temple. The Aihole Kunti example
and Lādkhān are longer in the north-south direction, against the
main axis of the temple, and are built within the mandapas.
Whether these rectangular shaped mandapas are related to the
cult dedication of the temples is not known. The semi-circular
ended garbhagrha of the Aihole Durga is exceptional. The
occurrence of triple garbhagrhas has been noted.

The interiors of the garbhagrhas are mostly plain. Corner-
columns appear in the Mahakuta Mallikārjuna, Nagaral Nāganātha,
Aihole Meguti, Lādkhān (upper), Tārappa and Pattadakal Saṅgameś-
vara garbhagrhas. These are replaced by double corner-columns
in the Badami Mālegitti Śivālaya, Mahakuta Mahāliṅga, Bānanti,
Pattadakal Virūpāksa, Mallikārjuna and Pāpanātha garbhagrhas.
Intermediate half-columns are placed against the walls of the
garbhagrhas of the Badami Mālegitti Śivālaya, Bhūtanātha,
Mahakuta Mahākūteśvara, Pattadakal Galaganātha, Virūpāksa
and Mallikārjuna. To the east of the garbhagrhas of the Badami
Mālegitti Śivālaya, Bhūtanātha, Mahakuta Mahākūteśvara,

Pattadakal Galaganātha, Virūpāksa and Mallikārjuna are extensions
forming a small vestibule between the mandapa and the garbhagrha.
In the Badami temples this is created by a pair of half-columns
against the walls leading to the garbhagrha doorway. In the
Pattadakal temples this scheme is reversed so that the vestibule
is reached only after passing through the garbhagrha doorway,
and a pair of half-columns indicates the beginning of the space
of the garbhagrha. The Mahakuta Mahākūtesvara garbhagrha is
similar to the Pattadakal temples in this respect, but there are
no half-columns.

The pradaksinapathas of the temples consist of enclosed passage-
ways around the garbhagrhas on three sides. In the Aihole Gauda,
the colonnade around the garbhagrha permits circumambulation,
and thus functions as an open pradaksinapatha. There seems to be
little variation in the treatment of this feature of the plan
other than the lighting arrangements for the interior. Two
windows in the west wall and one in the north and south walls
are found in the pradaksinapatha of the Badami Upper Sivālaya.
The Mahakuta Mahākūtesvara has two windows in each of the north
and south walls of the pradaksinapatha, whereas the Mahakuta
Mallikārjuna and Nagaral Nāganātha have only one. The Aihole
Meguti pradaksinapatha has one window in each of the east and
west walls and two in the north wall. The Aihole Durga has two
windows in its curved pradaksinapatha. The Aihole Huccimalli
has a single window in the north and south sides of the pradak-
sinapatha. The Pattadakal Sangamesvara has three windows on the
north, west and south sides, whereas in the Pattadakal Virūpāksa
and Mallikārjuna pradaksinapathas there are only two. The

position of these windows in the walls are mostly dictated by the composition of the exterior elevation. The Aihole Cikki has large openings on three sides of the pradaksinapatha to accommodate three screens of pierced stone. The same scheme is found for the Pattadakal Galaganatha and Papanatha pradaksinapathas. Here, the central stone window is replaced by a solid panel with an icon carved on its outer face. Blind porches shelter the windows and carved panels of the pradaksinapathas of these two temples.

The pradaksinapatha of the Aihole Meguti is divided into chambers by stone slabs with doorways, but it is not clear if these slabs belong to the original scheme of the temple. In the centres of the inside faces of the pradaksinapatha walls of the Pattadakal Mallikarjuna are niches to take sculptural panels, but which are now empty. The very narrow pradaksinapatha of the Pattadakal Papanatha is probably a result of converting an external garbhagrha into an interior one by the later addition of enclosing walls.

7.3 Mandapas and Porches

Several types of mandapas are found in Early Western Calukyan

temples, and within each, developments and variations are noted.

The basic characteristic of these mandapas is the use of columns

to divide the space into a number of aisles leading the devotee

from the entrance doorway to the garbhagrha doorway.

The mandapas of the Badami Mālegitti Śivālaya and Bhūtanātha

are square and divided into three aisles by four free-standing

columns. There are also eight half-columns and four double

corner-columns placed against the walls. Two windows are found

in each of the north and south walls. The floor of the Badami

Mālegitti Śivālaya mandapa has raised bands linking the columns

and emphasising the division into three aisles. In the Bhūtanātha

mandapa, the four free-standing columns are placed on a raised

area. The rectangular mandapas of the Mahakuta Mahākūteśvara

and Nagaral Nāganātha have the same arrangement of free-standing

columns and half-columns, but corner columns are no longer

double. Two windows appear in the north and south walls. The

mandapa of the Mahakuta temple is   longer in the north-south

direction, against the axis of the temple. That to the Nagaral

temple is longer in the east-west direction. The Mahakuta

Mallikārjuna mandapa appears to represent the next stage of

development. Here sixteen columns are introduced, some of which

are placed near the walls so that not more than three principal

aisles are created. Two windows in the north and south walls

provide lighting. Like the Mahākūteśvara mandapa, that to the

is longer in the north-south direction.

The rectangular shaped mandapa, being longer across the axis of the temple, is also found in the Pattadakal Saṅgameśvara (though incompletely), Virūpākṣa and Mallikārjuna. Here sixteen free-standing columns are combined with the same number of half-columns to create five aisles. The central aisles in both the east-west and north-south directions are emphasised by a wider spacing of the mandapa columns. To achieve the link with the garbhagrha, which is now separated from the mandapa by the addition of two minor shrines, additional columns are introduced. Four of these appear in the Saṅgameśvara and two in both the Virūpākṣa and Mallikārjuna mandapas. Four windows are placed in the north, east and south walls. At the centres of these walls are doorways leading to porches. The square outer mandapa of the Pattadakal Pāpanātha also belongs with these examples. Here sixteen columns are arranged into five aisles with emphasis on the central aisle in both directions. Two windows are placed in the east and west walls. In the centres of the north and south walls, niches replace the doorways to the porches. There is also the unusual feature of balcony seating against the outer walls in this mandapa. Because of its marked rectangular shape, the mandapa of the Badami Jambuliṅga may also belong here. Eight free-standing columns are combined with twelve half-columns against the walls. Two windows placed in the north, west and south walls and three garbhagrhas adjoin the mandapa. The rectangular shape of the mandapa also characterises that from the Aihole Meguti. Four columns are placed against the walls of this mandapa so as to create a central aisle connecting the doorways.

The mandapas of many of the Aihole temples belong to another

group. Those of the Aihole Nārāyana, Tārappa, Huccappayya and

Siddhanakolla Sangameśvara are square, whereas those of the

Aihole Huccappayyamatha, Durga, Mallikārjuna, Huccimalli and

Galaganātha are rectangular, being longer in the east-west

direction, along the axis of the temple. In the Aihole Cikki,

the rectangular mandapa is more unusually longer in the north-

south direction, against the axis of the temple. Four free-

standing columns are found at the centres of these mandapas. In

the Aihole Huccappayyamatha, Nārāyana, Tārappa and Huccappayya

these columns are built on a raised floor area. In the

Huccappayyamatha, a Nandī image is placed on the raised floor

area, but may not belong to the original scheme of the temple.

Whether raised floor areas were always intended to accommodate

carved images, accessory to the main cult, is not known. Two

half-columns are placed against the walls of the Siddhanakolla

Sangameśvara and four are found in the Aihole Mallikārjuna,

Cikki, Huccimalli, Tārappa and Huccappayya. These four half-

columns become free-standing in the mandapas of the Aihole Durga

and Galaganātha. In the Aihole Nārāyana four free-standing

columns are combined with eight half-columns and four corner-

columns. Windows are only found in the Aihole Durga, where two

are placed in each of the north and south walls. There are

small openings in the north and south walls of the Aihole Tārappa

mandapa. To this group may be added the inner mandapa of the

Pattadakal Pāpanātha which has four free-standing columns, eight

half-columns and two corner-columns which are double placed

within a rectangular shape. Irregularities found in this mandapa

are probably due to changes in the design of the temple during

the course of its construction.

The eastern end of the Aihole Huccappayyamatha is partly open as if to create a porch. This characteristic is also found in two temples from the Aihole Kunti group, eastern structure of temple C21, temple C49 and the Visnu temple. Other than the outer columns of the porch, the north-west temple of the Kunti group has eight free-standing columns on a raised floor area. The other temples have only four columns at the centre, but also on a raised floor area in the Visnu temple. The external walls of the mandapas of these temples do not always continue to the front of the building, one of the bays of the porch being carried around the side. This is found on the Aihole north-west temple of the Kunti group, eastern structure of temple C21 and temple C49.

The small rectangular mandapas of the Pattadakal Kādasiddheśvara and Jambuliṅga have no columns, the roof slabs being supported on the walls. The sixteen-columned mandapa of the Aihole Lādkhān has its columns arranged in two concentric squares according to the raised floor strips which link them . This mandapa does not appear to be related to those of the Pattadakal temples where a similar number of columns are to be found.

The porches of the Early Western Calukyan temples are mostly of the type whose roof slabs are supported on four columns so as to shelter the entrance to the garbhagrha or mandapa. Two of these columns are sometimes joined to the walls as half-columns. In the Pattadakal Virūpākṣa porches, they adjoin extensions of the walls as piers. Flights of steps lead up to the porches, but these are not preserved in all examples. Slabs laid between the

columns in many of the temples provide balcony seating for the
inside of the porches. The porches of the Badami Jambuliṅga,
Aihole Meguṭi, Gauḍa, Lādkhān and Durga have more elaborate
arrangements. Sixteen columns are found in the Badami example
and in the Aihole Meguṭi and Gauḍa, whereas twelve are employed
in the Aihole Lādkhān and Durga porches. Three aisles are
created by these columns which support complex roof systems.
Balcony seating is also to be found in these porches. Three
porches shelter the three doorways to the mandapas of the
Pattadakal Virūpākṣa and Mallikārjuna. The blind porches of the
Pattadakal Galaganātha and Pāpanātha employ two half-columns and
two free-standing columns.

The treatment of the outer walls and columns of the mandapas
and porches is examined as part of the external elevation of
the temples.

7.4 Accessory Structures

The Nandī pavilions of the Mahakuta Mahākūteśvara and Mallikār-
juna have their square plinths supporting four columns. The
pavilions of each of these temples are placed on axis with the
centre of the garbhagrha so that the Nandī looks through the
doorways to the principal cult image or symbol. The small Nandī
pavilion associated with the Aihole temple C47 is also of this
type. The Pattadakal Virūpāksa Nandī pavilion has four columns
on a raised floor area housing an image of Nandī enclosed by
four walls with large openings and balcony seating in the centres
of each side. The Nandī pavilion of the Pattadakal Mallikārjuna
is now mostly ruined, but its plan appears to be a development
on that of the Virūpāksa pavilion. The openings in the centre of
each side are now sheltered by a projecting porch whose roof
slabs are supported on two free-standing columns and two half-
columns.

The gateways associated with the Aihole Durga, Pattadakal
Virūpāksa and Mallikārjuna belong to another group of structures.
In plan, they are characterised by a central corridor, almost at
ground level, flanked either side by raised areas. In the Aihole
Durga and Pattadakal Virūpāksa east gateway, the raised areas
are enclosed by walls on three sides and have two free-standing
columns and a number of half-columns against the walls. These
columns do not appear in the west gateway of the Virūpāksa
complex. Both Virūpāksa gateways have porches extending to the
east. Though mostly ruined, the gateway to the west of the
Pattadakal Mallikārjuna is similar to that to the west of the
Virūpāksa.

The minor shrines found either in the mandapas of the large
Pattadakal temples or within the enclosure walls of the Pattadak-
al Virūpākṣa, are rectangular in plan, the doorway being placed
in the longer wall.

8. ANALYSIS OF THE FEATURES OF THE EXTERNAL ELEVATION

The outer surfaces of the temples are divided vertically into plinths, walls and parapets. The wall is considered as extending from the top of the plinth to the roof slabs, whose ends appear above. Niches, windows, porches and accessory structures are separately treated. Not all superstructures are built above the external walls of the temples, but in these cases, the super-structures appear to be part of the external composition of the building and are dealt with here. Sloping roofs, when they are not concealed behind parapets, also belong to the external effect, but it is more convenient to treat the roof systems together with the other features of the interiors of the temples. In almost all temples, doorways are sheltered by porches and are here described together with the other doorways of the interior.

8.1 Plinths (see Plates I and II)

Though the Early Western Calukyan temples exhibit a great variety of plinth types, it does not seem possible to arrange these into any clear order so as to demonstrate either an increasing complexity of design or a precise distinction of style. In many temples, two or more plinth types are found used in different portions of the building. Occasionally, the main plinth itself is varied, especially at the garbhagrha walls and its projections. The particular treatment of the porch plinths is also to be noted. If the plinth types do not appear to belong to a continuous or single line of development, then there is the suggestion that the designers of these temples had at their disposal a variety of plinth elements which they could assemble in different ways and combinations. This would explain the number of types which only repeat themselves once or twice, and the more complex combinations of mouldings which are preferred for the larger temples. The variations in the plinths of the Mahakuta Mahākūteśvara and Mallikārjuna, two temples which in many of their characteristic are identical, are more likely to demonstrate the acceptable alternatives available at one period than any development from one style to another. By contrast, the Pattadakal Sangameśvara, Virūpākṣa and Mallikārjuna, the only dated sequence of temples from the whole group, employ for their plinths the same elements in the same combination. A comparison of plinth types for these temples is not expected to yield any particular information as to the development and inter-relation of temple styles, but may be of use in this respect when combined with other observations. A comparison concentrating on the treatment of the plinth elements

in themselves, especially the lion and elephant friezes of the
Pattadakal temple porches, may be more revealing as to the
developments of style. The rhythmic projections of the plinth,
together with those of the walls above, is considered an
expression of the wall surface itself and is examined there.

Three temples employ the _upāna_ only for their plinths. These
are the Mahakuta Bānanti and two temples near the Aihole
Brahmanical Cave. They do not necessarily represent the earliest
from of the plinth to appear among the temples of this period.
Portions of the Pattadakal Virūpāksa enclosure walls also employ
the single _upāna_ moulding. The most favoured plinth type found
is that composed of three elements, the lowest being the _upāna_,
and the uppermost being the _kapota_ decorated with _kūdus_ and
other motifs. The intermediate moulding takes a variety of forms.
It is vertical in the plinths of the Badami Upper Śivālaya, the
Mahakuta Mahākūteśvara and Mallikārjuna Nandī pavilions, the
Aihole temple C47, Huccappayyamatha, Cakra, Lādkhān, Nārāyana,
Durga "inner" temple, Durga gateway, Mallikārjuna, temple C21,
Cikki, Huccimalli, Tārappa, temple C49, Huccappayya porch,
Galaganātha, small Visnu temple, Siddhanakolla Saṅgameśvara,
Pattadakal Galaganātha platform, gateway in the east wall of the
Virūpāksa complex and Pāpanātha porches. This vertical course is
replaced by a _kumuda_ presenting part of an octagon in the plinths
of the Mahakuta Saṅgameśvara, the temple to the north of the
Mahāliṅga and that in the south-east of the enclosure. The
kumuda is part of a sphere in the plinths to the _garbhagrha_
walls of the Aihole Huccappayyamatha, Gauda, Nārāyana, Cikki,
Tārappa and Galaganātha. This form is also employed for those

portions of the plinth that flank the entrance steps to the Aihole Huccappayyamatha and Nārāyana. The kumuda is part of a sphere divided into a number of plane facets in the plinths to the garbhagrha projections of the Aihole Galaganātha and to the temple C62. A series of blocks carved with ganas and foliated forms replace the kumuda in the plinths of the garbhagrha projections of the Aihole Tārappa and Pattadakal Galaganātha. The latter temple has also an instance of the kumuda with the vase-shaped profile on the plinth of its garbhagrha walls.

The kumuda forms of these plinths are sometimes combined with a vertical course so as to produce a plinth consisting of four elements. Part-octagonal kumudas are observed in the plinths of the Aihole Meguti, though with variations in the upāna yet to be noted, and in the Pattadakal Jambuliṅga. These four mouldings provide the lower portions of the more developed plinths of the Pattadakal Saṅgameśvara, Virūpāksa and Mallikārjuna. The plinths of the garbhagrha projections of the Aihole Huccappayya employ a curved kumuda whereas the Pattadakal Pāpanātha has a faceted kumuda.

Further variations introduce the frieze of vyalas and other animals such as makaras, lions and elephants. These are combined with an upāna, vertical course and kapota in the plinth to the Aihole temple C46, the north-west and south-east temples of the Kunti group, Gauda, and the Nandī pavilions of the Pattadakal Virūpāksa and Mallikārjuna, as well as on the west side of the gateway placed in the west walls of the Virūpāksa complex. In the plinth of the Aihole Durga, the vertical course is replaced

by the faceted kumuda. The plinths of the Badami Jambuliṅga
and Nagaral Nāganātha combine the upāna, a faceted kumuda and
frieze of vyālas and makaras. The plinth of the Badami Mālegitti
Śivālaya consists of five elements which combine an upāna,
octagonal kumuda, vertical course, kapota and frieze of vyālas
and makaras.

Another element to be found surmounting the plinths of several
temples is a projecting band, usually undecorated. In the plinths
of the Badami Bhūtanātha and Pattadakal Kādasiddheśvara, this
moulding is found above an upāna, octagonal kumuda and vertical
course. The same is known in the plinth of the garbhagrha
projections of the Aihole Huccappayya, but the octagonal kumuda
is removed from the plinth for the remainder of the temple. In
the plinth of the Mahakuta Mahāliṅga this element surmounts an
upāna, a faceted kumuda and a frieze of vyālas.

Five elements are combined in the plinths of the large Mahakuta
temples. The lowest is the upāna, the central element being the
kapota with kūdus, and the uppermost being a vertical course
carved with reliefs and surmounted by a petalled band. The
intermediate mouldings vary between an octagonal kumuda and
frieze of vyālas in the Mallikārjuna, and a curved kumuda and
repetition of the vertical course with reliefs in the Mahākūteśvara.
The Pattadakal Saṅgameśvara, Virūpāksa and Mallikārjuna plinths
are identical in their assemblage of six mouldings and in their
actual heights. They consist of an upāna, octagonal kumuda,
vertical course, kapota with kūdus, frieze of vyālas and makaras,
and another short vertical course surmounted by a petalled band.

The porches of the Pattadakal Virūpāksa and Mallikārjuna add an
additional two mouldings to the plinth so as to achieve greater
height. These consist of elements associated with the parapet
above the temple walls, kūtas and śālas linked by a low curved
moulding with intermediate kūdus on a short vertical course.
Most of the upper portions of the porch plinths of the Mallikār-
juna are now missing.

