



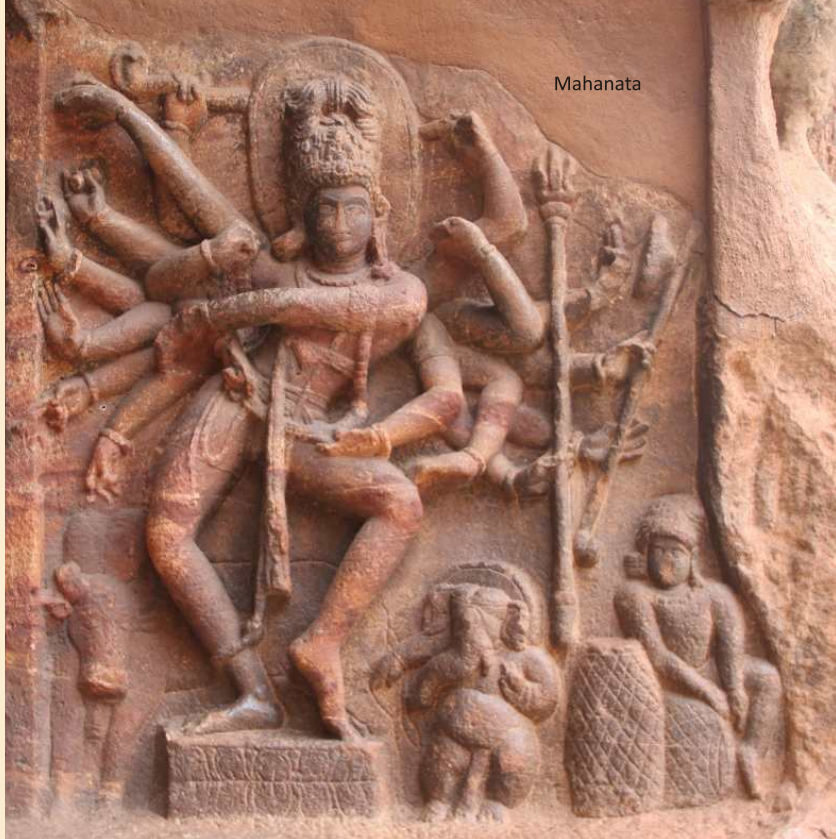
Lower Sivalaya



Yellamma Temple

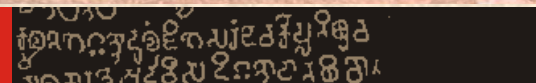
distinction of being the first triple shrine (trikuta temple) in Karnataka, specifically constructed for the worship of traipurushas (Brahma, Vishnu and Maheshvara). The *sikhara* of the Yellamma (originally dedicated to Dattatreya) temple of the Kalyana Chalukya period, representing the vesara style on the western bund of the tank, is quite in contrast to the *dravida vimana* type of the eastern Bhutanatha temple.

Bhutanatha temple Complex



Mahanata

## Inscriptions



Badami is a rich repository of inscriptions. The earliest of these is the cliff inscription of Polekesi - I, dated *saka* 465 (543 AD). It records the construction of lower and upper fort of Badami. The inscription of Mangalesha in cave - III dates that cave to *saka* 500 (578 AD). Pallava Narasimhavarma's inscription of his 13th regnal year, engraved on a boulder in the premises of the museum refers to his conquest of Badami. The label inscriptions found on the boulders in the vicinity of caves record the names of the master craftsmen of the Chalukya period as also the names of pilgrims. The epigraphs of the Vijayanagara period similarly record the renovation of temples and strengthening of the fort by adding bastions. The famous Kappe Arabhatta's inscription (c. 8th century AD) engraved on the rock surface eulogizes the valor and virtues of a Chalukyan hero. It has the distinction of being the first inscription composed in tripadi (triplet) metre,

## Museum



The Museum established in the year 1982 exhibits select sculptures, decorated architectural members and inscriptions found in and around Badami. Open-air the gallery at the entrance presents Jaina image, Nataraja, Nandi, kirtimukha, erotic figures and some decorated architectural members. There are four well furnished galleries. The exhibits include the attractive makaratorana carved on both sides, Siva represented as Kalari, Tripurantaka, Bhairava and Nataraja and Vishnu as Narasimha. Female divinities



displayed include the exquisitely executed, Lajja-gauri, matrik's, Bhairavi and others. The panels depicting Bhagavata or Krishnalila scenes are outstanding specimens. The large, scaled model of the prehistoric cave at Shidlapahadi, the translight depicting the various aspects of pre-historic life and the newly organised section exhibiting human evolution, pre-historic paintings and stone implements; section on conservation, excavation, epigraphy and the newly discovered quarry site along with iron implements etc are highly educative and highlight the multifaceted culture of Badami. A rare line drawing of the extant paintings in cave-III is yet another important exhibit in the museum. Trilingual touch screen Kiosk, giving information about history, art and architecture of Aihole, Badami, Pattadakal, is available in the museum.

