

## Later Chalukya Architecture and Sculptors

**Dr. Vasudev Badiger**

Associate Professor

Dept. of Ancient History and Archaeology

Kannada University, Hampi.

The later Chalukya rulers (973-1126 A.D) are also referred to as the Chalukyas of Kalyan as they ruled from Kalyan. The later Chalukyas came to power by setting aside Rastrakutas. After Tail II re-established Chalukya Empire, the family ruled for more than two hundred years. The period of this dynasty forms an important chapter in the cultural history of entire south. Their feudatories like the Silaharas, Kadambas, Rattas, Sindas, Seunas and Hoysalas highly patronized cultural activities. Like Rashtrakutas later Chalukyas also continued the traditions initiated by the Chalukyas of Badami. The later Chalukyas and their feudatories proved to be great builders. Their activity of temple-building received unusual impetus and today large number of surviving monuments in the Deccan including Karnataka, Andhra, and Maharastra are those constructed during this period.

The Chalukyas of Badami laid foundation for architectural feats. During the period of Rashtrakutas not much remarkable progress was achieved in the sphere of structural monuments. The Chalukyas of Kalyan made a room for architectural renaissance as a result; there was a magnificent harvest of glorious monuments.

Highly refined product of temples belonging to this period is seen from Bidar to Harihar. Mention may be made of Saraswati, and Trikuteshwar of Gadag, Kalleshwar at Kukkanur, Brahma-Jinalaya at Lakkundi, Mallikarjuna at Kuravatti, Siddeshwar at Haveri, Bhimeshwar at Nilagund, Doddabasappa at Dambal, Mahadeva at Itagi, Mahakuteshwar at Choudadanapur, Someshwara at Laxmeshwar and others.

The earlier structures by the Chalukyas of Badami and Rastrakutas were built in red sand stone. The architects of Kalyana Chalukya period changed the medium from red sand stone to schist. This provided a lot of opportunity for dedicate curving leading to decorative exuberance. This schist is commonly known as soap stone. Jewellery like curving can be achieved in this medium. That is the reason why so much delicacy is expressed in door frames and other motifs. Unlike sandstone the surface of schist can be well polished. It is not easily subjected to erosion. Hence the selection of medium is a wise act of the sculptors of this period.

Mahadeva temple at Itagi deserves special attention. The twelfth century Mahadeva temple with its well executed sculptures is an exquisite example of decorative detail. The finely crafted carvings on walls and pillars speak volumes about sculptors' taste and skill.

An inscription outside the temple describes the temple as the Emperor of Temples (Devalaya Chakravarti). It is recorded here that the patron was Mahadeva, a Commander in the army of Vikramaditya VI. The Kedareshwar temple (1060 A.D) at Belligavi is an example of transitional Chalukyas Hoysala Architectural style

### **Architects and Sculptors.**

Inscriptions of Kalyana Chalukya period mention names of architects and terms related to architectural science. An architect is known as Sutradhari. On a pillar of Amratheshwar temple at Holalu, there is an important inscription which clarifies the meaning of the term 'Sutradhari' and records different typical styles of temples.

Barmoja, the son of Bokoja, happens to be the disciple of Sutradhari called Padmoja of Soge. He was a crest to the feet of Lord Vishwakarma. He himself was a Vishwakarma of Kaliyuga. He had mastered 64 arts. He was an expert architect in all the architectural styles- namely Nagara, Kalinga, Dravida and Vesara. He was a Sculptor also carving pillars at the rate of 20 gadyanas a pillar, including decorative work.

An inscription on the Sarwaswati temple at Gadag makes a mention of Sutradhari, Kriyashakti Pandita who was a master of architecture and a teacher of art of painting. The inscription reads – 'Chitrashastradi upanyasaka Ruvani Madana'

There was another school of architecture at Belligavi, where new tradition in the sculptural art flowered. Dasoja was a master sculptor of Balligavi who migrated to Beluru and Halebidu later.

The inscription of Kalyana Chalukyas reveals a vast number of names of architect's and sculptors. They are Sangoja Bammoja, machoja, Bolloja, Gulugoja, Masyayoja, Sosagoja, Besayoja, etc. A number of sculptors are identified as Kalamukha Acharis. They are Kalatreya Devarasi Achary, Tejorashi Pandita, Dharmarashi Pandita, Brahmarashi Pandita, Chandrabhushana Pandita, Chavana, Nagoja, Sangoja and Ballaleshwara Acharya son of Brahma Pandita and others.

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