The treatment of each of these elements is now separately
examined. The moulding with the rounded shoulder and stepped
foot known as the upāna, which invariably occurs as the lowest
moulding in the plinth, seems to change little in its form. In
the Aihole Meguti, however, this upāna appears without the
characteristics of the rounded shoulder and stepped foot[1]. There
are few variations in each of the alternative shapes for the
kumuda, but the Badami Mālegitti Śivālaya and Aihole Nārāyana
have curved kumudas which vary in their use of a vertical band
at their centres. The projecting band which surmounts the plinths
of several of the temples is also uniform.

There are, however, several variations to be noted in the
treatment of the vertical courses that are employed on the
plinths. Bands of pilasters with curved brackets decorate the
vertical courses on the plinths of the Mahakuta temple to the
south of the Mahālinga and the Aihole Meguti. The latter
example has additional carvings of elephants, ganas, musicians
and foliated forms. Double pilasters with curved brackets carved
in two planes are found on the plinths of the south-east temple
of the Aihole Kunti group and the platform of the Pattadakal

Galaganātha. The plinth which supports the seating against the walls in the outer mandapa of the Pattadakal Pāpanātha has similar pilasters. The vertical course of the plinth is divided by flat bands into panels in the Badami Bhūtanātha, Aihole Durga and Huccappayya, and in all the Pattadakal temples with the exception of the Pāpanātha. In the Badami Upper Śivālaya, Mahakuta Mahākuteśvara and Mallikārjuna, and Aihole Durga "inner" temple plinths, the vertical course is divided into panels by flat bands and carved with reliefs of ganas and narrative scenes. An examination of these scenes is beyond the scope of this study but there seems to be a particular connection between those of the Badami Upper Śivālaya, the two Mahakuta temples and the Aihole Durga. To these may be added the plinth fragments found in the Badami north fort near the Lower Śivālaya. The vertical portions of the plinths to the porch and pavilions of the large Pattadakal temples are noted for their elephant and lion friezes. The earliest appearance of this motif would seem to be that of the porch of the Badami Upper Śivālaya. Here the animals are clearly carved in high relief. A development of this motif is to be observed in the plinths of the Aihole Huccappayya, the ruined north porch of the Pattadakal Saṅgameśvara, on the porches and Nandī pavilions of the Pattadakal Virūpāksa and Mallikārjuna, and on the west gateway of the Virūpāksa complex. An increased vitality in the carving of the animals and the manner in which they are brought together, until they are engaged in fighting each other, appears to indicate the development of this motif. The animals found on the porch plinths of the Pattadakal Pāpanātha are likely to present the most developed form of this frieze.

The kapotas of the plinths, with its kūdus and intermediate animals, birds and foliated decoration exhibit a variety of treatments. These seem to be distributed according to the sites at which the temples are found. In the Badami temples, especially in the plinths of the Upper Śivālaya and Mālegitti Śivālaya, the kapota is without a lower nib and there is a particular use of jewelled bands which run between the kūdus which are mostly provided with peering faces. To the two examples of kapotas may be added that from the plinth of the Aihole Meguti, which in many respects is similar. The other Aihole plinths appear to display a uniform style of kapota provided with prominent lower nibs and which have a particular use of the intermediate animals and birds between the kūdus. In this respect, the kapotas from the Mahakuta plinths may also be grouped with the Aihole examples. The kapotas of the large Pattadakal temple plinths belong together, especially in their treatment of the kūdus which tend to be carved with almost no side "wings" but with peering faces. On the temple to the south-east of the Mahakuta enclosure, the kapota of the plinth has its curvature curiously reversed at the projections of the garbhagrha walls.

The frieze of vyālas and makaras, or more unusually lions and elephants, often only blocked out, is mostly associated with the ends of floor slabs. The mouldings are carved as if to suggest the beam ends and cross-beams known in timber construction. However, in its stone transformation, these animals are not always positioned so as to coincide with the ends of floor slabs, thus indicating that their original derivation from beam

ends was occasionally forgotten. Where the plinth is rhythmically
divided into a number of projections and recesses, two or more
vyālas are usually found at each projection placed between two
makaras which are depicted side on, their bodies being linked
by a "beam" which passes behind the vyālas. In the plinths of
the Badami Mālegiṭṭi Śivālaya, Jambuliṅga, Nagaral Nāganātha,
Aihole temple C46, Durga, the animals are clearly depicted.
However, in the two temples of the Aihole Kunti group and Gauda,
they are only blocked out. It is not clear if this method of
leaving the animals incompletely carved was always a result of
incomplete workmanship. Similar blocking out, possibly intended
for animal carvings, are also found at the ends of the roof
slabs of the temples. The technique of carving the animals in
the large Pattadakal temples and their associated structures
appears to belong to one uniform style, and there is always
every intention of completing the carvings, even if this is
not always achieved everywhere.

8.2 Walls

Two distinct treatment can be distinguished for the external
walls of the Early Western Calukyan temples[2]. One type of wall
surface is divided by pilasters whose brackets support an eave
above. These pilasters are mostly employed to create a number
of projections and recesses which are carried from the plinth
to the eave above[3]. There is, however, a variation in the use
of pilasters where they are not associated with this change of
wall plane. Upon the eave rest the ends of the roof slabs. In
the other type of wall treatment, the surface does not change
plane and is mostly unrelieved. Any projections required are
created by the addition of pairs of pilasters not contiguous
with the wall, being carved from separate pieces of stone. The
walls here are completed by a kapota cornice on which are
carried the ends of the roof slabs. A variation of this wall
type occurs when the wall is composed of columns and infill
slabs. That these two wall treatments were thought of as
distinct types is demonstrated in the Aihole Tārappa where they
appear to be combined. Here, the mandapa walls are unrelieved
and capped by a kapota cornice, whereas the garbhagrha walls
have pilasters at their corners carved from the wall slabs as
well as pilasters carved from separate pieces of stone. Their
brackets support an eave which is set in line with the cornice
of the mandapa.

The Aihole Meguti has its pradaksinapatha walls composed of
four projections framing three recesses. This is achieved by
employing four pairs of pilasters. The small mandapa to the north
has corner pilasters and intermediate pilasters where there is no

change of wall plane. In the Badami Upper Śivālaya north and south walls, four major projections frame three recesses. In the centres of these recesses are smaller projections created by secondary pairs of pilasters. On the west wall, three major projections frame two recesses with two smaller projections. The Badami Mālegitti Śivālaya has three projections framing two recesses for its garbhagṛha walls and for the north and south mandapa walls. The third projection of the north and south garbhagrha walls is partly lost in the junction with the mandapa walls. Secondary sets of pilasters frame the windows which are placed in the recesses of the mandapa walls. The east mandapa wall consists of two projections as well as two pairs of secondary pilasters. The scheme of the walls of the Badami Bhūtanātha is essentially of the same type as the Mālegitti Śivālaya, except that the secondary pilasters found in the recesses of the mandapa walls are now also found on the central projection. There is a slight emphasis of the central projection of the north and south mandapa walls of the Mālegitti Śivālaya achieved by widening this projection. The difference in width between this projection and those at either side is further increased in the Bhūtanātha. The Pattadakal Saṅgameśvara garbhagrha walls revive the scheme of the Aihole Meguti, except that the two inner projections are wider than the outer ones. Together with the central recess, these wider projections have secondary pairs of pilasters framing the windows and sculptural panels. The scheme of the mandapa walls was probably intended to be similar to those of the Pattadakal Virūpāksa. This temple probably provides the first instance of double sets of pilasters to create projections in two planes. Secondary pairs of pilasters

are also employed to frame sculptural panels, and on the
pradaksinapatha walls are associated with a change of plane. The
mandapa walls have two projections and two recesses either side
of the porches, the inner projections being wider than the
outer. The pradaksinapatha walls have a wide central projection
with smaller intermediate projections. The same scheme is
further elaborated in the Pattadakal Mallikārjuna where triple
sets of pilasters are now employed for the outer projections of
the mandapa and pradaksinapatha walls as well as the central
pradaksinapatha projection.

The Mahakuta Mahākuteśvara and Mallikārjuna also belong to this
group in that they have their walls divided by pilasters. The
projections at the centres of the pradaksinapatha and mandapa
walls are created by double sets of pilasters which mark two
changes of plane. The positioning of these projections is
unlike any of the other schemes found among the temples of this
region. The Badami Jambuliṅga employs pilasters at each of the
corners of the building and either side of the windows. Niches,
however, are formed from secondary pilasters carved from
separate pieces of stone, there being no rhythmic change of
plane on the walls of this temple. This is also true of the
Nagaral Nāganātha where pilasters merely divide the wall length
without any projections. A similar use of pilasters is found
on the walls of the Aihole temple C46 and C49. The Aihole
Lādkhān and Durga gateway demonstrate the use of pilasters at
the corners of the building, and in the gateway at either side
of the doorways. The Pattadakal Jambuliṅga has pilasters used in
much the same way, merely to divide the walls, but also employs

a secondary pair at the centres of the garbhagrha walls to
create projecting niches. The Pattadakal Pāpanātha walls have
pilasters at the corners of the building and in between,
rhythmically dividing the wall length without any change of
plane. At the principal niches of the north and south inner
mandapa walls, double pilasters effect a change of plane.
Together with this system, another set of secondary pilasters
is superimposed so as to create the projections of the niches.
Thus is created the double projection on the north and south
inner mandapa walls.

The superstructures of these temples are not examined here, but
it is noted that the lower storeys of the three Badami Śivālaya
superstructures and that of the Bhūtanātha exhibit walls divided
into three projections and two recesses by means of six pilasters.
In the two large Mahakuta temples, the central projections of
the lower storeys of the superstructures have an additional
secondary projection, thus employing a total of eight pilasters.
This is also found on the superstructure of the Nagaral
Nāganātha. The Pattadakal Saṅgameśvara has the lower storey of
its superstructure similar in scheme to that of the Badami
temples, whereas in the Pattadakal Virūpāksa superstructure,
the lower storey employs an additional pair of pilasters with
no change of plane. Its second storey is comparable to the
lower storey of the Saṅgameśvara superstructure. The Pattadakal
Mallikārjuna superstructure, in all three of its storeys,
demonstrates the use of double and triple sets of pilasters to
create the various projections. Pilasters on the outer walls of
the Pattadakal Virūpāksa complex frame projections and recesses

as do those which create the niches on the walls of the
gateways placed in the east and west enclosure walls.

The pilasters found on the outer walls of these temples appear
with a minimum of variation. The standard design consists of a
shaft divided by a number of raised bands, with an occasional
part-circle, sometimes decorated, narrowing slightly, then
broadening out to take a cushion and vase shaped capital. Upon
this is a bracket with a curved contour, sometimes fluted, which
supports the eave. Most of the variations in the pilasters
occurs in the treatment of the brackets. In the Badami Mālegiṭṭi
Śivālaya, some of the brackets have a double curved incision,
a feature found only in the brackets of the Aihole Cikki and
Huccimalli mandapa columns. Elongated brackets are observed in
the pilasters of the two large Mahakuta temples. The brackets
of the Nagaral Nāganātha pilasters are exceptional. Above the
capitals of the intermediate pilasters, the brackets are fluted
and shallow to permit the carved rearing vyālas , elephants,
ganas, and birds with riders. The upper garbhagrha of the Aihole
Lādkhān has its pilasters without capitals or brackets. Small
circular medallions are found on the pilasters of the Pattadakal
Saṅgameśvara. Miniature ganas or vyālas are sometimes found at
the bases of the shafts of the secondary pilasters of the
Pattadakal temples.

The eave follows the various projections and recesses of the
walls beneath and is mostly carved with an outer curved contour,
being slightly hollowed out in its interior so as to overhang
the walls. A more deeply cut version of this eave is employed

for the porches of these temples. Kūdus are mostly found on the eave, but their absence is noted above the walls of the Badami Upper Śivālaya and Mahakuta Mahākūteśvara, though they appear on the first storey of the superstructure of the Badami temple. They are also missing from the eave of the first storey of the superstructure of the Mahakuta Mallikārjuna. The kūdus are often left in a blocked out form on the eaves of the temples. In the Pattadakal temples, miniature heads are invariably placed in the interiors of the kūdus. On the Pattadakal Virūpāksa, Mallikārjuna and Pāpanātha eaves, incised foliated decoration is employed at the corners of each projection and in a vertical band between the kūdus. A frieze of hamsas is found in the curved interior of the eave in the Badami Mālegitti Śivālaya, Bhūtanātha and Jambuliṅga, the two large Mahakuta temples, Nagaral Nāganātha, Aihole temple C46, Lādkhān, Durga gateway, Pattadakal Jambuliṅga, eave to the first storey of the Pattadakal Saṅgameśvara and above the walls of the Mallikārjuna and Pāpanātha. They appear in pairs holding garlands in their beaks on the eaves of the Badami Mālegitti Śivālaya, Mahakuta Mallikārjuna and Nagaral Nāganātha. The hamsas are replaced by ganas in the eaves above the walls of the Pattadakal Saṅgameśvara and Virūpāksa. They are also found in the eave of the second storey of the super-structure of the Pattadakal Saṅgameśvara and in the lower two storeys of the superstructures of the Virūpāksa and Mallikārjuna. Small ribs are found in the eave of the Aihole Meguti walls. The eaves of the Mahakuta Bānanti and the Aihole temple C62 have no kūdus and are placed above walls where there is no use of pilasters or wall projections.

The ends of the roof slabs which rest upon the eave are carved with blocks or animals. The association of these blocks and animals with the ends of roof slabs recalls similar treatment of the ends of the floor slabs found in the temple plinths. The references to the timber origins of these mouldings in the plinth is also applicable to the mouldings above the eave. The blocks found above the eave of the Badami Śivālaya temples, the Bhūtanātha and Aihole Meguti are arranged in pairs between extended wings as if to be carved with makaras, but left incomplete. Another simplified version of this treatment is found in the Mahakuta Mahākūteśvara. The Mahakuta Mallikārjuna, Nagaral Nāganātha, Aihole temple C46 and temple to the north of the Brahmanical Cave have these blocks arranged in a row without any grouping. In the Aihole Lādkhān these blocks appear beneath the bevelled ends of the roof slabs as an intermediate course. Other simplified versions of this scheme are seen on the ends of the roof slabs of the Mahakuta Bānanti and Aihole Lādkhān upper garbhagrha. In the Badami Jambuliṅga, the vyālas and makaras are clearly depicted in pairs. Vyālas only, appear on the Pattadakal Jambuliṅga. In the large Pattadakal temples, pairs of engaged fighting elephants are set between two vyālas framed by extended makara jaws. These are found over each eave projection.

The second type of wall surface, that which is planar and unrelieved, completed by a kapota cornice, is found in the Mahakuta Saṅgameśvara, Mahāliṅga, three un-named temples within the enclosure, Aihole temple C47, Huccappayyamatha, two temples from the Kunti group, Cakra, Gauda garbhagrha, Nārāyana, Durga,

Mallikārjuna, eastern structure of temple C21, three temples
near the Brahmanical Cave, Tārappa mandapa, Huccappayya,
Galaganātha, small Visnu temple, Siddhanakolla Sangameśvara
and the Pattadakal Kādasiddheśvara. There is no appearance of
this wall type at Badami and only one instance among the
Pattadakal temples. Projections which, with the exception of
those found in the Aihole Durga colonnade, are confined to the
garbhagrha walls, are created by pairs of pilasters carved from
separate pieces of stone. Above these pilasters are a variety
of mouldings which constitute the niche pediments.

The Aihole eastern structure of temple C21 and temple C49 have
portions of their outer walls created by columns with infill
panels. These panels may be later additions in temple C49, which
is now partly ruined. The walls of the eastern structure of
temple C21, especially at the eastern end of the building, are
completed by a kapota cornice. Parts of the walls of the Aihole
Lādkhān and Cikki are similarly constructed, but here the
columns frame pierced stone windows.

The form of the kapota cornice with its stepped foot, and nibs
underneath, is uniform throughout the examples. That found in
the Mahakuta Mahālinga, however, has no stepped foot. Kūdus
appear on the kapotas of all these temples with the exception
of the Aihole temple C47 and that to the south of the Brahmanical
Cave. On many of the cornices, the kūdus are not always
completed, appearing as blocks. Between the kūdus of the Aihole
Mallikārjuna, eastern structure of temple C21, Cikki, Huccimalli,
and Tārappa are intermediate birds and other animals. To be

noted is the exceptional use of a frieze of <u>hamsas</u> beneath the <u>kapota</u> cornice of the Aihole temple C47.

The ends of the roof slabs for these temples are mostly bevelled and set upon a short vertical course that is placed between them and the <u>kapota</u> cornice beneath. The Mahakuta temples adjacent to the Mahāliṅga, that to the south-east of the enclosure and the Pattadakal Kādasiddheśvara do not have this bevelled moulding, the ends of the roof slabs being left plain. Bands of pilasters with curved brackets are carved on the vertical course above the <u>kapota</u> cornice of the <u>garbhagrha</u> walls of the Aihole Nārāyana, Tārappa and Galaganātha. These pilasters are found without any ceiling slabs projecting above. The Mahakuta Mahāliṅga and Siddhanakolla Saṅgameśvara have an exceptional use of <u>vyālas</u> for the ends of the ceiling slabs of their <u>garbhagrhas</u>. In the Siddhanakolla temple, these are only blocked out.

8.3 Niches (see Plates III and IV)

The niches of the Early Western Calukyan temples divide themselves into several types. The simplest scheme seems to be that created by a pair of wall pilasters which frame a niche in which a carved panel is inserted. A variation of this type reduces the height of the pilasters so as to permit space to introduce a series of transitional mouldings above the pilaster brackets. These mouldings sometimes constitute a niche pediment, usually created by a varied use of kūṭas, śālas and kūḍus. A contrasting treatment is found in those niches headed by a makara-toraṇa.

Niches set between pairs of pilasters are found on the walls and superstructures of the three Badami Śivālaya temples, Badami Bhūtanātha, two large Mahakuta temples, Aihole Lāḍkhān upper garbhagrha, Tārappa garbhagrha, and the walls and superstructures of the Pattadakal Saṅgameśvara, Virūpākṣa and Mallikārjuna. In the Pattadakal examples, some of these niches are also provided with pediments. The niches consist of a deep recess intended to house sculptural panels and are framed by pairs of pilasters of the same type as those found on the walls. However, not all these carved panels have survived in situ, and many of the niches are now empty. Shallow recesses are sometimes employed, not intended to take sculptural panels, but perhaps intended to suggest the deeper cut niches found on the other parts of the buildings. These shallow recesses are mostly found on the more narrow projections of the walls and on the upper storeys of the superstructures. The sculptures of the niches of the Badami Upper Śivālaya, Mālegitti Śivālaya, the large Mahakuta temples, Aihole Lāḍkhān upper garbhagrha and Pattadakal temples are

carved directly on panels set into the walls. The Aihole Meguti provides an exceptional example of a temple employing both the deeply cut recesses for pre-carved panels together with uncut raised panels in the walls to take carving in situ.