### Timings:

**Museum** : 9 AM to 5 PM all days

**Site** : Open from sunrise to sunset

### Museum Entrance Fee:

Indians, SAARC and BIMSTEC Citizens: ₹ 5 per head

Others: ₹ 100 per head  
(Children up to 15 years free)

### Videography charges:

₹ 25/- each per monument

### Further Information:

#### Conservation Assistant

Archaeological Survey of India  
Badami Sub Circle  
Ph: 08357 - 22047

#### Superintending Archaeologist

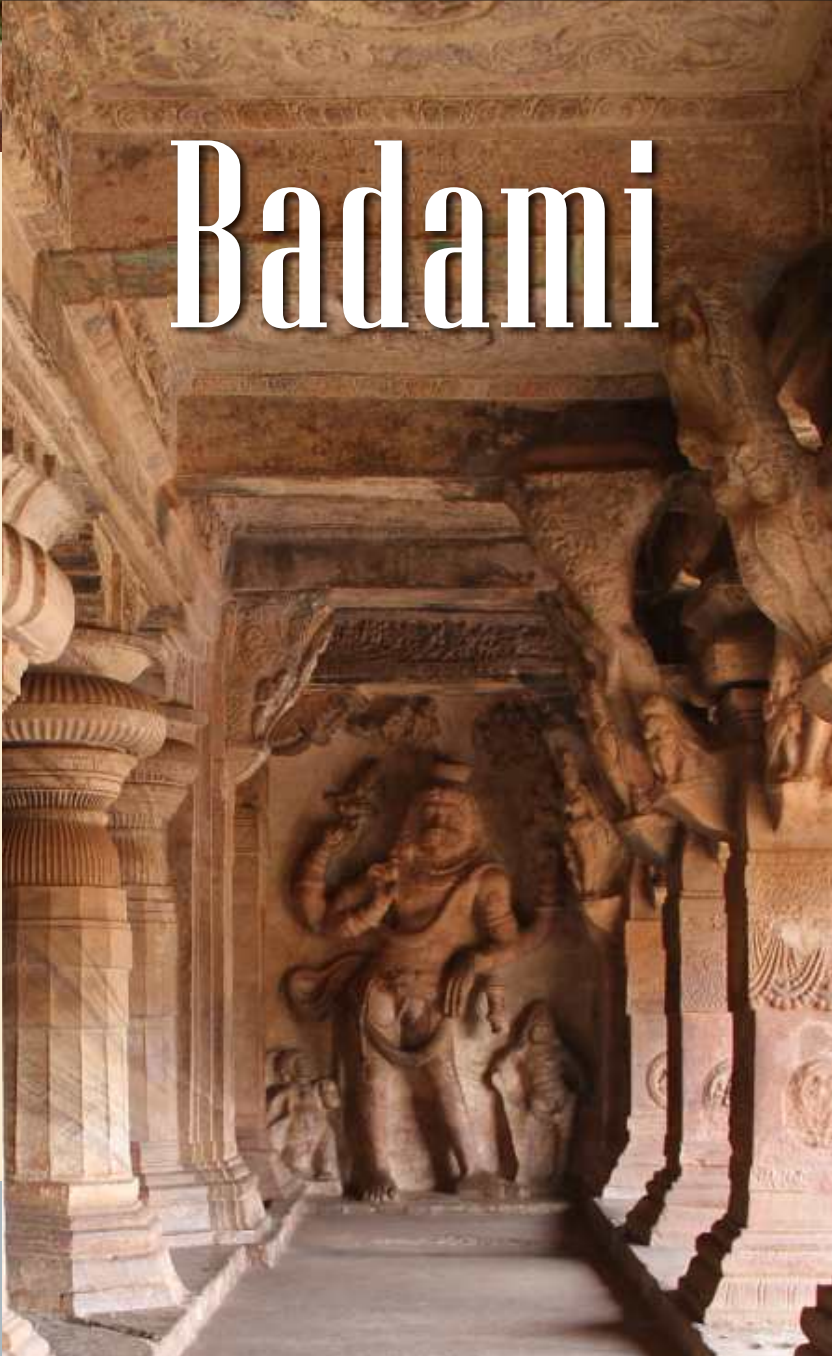
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Archaeological Survey of India

# Badami



Archaeological Survey of India

Dharwad Circle, Dharwad



प्रत्नकीर्तिमपावृणु



Introduction



Badami (Lat. 17° 57' ; Long. 75° 52') situated in district Bagalkot blessed with spectacular natural scenery in the Deccan possesses the most interesting architectural remains within the confines of the old Chalukyan territories. Its archaeological interest lies in a series of cave temples of 6th century AD excavated for both Hindu and Jain deities and structural temples and fortifications ranging in date from 6th to 15th - 16th centuries AD.

Approach

Badami is situated 36 Kms from Bagalkot district headquarters of the same name. It has a railway station on Hubli-Sholapur meter-guage line. Goa is the nearest airport and Hubli located about 125 km, has domestic air travel facilities. Badami has good tourist accommodation.

Legend

As per legends the town got its name due to two demon brothers - Vatapi and Ilvala. The latter would kill guests to feed his brother and then ask Vatapi to emerge out of their stomach. This in turn would kill the persons and ensure ample food for both the brothers. Once, when sage Agastya visited the area, the brothers tried the same trick on him. However, Agastya placed his hand over his stomach and said '*vatapi jirnobhava*' 'Let Vatapi be digested. Vatapi could not come out and it is believed that both Vatapi and Ilvala are the two hillocks of Badami and Aihole.



