

## **Painting and Sculptures of 3<sup>rd</sup> Cave Temple of Badami**

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### **I) Preamble :**

The establishment of Badami Chalukyas dynasty laid to start a new topic in political and cultural history in South India and Karnataka. The early name of Badami is Vatapi. In those days, it was in Bijapur District but now-a-days is relocated as Taluka in Bagalkot District. Though Jayasimha and Ranaraaga are the earlier kings/rulers of this dynasty, not sufficient information could be gathered about them. Many scholars agree the fact that, later in 540 AD, Pulakeshi 1, son of Ranaraaga real established BadamiChalukya's dynasty. The inscriptions on rocks make us know that Pulakeshi-1 who took the administration, made Badami his capital and built a powerful fort surrounding to it and also performed AshwamedhaYaaga. Later, Keertivarma 1<sup>st</sup>, Mangalesh, Pulakeshi 2<sup>nd</sup>, Vikramaditya-1, Vinayaditya, Vijayaditya, Vikramaditya-2 and Keertiverma-2 in total 9 rulers ruled over the dynasty for about 250 years (i.e., from 540 AD to 757 A.D.).

Having a vast dynasty and combined with disciplined administration they struggled well for peace, financial upliftment and also cultural activities like art, literature, education, etc.). During their period two sorts of architectures developed. First is temples built of rocks. These temples are built by arranging various rocks one over the other which are called as structural temples. For ex: queen of Vikramaditya 2 viz., LokaMahadevi built VirupaxaDevalaya, Trilokyamahadevi built Mallikarjuna Temple. Similarly Vijayaditya built Vijayeshwara Temple. These temple are 1<sup>st</sup> sort of temples. Secondly, cave temples are the another sort of temples. A huge rock is carved into a temple and these are called as Cave temples. For ex: In a whole rock of Badami, 1<sup>st</sup>Shaiva cave temple, 2<sup>nd</sup>Vaishnava Cave Temple and 3<sup>rd</sup>Vaishnava Cave Temple and 4<sup>th</sup> Jain Cave temple, etc. Here the research pertaining to colourful pictures in 3<sup>rd</sup> cave temple is performed.

### **II) Paiting (in ceilings of entrance hall):**

This cave temple consists of idols of Vishnu, Varaha, Narasimha, sculptors of ashtadikpalas along with stories of Ramayan and Mahabharat and even the picture carvings in caves are world famous. The fame of discovering the picture in the ceiling of front interior goes to Stella Cromunch. This drawing is the ancient in Vaidic temples. These stands evidence for Mangalesh encouraging the art and literature. The description of the drawing in the interior part of Kapota is taken here.

#### **1) A ruler watching dance and hearing to music :**

In darbar hall of a palace, a king sitting amidst of others is watching dance and hearing to music. He is sitting on a cot on which his one leg is kept up and another based on a stool. The most of the part of the drawing though is destroyed, his hands, face, etc can be identified by the remaining part of drawing. The garland in his neck looks beautiful with seeral decorated aspects and also consiss of pearls in it. Commonly it is Chalukyas style drawing. Though the face is destroyed in the picture, the crown on his head is good.

Art works of many other prominent people sitting down to him can be seen. Besides this there are various girls who are Chaamaradhaarinis who are waving chamaras to king. They are wearing ear rings, tolabandi (ornament tied to upper arm), garlands, etc.

On the left side are musicians engaged in playing musical instruments like flute, Tabala, Tala, etc. and on the other hand men and women are engaged in dancing and the picture looks beautiful. The left arm of the men dancer is in Dandahasta (i.e., the left arm is straight and the palm is bent down. Similarly women dancer too have stretched her right hand straight and the palm is in bent downwards ie., it is in Dandahasta. Her

costumes and her hair are beautifully drawn. The picture is drawn as the dance programme is arranged in a huge hall of palace with pillars in it. The way for the entrance of the hall also is shown in teacher. Hence, scholars opinion that this drawing might be that of Indra enjoying dance and music in his Vijayanti palace. This picture remembers an incident of Urvashi mistaking a fact, in Indra's palace.

## 2) Picture of Raja and Rani (Prince and Princess) :

In the same series of one more picture, it is opined that he might be BadamiChalukya emperor Keertiverma 1. Sitting peacefully, the king has rested his right leg on a base and is raising his leg to keep on another base. It seems that he is slowly raising his left arm to keep it on his knee and right hand is in tribhanga. The servants are waiting for his orders. The pictures (drawings) of various other kings seated below him are beautiful to see.