In the small Mahakuta temples, the Aihole Huccappayyamatha, Cakra, Nārāyana, Tārappa, Huccappayya and Galaganātha, niches on three sides of the garbhagrha are created by pairs of pilasters carved from separate pieces of stone. They are, therefore, not contiguous with the fabric of the wall, and in at least two temples, have completely disappeared. Between the pilasters, a separate slab pre-carved with an icon was intended to be inserted. Only the Mahakuta temples and the Aihole Huccappayya have examples of these panels still surviving, but these may not be original in the Aihole temple. The type of pilasters used in the Aihole Tārappa niches associate the niches of this temple with another group of temples. The Pattadakal Kādasiddheśvara and Jambuliṅga, despite the fact that their niche pilasters are unusually part of the wall fabric, belong together with these Mahakuta and Aihole temples. The common characteristic of these wall niches is the means employed to effect a transition from the brackets of the pilasters to the underside of the kapota cornice that completes the walls above. In the niches of the Mahakuta temples to the north and south of the Mahāliṅga, that to the south-east of the enclosure and Aihole Cakra, an additional kapota is introduced on a short vertical course supported on the brackets of the pilasters. The vertical course is placed above the intermediate kapota for the niches of the Mahakuta Saṅgameśvara and Aihole Galaganātha. This vertical

course is replaced by a projecting block in the Aihole Huccappayyamatha niches. In the temple to the south of the Mahakuta Mahālinga the niche pilasters are themselves placed on a wall projection so that there is a double change of plane. Above the niches of the Mahakuta Mahālinga, Aihole Nārāyana, Huccappayya, Pattadakal Kādasiddheśvara and Jambulinga, there is no intermediate kapota, only a short vertical course, in some instances provided with a small petalled nib. In the Aihole Nārāyana and Pattadakal examples this course is carved with ganas and garlands or birds with foliated tails. The pilasters of most of these niches have double-circle motifs at their capitals with a varied use of raised and decorated bands on their shafts. The brackets are curved, being either plain or fluted. The Mahakuta Mahālinga, however, employs cushion capitals for the pilasters and the Mahakuta temple to the south-east of the enclosure has vase and foliage capitals. The Pattadakal temples have square pilasters and brackets in the Kādasiddheśvara, and in the Jambulinga, a reduced version of the pilasters to be found on the remainder of the temple.

Another group of niches are characterised by the use of a series of mouldings above which may be taken as constituting a pediment. These pediments are supported on the brackets of a pair of pilasters which are usually of the same type as those found on the other portions of the building, and are part of the fabric of the wall. However, the examples provided by the Aihole Durga colonnade niches display a number of exceptions. Here the columns are carved from separate pieces of stone, their shafts are decorated with raised bands, part-circles, double-circle

motifs, or fluted and garlanded designs. The capitals are
equally varied being curved, fluted, plain, square or absent.
The niche pilasters of the Pattadakal Galaganātha walls are also
carved from separate pieces of stone and their shafts are
decorated with vase and foliage motifs at their bases and
capitals.

One particular form of niche pediment is created by a miniature
eave, a frieze of animals, one or more short vertical courses
separated by a projecting nib, and a surmounting kūdu. The
earliest appearance of this motif is probably that of the Badami
Upper Śivālaya where the surmounting kūdu is placed in the
principal eave above the walls. It is, however, among the
later Pattadakal temples that this pediment form becomes
popular. The niches found on the second storey of the Pattadakal
Saṅgameśvara superstructure, on the second and third storeys
of the Pattadakal Virūpāksa superstructure, and on the east
projection of the Mallikārjuna superstructure are of the same
type as that Badami example, the kūdus being placed in the eave
above the walls. The pilasters supporting the miniature eave
beneath have no capitals or brackets. On two of the niches of
the pradaksinapatha walls on both the Pattadakal Virūpāksa and
Mallikārjuna, on the Nandī pavilions to both temples, and on
the gateways in the enclosure walls of the Virūpāksa complex,
this niche is also found. Here the pilasters with brackets frame
carved panels, not all of which have survived in situ. The
interiors of the surmounting kūdus are mostly filled with
miniature temple superstructures or icons. Small figures are
also to be found in the niches created by a pair of pilasters

directly beneath the kūdu, and which are sometimes made to
extend up into its interior. Above at least one sculptural
panel on the Virūpāksa pradaksinapatha wall, this pediment is
found without its supporting pilasters.

A variation of this niche pediment replaces the single surmount-
ing kūdu with a kūta which has a central kūdu. Three versions of
this pediment are found above the niches in the Aihole Durga
colonnade, all having a miniature eave, frieze of animals,
vertical course with pilasters, and the capping kūta form. In
one instance the pilasters with square brackets are made to
extend up into the interior of the kūdu. In the east porch of
the Pattadakal Virūpāksa, this niche form is also to be found
framing an attendant figure. The kūta is replaced by a śāla
above two niches found on the east mandapa wall of the Badami
Jambuliṅga, above niches found in the colonnade of the Aihole
Durga, on the garbhagrha walls of the Pattadakal Virūpāksa,
and in the outer mandapa of the Pattadakal Pāpanātha. Again,
the miniature eave supported on the brackets of the pilasters
has a frieze of animals, a vertical course and the surmounting
śāla. Variations are to be found in the Pattadakal Virūpāksa
niche pediments where the śāla has three kūdus and in the
Pattadakal Pāpanātha pediment where two vertical courses
divided by a projecting nib are found. As well, one pediment
from the niches of the Aihole Durga colonnade combines the kūta
and śāla pediment forms so that three elements surmount the
vertical course, animal frieze and eave. In the pediment
examples from the Aihole Durga, the treatment of the kūdus vary,
some of them being trefoil with pilasters extending up into their
interiors.

Another group of niche pediments are based upon the kūdu and its variations, especially the possibility of combining it with the split-kūdu. Above the niches of the Badami Jambulinga, trefoil kūdus upon a pair of split-kūdus are placed on an inclined moulding that may be derived from the kapota. Trefoil kūdus are also known on the pediments of this temple. The niches either side of the garbhagrha doorway of the Aihole Huccappayya and the projections flanking the porches of the Pattadakal Galaganātha also employ the single kūdu over a pair of split-kūdus. The Aihole Gauda garbhagrha niches have a trefoil kūdu on split kūdus, whereas in the Aihole colonnade there is a similar pediment with a plain kūdu on split-kūdus with a trefoil interior. The base of this niche is broken so that the space of the niche extends up into the pediment interior. Variations of this design are found on the pediments of several other niches from the Aihole Durga colonnade. In one instance, the single kūdu above has rearing lions at either side and a kapota surmounting the whole composition. In other examples, a single kūdu with split-kūdus at either side are placed on a kapota with another pair of split-kūdus above or with a trefoil kūdu placed in a curiously delineated kūta. Comparable variations are found in the pediments of the garbhagrha niches of the Pattadakal Galaganātha where a single kūdu surmounts split-kūdus with rearing lions at either side. A miniature reproduction of the whole design is then placed in the intermediate space. Designs which are based on these various combinations of the full and split-kūdus arranged in tiers upon kapotas are also found above the pediments of the Pattadakal Pāpanātha niches.

On the walls of the Mahakuta Saṅgameśvara, Aihole Huccappayya-
matha, Nārāyana and Cakra are motifs that resemble these niche
pediments without any pilasters, projections and recesses
beneath. These "suspended" motifs are composed of a single kūḍu
above a pair of split-kūḍus and are placed either side of the
garbhagrha niches of these temples. On the Aihole Huccappayya-
matha they are also repeated along the walls of the mandapa.
Above the shallow recesses that appear either side of the
garbhagrha projections of the Mahakuta Mahāliṅga are triple kūḍu
motifs placed upon a double kapota with a miniature eave beneath.

A further development of the designs based upon combinations of
kūḍus and its broken form is to be seen in the pediments of the
Pattadakal Kādasiddheśvara and Pāpanātha. Here the kūḍu is
"decomposed" until only its side "wing" and part-circle or part-
trefoil interior remains. This is then used in combination with
the complete kūḍus to build up triangular compositions headed
by a single, and usually larger, kūḍu. Beneath are spread the
various elements which interlock with each other. The most
developed versions of this design would appear to be those
examples where the elements derived from the kūḍu increasingly
replace the original kūḍu, until a type of mesh is created. This
is to be seen in the Pattadakal Kaśiviśvanātha niches, a temple
outside the Early Western Calukyan period. Many later versions
of this design, however, are also to be found on the pediments
of the Pattadakal Pāpanātha.

A contrasting treatment of the niche, particularly to be found
among the temples at Pattadakal, can be seen in the use of a

pair of secondary pilasters on whose capitals are placed a pair of makaras facing each other, often with garlands suspended between their outstretched open jaws. Their foliated tails hang down at either side and there is the occasional appearance of gana riders. Similar treatments are found above the windows and doorways in some temples. The Badami Bhūtanātha north and south mandapa walls, and the Aihole Huccappayya east mandapa wall have incomplete carved examples of these pairs of pilasters with makaras heading recesses which are now empty. The Pattadakal Kādasiddhesvara and Jambuliṅga display more completed versions of this motif carved on the vertical courses above the pilasters. The Pattadakal Saṅgamesvara, Virūpāksa and Mallikārjuna show an increasing use of this motif, but now mostly in conjunction with a central medallion provided with a miniature icon and accessory figures. This treatment is preferred for the central pradaksinapatha niche and the two niches either side of the porches to the mandapa in both the Virūpāksa and Mallikārjuna. The recesses set into the garbhagrha walls of these two temples are also framed by pairs of pilasters with makaras on the capitals. Between the makaras above the Virūpāksa garbhagrha niche is an additional pair of makara jaws framing a small icon. This is replaced by a circular medallion in the corresponding Mallikārjuna niche.

8.4 Windows (see Plates V and VI)

Various designs may be distinguished among the windows of the Early Western Calukyan temples. As well, there seem to be several methods of setting these windows into the temple walls with a particular emphasis in several examples upon the designs of the pediments which surmount the windows.

The simplest window design known among these temples is that which divides a slab into a number of square perforations by stone "bars". This is found in the windows of the Aihole Meguti, Badami Upper Śivālaya, Mālegitti Śivālaya and Jambulinga. The two Badami examples have the bars of their windows decorated with lotus motifs. More sophisticated versions of this design are seen in the windows of the Aihole Lādkhān and Cikki where a greater area of window surface is treated in this manner, and also in the Aihole Durga. A variation of this design adds diagonal "bars" so as to create triangular perforations. This is found in the windows of the Badami Bhūtanātha, the two large Mahakuta temples, Nagaral Nāganātha, Aihole Lādkhān where it appears as an alternative to the simpler squares, Durga, Pattadakal Jambulinga, Galaganātha, Sangameśvara, Virūpāksa and Mallikārjuna. Lotus decoration is often employed, a full flower being placed at the intersection of the "bars". Crudely carved versions of this design appear in the small windows of the Aihole Huccimalli and Tārappa. A circular composition, often with fish as spokes, is also known in window designs. Its first appearance would seem to be in a window of the Badami Upper Śivālaya, where it is badly damaged. It is also known in the Aihole Lādkhān where it appears either side of the mandapa

doorway. As part of a larger composition employing the more usual squares, it is found on the Mahakuta Mallikārjuna. The circular designs found on the windows of the Pattadakal Saṅgameśvara, however, do not have fish spokes. The svāstika also seems to be a popular motif for window designs. It is known on the Mahakuta Mahākūteśvara and Aihole Durga as well as on the Pattadakal Pāpanātha where it appears in combination with repetitions of itself and with the regular squares and triangles.

Foliated forms are also found in window designs and are first noted in a window on the south mandapa wall of the Pattadakal Saṅgameśvara. This wall probably belongs to a period of re-building contemporary with the Pattadakal Virūpāksa where such designs are characteristic of many of the windows. Though mostly damaged, the Pattadakal Mallikārjuna windows are also of this type and show an advance over the Virūpāksa windows in the freedom of the carving and the details of their decoration. Those windows with foliated forms from the Pattadakal Pāpanātha appear to be the most developed of the series. However, more regular geometric designs based on square and diagonal "bars" continue to be used for the windows of these temples. A motif based on pairs of vyālas with riders, arranged back to back one above the other, is known only in the windows of the Pattadakal Pāpanātha porches.

The manner in which the pierced stone screens are set into the temple walls is now examined. In the Badami Upper Śivālaya, Aihole Meguti, Huccimalli, Tārappa and Pattadakal Kādasiddheśvara the window slabs are set into the walls without any pilasters

or pediment. The windows of the Pattadakal Kādasiddheśvara are
now missing. Around the windows of the Pattadakal are carved a
series of recesses and there are flying gandharva couples above
the Pāpanātha windows. In the Badami Bhūtanātha, Jambuliṅga,
Pattadakal Jambuliṅga, Saṅgameśvara and Pāpanātha, the windows
are framed by pairs of pilasters which extend up to the principal
eave of the wall. In the Badami Mālegitti Śivālaya and central
windows of the Pattadakal Saṅgameśvara, these pilasters do not
extend up to the eave and have makaras placed upon their
capitals so as to face each other. In their outstretched jaws
are garlands. These makaras are incompletely carved in the
Saṅgameśvara. A version of this design is also used for one of
the Aihole Durga windows where a makara pair with riders are
carved above the windows, but without the supporting pilasters.
More complex schemes are found in the windows of the Mahakuta
Mahākūteśvara and Mallikārjuna, Nagaral Nāganātha and Aihole
Durga. Here the window slabs are placed between a pair of
pilasters which are set in recessed bands and which continue
over the window. The curved brackets of these pilasters support
a miniature eave beneath which, above the centre of the window,
is a small block carved in some examples with a Garuda. Above
the eave are a series of mouldings which have a large variety of
forms. These may be considered as constituting the window
pediments and are related in their types to those which surmount
the niches and doorways of the temples. Three kūdus, each
supported on split-kūdus with a frieze of animals, are found above
the windows of the Nāgaral Nāganātha. Two kūtas flanking a third
kūta with a kūdu, or a pair of split-kūdus placed on a vertical
course provided with a band of pilasters, occurs above two of

the windows of the Mahakuta Mahākūtesvara. Two kūtas flanking a central śāla *are* is found above the windows on the two Mahakuta temples and the Nagaral Nāganātha. Kūdus are placed in each of the elements and a vertical course beneath is supported on a frieze of animals. Above one of the windows of the Mahakuta Mahākūtesvara intermediate kūdus and a double vertical course are introduced as a more complex varaition. Two kūtas flank a central kūdu placed on a vertical course and an animal frieze above two of the Aihole Durga windows. Three windows from the Mahakuta Mahākūtesvara have pediments based on a combination of kapotas with decorative kūdus and surmounting amalakās. There is a varied use of split-kūdus of both the single and trefoil type, some of which bridge a double kapota. Another variation of the makara pair with ganas is placed above the eave of one of the Aihole Durga windows with a frieze of animals between the eave and the makaras.

The windows of the Pattadakal Virūpāksa and Mallikārjuna are placed beneath mouldings which constitute a pediment, but there is no use of pilasters to support this pediment. Rather, it is suspended between the full-height pilasters which mark the change of plane of the walls. The pediments of these two Pattadakal temples consist of an eave, a small frieze of animals, mostly left as incomplete blocks, a short vertical course, the whole surmounted by a large kūdu. The interior of the kūdu is furnished with a miniature icon or temple superstructure. There is the single appearance of such a pediment above the window on the south mandapa wall of the Pattadakal Sangamesvara which belongs to a later period of re-building.

The principal windows of the Aihole Lādkhān are arranged in groups of three panels set into the three sides of the mandapa walls. The construction of the parts of the walls in which these windows are set is quite distinctive. The pierced slabs of stone are positioned beneath beams supported on the columns which frame and separate these slabs from each other. The fabric of the wall itself is completely cut to take the triple windows, and the beams above these windows are concealed by the carving of the column brackets. The Aihole Cikki windows employ the same system but with an additional recessed moulding that frames the whole composition. Perhaps the window schemes of the blind porches of the Pattadakal Galaganātha and Pattadakal Pāpanātha pradaksinapatha walls represent a development of this principle. Here, two pierced stone screens flanking a carved slab are set between half-columns which support beams bridging these slabs.

8.5 Porches (see Plate VII)

Here are considered the external features of the porches which adjoin the mandapas and garbhagrhas of the temples as well as the open porch-like portions of the Aihole temples. Balcony slabs placed between the columns of the porches are also noted. The variation in the porches is seen mainly in the column types and in the treatment of the eave and ends of the roof slabs above. Two distinct designs appear in the carving of the balcony slabs.

The columns of the porches of the Mahakuta Mahākūteśvara, Aihole Two-storeyed temple lower colonnade, Gauda, Nārāyana and temple C21 have their shafts provided with a single raised band. In the porch columns of the Aihole temple C46, two temples from the Kunti group, Durga colonnade and outer porch, Mallikārjuna, Huccimalli, Tārappa, temple C49, Huccappayya and temple C62, the shafts have a single raised band with a part-circle above. The same design is employed on porch columns together with sculptures of mithuna couples, attendants and other reliefs, on the two temples of the Aihole Kunti group, Lādkhān, Durga, Pattadakal Virūpāksa and its two gateways, Mallikārjuna and Pāpanātha east porch. In some instances the sculptures extend into the raised band so that it is partly concealed, only its upper contour and part-circle being visible. In the porch columns of the Aihole Huccappayyamatha and Huccappayya, similar sculptures are found without the bands and circles above. On the north, west and south porches of the Pattadakal Pāpanātha, a raised band, part-circle and vertical strip are seen above the sculptures. Two sets of raised bands with part-circles are found on the porch columns of the Badami Mālegitti Śivālaya and Aihole Two-storeyed

temple upper colonnade. The same design with additional raised
bands appear in a variety of forms on the porch columns of
the Badami Jambuliṅga, Mahakuta Mallikārjuna, the temple to the
south of the Mahāliṅga, Nagaral Nāganātha, Aihole Visnu temple
and Siddhanakolla Saṅgameśvara. Only the Nagaral temple combines
this design with sculptures on the outer faces of its columns.
The Aihole Durga "inner" porch has its columns carved with a
variation of this design, the lower part-circle being detached
from the raised band appearing as a separate medallion carved
with miniature figures and decoration. In the porch columns of
the Pattadakal Virūpāksa and its east gateway, double raised
bands with part-circles and a vertical connecting strip appear
on the shafts. The lower portions of the Pattadakal Mallikārjuna
porch columns seem also to have the same design. Double-circle
motifs above a series of raised bands, occasionally decorated,
are found on the porches of the Mahakuta Saṅgameśvara, Mahāliṅga,
and its northern neighbour, the temple to the south-east of the
enclosure, Bānanti, Aihole Meguti, temple to the north of the
Brahmanical Cave, and the upper garbhagrha of the Lādkhān. Vase
and foliage capitals are found at the bases and capitals of the
Pattadakal Galaganātha porch columns and above an octagonal
shaft in the Badami Bhūtanātha.

