

TEMPLE ARCHITECTURE OF KADAMBAS OF GOA: A STUDY

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ABSTRACT

The Kadambas of Goa as a feudatory rulers of the Chalukyas of Kalyan. The Kadambas ruled Goa from 10th to the 14 century A.D. The Goa Kadambas were the Scions of the Early Banavasi Kadamba dynasty who ruled from 4th century A.D. to end of the 6th century A.D. In first half of the 10th century A.D. Goa was part of southern Konkan while in possession of the silahara rulers, the appointed governors of the Rashtrakutas of malkhed, perhaps it is the help that shashtadev rendered to the kalyani Chalukya ruler made him to possess the throne of Goa domain, in 980 A.D, The contribution of the Kadambas to the Architectural Heritage of this region is certainly worthy of recognition. The Kamala Narayan Temple at Degaon (Belagavi Dist), Saptakoteswar Temple at Narve and Mahadev Temple at Tambadi Surla (Goa) are the true illustrative characteristic Features of this style. Kamal Narayana Temple located in Degaon (Degamve or Devgram) in Belagavi District of Karnataka. Saptkoteswar a form of god Shiva, was one of the Chief deities and also family god of the kings of Kadambas of Goa. This temple was built around the 12th Century A.D. The most ancient temple in the whole goa is located at a place called Tambadi Surla. This temple dedicated to Shiva. The kadambas were known for their own style of shikar. The distinguishing feature of the kadamba style. In 1367 A.D. Vijaya Nagar king Harihararaya defeated the Bahmani Sultan's troops in Goa and managed to restore most of the temples to their former glory including that of Saptakoteswar.

Keywords : Kadmbas of Goa, Architecture, Temples, Kadamba Shikar, Kamal Narayana, Saptakotishwa

I. INTRODUCTION

The Kadambas of Goa as a feudatory rulers of the Chalukyas of Kalyan. The Kadambas ruled Goa from 10th to the 14 century A.D. They took over the territories of the Silaharas and ruled them at first from Chandor, (modern name of Chandavuru or Chandrapur) later making Gopak or Gopakapattana their modern Capital. The Goa Kadambas were the Scions of the Early Banavasi Kadamba dynasty who ruled from 4th century A.D. to end of the 6th century A.D. In first half of the 10th century A.D. number of Kadamba branches came in to exist (eg. Goa Kadamba, Hanugal Kadamba, Chandavar Kadamba, Nolambavadi Kadamba, Rattihalli Kadamba, Bellary Kadamba, etc). Having ruled Goa for more than 350 years, the Kadambas lost their power to the seuna yadavas of Devagiri. They and the Muslim invasions destroyed this dynasty. Ruins of their Kings of Kadamba

dynasty ruled territory of Southern Maharashtra, parts of Savantavadi, Belgaum, Dharwad, Karvar in Karnataka and full of konkan Goa.

II. BRIEF POLITICAL HISTORY OF KADAMBAS OF GOA

Goa was part of southern Konkan while in possession of the silahara rulers, the appointed governors of the Rashtrakutas of malkhed, perhaps it is the help that shashtadev rendered to the kalyani Chalukya ruler made him to possess the throne of Goa domain, in 980 A.D, his son Guhalladeva I (980-1005 A.D.) ascended the throne as a successor. It is during shashtadev II(1005-1050 A.D.) rule. Goa saw territorial expansion by pushing southern branch of Silaharas. During his successor Jayakeshi-I (1050-1080 A.D.) ruler, Gopak or Gopakapattanam was made the new capital. As a feudatory to the Kalyani Chalukyas, Jayakeshi helped the army of Someshwara Chalukya in expelling the Cholas from the Chalukyan territory. With this Chalukyan king Vikramaditya VI formed a marriage alliance between Kadamba dynasty. Next ruler Guhavamalladev (1080-1100 A.D) and Vijayaditya (1100 to 1104 A.D), but during Jayakeshi II (1104-1148 A.D), the Kadamba Dynasty flourished the zenith of his power controlling even Belgaum and Dharwad districts. The throne soon was shared by two sons of Jayakeshi II name Sivachitta, 1147 A.D. and Vishnuchitta 1148-1188 A.D. There two brothers subsequently and they proclaimed independence. At the expense of the wecaker Chalukyas. When Kalachuries rebelled against the Chalukyas and Kadambas of Goa paid alliance with kalachuries and Hoysala Dynasty. Later they appointed as feudatory of Hoysalas. Change of political power went next in favour of sevunas. Finally Tribhuvanamalla lost his dynasty by yadavas of Devagiri. later Shashthadeva IIIrd and Kamadev managed to steer the Kadamba domain and soon had to loose the territory to the Muslim invader Malik Kafur. The Bahamanis expanded their territory up to Goa and become the powerfull dynasty with Goa as a part of their domain.