To the left of this picture / drawing is queen seated on a cot resting to a pillow and she too are served by servants i.e., chamaradhaarinis. The drawing is in such a way that queen is resting keeping her right leg on stool and it seems she is pulling her left leg upwards. She is wearing ornaments like ear rings, necklace (garland), bangles, etc and by these her physical beauty looks more beautiful. Her hair is curled on her forehead and the drawing is made very smooth and clear. This drawing is besides Varahamurthy (idol), in cave temple. This idol of Varaha, who rescues in the situations of danger, is carved with other idols of Simhaverma grandfather of Narasimhaverma, in Mahabalipuram, Mahendraverma and his queens. It is said that the same costumes are followed in Badami even today.

Thirdly, only few parts of the drawing of Gandharva couples flying, can be seen. Among those, some drawings are drawn in such a manner that some couples are flying putting their hands on one another's shoulders. In second couple are Vidyadhar and his fiancy are drawn. Here, it could be clearly noticed that the drawing is made by light red, mixed yellow, white, black, green and dual colours.

## III. Bracket Figures :

1. A remarkable feature of the pillars in Cave III and IV are the bracket figures. These are found above the front row pillars of the verandah in Cave III and IV. In cave IV these bracket figures represent vyalay or mythical animals. The bracket figures in Cave III depict Siva and Parvati, rati and Manmatha, Arshanaarishwara and divine couples in amorous postures. The idea of bracket figures gained greater popularity under the later chalukyas and particularly under the Hoysalas at Belur, Halebid and Ikkeri. The idea of bracket figures is an important contribution of the early Chalukyas to the enrichment of Karnataka art.
2. The beams: The beams in the verandahs of Caves I, II and III contain narrative sculptures. The themes include the marriage of Siva and Parvati, the churning of the ocean (Amritamanthana) and scenes depicting incidensin the life of Krishna. These reliefs are significant because they constitute the earliest examples of narrative reliefs in Karnataka.
3. The Ceiling: The ceiling is decorated with the reliefs of Dikpalakas, Vishnu as Karivarada, nagaraja, Gandharvas, Brahma, Kartikeya and the wheel of fishes. In Cave II the central ceiling of the verandah has Vishnu in the centre, surrounded by Dikpalakas. Among the Dikpalakas is Brahma. Through this is not the standard set of Dikpalaks of the Hindu pantheon, its importance cannot be minimized for this earliest set of Dikpalakas known as South India.

## IV) Period :

The drawings in these cave temples are identified that they are of BadamiChalkyas period based on the materialistic ideas, technical aspects and the aspects of local life of people.

## V) Importance / Speciality :

First of all, this cave temple is the bigger one among all. Secondly it is noticeable that it consists of coloured drawings. Thirdly, one more special aspect is it has bracket sculptors. Fourthly, the sculptors here are

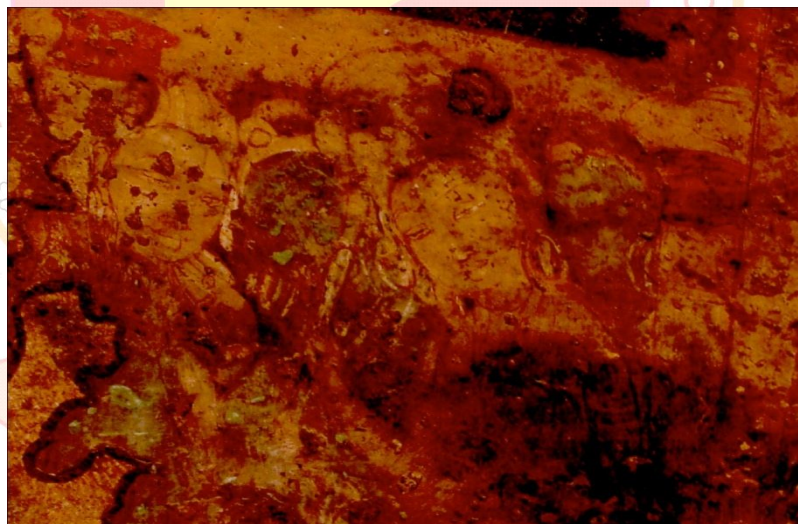
fierce avatars of gods. Finally, the sculptors and decorations made show the importance for development of art.

**Bibliography :**

- 1) Dr.S. Rajashekhar:1985, Karnataka Architecture and Paining, Publication Sujatha publications, Dharwad
- 2) Other reference.



Sculpture Of Third Cave Temple Badami



Painting Of Third Cave Temple Of Badami