Much less variety is to be found in the types of brackets of
these columns. These support beams from which spring the deeply
carved eaves sheltering the porches. The brackets are mostly
plain with a slight curve, or fluted with an incised or uncut
band at their centres. The fluted brackets of the Badami
Bhūtanātha, Jambuliṅga, Mahakuta Mallikārjuna, Nagaral Nāganātha,

Aihole Durga "inner" porch, Pattadakal Virūpāksa, Mallikārjuna
and Pāpanātha porch columns are of the same type. Vyālas are
placed at the centres of the brackets of the porch columns of the
Badami Bhūtanātha, Aihole Durga "inner" porch and Pattadakal
temples.

Sculptures are found carved on the outer faces of the porch
columns of the Mahakuta Mallikārjuna, Nagaral Nāganātha, Aihole
Huccappayyamatha, two temples from the Kunti group, Lādkhān,
Durga, Huccappayya, Pattadakal Virūpāksa, Mallikārjuna and
Pāpanātha. The figures are mostly guardians, mithuna couples
and a selection of various deities. Panels with narrative reliefs
related to those of the mandapa walls are also found on the
Pattadakal Pāpanātha east porch columns. In addition, there are
carvings of dvārapālas either side of the doorways to the
mandapas. These are found on the half-columns of the Badami
Bhūtanātha (now mutilated), on the east wall of the Pattadakal
Kādasiddheśvara which may have been intended to be sheltered by
a porch, and on the Virūpāksa, Mallikārjuna and Pāpanātha porches.
Mithuna couples appear on the half-columns either side of the
doorway of the gateway placed in the east wall of the Pattadakal
Virūpāksa enclosure. Attendant figures are also found on the
faces of the two columns which flank the entrance to the porches
of the Aihole Huccappayyamatha, Durga and Pattadakal temples.

Slabs of stone placed between the outer columns of the porches in
many temples provide balcony seating on their insides. The outer
surfaces of these slabs are often carved with particular designs.
In the porches of the Badami Jambuliṅga, Aihole Huccappayya,

Nārāyana, and Durga "inner" temple, the mouldings of the plinth are employed. These run continuously from the walls of the mandapa to the porches, concealing the drop in level between the mandapa floor and that of the porch. In each of the three porches to the Pattadakal Virūpāksa and Mallikārjuna, the plinth mouldings are extended to give additional height so as to permit seating on the inside. There appear to be two distinct treatments for the carving of the balcony slabs and within each, certain variations may be observed.

The Aihole Meguti porch is a later addition to an earlier temple. The balcony slabs placed between the columns of this porch have their outer surfaces carved with a kapota above a vertical course. Small kūdus placed in the kapota surmount niches created by pairs of pilasters without brackets. The niches are empty, but in the intermediate spaces are vyālas, elephants and lions. The balcony slabs of the Aihole Huccappayyamatha, the south-east temple of the Kunti group and at the eastern end of the outer colonnade of the Aihole Durga have their outer surfaces carved in a similar manner. Here, the niches clearly house miniature figures with intermediate animals. The kapota with kūdus is continued over the lower portions of the porch columns so as to create a continuity between the separate balcony slabs. The Pattadakal Virūpāksa Nandī pavilion has balcony slabs placed in the openings on each of its four sides. These are carved on their outside with rearing vyālas housed in niches which appear to be related to the design of the balcony slabs of the Aihole temples. The capping kapota, however, does not appear.

A design based on the use of auspicious pots is preferred for the decoration of the outer surfaces of the balcony slabs in a number of other temples. Here the slabs are carved at an angle so that they slope outwards. Both the Aihole Gauda and Lādkhān have their balcony slabs provided with a series of miniature pilasters with pots. Knots are also found in the Lādkhān balcony where the pilasters and pots sit upon a series of mouldings, blocked out as if to recieve carvings. In the Aihole Gauda these curiously repeat a similar series of blocks which coincide with the ends of the floor slabs beneath. The slabs of this temple are so cut that they achieve a continuous frieze of pots and pilasters, the lower portions of the columns being concealed from the outside. This may be the earliest appearance of this motif among the temples of this period. Later versions of the same motif are found on the balcony slabs of the north-west temple of the Aihole Kunti group and on the Huccimalli. On the north and south sides of the porch of the gateway placed in the east wall of the Pattadakal Virūpāksa enclosure are slabs carved on their outsides with pots and pilasters upon a frieze of vyālas and lions. The east porch of the Pattadakal Pāpanātha also has its balcony slabs carved with pots alternating with figures set between pilasters. Beneath is a frieze of lions, vyālas and elephants. Three temples at Mahakuta, the Saṅgameśvara, Mahāliṅga and that to the south-east of the enclosure, have their balcony slabs carved with designs created by pairs of pilasters, arranged in pairs upon a frieze of vyālas. The pots, however, are replaced by miniature mithuna couples, female attendants and ganas.

With the exception of the north, west and south porches of the

Pattadakal Galaganātha and Pāpanātha, all the porches of the temples are provided with an overhanging eave. In the two Pattadakal temples noted, a kapota with kūdus is substituted. The eaves of the porches are plain, with the exception of the Aihole Huccappayya, Pattadakal Virūpāksa and its gateways where incised foliated forms are carved at the corners. The eaves of the Pattadakal Mallikārjuna and Pāpanātha were probably similar, but these are now badly damaged. Supporting ribs carved within the overhang of the eave are found in the porches of the Aihole Huccappayya and Pattadakal temples.

The ends of the roof slabs which rest upon the eaves of the porches are treated in a variety of ways. In the Badami Mālegitti Śivālaya, Mahakuta Mallikārjuna and Aihole Lādkhān upper garbha-grha porches, the ends of the roof slabs are carved with blocks and intervening recesses. Another version of these blocks, suggesting that they were intended to recieve carvings of animals, is found above the porches of the Mahakuta temple to the south of the Mahāliṅga, Nagaral Nāganātha, Aihole temple to the north of the Brahmanical Cave and Tārappa porches. In the porches of the Mahakuta Saṅgameśvara, temple to the north of the Mahāliṅga and Aihole Huccimalli, these blocks have been completed as vyālas. These animals are arranged in pairs between extended makara heads above the porches of the Badami Bhūtanātha, Mahakuta Mahākūteśvara, Pattadakal Virūpāksa and gateway in the east wall of the enclosure of this temple, Mallikārjuna and Pāpanātha. The porches of all these temples are provided with parapets. Upon the eaves of the Aihole Lādkhān and Cikki porches, the roof slabs have their ends bevelled. In the porches of the Aihole

Huccappayyamatha, two temples from the Kunti group, Gauda, eastern structure of temple C21 and Visnu temple, a short vertical course is introduced between the bevelled ends of the roof slabs and the eaves. In the Badami Jambulinga this vertical course is replaced by a frieze of vyālas. This frieze also appears above the porch eave of the Aihole Huccappayya, but here the ends of the roof slabs are plain. In the other examples of the porches among the temples the roof slabs have their ends plain and rest directly upon the eaves.

It is not clear if the variety of porches indicates a development in the architectural style, or if the types represent the alternatives available or preferred at any one period. It is possible that column designs with double raised bands and part-circles are an advance upon those types which only employ a single raised band and part-circle. The addition of vertical strips between the bands and part-circles, and the appearance of vyālas in the brackets appear to be a later variation. Many of the porch column designs coincide with those of the interiors of the temples. It does not seem possible to arrange these porches according to the style of the sculptures found carved on their columns. The connection between the Nagaral porch sculptures and those from the Aihole temple porches is noted, as is the resemblance of the Aihole Huccappayya porch dvārapālas to those of the Pattadakal temple porches[4]. The carvings of the balcony slabs are divided into two styles which may have co-existed. The foliated forms found at the corners of the eaves of the porches and the supporting ribs are probably indications of later developments.

8.6 Parapets

Parapets are found built upon the roof slabs of several temples
extending the walls and concealing the roof slabs. They also
appear on the superstructures so as to repeat, at a reduced
scale, the features of the walls. Some of the porches of the
temples and their Nandī pavilions are also provided with parapets.
With the exception of the Aihole Meguṭi, no parapets of this type
are known at Aihole. There are, however, two temples at Aihole
and one at Siddhanakolla which have parapets built upon their
horizontal roof slabs. Other than the Pattadakal Pāpanātha, the
other examples of parapets known from that site, as well as those
at Badami and Mahakuta, are all found on temples provided with
superstructures of the type that reproduces the features of the
outer walls at a reduced scale.

The parapet of the Badami Upper Śivālaya displays several
characteristic which suggest that it may be the earliest surviving
appearance of this feature among the Early Western Calukyan
temples. The Aihole Meguṭi has its parapet unfortunately ruined.
In the Badami temple, the parapet consists of two courses built
above the roof slabs. The upper course is provided with kūṭas
and a central śāla decorated with kūdus which also appear in the
intermediate spaces. These elements do not proceed above the line
of the curved moulding which links them. The projections beneath
are created by pairs of pilasters without brackets. There is no
repetition of the parapet to be found on the superstructure of
this temple. The Mahakuta Mahākūteśvara and Mallikārjuna, whose
parapets are almost identical, have the kūṭas and śālas of the
upper course carried above the line of the curved linking course.

The projections beneath are also created by pairs of pilasters with no brackets. The parapet is continued above the porches of both temples and appears at a reduced scale on the lower storey of the superstructures. The Mahakuta Mallikārjuna employs a greater number of intermediate kūdus in its parapet. The Nandī pavilions of both temples also have parapets built above their horizontal roof slabs which are composed of a curved course with intermediate kūdus, undoubtedly derived from the principal parapets of the temple walls. The parapets found on the superstructures of the ruined Badami Lower Śivālaya and Nagaral Nāganātha are also of the same type as those found on the two Mahakuta temples.

The parapet of the Badami Mālegitti Śivālaya is composed of three courses, the lower two being vertical and divided by a projecting bands. The kūtas and śālas of the uppermost course rise prominently above the line of the curved linking course. These features may be taken to indicate an advance on the parapets of the other Badami Śivālaya temples and the two Mahakuta temples. Again, the parapet is repeated at a reduced scale on the first storey of the superstructure. Projections of the lower two courses are created by pairs of pilasters without brackets. The parapet is not continued above the porch of this temple. The parapet above the walls of the Badami Bhūtanātha is also of the same type as that of the Mālegitti Śivālaya, but the śāla above the central projection on the north and south mandapa walls is greatly enlarged. This characteristic is also found in the Pattadakal parapet elements.

In the Pattadakal Saṅgameśvara parapet, two śālas are employed
above the pradakṣiṇapatha walls set between corner kūṭas.
Miniature temple superstructures are carved in the interiors of
the kūḍus which decorate these elements and which are found in
the intermediate spaces. The kūḍus project slightly above the
line of the curved linking course. Beneath each kūḍu are niches
created by pairs of pilasters with small icons flanked by rearing
vyālas. Beneath the extremities of the kūṭas and śālas are
outstretched figures. The lowest course of the parapet is reduced
in height thus emphasising the course above with the niches and
the figures. The parapet of the first storey of the superstructure
employs only one vertical course beneath the kūṭas and śālas and
there are no niches or icons. The second storey parapet is
reduced to a single śāla placed upon a course divided by flat
pilasters.

Developments are observed in the parapets of the Pattadakal
Virūpākṣa and Mallikārjuna temples. In the Virūpākṣa parapet the
śālas and kūṭas are joined by a third element which is actually
an enlarged kūḍu or the end view of a śāla. Double kūḍus decorate
the śālas above the central projection of the pradakṣiṇapatha
walls. The treatment of the interior of the kūḍus and the two
vertical courses beneath are similar to that of the Pattadakal
Saṅgameśvara parapet, but with an increased number of projections
so as to create a more complex scheme. The corner kūṭas have
some of their finials preserved and these may have been also
intended for the kūṭas of earlier temples. The parapets of the
lower two storeys of the superstructure are of the same type as
that found above the walls of the temples except that only kūṭas

and śalas appear. The uppermost storey of the superstructure
has only corner kūtas and a central seated figure above the two
vertical courses. Unusual variations in the parapet are found
above the porches of the temple. Here only the curved course
that links the elements in the principal parapet is used, in
conjunction with a series of small kūdus. Beneath is a single
vertical course provided with the characteristic niches and
miniature icons. Above the porches, but set back in line with
the principal parapet above the mandapa walls, is a large śala
elevated on an eave which is supported on a short wall provided
with four pilasters. Though mostly ruined, the ends of these śalas
are richly carved. The scheme of the parapets found on the
Pattadakal Mallikārjuna are of the same type as those of the
Virūpāksa. Variations are discovered above the central projection
of the pradaksinapatha walls where the long śala has only a
single kūdu. However, the ends of this element, which are now
visible because of the pronounced projection of the walls beneath,
are identical with the kūdus placed between the corner kūtas
and the central śala of the principal parapet. The storeys of the
superstructure repeat the scheme of the walls beneath, except
that in the uppermost storey the elements of the parapet have
completely disappeared, leaving only a single vertical course.
The elevated śalas which are found above and behind the porches
are supported on an eave and vertical course provided with niches.

Parapets are not found on the Nandī pavilions of these two
Pattadakal temples, but they do appear above the gateway placed
in the east wall of the Virūpāksa complex. Though partly ruined,
corner kūtas can still be seen together with intermediate kūdus.

Two courses divided by a projecting band are placed beneath. This parapet of the gateway does not exhibit the advanced features which characterise the parapet of the temple itself. Whether this is an indication of an earlier building phase or completion date is not clear. Two kūtas flank a single śāla parapet in the first storey of the superstructure of the shrine in the north-west corner of the Virūpāksa enclosure.

The parapet above the walls of the Pattadakal Pāpanātha, though partly missing, appears to be the most developed of those known among the temples of this region. Here the enlarged kūdu is found in combination with elongated śālas with double kūdus. As well, flanking the śāla that appears above the central projection of the inner mandapa walls, is an element composed of two superimposed kapotas decorated with kūdus. This element is more usually associated with the superstructures of the kapota and amalakā type. The interiors of the kūdus throughout the parapet are carved with miniature temple superstructures and icons, and the treatment of the lower courses of the parapet repeats that from the Virūpāksa and Mallikārjuna parapets. Variations in the carving of the lower courses of the parapet occur at the western end of the building where the vertical course is replaced by a kapota with kūdus. Most of the upper elements of the parapet here are missing. Only the east porch is provided with a parapet which consists of two corner kūtas with a central śāla and inter-mediate kūdus. Beneath are the characteristic two vertical courses divided into niches with miniature icons placed upon a frieze of animals. This frieze does not correspond to the ends of the ceiling slabs of the porch which are raised on the inside.

In the Pattadakal Virūpāksa, Mallikārjuna and Pāpanātha parapets,
foliated decoration is employed at the ends of each element.
Traces of such decoration, though mostly uncut, are found on
the Badami Bhūtanātha and Pattadakal Saṅgameśvara parapets. Water
spouts appear in the lowest course of the parapets, corresponding
with the level of the roof slabs behind. In the later examples
at Pattadakal, these tend to be carved in the form of extended
makaras.

Other types of parapets are also found built upon the horizontal
slabs which roof the central bays of the Aihole Gauda and Cikki
as well as on the Siddhanakolla Saṅgameśvara. Here the parapets
consist of a single kapota course provided with kūdus. At their
ends, the parapets have projections suggesting a kūta form
decorated with split-kūdus. Variations are seen in the Aihole
Gauda where the eastern part of the parapet has a central
projection and in the Siddhanakolla Saṅgameśvara where an
additional kūta appears in the centre of the north and south
sides. Even though these parapets are partly ruined, it does not
appear that more than one course was ever intended.

8.7 Superstructures (see Plate VIII)

Three distinct types of superstructures can be distinguished among
the Early Western Calukyan temples[5]. These appear to have
developed side by side and to have had some influence upon each
other. The superstructure type which repeats at a reduced scale
the features of the walls is found at Badami, Mahakuta, Nagaral,
and Pattadakal, that which is composed of kapotas and amalakas
arranged in an ascending series of tiers is found at Mahakuta,
Aihole, Siddhanakolla and Pattadakal. A third type is composed
of a series of kapotas and occurs at Mahakuta and Aihole. At
Mahakuta, therefore, all three types of superstructures are to
be found.

The superstructures of the Badami Mālegiṭṭi Śivālaya, Lower
Śivālaya, two large Mahakuta temples and Magaral Nāganātha are
almost identical. The Badami Mālegiṭṭi Śivālaya has the walls of
its lowest storey divided into three projections framing two
recesses by six pilasters. There are shallow recesses in each of
the projections. An eave, frieze of animals and parapet
consisting of two vertical courses, corner kūṭas and a central
śāla, complete the storey. Above, on each of four sides, are
three miniature shrines created by pairs of pilasters, an eave
and a kūṭa for the corner shrines and a kūḍu for the central one.
Within these shrines, the octagon-to-dome roof form is contained.
The Lower Śivālaya superstructure is of the same type, but here
the parapet of the lower storey has only one vertical course and
the octagon-to-dome roof form is less vertical in its contour.
The amalakā finial of this superstructure is still preserved.
The same scheme is found for the superstructure of the two large

Mahakuta temples. There are, however, variations in the lower storey where an additional double projection is placed at the centre of the wall. This has eight pilasters dividing its length and a horizontal moulding is introduced to divide the height. The kūdu which heads the central niche on each side of the roof form is enlarged in these two examples. In the Mahakuta Mallikārjuna these niches are furnished with small icons. Only the Mahakuta Mahākūteśvara superstructure has its finial preserved. Though most of the superstructure of the Nagaral Nāganātha is now ruined, its lower portions indicate that it would have been of the same type as that of the two Mahakuta temples, of which it may be a copy.

To arrange these superstructures in a chronological sequence presents several difficulties. From the treatment of the lower walls, the Badami examples appear to be earlier than those of the Mahakuta and Nagaral temples, where there are more pilasters and double projections. In the treatment of the parapet which completes the lower storey, however, the reverse would seem to be the case, for the Mahakuta temples and the Badami Lower Śivālaya appear to be of a simpler type. In the treatment of the miniature niches flanking the octagon-to-dome roof form, the Mahakuta examples appear more developed in their emphasis of the central kūdu. In comparing the roof forms themselves, the Badami Mālegitti Śivālaya is smaller but essentially of the same contour as the Mahakuta examples. The Badami Lower Śivālaya is the most curved and least vertical of the group. Though it is impossible to be certain, the Badami superstructures probably preceded those of the Mahakuta temples.