III. TEMPLE ARCHITECTURE OF KADAMBAS OF GOA

The contribution of the Kadambas to the Architectural Heritage of this region is certainly worthy of recognition. The Kadamba style can be identified and that it has a few things is common with the Chalukyas and the pallava Styles. The most prominent feature of their architecture, basic as it was Shikar Called Kadamba Shikar. The Shikar is pyramid Shaped and rises in steps without any decoration with a stupika or Kalasha at the top. The Kadambas Contributed to the foundation of the later Chalukya and Hoysala Architecture style in southern parts of Deccan. The Kamala Narayan Temple at Degaon (Belgaum Dist), Saptakoteswar Temple at Narve and Mahadev Temple at Tambadi Surla (Goa) are the true illustrative claracteristic Features of this style. Many scholars have opinion that the Kadamba had a distinct architectural style in comparison to Chalukyas, Pallava and Hoysala styles.

IV. KAMAL NARAYANA TEMPLE

Kamal Narayana Temple located in Degaon (Degamve or Devgram) in Belagavi District of Karnataka. 5.Kms from kittur which is on N.H No.4. 24 kms from Bailhongal. 55 kms from Belgaum city. Kamal Narayan Temple was constructed by Tippoja, the Chief Architect of KamalaDevi, the Queen of the Kadamba king Sivachitta

Permadi in the middle at the 12th century A.D. Kamala Narayana temple with rich antiquity. The striking monument here is the magnificent. This temple built in 1174. A.D. The place name might have Originated from its temples. Devagran or Degaon meaning a village of Gods. The Kadambas Sculptures are breath taking beautiful lions and floral motifs with dancing girls for attention. The frames of the doorways of the sukanasi are carved with creepers. The pieced stone window which surround the doorways are more ornamental than in any other Kdamba temple. The Garbhagrihas have as in other Kadamba temples, the dedicatory block with the image of Gaja Laxmi. Many sculpture of gods and goddesses and secular themes are depicted on the walls of the temples.



Kamal Narayan Temple at Degaon, Belagavi district

The temple has three cells and hence comes under the classification of Trikutachal temples, The 'Ranga Shala' (circular plat form) is in front of the central shrine. The first cell or the sanctorum houses an intricate carved image of shri mahalakshmi or the goddess of wealth. She is depicted having four hands in a standing pose holds Gadha (Mace) in her upper right hand. The goddess is mentioned in one of the stone inscriptions Dated 12 cenyury A.D. existing in the same temple. The second cell has the icon of Laxmi Narayan with Laxmi seated on the lap of God Vishnu. Garuda standing on another side of this image. The third cell bears the image of KamalaNarayan with two attendants on either side. The temple has a flat roof from the exterior but the interior roof of the temple is trully an architectural wonder. It has an exquisitely carved gigantic lotus in an inverted form. The central pendant hangs down as if it has been fixed to the roof. The temple roof stands on colonnade of pillars with rich carvings. Pillars with roaring lions between them pyramidal towers surrounding these pillars and having girls in poses between them and beautifull scroll work on top. The stone panels along the façade of the temple have emblems of the Kadamba dynasty and other figures.