Historical Perspective

The historicity of Badami goes back to the pre-historic times. As per the epigraphical records, it is known as Vatapi / Badavi. Polekesin - I, the first great ruler of the Western Chalukya dynasty rendered this ancient town impregnable by fortifying it and made it his capital (*Vatapi - adhithana*). The town surrounding the vast lake is held in embrace by the rugged sandstone hills built on the top with fortification on the north and south respectively. The northern one is called '*bavan bande kote*' or 'Fort comprising 52 massive rocks' and the southern one is called '*Ranamandala Kote*' or 'Fort of the battle field'. It is referred to in the epics Ramayana and Mahabharata as also in Mahakutesvara. Mahatmya in the historical period this region was under the control of the Mauryas and later on under the Satavahanas. In the literary works it was better known as 'Badamioi' by Ptolemy in his 'Geography' (2nd Century A.D.). It was during the time of Polekesi-I that the fort was strengthened and was made the capital city. Badami cliff inscription of A.D. 543 refers to the importance of the place and it continued to be the royal seat up to A.D. 753. For a brief period Badami was occupied by the Pallavas A.D. 642-55 and excepting that, it remained throughout under the indigenous rulers of Karnataka. There are also a few inscriptions of Vijayanagara rulers as well as of the Adilshahis and Nawabs of Savanur. Thus Badami played a significant role in the historical and cultural scenario of Karnataka.

Ranamandala Kote

Architectural Perspective



The political stability, abundant material prosperity combined with peaceful atmosphere and a high level of religious tolerance in the Chalukyan dominion fostered all round cultural development especially in the fields of art, architecture, literature, administration and other such arenas. For the first time in South Indian context, there was a great spurt in the religious architecture, both in the rock-cut and structural media. Experimentation in arriving at functionally viable and aesthetically appealing temple models was carried out in the three centers of architecture viz., Aihole, Badami and Pattadakal.



Bhutahatha Temple (North Group) or Tattukoti Temple

A number of indigenous architectural elements were harmoniously blended with the architectural and sculptural traits of the northern and southern styles, then in vogue. The greatest contribution of the Chalukyas at Badami, thus is the evolving of the two main styles of temple architecture viz., the southern *dravida-vimana* and the northern *rekha nagara prasada* types through a series of experimentations that commenced at Aihole, continued at Badami and culminated at Pattadakal. The brief political conflicts with the Pallavas had a positive effect in so far as the efflorescence and diffusion of architectural and sculptural styles, proving beneficial to both.

Monuments



The early Chalukyas of Badami, one of the most important dynasties that ruled the Deccan, for more than two centuries, were great patrons of literature, religion, art and architecture. Even during the succeeding centuries up to the beginning of 19th century, politically Badami was an important strategic place forming part of the dominions of many later dynasties like the Rashtrakutas, the Kalyana Chalukyas, Kalachuries, Sevunas of Devagiri, Vijayanagara kings and then Tippu. A number of religious and defense structures were built during these periods. All these monuments at Badami, both rock cut caves and structural temples, are dotted around *Agastyatirtha* tank.

The open pavilions on the northern hill fort may have been associated with courtly rituals of the early rulers of both the Chalukya and the Rashtrakuta dynasties. There are four cave temples excavated in the cliffs beneath the South fort and constitute one of the most important series of rock cut temples in the Deccan. These four caves datable to A.D. 6th-7th century are numbered in ascending order, the lowest one Cave I being dedicated to Shiva, the next two (Cave II and Cave III) are belonging to Vishnu and the highest (Cave IV) is Jaina. Between Cave Nos. II and III a roughly excavated chamber has a Buddhist figure carved on the wall. The interior of the porch of these caves are decorated with some of the exquisitely carved, expressive sculptures of *Ashtabhuja Vishnu* (eight handed Vishnu), Vishnu as Bhuvanaraha, Trivikrama, Anantasayana and Narasimha and Siva as Nataraja, Ardhanarishvara, Harihara etc. These sculptures are well known for their grace and vigour. Mangalesha got excavated the largest and the most beautiful cave III in saka 500 (AD 578). Elegant *Salabhanjika* - bracket figures and traces of polychrome painting have enhanced the aesthetic appeal of cave-III.



Cave 4 Cave 3 Cave 2 Cave 1

The structural temples of the Chalukyas and of the succeeding periods are built along the periphery of the tank and on the top of the northern hill in attractive backdrops. Even in creating these structural models, the Chalukyas have evolved various stages of southern vimana style which are represented by the Malegitti Sivalaya, the lower Sivalaya and the upper Sivalaya.

The Bhutanatha group of temples along the northern bank of the tank presents the typical *kadamba-nagara* model with stepped pyramidal super structure. The Jambhulinga temple built in AD 699 by Queen Vinayavati, mother of Vjayaditya, now amidst the township, has the



Malegitti Sivalaya



Agastya Tirtha