By the shape of their surmounting roofs, in the form of an
enlarged kūṭa, the superstructures of the Badami Upper Śivālaya,
Bhūtanātha, Mahakuta Bānanti, Pattadakal Saṅgameśvara and
Virūpākṣa may be associated. There is, however, a considerable
development between the Badami and Mahakuta examples culminating
in the superstructures of the Pattadakal Mallikārjuna. One of
the small temples near the Aihole Brahmanical Cave is roofed with
a kūṭa form. The Badami Upper Śivālaya is most likely to be the
earliest instance of this roof form. The superstructure here has
its lowest storey divided into three projections framing two
recesses by six pilasters. Shallow recesses are placed in each
of the projections. An eave and uncut frieze of animals leads to
a double vertical course with flat pilasters separated by a
projecting band. This is then headed by another eave and a
repetition of the double vertical course divided by pilasters
and a projecting band. On this sits the kūṭa roof form. At the
centres of each of its sides is a kūḍu with flat pilasters
extending up into its interior from the courses beneath. Uncut
forms at the corners indicate that incised foliation was intended
for decoration. The superstructure of the smaller Mahakuta
Bānanti repeats many of the upper mouldings of the Badami example
and is almost identical in respect to its roof form. Rather than
suggesting that this temple is the prototype for the Badami
temple, the general scheme of the Mahakuta example indicates that
it is probably a later copy of the Badami Upper Śivālaya. The
lack of any pilastered walls, sculptures or carved decoration and
the simple mouldings of the plinth and eave, are among the
features which suggest a later date for the Mahakuta Bānanti.

The lower portions of the Badami Bhūtanātha superstructure are identical with those of the Badami Mālegitti Śivālaya. This suggests that, in this respect, the Bhūtanātha is a copy of these superstructures. However, for the upper portion, the model of the Badami Upper Śivālaya seems to have been followed, though there are some variations. The Bhūtanātha has four pilasters surmounted by a kapota with kūḍus above which are three diminishing vertical courses divided by projecting nibs and provided with flat pilasters without brackets. Upon this sits the kūṭa roof form with uncut kūḍus at the centres of each side. The finial and its cylindrical shaft upon lotus petals is almost certainly a later addition.

The capping roof form of the Pattadakal Saṅgameśvara is also of the same type, though it is rather less vertical in its contours that the Badami example. Kūḍus are placed in the centres of each side and there is a pot finial preserved above. The whole is supported on short vertical walls with a frieze of haṃsas beneath. The two storeys repeat many features of the walls of the temple. The lower is divided into three projections framing two recesses by six pilasters. Sculptured panles are placed on the projections. Above is an eave, an animal frieze, and a parapet consisting of a vertical course and corner kūṭas with a central śālā. The second storey is divided by four pilasters with no change of wall plane. Niches with sculptures are placed in the outer divisions with a recess in the central bay. Above is an eave, animal frieze, vertical course and a central śālā only.

The Pattadakal Virūpāksa superstructure introduces an additional

storey and a projection on the east face. The lower two storeys, though diminishing in scale, are identical except for an additional pair of pilasters, with no change of wall plane, on the lowest storey. Both are of the same type as the lower storeys of the Pattadakal Saṅgameśvara. The upper storeys of the superstructures of these two temples are also to be compared, though there is an additional pair of pilasters with corresponding wall projections on the Virūpākṣa. As well, the central śālā of the Saṅgameśvara is now replaced by a seated figure and there are corner kūṭas. The roof form is of the same type, but in the Virūpākṣa is reduced in scale due to the increased number of storeys. It is decorated with incised foliation at the corners. The central kūḍu is more elaborate in this superstructure and a miniature temple superstructure is carved in its interior. The pot finial is preserved. The projection on the east face consists principally of a large kūḍu, its almost circular interior housing a Nateśa icon. It rests upon an extension of the lower two stories of the superstructure, appearing above the vertical course of the parapet of the intermediate storey.

The superstructure of the Pattadakal Mallikārjuna repeats the basic scheme of the Virūpākṣa with some further modifications. Additional pilasters are employed in the lower two storeys to create more complex wall projections and the central projections of these storeys is very pronounced. No niches appear on the uppermost storey, they are replaced by three double wall projections. The parapet here consists only of a short vertical course supporting another higher course upon which rests the roof form. This is of the semi-spherical type, with four kūḍus

similar to those in the Virūpākṣa roof. That this is the only
appearance of this particular roof form among the temples of this
region does not indicate that the superstructure is of a different
type. Rather, it is a development of the Virūpākṣa scheme with an
alternative shape preferred for the surmounting element. The pot
finial above is preserved and the projection to the east is
created by a large kūdu upon an extension of the two lower
stories of the superstructure.

Also to be mentioned here are the superstructures to the small
shrines found built into the walls of the Pattadakal Virūpākṣa
enclosure, especially those to the north-west and to the north
of the mandapa of the temple. Above the parapets which complete
the walls of these shrines are a series of mouldings culminating
in a roof form which essentially repeats the upper storey and
roof form of the temple itself. The reduced scale of the super-
structures of these shrines is noted as is the absence of wall
pilasters, parapet kūtas and finials. The shrine to the south-east
of the complex presents a simplified version of this scheme in its
superstructure, the sculptural portions being only blocked out.

The superstructures of the Mahakuta Saṅgameśvara, Mahāliṅga,
Aihole Cakra, Huccimalli, Tārappa, Huccappayya, Siddhanakolla
Saṅgameśvara, Pattadakal Kādasiddheśvara, Jambuliṅga and Pāpanātha
are of the same type. They are composed of kapotas and amalakās
arranged in nine ascending and diminishing tiers of three elements
across. The central band on each side is usually slightly
projected. The kapotas are decorated with kūdus. The series of
mouldings upon which these superstructures are built are formed on

extensions of the garbhagrha walls beneath. In the Mahakuta
Saṅgameśvara, Aihole Cakra and Huccappayya these consist of an
eave, sometimes with a bevelled contour, a frieze of animals and
a short vertical course. In the Aihole Tārappa and Pattadakal
Pāpanātha, a vertical course is surmounted by a kapota and
another short vertical course. The superstructures of the Mahakuta
Mahāliṅga, Aihole Huccimalli, Pattadakal Kāḍasiddheśvara and
Jambuliṅga have only a short vertical course carved with a band
of pilasters. These pilasters are also found beneath the Pattadakal
Pāpanātha superstructure. The scheme of the Siddhanakolla
Saṅgameśvara has a series of blocks probably intended to be
carved with animals surmounted by a kapota beneath the mouldings
of the superstructure. Then follows the standard arrangement of
kapotas and amalakās. In each temple, the outer tiers are
arranged in three groups of two kapotas headed by a single
amalakā. The kapotas are provided with kūḍu decoration consisting
of single kūḍus flanked by one or two pairs of split-kūḍus, and
trefoil kūḍus. Variations are noticed in the upper kapotas. In
the Mahakuta Mahāliṅga and Pattadakal Jambuliṅga, the outer two
uppermost kapotas has only a single kūḍu, whereas in the Mahakuta
Saṅgameśvara, Aihole Cakra, Huccimalli, Tārappa, Huccimalli and
Huccappayya, these are of the trefoil type. In the Pattadakal
Kāḍasiddheśvara and Pāpanātha, these repeat the single kūḍu with
a pair of split-kūḍus. The single kūḍu which heads the central
band on each side is mostly enlarged. On the Aihole Huccimalli
and Tārappa, this is replaced by a trefoil kūḍu. In the Pattadakal
Pāpanātha, an additional moulding with a single enlarged kūḍu is
placed above the central band as the tenth tier. The treatment
of the kapotas themselves also varies. In the Aihole Huccimalli

there are additional projections between the lower kūdus and in
the Pattadakal Pāpanātha, there are pilasters placed in the
central band of kapotas behind the kūdus, so as to suggest that
each is split into two elements. The intervening recesses
between the ascending tiers is usually left unadorned, except for
the Pattadakal Jambuliṅga and Pāpanātha where there are additional
pilasters and kūdus placed on extensions of the kapotas. The
amalākās of the Mahakuta Mahāliṅga and Aihole Tārappa have small
nāga figures which emerge from their inner faces. The oval shape
of the kūdus found on the Aihole Huccimalli and the miniature
niches created on the lower central kapotas suggests that this
superstructure is a later copy of those known in the other Aihole
temples.

In the treatment of the slabs which surmount the superstructures,
the Aihole Cakra, Huccimalli, Huccappayya and Siddhanakolla
Saṅgameśvara have their ends of these slabs left plain. In the
two Mahakuta temples, these are carved with a kapota. In the
Aihole Tārappa, Pattadakal Kādasiddheśvara and Jambuliṅga, three
courses are found, a band of pilasters being carved on the inter-
mediate vertical course. The other two being left plain in the
Aihole example, but carved with kapotas in the Pattadakal
examples. In the Pattadakal Pāpanātha four courses are found
consisting of alternating kapotas with bands of pilasters. Only
the Mahakuta Mahāliṅga, Saṅgameśvara and Aihole Cakra have their
finials still preserved. These are created by an amalakā placed
on a cylindrical shaft. The Aihole Huccappayya has only its
cylindrical shaft intact.

On the east face of all these superstructures are projections[6].
Those of the Mahakuta Saṅgameśvara, Aihole Cakra, Huccimalli,
Tārappa, Huccappayya, Siddhanakolla Saṅgameśvara, Pattadakal
Kādasiddheśvara and Jambuliṅga are created by a stone slab which
is placed against the east face of the superstructures of these
temples, usually elevated on a small upāna course. In the Aihole
and Pattadakal examples, this slab is carved with a large kūdu
housing an icon of Nateśa. There is some variety in the shape of
this kūdu, but all make use of the decorative "wings" and foliated
head. In the Pattadakal Jambuliṅga, this kūdu is greatly enlarged.
The kūdu slabs of the Aihole Huccimalli is probably not original
with the building of the superstructure. The Aihole Cakra and
Siddhanakolla temple have no Nateśa icons. The Mahakuta Mahāliṅga
and Pattadakal Pāpanātha are to be distinguished from the other
examples in that their slabs carved with kūdus and Nateśa icons
are placed on elaborate mouldings. In the Mahakuta temple these
create a niche flanked by pilasters with cushion capitals on an
animal frieze. In the Pattadakal Pāpanātha, thse combine kūdus
and their derived motifs with kapotas and amalakās into
compositions similar to the niche pediments found on the temple
walls below.

The ruined superstructures of the Aihole Nārāyana and Durga are
also of the curved kapota and amalakā type, but present some
distinct differences in their compositions. On the outer tiers,
three kapotas are now placed beneath the first amalakā, and there
are four kapotas beneath the succeeding amalakā. Here the numbers
of kapotas are different from those of the other superstructures,
and the method of decorating them with kūdus is also different.

Large trefoil kūdus or a single kūdu accompanied by its split forms are here placed over a double kapota. The projection on the east face of the Nārāyana is furnished with a trefoil kūdu carved with an icon of Sūrya. That to the Durga is now missing. The Nārāyana superstructure rises from a vertical course provided with a band of pilasters above which is a moulding with a bevelled edge. This is replaced by an upāna in the Durga.

To arrange these superstructures into some order so as to indicate their development does not seem possible. Certain features, however, appear as if they might indicate later developments. These include the use of the trefoil kūdu heading the central band of kapotas as on the Aihole Tārappa and Huccimalli, oval shaped kūdus such as on the Aihole Huccimalli, a greater number of mouldings surmounting the superstructure as on the Aihole Tārappa and Pattadakal temples, and the carving of pilasters and kūdus in the intervening spaces between the ascending tiers such as on the Pattadakal Jambuliṅga and Pattadakal Pāpanātha. The elaborate mouldings on which are placed the kūdu projections of the Mahakuta Mahāliṅga and Pattadakal Pāpanātha seem also to be advanced features. The alternative schemes of the Aihole Nārāyana and Durga superstructures have the appearance of being later developments though these may have co-existed with the simpler kapota and amalakā type. The curious use of nāgas together with amalakās, of which there are only two instances on the Aihole Tārappa and Mahakuta Mahāliṅga may be the work of an individual craftsman.

The superstructure of the Pattadakal Galaganātha is the only

example among the Early Western Calukyan temples of an Eastern
Calukyan scheme. That this may be interpreted as indicating the
work of imported craftsmen has already been suggested. In its
complexity of design and detail, this superstructure is far more
sophisticated than any of the other examples in this region. The
problem of relating it to those other examples is to establish
some relative chronology. By referring to the Alampur temples,
it may be possible to demonstrate that the Galaganātha is not
the latest temple to be constructed at Pattadakal and that the
Kādasiddheśvara, Jambuliṅga and Pāpanātha were to follow it.
Thus, there is the possibility of the Galaganātha exerting some
influence upon the designs of the superstructures of the other
temples at that site. This may perhaps be seen in the upper
mouldings of the superstructures and the use of pilasters and
kūdus in the intermediate recesses. That no copy of the Galaganā-
thá superstructure was attempted implies that the imported
craftsmen were no longer in the area and had not imparted their
techniques and designs to those who continued to work on the
other temples at Pattadakal.

A completely different superstructure type is found in the Aihole
temple C47, Mallikārjuna and Galaganātha and in the three un-named
temples at Mahakuta. Here, a series of diminishing kapotas
alternate with short vertical courses carved with bands of
pilasters. Seven kapotas are found on the large Aihole temples,
whereas only five are found on the Mahakuta temples. Three
kapotas are employed for the superstructure of the small Aihole
temple C47. The ends of the kapotas are provided with kūdus
except for the uppermost element of the Aihole Mallikārjuna and

the temple to the south-east of the Mahakuta enclosure. Intermediate animals are also found on the Aihole Galaganātha kapotas, which is the only temple to add small amalakās at the corners beneath the uppermost moulding. The Aihole Galaganātha also provides the only example of the use of the kūdu slab placed against the east wall on a type of upāna. Amalakā finials on cylindrical shafts surmount the superstructures of the Aihole Mallikārjuna and the Mahakuta temple to the north of the Mahālinga. The contours of these superstructures vary greatly, those of the Aihole Mallikārjuna and Mahakuta temples having strong curves while that of the Aihole Galaganātha is almost vertical.

It is not known if the five kapota type superstructure preceded that which employs seven kapotas. To some extent, the number of kapotas is an expression of the height to which the builders wished their superstructures to rise. The garbhagrhas and superstructures of the two Aihole temples are likely to be later additions to their mandapas.

8.8 Accessory Structures

The Nandī pavilions of the Mahakuta Mahākūteśvara and Mallikārjuna
have already been noted for their plinth types and parapets. Only
their columns and brackets supporting beams from which springs an
eave, together with the treatment of the ends of the roof slabs
above, need be compared. In the Mahākūteśvara the Nandī pavilion
columns have their shafts divided by raised bands and part-circles
at their bases provided with figures and decoration in their
interiors. The capitals are of the cushion type and the brackets
are curved. The ends of the roof slabs above the eave are carved
in a series of projections and recesses. For the Mahakuta
Mallikārjuna Nandī pavilion, the columns, eave and ends of roof
slabs repeat the scheme found on the porch of the main temple.
This suggests that the pavilion was built at the same time as the
temple, whereas this may not be the case for the Mahākūteśvara
and its pavilion. The small Nandī pavilions of the Aihole temple
C62 appears to be of a similar type to those found at Mahakuta,
but there is no parapet.

At Pattadakal, it is mainly the Virūpāksa accessory structures
which are examined. The Nandī pavilion plinth, niches and balcony
slabs have already been noted. The composition of each side of
this pavilion consists of two half-columns framing an opening.
The column shafts are furnished with mithunas and attendant
figures beneath raised bands and part-circles. The brackets are
fluted with a rearing vyālas. At the corners of the building
are pilasters having curious outstretched figures as capitals.
Niches with pediments above are placed at either side of the
opening. The half-columns of the openings are known on the main

temple, as are the niche forms. The corner pilasters, however,
are not found on the temple. An overhanging eave on ribs has its
corners decorated with incised foliation. Above are the bevelled
ends of the roof slabs carried on a vertical course with a frieze
of animals. In the treatment of the eave and the animals above,
the Nandī pavilion repeats the scheme of the temple porches.

The Virūpāksa east gateway has also half-columns set into the
walls to frame the openings with intermediate niches and pilasters
at the corners for the east and west walls. The eave and animal
frieze above are also found here. The figures which, on the Nandī
pavilion were confined to the tops of the pilasters, now appear
in an almost continuous frieze beneath the eave. This is similar
to the frieze of ganas with garlands found at the topş of the
walls of the Pattadakal Jambuliṅga. The plinth, porch to the east,
niches and parapet of this gateway have already been noted. In
many of its features, the gateway is similar to the Nandī
pavilion. The Virūpāksa west gateway has one curious feature on
its west wall. This is a series of figures placed above the
plinth but not related to any niche. Again, half-columns frame an
opening with niches placed in the walls at either side. The small
shrines to the north and south of this gateway are provided with
corner pilasters whose bases are supported on seated lions, a
motif very much associated with the Pallavas. Those shrines
immeadiately adjacent to the west gateway make use of a surmount-
ing śāla placed upon a series of mouldings above their horizontal
roof slabs.

The Pattadakal Mallikārjuna ruined Nandī pavilion would appear to

be a development on that of the Virūpāksa. Again, half-columns
frame an opening with walls at either side and pilasters at the
corners. Two niches are found instead of one placed at either side
of the opening. In front of each opening is a porch extension
created by introducing another pair of columns and an extension
of the eave above. The form of the plinth and niches have already
been noted. The eave on ribs is of the same type found on the
Virūpāksa Nandī pavilion. The columns of the porches, however,
are unusual. Their shafts are circular and have fluted cushion
capitals above with ribbed and plain brackets. Some of the niches
are carved with female attendants.

8.9 Notes

1   In this respect, the Aihole Meguti upāna resembles those
    examples known in Pallava architecture which have a square
    shoulder and no stepped foot. Whether this is an indication
    of direct Pallava architectural influence is not clear.

2   Harle (1971) distinguishes three types of walls in Early
    Western Calukyan architecture which he calls the "pillared
    walls", ashlar masonry, and the "pilastered walls". The first
    type of wall examined here corresponds to Harle's third
    category, and the unrelieved wall surface corresponds to his
    second category. Only one true example of the "pillared wall"
    is known, this is the eastern structure of the Aihole temple
    C21. As this has a surmounting kapota cornice which character-
    ises the unrelieved wall type, it is here considered to be a
    variation of that type, rather than a separate category of
    wall. Harle has pointed out that the wall which employs
    pilasters is probably a southern feature.

3   The conventional Indian description of these projections of
    the walls ennumerate the number of changes of plane as tri-,
    pañca-, or sapta-ratha. Here a more precise description is
    preferred where the projections and recesses are distinguished.

4   Observed by Lippe (1967 and 1972) and Harle (1969).

5   The Indian texts on architecture utilise the classification
    of Nagara, Dravida and Vesara orders. The application of this
    nomenclature to the actual superstructures may not be all-
    embracing, and perhaps only refer to portions of these
    superstructures. Because of this difficulty in relating the
    presecriptions to the architectural models, the Indian terms
    are not employed here. See Soundara Rajan (1973:15).

9. ANALYSIS OF THE FEATURES OF THE INTERIOR

After the rich carvings of their exteriors, the Early Western
Calukyan temple interiors appear to have received less
attention. However, the treatment of certain portions of the
interior are most elaborate in their carvings and, in some of the
Aihole temples, contrast strikingly with the unrelieved exteriors.
A comparison of these features of the interior distinguishes
varied treatments in the doorways, columns, beams and panels,
roof systems and minor shrines.

9.1 Garbhagrhas

Here are examined the interiors of the garbhagrhas of the temples
and the treatment of their external walls when surrounded by a
pradaksinapatha.

In contrast to the richly treated exteriors of the temples and
the carvings found on the columns and beams of the mandapas, the
garbhagrhas of the Early Western Calukyan temples are unadorned.
This appears to have been the original intention of the builders
and the only decoration that occurs is that found carved on the
half- and corner-columns placed against the walls, the ceiling
slabs and supporting beams. Such columns and ceiling slabs are
described together with those found in the mandapas. The roof
slabs to the garbhagrhas are always horizontal, and in those
temples where there is a superstructure, these slabs cut off the
false space of the hollow tower above. Only in the Aihole Gauda,
Cikki and Huccimalli are the ceiling slabs the same height as
those roofing the central aisle of the mandapa, elsewhere they
are set considerably lower. Whether the height of the garbhagrha
was dictated by proportional systems of measurement is yet to be
investigated. Ceiling slabs in the smaller garbhagrhas are
supported on wall projections, but for the larger spans, diagonal
beams or beams carried on half- or corner-columns are used. There
is the exceptional use of recesses placed in the walls of the
Mahakuta Mahākūteśvara garbhagrha, but these may not be original.

The lingams on pīthas in the garbhagrhas of the Badami Mālegitti
Śivālaya, Bhūtanātha, Jambuliṅga west garbhagrha, Mahakuta
Mallikārjuna, Saṅgameśvara, Mahāliṅga, Nagaral Nāganātha, Aihole

Lādkhān, Mallikārjuna, Pattadakal Kādasiddheśvara, Jambuliṅga,
Saṅgameśvara, Virūpāksa and Mallikārjuna appear to be original
with the temple. An examination of the icons of the Badami Upper
Śivālaya, Aihole Huccappayyamatha and Pattadakal Pāpanātha
suggest that the lingams on pīthas now found in the garbhagrhas
of these temples may be later additions, presumably as a result
of a later conversion to Śaivism. Lingams placed directly in the
floor without any pīthas are found in the Aihole Cikki, Huccimalli,
Tārappa, Huccappayya, Siddhanakolla Saṅgameśvara and Pattadakal
Galaganātha. These are likely to be later additions. The pīthas
without lingams or other cult icons are found in the garbhagrhas
of the Badami Lower Śivālaya, south-east temple of the Aihole
Kunti group and Durga. The Lower Śivālaya pītha is unusually
oval in shape, and that of the Durga is circular, no doubt
dictated by the semi-circular ended garbhagrha. The pīthas of
these temples have rectangular slots as if to anchor the base of
a cult image. The carved icons placed in the garbhagrhas of some
of the Aihole temples are not necessarily original with the
temple, often belonging to later periods.

Pīthas are carved with mouldings derived from those of the plinth.
The uppermost moulding is either a small projecting nib or
kapota which partly functions as a rim to prevent the spilling
of the libations onto the floor. A vertical course and upāna
are mostly found beneath. Variations are discovered in the Badami
Jambuliṅga and Mahakuta Saṅgameśvara pīthas where the vertical
course is omitted. In the pīthas of the Pattadakal Kādasiddheśvara
Virūpāksa, Mallikārjuna and Pāpanātha garbhagrhas, octagonal or
curved kumudas are employed replacing the vertical course. Chutes

to carry away the libations invariably face to the north. These
lead to channels which often appear on the outside of the
garbhagrha or pradaksinapatha walls as a spout. This is sometimes
carved as a makara. There are no chutes for the Nagaral Nāganātha
and Aihole Durga pīthas. The lingams are of uniform shape but
those of the large Pattadakal temples are fashioned out of
polished granite with incised lines.

The garbhagrhas of the Badami Upper Śivālaya, Mahakuta
Mahākūteśvara, Mallikārjuna, Nagaral Nāganātha, Aihole Meguti,
Gauda, Durga, Cikki, Huccimalli, Pattadakal Galaganātha,
Sangameśvara, Virūpāksa, Mallikārjuna and Pāpanātha have their
outer walls concealed from the external elevation by pradaksina-
patha walls. To these may also be added the garbhagrhas of the
Aihole two temples from the Aihole Kunti group and Lādkhān where
the walls of the garbhagrhas are built within the mandapa walls.
The treatment of these walls is completely plain in the Aihole
Meguti and south-east temple of the Kunti group. In the Badami
Upper Śivālaya, pilasters are employed but the wall surfaces are
otherwise unrelieved. The walls of the garbhagrhas of the Mahakuta
Mallikārjuna, Nagaral Nāganātha, Aihole Gauda, Durga, Cikki and
Huccimalli have a plinth consisting of an upāna, vertical course
and kapota, with a kapota cornice above. In the Pattadakal
Virūpāksa and Mallikārjuna there is only an upāna moulding at the
base of the wall with a kapota cornice above. Walls divided by
pilasters supporting an eave are found on the garbhagrhas of the
Aihole Lādkhān and Pattadakal Pāpanātha. A plinth composed of an
upāna, curved kumuda, vertical course and kapota is found on the
Aihole temple, whereas the walls of the Pāpanātha garbhagrha

have no plinth. This may have been buried beneath the floor slabs
of the pradaksinapatha which is a later addition. Niches to take
icons are found on the walls of the north-west temple of the
Aihole Kunti group, Gauda, Cikki, Pattadakal Galaganatha and
other large Pattadakal temples. Only the temple from the Aihole
Kunti group and Pattadakal Papanatha have sculptures carved in
situ. In the Aihole temple, the niches are created by a series
of decorated bands that frame the sculptures, but in the Pattadak-
al Papanatha, a pair of pilasters supporting an intermediate
kapota is found. The niches of the Aihole Gauda, Cikki, and
Pattadakal Galaganatha, Virupaksa and Mallikarjuna are created by
pairs of pilasters with various pediment mouldings above[1].

9.2 Doorways (see Plates IX - XII)

A variety of treatment characterise the doorways of the Early
Western Calukyan temples. These are not arranged chronologically,
but appear to represent alternative designs available. The
doorways are each divided into two parts, a lower portion
surmounted by an eave or other horizontal moulding, and an upper
portion constituting the pediment. The slabs from which the
doorways are created are set upon a raised floor slabs which
forms a step at the opening. Many of the mandapa doorways have
no upper portions due to the reduced height of the porch roof.
Unless otherwise indicated, the doorways referred here to are
those of the garbhagrhas of the temples.

Almost all the examples of doorways found in the Early Western
Calukyan temples have their lower portions consisting of a pair
of pilasters set in a series of recessed bands that return over
the opening. The pilasters do not extend down to the floor, being
placed above panels which appear at either side of the opening.
These panels are sometimes completed with carvings. The brackets
of the pilasters mostly support an eave, occasionally on a frieze
of hamsas. The doorways of the Badami Lower Śivālaya, Mālegitti
Śivālaya (mandapa), the Mahakuta un-named temples, Bānanti,
Aihole temple to the south of the Brahmanical Cave, temples C21,
C49, Visnu temple, temple C62, Siddhanakolla Saṅgameśvara
(mandapa) and Pattadakal Pāpanātha, however, have no pilasters
framing the openings.

The pilasters used for the doorways are of the same type as those
on the external walls of the temples. Several variations are

found at the base of the pilasters of the doorways of the Aihole Two-storeyed temple (lower storey), and Siddhanakolla Saṅgameśvara where a series of mouldings including an _upāna_ are set upon a slightly curved recess. Rearing _vyālas_ are found on the brackets of the pilasters of the doorways of the Aihole Huccappayyamatha, Durga (_maṇḍapa_) and Huccappayya, Vase and foliage capitals, often combined with fluted shafts, are found on the Aihole Gauda, Nārāyana, Cikki, Huccimalli, Tārappa, Pattadakal Kādasiddheśvara, Jambuliṅga and Galaganātha. Circular and fluted shafts are also found on the doorways of the Aihole Two-storeyed temple (lower storey), Pattadakal Virūpāksa (north and east porches) and Pāpanātha (porch). Some variety is also to be seen in the treatment of the recesses and raised bands in which the pilasters are set. Nāgas frquently appear in the recess nearest to the opening so that their scaled bodies provide a part-circular moulding. The human heads of the _nāgas_ emerge at the base as the moulding meets the carved panels beneath. In the Aihole Durga (_maṇḍapa_) and Durga gateway (entrance doorways), intermediate _nāgas_ are placed at the sides of the opening. The tails of the _nāgas_ are usually held by a Garuda who appears on the lintel over the opening. Garuda is depicted either as flying straight at the observor or from side on. The presence of Garuda above the doorway does not necessarily indicate the dedication of the temple as it would appear that this deity was used for doorways associated with a variety of cults by the Calukyas. Garuda is replaced by miniature icons of Śiva above the doorways of the Pattadakal Kādasiddheśvara and Galaganātha. Some doorways have no carved block over the opening. The recesses and raised bands often have incised decoration, usually of the foliated type

deriving from lotus stalks, leaves and flowers. Other shapes, such as the diamond and lozenge may represent precious stones. Though a comparison of these decorative motifs will not be attempted here, recurring designs are found on many of the doorways of these temples. Some of these motifs may be traced back to those found on the doorways of the Badami caves. The outer bands of the doorways of the Aihole Two-storeyed temple (lower storey), Cakra, Durga (mandapa), Pattadakal Mallikārjuna and Pāpanātha are divided into panels with miniature figures. These mostly depcit mithuna couples, but in the Aihole Two-storeyed temple, these figures seem to be engaged in activities which suggest narrative scenes[2]. The outer bands of the doorways of the Aihole Gauda, Nārāyana, Cikki, Tārappa, Huccappayya, Pattadakal Kādasiddhesvara and Galaganātha step back at the level of the pilaster brackets and then continue up into the area above the opening. The doorways of the Pattadakal Virūpāksa and Pāpanātha (connecting the mandapas) introduce a secondary pair of pilasters upon whose capitals sit elaborately carved makaras. From their extended jaws spout garlands meeting over the centre of the opening another pair of makara jaws framing an icon. Such compositions are related to those of the wall niches and windows[3].

A stylistic analysis of the carvings found in the panels at either side of the opening on many of these doorways is beyond the scope of this study[4]. On the doorway panels of the Badami Mālegitti Śivālaya, Mahakuta Mallikārjuna, Mahālinga, and south-east temple of the enclosure, small figures are depicted, usually dvārapālas and female attendants. The panels of the Aihole Huccappayyamatha,

south-east temple of the Kunti group, Mallikārjuna and Galaganātha doorways appear to be related. Here, river goddesses appear at either side of the opening with mithuna attendants. The composition of these panels is very much alike, though the panels of the Aihole Mallikārjuna are cruder in their execution, suggesting that they may be later copies. The compositions of the panels of the Aihole Durga (mandapa) and Huccimalli depict the river goddesses with parasols and a variety of attendant figures. In the Aihole Durga the figures extend up into the bands above. River goddesses sheltered by parasols held by attendants, and other accessory figures, are also found carved on the panels of the doorways of the Badami Bhūtanātha and on all the Pattadakal temples with the exception of the Jambuliṅga. These appear to belong to a different stylistic group from those of the Aihole temples according to the method of carving, grouping of the figures, and type of costumes. The doorways of the Badami Lower Śivālaya, Aihole Two-storeyed temple (lower storey), Cakra, Gauda and Pattadakal Jambuliṅga have small panels beneath which do not extend the full width of the doorway so that some of the raised bands and pilaster shafts extend almost to the floor. These panels are carved with miniature attendant figures, usually ganas. Small niches are created at either side of the opening in the Badami Jambuliṅga, Aihole Nārāyana, Cikki and Huccimalli housing dvārapālas. The niches are characterised by their part-circular upper portions, perhaps deriving from the contour of a kūdu.

The doorways of the Pattadakal Jambuliṅga (mandapa), Aihole Lādkhān (mandapa) and Cikki (mandapa) are to be distinguished from those of the other temples. They present a scheme known in

the Badami and Aihole caves where doorways are created by two free-standing columns that frame the entrance and which have openings at either side. In the Badami example and Aihole Cikki, half-columns are placed against the walls, whereas in the Aihole Lādkhān these do not appear. Recessed and decorated mouldings frame these doorways and in the Badami Jambuliṅga continue over the opening. The columns of the Aihole Lādkhān doorway support an eave on their brackets. The column types used in these doorways are examined with the other columns of the interiors of the temples. In the two Aihole temples, much of the original scheme of the doorways is obscured because of the later addition of slabs to reduce the size of the openings.

The panels above the doorways are carved with mouldings which may be taken as constituting pediments. These are found mostly above the garbhagrha doorways. Though there is a variety of treatments among these pediments, other than a few examples at Aihole and Siddhanakolla, all make use of forms derived from the parapet. Thus ornamental kūtas, śālas and kūdus frequently appear. The most popular form of doorway pediment appears to be of the type found in the Badami Mālegitti Śivālaya, Bhūtanātha, Jambuliṅga, Mahakuta Mallikārjuna, Nagaral Nāganātha, Aihole Meguti (outer maṇdapa), Two-storeyed temple (upper storey), two temples from the Kuṇti group, Cakra, Mallikārjuna, Pattadakal Virūpāksa (south and east porches), Mallikārjuna (garbhagrha and east porch) and Pāpanātha (connecting the maṇdapas) where a central śāla is flanked by two kūtas, mostly with intermediate kūdus. Above the doorways of the Badami Upper Śivālaya, Aihole Huccappayyamatha, Durga (maṇdapa) and Pattadakal Jambuliṅga, three śālas are found

with intermediate kūdus. Three sets of kūdus with smaller intermediate kūdus are found above the doorways of the Mahakuta Mahākūtesvara and Aihole Galaganātha. Only a single śāla is used above the doorways of the Pattadakal Virūpāksa, whereas in the north porch of the same temple, this śāla has a kūdu at either side. Above the śālas and kūtas of the Pattadakal Pāpanātha (connecting mandapas) rises a second series of mouldings culminating in a large śāla. The upper portions of some of the temple doorways are incomplete and it is not possible to be certain of the pediment designs that were intended. Rising above the eave which heads the doorway in the Badami Upper Śivālaya and Aihole Meguti (outer mandapa) is a single vertical course supporting the parapet forms. There is a use of trefoil kūdu decoration in the Aihole example. In the pediments of the Badami Bhūtanātha, Aihole Two-storeyed temple (upper storey), Pattadakal Virūpāksa (south porch) and Mallikārjuna, a vertical course upon an uncut frieze of animals supports the parapet forms. In the Mahakuta Mallikārjuna and Pattadakal Jambuliṅga (mandapa), bands of pilasters are introduced. Two or more vertical courses, divided by mouldings, rise above an animal frieze in the doorways of the south-east temple of the Aihole Kunti group and Cakra. In the Pattadakal Mallikārjuna (east porch) these short vertical courses are not continuous and are only found beneath each parapet element. Further complexities are noted in the Mahakuta Mallikār-juna and Nagaral Nāganātha where several vertical courses on an animal frieze are divided by flat pilasters into niches. In the doorways of the Badami Jambuliṅga (west garbhagrha) and Aihole Huccappayyamatha there is a second eave together with another vertical course. In the Huccappayyamatha there are additional

mouldings beneath the parapet elements and the use of trefoil
kūḍus. The Badami Mālegitti Śivālaya, north-west temple of the
Aihole Kunti group, Durga (mandapa) and Durga gateway (entrances)
have their doorway pediments provided with double sets of eaves,
animal friezes and vertical courses. In the Badami examples and
the Aihole Durga, the animals are only partly completed, and the
lower of the two vertical courses has a band of pilasters. The
Mahakuta Mahākūteśvara and Aihole Galaganātha doorway pediments
have kapotas or kūḍus placed one above the other, surmounted by
kūḍus. In the doorway pediments of the Pattadakal Virūpāksa
(east porch) and Mallikārjuna, the parapet forms are supported on
pairs of pilasters whose brackets support an animal frieze, a
short vertical course and then the parapet. Miniature figures
support the śālas above the doorways in the Pattadakal Virūpāksa
and Pāpanātha (connecting mandapas). Additional complexities are
discovered in the Aihole Cakra and Durga (mandapa) doorway
pediments. Above the Pattadakal Pāpanātha (connecting mandapas)
two pediments are combined. A śāla with kūtas and intermediate
kūḍus upon a vertical course and animal frieze is surmounted by
a short wall with an eave, above which is another animal frieze
and a series of vertical courses leading to a large śāla.

The pediments above the doorways of the Aihole Gauda, Nārāyana,
Cikki, Huccimalli and Tārappa belong to another group. Here the
eave supported on the pilaster brackets above the opening is
replaced by three niches, the outer two being placed directly
upon the capitals and brackets of the pilasters. These niches
are created by elongated trefoil kūdus on a series of ascending
and diminishing kapotas. The outer niches are mostly surmounted

by amalakās. Rearing vyālas or makaras appear at the ends of the pediments of the Aihole Gauda and Tārappa. The kapota mouldings in some instances run between the niches, or there are bands of pilasters. Though there are small variations between the pediment designs of these doorways, those of the Aihole Cikki and Huccimalli are identical. Miniature figures are placed in the niches of the Aihole Gauda, Nārāyana and Tārappa. The niches found above the pilasters of the Pattadakal Galagānatha doorway, though much reduced in scale, would also appear to belong to this group of pediment designs.

The doorway pediments of the Aihole Huccappayya are unlike any others found on the temples of this region. That to the garbhagrha is carved on three tiers of elements identical to those found on the superstructure of that temple. The surmounting elements are a central kapota with amalakās at either side. The whole is supported on a band of pilasters. The doorway to the mandapa is surmounted by a central śāla with side amalakās. These are supported on a series of kūdus in both their complete and derived forms. This is the only instance of such a composition being used for a doorway pediment. It is, however, known for the niche pediments of the outer walls of some temples[5].

9.3 Columns (see Plate XIII)

Here are described the columns found in the mandapas of the
temples, the half-columns in both the garbhagrhas and mandapas
and the internal columns of the porches, gateways and Nandī
pavilions that do not form part of the external elevation. In
the larger temples, different column types are found used
together which illustrates the variety of designs available at
one period.

The half-columns and corner-columns of the garbhagrhas of the
Mahakuta Mallikārjuna, Mahāliṅga, Bānaṭi, Lādkhān upper garbhagrha,
Tārappa, Huccappayya and Pattadakal Pāpanātha have their shafts
completely plain with curved brackets. In the Mahakuta
Mahākūteśvara, Aihole Gauda and Nārāyana the column shafts have a
single raised band. In the Aihole Meguti and south-east temple of
the Kunti group a small part-circle appears above the raised
band. Two sets of raised bands with part-circles are found on
the columns of the Badami Upper Śivālaya and Mālegiṭṭi Śivālaya
and the half-columns of the garbhagrha of the Nagaral Nāganātha
and of the outer mandapa of the Pattadakal Pāpanātha. In the
Aihole Huccappayya columns a similar design is used but the
upper part-circle is absent. Additional vertical strips are added,
connecting the raised bands and part-circles, in the Badami
Bhūtanātha, north-west temple of the Aihole Kunti group, Pattadak-
al Saṅgameśvara, Virūpāksa, Mallikārjuna and gateways placed in
the outer walls of the Virūpāksa complex. The Pattadakal
Saṅgameśvara has another variation on this design where each
part-circle is set between small portions of other circles with
additional incisions made at the corners of the shafts. A

similar variation with only one part-circle set between portions of other circles is found in the half-columns of the Pattadakal Mallikārjuna garbhagrha. The half-columns found in the mandapa of the Pattadakal Virūpāksa, Mallikārjuna and Pāpanātha have a vertical band leading to a part-circle and raised band with sculptured figures beneath. The half-columns of the Pattadakal Saṅgameśvara garbhagrha have three sets of raised bands, part-circles and connecting strips.

Another group of column shafts are characterised by their use of sets of raised bands to create double projections away from the face of the column. A part-circle is placed above and also at the base of the shafts. The Badami Jambuliṅga mandapa columns, the half-columns of the outer walls of the Aihole Lādkhān and those found in the eastern structure of the temple C21 have their columns provided with this design. The Mahakuta Mallikārjuna, Nagaral Nāganātha, Aihole Durga, Durga gateway and Aihole Tārappa add an additional raised band to the shaft. The Aihole Mallikārjuna columns remove the lower part-circle and the Siddhanakolla Saṅgameśvara has both part-circles missing. The Aihole Huccappayyamatha, Lādkhān inner columns of porch and intermediate columns of the mandapa and Galaganātha has only the part-circle on the set of raised bands. The Aihole Visnu temple presents yet another variation upon this design.

At the capitals of the Aihole western structure of temple C21, Cikki and Huccimalli columns are two part-circles joined by a band with incisions at either side carved at the corners of the shafts. On the Badami Jambuliṅga inner porch columns and Aihole

Ladkhān inner mandapa columns this double-circle motif at the capital is combined with the set of double raised bands. Beneath is a single raised band with a part-circle. Similar double-circle designs are known in the pilasters which frame the niches of the external walls of many of these temples.

Another type of column design seems to be preferred for the half-columns at the garbhagrha entrances. Here a vase and cushion capital is placed on a broad shaft with brackets above. In fact, this is exactly the same type of column that appears in an elongated form as the pilasters of the external walls of these temples. In the Badami Mālegitti Śivālaya the half-columns either side of the garbhagrha doorway are of this type, their shafts having two raised bands and part-circles. Similar columns are found in the garbhagrhas of the Pattadakal Virūpāksa, though there are also additional vertical strips on the column shafts. In the Badami Jambuliṅga the half-columns either side of the opening that connects the mandapa and porch are of this design, though they do not have the vase portion of the capital. Only a single raised band is found on the shaft. The Pattadakal Mallikārjuna garbhagrha half-columns are also of the type without the vase capital, but have a raised band and decorated part-circle on the shaft. In the Nandī pavilion to the Pattadakal Virūpāksa, the columns appear in a free-standing form with a circular shaft, the vase capital culminating in a square rim. Garlands are carved upon the column shaft.

Several designs are found on the shafts of columns in a number of temples which seem unrelated to the types described above. In

the central columns of the porch of the Aihole Meguti an uncut block and octagonal block are found carved on a fluted shaft. In the columns either side of the Aihole Cikki mandapa doorway, octagonal shafts are supported on square blocks carved with vase and foliage motifs. The columns of the Pattadakal Pāpanātha also provide examples of designs unknown in other temples. In the inner mandapa sixteen-sided columns have square blocks carved with vase and foliage motifs at their capitals. In the outer mandapa of the same temple, cushion capitals, square blocks carved with the vase and foliage motif, and sixteen-sided shafts are placed on bases composed of a small upāna and octagonal kumuda. Attendant figures are carved on some of the faces of these columns.

Brackets display three basic treatments - curved and plain, curved and fluted, and fluted without a curved contour. The fluted and curved type of bracket is found on the columns of the Badami Upper Śivālaya, Mālegitti Śivālaya, Aihole Meguti, south-east temple of the Kunti group, Tārappa and Galaganātha. The flutings without the curved contour is found on the columns of the Badami Bhūtanātha, Jambuliṅga, Mahakuta Mallikārjuna, Nagaral Nāganātha, Aihole Meguti, Lādkhān, Durga, Durga gateway, Mallikārjuna, Visnu temple, Siddhanakolla Saṅgameśvara, Pattadakal Saṅgameśvara, Virūpāksa as well as its Nandī pavilion and gateways, Mallikārjuna and Pāpanātha. In the large Pattadakal temples this bracket becomes extended and is occasionally carved with foliation and krtamukhas. Such decoration is also found on the brackets of the Pattadakal Mallikārjuna garbhagrha half-columns. The plain and curved bracket type is found on almost all the temples and its

appearance on the porches has been noted. Vyālas are placed at the centres of the brackets of the Aihole Durga and Pattadakal temples. Many of the uncut blocks found in the centres of the brackets may have been intended to recieve carvings of such vyālas. The Aihole Cikki and Huccimalli have their rectangular brackets carved with two curved incisions which are different to any other bracket treatment known among the temples. The Pattadakal Galaganātha has fluted palm-like designs carved on the square brackets of the half-columns in the garbhagrha. Some examples of brackets in the Aihole Meguti and Pattadakal Saṅgameśvara are carved with blocks carved on the diagonal. In both cases these brackets belong to columns in those portions of the buildings which are likely to be later additions.

In some temples the raised bands and part-circles are decorated with foliage and animal forms as well as miniature figures. The Aihole south-east temple of the Kunti group, Lādkhān porch and Galaganātha columns provide examples of this. Those of the Aihole Lādkhān are particularly rich in their variety of decorative motifs. The Aihole Cikki columns are also carved with animals and decorative motifs and these might have also been found on the columns of the Aihole Huccimalli if these had been completed. It is, however, on the raised bands, part-circles and vertical strips of the Pattadakal Virūpāksa and Mallikārjuna columns that the richest display of relief carving is found. Here decorative motifs of all types are employed and the raised bands are divided into a number of horizontal strips which are carved with narrative scenes. Dvārapālas, often provided with clubs upon which they lean, are found carved on the half-columns either side of

the doorways of the Badami Bhūtanātha (now mutilated), Aihole
Huccappayyamatha, north-west temple of the Aihole Kunti group,
Huccappayya and Pattadakal Sangameśvara, Virūpāksa, Mallikārjuna
and Pāpanātha. Though an iconographical comparison of these
sculptures is not attempted here, the Aihole Huccappayyamatha
appears to be the earliest of the series and those of the
Pattadakal Pāpanātha the most advanced[6]. This is seen in the
freedom of the pose of the figures and the increased three-
dimensional quality of the carvings. The half-columns placed
against the mandapa walls of the Pattadakal Virūpāksa, Mallikārjuna
and Pāpanātha are carved with mithuna couples.

Many of these temples have their internal column designs varying
to those of the porch columns. It does not seem possible to
arrange the column types into any clear chronological order
and the various groups of designs that have been distinguished
may have co-existed and had independant development. The use of
vertical strips connecting the raised band and part-circles of
the shafts and the use of vyālas at the centres of the brackets
are likely to be late features, The connection between the Aihole
Cikki and Huccimalli column types is of importance as is the
recurring parallels between the column types of the Badami
Jambulinga and the Aihole Lādkhān. Sculptural treatment of the
half-columns of the mandapa is also considered as a late
development.

9.4 Beams and Panels (see Plate XV)

Above the columns of the central aisles of the mandapas of the
Early Western Calukyan temples are elaborately carved beams and
panels. The roof slabs over these central aisles are generally
raised and horizontal creating a distance between the brackets
of the supporting columns and the undersides of the roof slabs.
This is also found in several of the porches of these temples.
Upon the beams and stone slabs that create these vertical
surfaces, or panels, a variety of treatments may be discovered.
The secondary beams and brackets which directly support the
roof slabs are also carved with decorative motifs or figures.
From a comparison of the treatments of these portions of the
temples, several groups of designs may be distinguished.

One group makes use of a band of pilasters carved on a short
vertical course, often in three planes so as to create a double
system of pilasters. In the panels of the Aihole Huccimalli and
Tārappa, the band of pilasters is placed above two kapotas which
are barely separated, but carved with kūdus and intermediate
animals. In the Badami Jambuliṅga and Aihole Cikki, a series of
blocks is placed above the pilastered band, and in the Cikki the
distance between the kapotas is increased and divided into
blocks. The space between the pilasters in the Cikki is
occasionally perforated so as to permit light to enter. This
device is found only in one other temple, the Pattadakal
Pāpanātha, whose inner mandapa panels are carved with a band of
pilasters upon a series of blocks. The Aihole Galaganātha and
eastern structure of temple C21 have a band of pilasters upon a
single kapota provided with kūdus. In the temple C21 these

elements are separated by an uncut band. The Aihole Huccappayya-matha and Gauda panels are identical, consisting of a band of pilasters placed between a double row of blocks and a kapota with kūdus and intermediate animals on a decorated beam. In the Aihole Huccappayya a band of pilasters and a kapota with kūdus is placed above a vertical course provided with a series of animated ganas on a decorated beam. The pilastered band and kapota are divided into a number of panels by the secondary beams which support the roof slabs. At the centre of each panel is created a niche with a pair of split-kūdus housing miniature icons. This is the only appearance of such a device among the temples. Though the upper portions of the Aihole Durga mandapa are damaged beyond any restoration of the original scheme, it is possible to discern a band of pilasters beneath the roof slabs headed by kūdus.

It is to be noted that the pilastered band is the uppermost moulding of most of these panels with the occasional use of a series of small blocks. These pilasters are frequently duplicated on the outer face of the slabs so that the short vertical course that supports the horizontal and riased slabs have a pilastered band. Such bands appear on the outer faces of the slabs of the Aihole Huccappayyamatha, north-west temple of the Kunti group, Gauda, Durga, Mallikārjuna, Cikki and Tārappa. In the temple from the Kunti group the pilastered band is not found on the interior of the temple.

Another group of panels combine the forms known from the parapet into a variety of ornamental compositions. These are mostly

headed by a central śāla flanked either side by kūdus or kūtas, and sometimes by both. In the Aihole Meguti the elements appear in a simple form with a śāla set between two kūtas upon a short vertical course, an eave, another vertical course divided by projections and recesses, all supported on an eave with kūdus. This panel is found in the outer mandapa of the temple, which belongs to a later phase of re-building. In the Badami Mālegitti Śivālaya, Jambuliṅga and Nagaral Nāganātha, intermediate kūdus on a low curved course are found between the śālas and kūtas. In the Badami Mālegitti Śivālaya a series of vertical mouldings alternate with eaves divided into projections and recesses. Miniature pilasters are extended up into the interiors of the kūdus. In the Badami Jambuliṅga a frieze of animals is introduced and the space between the two eaves is treated as a series of niches provided with miniature figures. In the Nagaral Nāganātha two vertical courses are employed with a frieze of animals placed above the eave, all divided into projections and recesses. The Mahakuta Mallikārjuna has its panels similar to the Nagaral temples, but has kūtas alternating with kūdus. The north-west temple of the Aihole Kunti group has its panels composed almost exactly like a parapet. Śālas and kūtas are placed on two vertical courses, separated by a projecting nib, with a frieze of animals and a kapota beneath. The Pattadakal Virūpāksa panels are incomplete but consist of a central śāla flanked by kūdus placed on two vertical courses with an eave and uncut area beneath. Perhaps the completed panels of the Pattadakal Mallikārjuna indicate the design intended for the Virūpāksa panels. Here the śāla and flanking kūdus also sit on two vertical courses with an eave beneath. The eave is supported on the

brackets of pairs of pilasters, thus creating niches. At their bases are blocks suggesting an uncut frieze of animals and an eave beneath. The use of pilasters associates this scheme with those of the Aihole Durga, Mallikārjuna and Badami Jambuliṅga porch. The panels found in the outer mandapa and east porch of the Pattadakal Pāpanātha are carved with a śāla flanked by kūdus supported on two vertical courses separated by an upward curving moulding, a frieze of animals and eave. Miniature animals and figures are carved beneath the upper elements.

The porches of the Badami Jambuliṅga and Aihole Durga, and the mandapa of the Aihole Mallikārjuna, have panels which employ pairs of pilasters to create niches. These are placed upon pairs of vyālas between makaras and an eave. In the Badami Jambuliṅga these pilasters are arranged in double pairs. Figures are carved in the intervening spaces. The brackets of the pilasters support an eave with kūdus. In the Aihole Mallikārjuna the pilasters are varied in height, the eave supported on the brackets of the taller niches is continuous unlike the eave supported on the brackets of the shorter niches. The niches are empty. The scheme is elaborated in the Aihole Durga porch where the taller niches are capped by a short vertical course and a śāla, and the shorter niches by a double vertical course and a kūta. The space between the pilasters is carved with icons. No animals are found beneath the pilasters of the shorter niches.

The Badami Bhūtanātha and Mahakuta Mallikārjuna provide variations of these schemes. In the Badami example a series of kūdus have a vertical course, a frieze of animals and an eave

beneath. In the Mahakuta temple a similar treatment is found for the outer aisles of the mandapa. Here, kūdus with miniature niches beneath, are set upon a kapota provided with kūdus and miniature animals. The niches are created by pilasters without brackets have carvings of figures and animals. The eave which is found at the base of these panels is provided with a frieze of hamsas. The series of mouldings found in the upper portions of the Pattadakal Virūpāksa Nandī pavilion are not headed by any parapet elements but are otherwise similar to the panels found in these temples.

In many of the temples the beams are decorated. Those carried by the column brackets in the central aisles of the mandapas of the Aihole Huccappayyamatha, Gauda, Huccappayya and Galaganātha are carved with motifs of lotus stalks with full and half-open flowers. Similar decoration is found carved on the undersides of the secondary beams that support the roof slabs in these temples. The undersides of the beams carried by the mandapa columns in the Badami Jambuliṅga, Mahakuta Mallikārjuna, Nagaral Nāganātha, Aihole Lādkhān, Tārappa and Huccappayya have circular medallions with miniature figures or lotus flowers at their centres. Foliage motifs at either side extend the full length of the beam. In the large Pattadakal temples the secondary beams supporting the roof slabs above the central aisle of the mandapas recieve particular treatment. In those of the Virūpāksa raised panels on the sides and undersides have lotus panels. These are also found carved on the beams of the Pattadakal Mallikārjuna. However, on the beams of the Pattadakal Pāpanātha, richly carved foliated forms are combined with miniature ganas and makaras to cover all

the surfaces. The interior of the Aihole temple C62 has its beams carved with a frieze of ganas.

Brackets support the secondary beams above the central aisles of many of the temples. In the Badami Mālegitti Śivālaya, Jambuliṅga, Mahakuta Mallikārjuna, Aihole Tārappa and Pāpanātha inner mandapa, crouching ganas form the brackets. In the Aihole Huccappayya these are replaced by vyālas and lions. In the Aihole Durga curious task-like brackets are found in the porch and above the entrance to the colonnade. These extend from vyālas or uncarved blocks placed on the sfats of the columns beneath to the beams above. Small fluted brackets, more usually associated with columns, project away from the panels to carry the secondary beams in the Badami Bhūtanātha. In the Pattadakal Saṅgameśvara there is one instance of a vyāla bracket, but the others are of a curious curved form. In the Pattadakal Virūpāksa large blocked out elephants are placed beneath the secondary bemas which, in the Pattadakal Mallikārjuna, are more complete in their execution and are provided with riders. The brackets of the Pattadakal Pāpanātha mandapas are carved with miniature figures or vyālas emerging from the jaws of outstretched makaras. Above the mandapas of the Pattadakal Virūpāksa, Mallikārjuna and Pāpanātha, as well as in the east porch of the Pāpanātha, rearing vyālas and lions are placed in the corners functioning as brackets.

9.5 Roof Systems

The Early Western Calukyan temples are characterised by their
columned mandapas are porches which are roofed with large stone
slabs supported on beams. A variety of roof systems are found
here combining horizontal and raised slabs with those which are
sloping. The joints of the roof slabs in many of the temples are
protected by thin strips of stone. Their undersides are frequently
carved with elaborate sculptural panels.

The most common roof system for the temple mandapas has a raised
horizontal area over the central aisle with sloping slabs for the
side aisles. This is found in the Badami Mālegitti Śivālaya,
Bhūtanātha, Mahakuta Mallikārjuna, Nagaral Nāganātha, Aihole
Durga gateway, Mallikārjuna, Tārappa, temple C49, Huccappayya and
Galaganātha. The Aihole Nārāyana has a similar roof system, but
here the roof slabs over the side aisles are also horizontal.
Sloping slabs are set on three sides of horizontal and raised
slabs in the porches of the Badami Jambuliṅga, Aihole Lādkhān
and Durga, and over the mandapas of the Aihole Huccappayyamatha,
Siddhanakolla Saṅgameśvara and Pattadakal Pāpanātha inner mandapa.
The same system is employed in the Aihole Huccimalli where
sloping slabs are found over the north and south sides of the
mandapa and the three sides of the pradaksinapatha. Sloping slabs
on four sides of an area roofed with horizontal and raised slabs
are found in the Aihole Meguti porch, the two temples from the
Kunti group, Gauda, east structure of the temple C21, Cikki,
Visnu temple and the Nandī pavilion from the Pattadakal Virūpāksa.
The Aihole Durga "inner" temple also belongs to this group
despite the semi-circular western end of the building. In the

Aihole Lādkhān and Pattadakal Virūpāksa, Mallikārjuna and
Pāpanātha mandapas, there is the significant innovation of a
double set of sloping slabs arranged in two tiers. Such a roof
system was probably developed to roof the larger areas of the
mandapas of these temples. In the Pattadakal examples, sloping
slabs are used on three sides of the horizontal raised slabs,
whereas the Aihole Lādkhān presents the only instance of the use
of double tiers of sloping slabs on all four sides. Sloping slabs
are also employed on four sides above the pradaksinapatha of the
Aihole Meguti.

Several temples present contrasting arrangements of horizontal
and sloping slabs. In the Badami Jambuliṅga only horizontal slabs
are used for the mandapa roof. These are raised over the central
east-west aisle and then stepped down in two tiers to roof the
two aisles to the north and south. In the Mahakuta Mahākūteśvara
the whole mandapa is roofed with horizontal slabs that do not
change level. The most unusual characteristic of this roof system
is seen in the positioning of the supporting beams which are
placed across the east-west axis of the temple. Similar roof
systems are known in the mandapas of the early Pallava temples
at Kanchipuram. The pradaksinapatha of this temple is also roofed
with horizontal slabs. The roof system of the Pattadakal
Saṅgameśvara mandapa makes use of horizontal slabs only, which
step down over the aisles rather akwardly. This portion of the
temple probably belongs to a later phase of re-building.

Where sloping roof slabs are found on three or four sides of
raised horizontal slabs, there is a meeting of these sloping slabs

at right angles. This creates a diagonal joint which is supported
on diagonal and sloping beams. In the Aihole Ládkhān and large
Pattadakal temples, where two tiers of sloping slabs are found,
double sets of diagonal beams are correspondingly used. The
brackets of the columns taking both the horizontal and the
diagonal sloping beams have complex jointing systems so that all
these beams can receive effective support. In the corners of the
pradaksinapatha and mandapas of the large Pattadakal temples,
including the Galaganātha, the diagonal beams are supported on
corner beams. The various motifs decorating the beams have already
been noted as have the treatment of the ends of the roof slabs
where these appear above the external walls. In those cases
where the beam ends do not form part of the external wall
elevation, these are either bevelled or left plain.

Though it is unlikely that the different roofing systems can be
arranged in any chronological sequence, there is the suggestion
that this is a prominent characteristic by which temples may be
grouped. The introduction of a second sloping tier, by means of
double sets of sloping slabs, may be a later development as it is
found in three Pattadakal temples. Whether the appearance of flat
slabs without sloping slabs, such as in the Badami Jambuliṅga
and Mahakuta Mahākūteśvara, represent a Pallava influence is not
clear.

An examination of the iconography, style and composition of the
sculptures which form the ceiling panels on many of these temples
is beyond the scope of this study[7].There appear to be connections
between the ceiling panels of the Badami Jambuliṅga, Mahakuta

Mallikārjuna and Nagaral Nāganātha. The panels of the Aihole Huccappayyamatha, Lādkhān , temple to the north of the Brahmanical Cave and small Visnu temple may also belong to this group. Those of the Aihole north-west temple of the Kunti group, Huccappayya and Galaganātha belong to another group, perhaps more developed in its technique of carving and later in date. The ceiling panels of the Aihole Cikki are unique in that they combine two icons with a lotus medallion. The Pattadakal Virūpāksa, Mallikārjuna and Pāpanātha have their porches, mandapas and garbhagrhas provided with ceiling panels among which are many parallels. The Nagaral Nāganātha, Aihole Huccappayyamatha, north-west temple of the Kunti group, Huccappayya, and probably the Galaganātha, have their three ceiling slabs carved with icons of Śiva, Visnu and Brahmā. Nāgarājas and gandharva couples as well as lotus medallions are popular for many of the ceiling panels in these temples.

9.6 Minor Shrines

Minor shrines are found to the north and south of the garbhagrha
doorways in the Pattadakal Saṅgameśvara, Virūpāksa and Mallikārj-
una, and in the outer mandapa of the Pāpanātha. Perhaps the icons
carved on the half-columns either side of the Aihole Huccappayya
garbhagrha doorway present this idea in a simpler form. The icons
here are placed in niches created by pilasters and headed by
kūdus. The minor shrines of the Pattadakal Saṅgameśvara,
Virūpāksa and Mallikārjuna are placed against the external walls
and were, no doubt, intended to house carved images. Whether the
icons found in and near the Virūpāksa minor shrines indicate
their original dedication is not known. However, icons of
Mahisāsuramardinī and Ganeśa are found carved in the shrines of
the Pāpanātha outer mandapa. The shrines in these temples are
elevated on a plinth consisting of an upāna, octagonal kumuda,
and kapota in the Virūpāksa and Mallikārjuna replaced by a vertical
course with a band of pilasters in the Pāpanātha. The Saṅgameśvara
shrines are elevated on plain stone slabs. The walls of the
shrines of the Saṅgameśvara are unadorned, the doorway created
by recessed mouldings which return over the opening and have an
eave above. The shrines of the Virūpāksa and Mallikārjuna have
pilasters at their corners, the doorways being created by pairs of
pilasters. In the Virūpāksa shrine doorways, secondary pilasters
also appear but these are replaced in the Mallikārjuna shrines
with miniature guardians. The shrines of the Pāpanātha are created
by pairs of pilasters framing carved panels with an eave above.

The roof forms of these shrines consist principally of large
śālas with a central kūdu. In the Saṅgameśvara this is elevated

on a series of mouldings including blocks that may have been
intended to recieve carvings. These blocks are placed directly
upon the eave. Similar sets of mouldings are found above recesses
in the Virūpākṣa shrine and here the ends of the śālas, forming
large kūḍus, are carved with Nateśa icons. In the shrine of the
Mallikārjuna the roof slabs are lower and there is insufficient
height for a roof form. The shrines of the Pāpanātha are
surmounted by large śālas with a central kūḍu.

The appearance of these minor shrines in the interiors of the
large Pattadakal temples may be interpreted as a late feature
among the temples of this region. They appear to reflect a desire
to include the worship of deities accessory to the Śiva cult
within the temple. The wall shrines of the Pāpanātha are the only
instance of niches with sculptures appearing inside the mandapa
among these temples.

9.7 Notes

1   These are described in the section devoted to niches. See Chapter 8.3.

2   See Chapter 5 note 19.

3   See Chapter 8.3.

4   Viennot (1964) has studied the theme of the river goddesses that appear on these and other temple doorways.

5   See Chapter 8.3.

6   See Lippe (1967) for a comparison of the sculptural styles of the dvārapālas.

7   Lippe (1967 and 1972), Harle (1969) and Divakaran (1970) have studied several of these ceiling panels and made comparisons of iconography and style.

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11. ILLUSTRATIONS

The photographs have been selected merely as a supplement to the drawings and do not attempt to present a comprehensive coverage of the temples. The photographs were taken and printed by Jeff Gorbeck. The drawings are prints taken from ink originals prepared by the author. Garry Martin and Jiri Skopek, architects, have provided the author with considerable assistance in the field and in the drawing-up of the measured notes.

11.1 List of Photographs

Plate I Plinths

    a Badami Upper Śivālaya, south side

    b Badami Upper Śivālaya, porch

    c Badami north fort, loose slabs

    d Badami Mālegitti Śivālaya, east side

    e Mahakuta Mahākūteśvara, south side

    f Aihole Meguti, south side

Plate II Plinths

    a Aihole Durga, inner porch

    b Aihole Huccappayya, south side of porch

    c Pattadakal Galaganātha, north garbhagrha wall

    d Pattadakal Virūpāksa Nandī pavilion, east side

    e Pattadakal Mallikārjuna, east porch north side

    f Pattadakal Pāpanātha, east porch north side

Plate III Niches

    a Badami Jambuliṅga, north garbhagrha west side

    b Aihole Gauda, south garbhagrha wall

    c Aihole Durga, outer colonnade

    d Aihole Durga, outer colonnade

    e Aihole Durga, outer colonnade

    f Aihole Durga, outer colonnade

Plate IV Niches

    a Aihole Huccappayya, half-columns near garbhagrha

    b Pattadakal Kādasiddheśvara, west side

    c Pattadakal Jambuliṅga, south side

    d Pattadakal Galaganātha, south garbhagrha wall

    e Pattadakal Virūpāksa, shrine in west enclosure wall

    f Pattadakal Pāpanātha, east side

Plate V Windows

    a   Badami Upper Śivālaya, south side

    b   Badami Upper Śivālaya, west side

    c   Badami Mālegiṭṭi Śivālaya, south side

    d   Mahakuta Mahākūṭeśvara, north side

    e   Mahakuta Mahākūṭeśvara, north side

    f   Mahakuta Mahākūṭeśvara, south side

Plate VI Windows

    a   Mahakuta Mallikārjuna, south side

    b   Nagaral Nāganātha, south side

    c   Aihole Lādkhān, south side

    d   Aihole Durga, outer colonnade

    e   Pattadakal Saṅgameśvara, west side

    f   Pattadakal Virūpākṣa, north side

Plate VII Porches

    a   Mahakuta Mahāliṅga, north side

    b   Aihole Lādkhān, east side

    c   Aihole Durga, south side

    d   Aihole Huccappayya, south-east corner

Plate VIII Superstructures

    a   Badami Bhūtanātha

    b   Mahakuta temple to the south-east of the enclosure

    c   Aihole Cakra, east side

    d   Pattadakal Jambuliṅga, east side

    e   Pattadakal Virūpākṣa, east side

    f   Pattadakal Pāpanātha, east side

Plate IX Doorways

    a   Badami Lower Śivālaya, garbhagrha

    b   Badami Mālegiṭṭi Śivālaya, garbhagrha

c Badami Jambulinga, south garbhagrha

d Mahakuta Mallikārjuna, garbhagrha

e Aihole Meguti, mandapa

f Aihole Two-storeyed temple, lower corridor

Plate X Doorways

    a Aihole Two-storeyed temple, lower garbhagrha

    b Aihole Huccappayyamatha, garbhagrha

    c Aihole North-west Kunti temple, garbhagrha

    d Aihole Cakra, garbhagrha

    e Aihole Gauda, garbhagrha

    f Aihole Lādkhān, garbhagrha

Plate XI Doorways

    a Aihole Nārāyana, garbhagrha

    b Aihole Durga, mandapa

    c Aihole Cikki, garbhagrha

    d Aihole Tārappa, garbhagrha

    e Aihole Huccappayya, mandapa

    f Pattadakal Kādasiddheśvara, garbhagrha

Plate XII Doorways

    a Pattadakal Galaganātha, garbhagrha

    b Pattadakal Virūpāksa, garbhagrha

    c Pattadakal Mallikārjuna, south shrine

    d Pattadakal Pāpanātha, outer mandapa

Plate XIII Column Decoration

    a Mahakuta Mahālinga, porch

    b Aihole Lādkhān, porch

    c Aihole Durga, porch

    d Aihole Cikki, mandapa

    e Pattadakal Virūpāksa, mandapa

    f Pattadakal Pāpanātha, outer mandapa

Plate XIV Beams and Panels

    a Badami Mālegiṭṭi Śivālaya, mandapa

    b Badami Jambuliṅga, mandapa

    c Mahakuta Mallikārjuna, mandapa

    d Aihole Two-storeyed temple, lower corridor

    e Aihole Huccappayyamaṭha, mandapa

    f Aihole Durga, porch

Plate XV Beams and Panels

    a Aihole Cikki, mandapa

    b Aihole Tārappa, mandapa

    c Aihole Huccappayya, mandapa

    d Pattadakal Mallikārjuna, mandapa

    e Pattadakal Pāpanātha, outer mandapa

11.2 List of Drawings

1   MALPRABHA VALLEY 1:63360

2   BADAMI Site Plan 1:4000

3   BADAMI Upper Śivālaya

4   BADAMI Lower Śivālaya

     MAHAKUTA Bānanti

5   BADAMI Mālegitti Śivālaya

6   BADAMI Bhūtanātha

7   BADAMI Jambuliṅga

8   MAHAKUTA Site Plan 1:200

9   MAHAKUTA Mahākūteśvara

10   MAHAKUTA Mallikārjuna

11   MAHAKUTA Saṅgameśvara

     Mahāliṅga

12   NAGARAL Nāganātha

13   AIHOLE Site Plan 1:4000

14   AIHOLE Meguṭi

15   AIHOLE Two-storeyed temple

16   AIHOLE Temple beneath Meguṭi (Cousens 46)

         Temple beside river (Cousens 62)

         Temple to north of Brahmanical Cave

17   AIHOLE Huccappayyamaṭha

18   AIHOLE Kunṭi group

19   AIHOLE Kunṭi group

20   AIHOLE Gauda

21   AIHOLE Lādkhān

22   AIHOLE Nārāyana

23   AIHOLE Durga

24 AIHOLE Durga gateway

Visnu temple

25 AIHOLE Mallikārjuna

26 AIHOLE Temple (Cousens 49)

Temple to the south of the Brahmanical Cave

27 AIHOLE Temple (Cousens 21)

28 AIHOLE Cikki

29 AIHOLE Huccimalli

30 AIHOLE Tārappa

31 AIHOLE Huccappayya

32 AIHOLE Galaganātha

33 SIDDHANAKOLLA Saṅgameśvara

34 PATTADAKAL Site Plan 1:300

35 PATTADAKAL Kādasiddheśvara

Jambuliṅga

36 PATTADAKAL Galaganātha

37 PATTADAKAL Saṅgameśvara

38 PATTADAKAL Virūpāksa

39 PATTADAKAL Virūpāksa enclosure wall

40 PATTADAKAL Mallikārjuna

41 PATTADAKAL Pāpanātha

Drawing 1 has been traced from three Ordnance Survey Maps (1 inch to the mile) in the India Office Library (Nos. 48M/9, 48M/13 and 47P/16), Drawing 2 and 13 have been adapted from plans provided by the Archaeological Survey of India, South-Western Circle, and Drawing 8 has been traced, with some corrections, from Cousens (1926:Plate XXVII). All other drawings have been produced from measurements taken directly from the monuments in December 1970

to March 1971, and in January 1973. Several of these drawings

have already been published, though in a slightly different form.

See Michell (1972) and <u>Architectural Review</u>, CLI/901, (London,

March 1972), 153-60.

Plate I Plinths

a Badami Upper Śivālaya
  south side

b Badami Upper Śivālaya
  porch

c Badami north fort
  loose slabs

d Badami Mālegitti
  Śivālaya
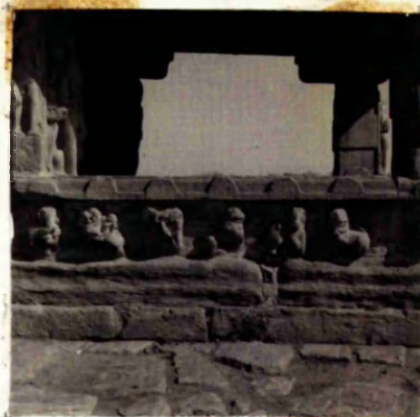 east side

e Mahakuta Mahākūteśvara
  south side

f Aihole Meguti
  south side

Plate II Plinths

a Aihole Durga
  inner porch

b Aihole Huccappayya
  south side of porch

c Pattadakal Galaganātha
  north garbhagṛha wall

d Pattadakal Virūpāksa
  Nandī pavilion
  east side

e Pattadakal Mallikārjuna
  east porch north side

f Pattadakal Pāpanātha
  east porch north side

Plate III Niches

a Badami Jambuliṅga
  north garbhagrha
  west side

b Aihole Gauda
  south garbhagrha wall

c Aihole Durga
  outer colonnade

d Aihole Durga
  outer colonnade

e Aihole Durga
  outer colonnade

f Aihole Durga
  outer colonnade

Plate IV Niches

a Aihole Huccappayya
  half-columns near
  garbhagrha

b Pattadakal Kādasiddheśvara
  west side

c Pattadakal Jambuliṅga
  south side

d Pattadakal Galaganātha
  south garbhagṛha wall

e Pattadakal Virūpākṣa
  shrine in west
  enclosure wall

f Pattadakal Pāpanātha
  east side

Plate V Windows

a Badami Upper Śivālaya
   south side

b Badami Upper Śivālaya
   west side

c Badami Mālegitti
   Śivālaya
   south side

d Mahakuta Mahākūteśvara
   north side

e Mahakuta Mahākūteśvara
   north side

f Mahakuta Mahākūteśvara
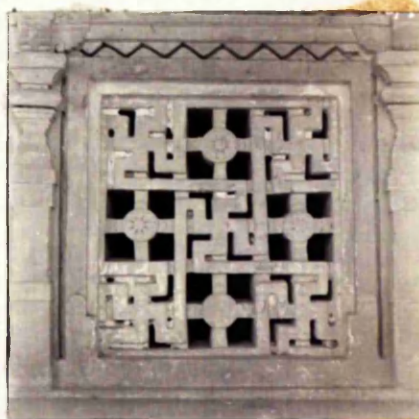   south side

Plate VI Windows

a Mahakuta Mallikārjuna
  south side

b Nagaral Nāganātha
  south side

c Aihole Lādkhān
  south side

d Aihole Durga
  outer colonnade

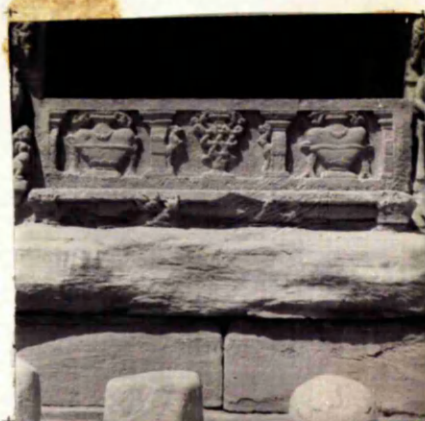e Pattadakal Saṅgameśvara
  west side

f Pattadakal Virūpāksa
  north side

Plate VII Porches

a Mahakuta Mahālinga
  north side

b Aihole Lādkhān
  east side

c Aihole Durga
  south side

d Aihole Huccappayya
  south-east corner

Plate VIII Superstructures

a Badami Bhūtanātha
  east side

b Mahakuta temple to
  south-east of complex

c Aihole Cakra
  east side

d Pattadakal Jambuliṅga
  east side

e Pattadakal Virūpāksa
  east side

f Pattadakal Pāpanātha
  east side

Plate IX Doorways

a Badami Lower Śivālaya
  garbhagrha

b Badami Mālegitti
  Śivālaya
  garbhagrha

c Badami Jambuliṅga
  south garbhagrha

d Mahakuta Mallikārjuna
  garbhagrha

e Aihole Meguti
  mandapa

f Aihole Two-storeyed temple
  lower corridor

Plate X Doorways

a Aihole Two-storeyed temple
  lower garbhagrha

b Aihole Huccappayyamatha
  garbhagrha

c Aihole North-west temple
  Kunti group
  garbhagrha

d Aihole Cakra
  garbhagrha

e Aihole Gauda
  garbhagrha

f Aihole Lādkhān
  garbhagrhā

Plate XI Doorways

a Aihole Nārāyana
   garbhagrha

b Aihole Durga
   mandapa

c Aihole Cikki
   garbhagrha

d Aihole Tārappa
   garbhagrha

e Aihole Huccappayya
   mandapa

f Pattadakal Kādasiddheśvara
   garbhagrha

Plate XII Doorways

a Pattadakal Galaganātha
garbhagŗha

b Pattadakal Virūpāksa
garbhagŗha

c Pattadakal Mallikārjuna
south shrine

d Pattadakal Pāpanātha
outer maṇḍapa

Plate XIII Column Decoration

a Mahakuta Mahālinga
  porch

b Aihole Lādkhān
  porch

c Aihole Durga
  porch

d Aihole Cikki
  mandapa

e Pattadakal Virūpāksa
  mandapa

f Pattadakal Pāpanātha
  outer mandapa

Plate XIV Beams and Panels

a Badami Mālegitti
  Śivālaya
  mandapa

b Badami Jambuliṅga
  mandapa

c Mahakuta Mallikārjuna
  mandapa

d Aihole Two-storeyed temple
  lower corridor

e Aihole Huccappayyamatha
  mandapa

f Aihole Durga
  porch

Plate XV Beams and Panels

a Aihole Cikki
  mandapa

b Aihole Tārappa
  mandapa

c Aihole Huccappayya
  mandapa

d Pattadakal Mallikārjuna
  mandapa

e Pattadakal Pāpanātha
  outer mandapa