Kamal Narayan Temple at Degaon, Belagavi District

The walls of the temple are adorned with niches having plasters surmounted by terraced pyramidal towers in the Kadamba style crowned with a Kalasha on the parapets surrounding the mukhamandapa. The temple is rectangular in shape and consists of three cells with the pillared hall running from North to South in front of the shrines on the west side each of these shrines is divided in two parts, Garbhagriha and Sukhansi.

V. KADAMBA STYLE SHIKAR

The Kadambas were known for their own style of shikar. The distinguishing feature of the Kadamba style is the tapering terraced tower, a perfect pyramid, the vigorous and purposeful line of each of these terraces attracting the eye even from a long distance. It is a typical example of a temple built in this style which had come under the Hoysala Architecture influence.

VI. SAPTAKOTISHWAR TEMPLE

The Saptakoteswar temple in Goa which was originally situated at Divar is located at Narve in Bicholim, which is 37 kms from Panjim. The Saptakoteswar temple is considered to be one of the six great sites of temples of Lord Shiva in the Konkan region.



Saptakoteswar Temple.

Saptakoteswar, a form of god Shiva, was one of the Chief deities and also family god of the kings of Kadambas of Goa. This temple was built around the 12th Century A.D. The temple was built by the king for his wife Kamaladevi who was a staunch devotee of this god. Almost all Kadamba kings proudly adorned the title “Shree Saptakotesha Labdha Varaveera”, which means with the grace of Lord Saptakoteswar.

VII. ARCHITECTURE

This is one of the oldest temples of Goa, with its shallow Moghul dome mounted on an octagonal drum sloping tiled roofs. European style mandapa, or assembly hall and tall tower or Deepastamba. The temple now is an Archaeologically important. The surrounding of the temple with several Brahminical Laterite and stone caves. It was probably an important Jain temple patronised by the Kadamba rulers before they shifted loyalty to Sri Saptakoteswar. In front of the tower on the right side of the Deepastamba is a shrine of Kalbhairav and outside it seen the Padukas of Dattatraya Carved on the stone. Saptakoteswar It may have been an ancient Agrahara. Near the temple Panchaganga Tirth which is used for temple. It has a small entrance hall with bells. The main five pillared hall is decorated with arches and is painted glorifying the beauty of the ceiling, while the Sanctorum wall is made of plain wood. Fearing destruction to the temple due to Muslim ruler attacking Goa frequently the

Ling from the temple was shifted and buried in a paddy field to avoid it from being destroyed, and ling was dug up by the troops. In 1352 when the Kadamba kingdom was conquered by the Bahmani rulers. Goa came under Bahmani and they ruled for Goa about 14 years. A number of temples were destroyed during this period. In 1367 A.D. VijayaNagar king Harihararaya defeated the Bahmani Sultan's troops in Goa and managed to restore most of the temples to their former glory including that of Saptakoteshwar. According to the records temple was reconstructed by madhavmantri by the end of 14 Century .A.D. In 1560 temple was demolished by portugueses. In 1664 Shivaji reconstructed this temple.

VIII. MAHADEV TEMPLE

The most ancient temple in the whole Goa is located at a place called Tambadi Surla which is 65. kms from panjim and 13. kms east of Bolcornem village in the north east region of the Bhagwan Mahaveer Sanctury and Mollem National park. Tambadi Surla itself is in the midst of a western Ghats forest area accessible via 22. kms South from the main town Valpoi in sattari taluk. The temple is at the foot of the Anmod Ghat, which connects Goa to the state of Karnataka.



Mahadev Temple Tambadi Surla Goa.

This temple dedicated to Shiva. According to folklore the temple has Tambadi Surla temple built by Hemadri. The minister of yadava king Ramachandra during 12th century. This mahadev temple was built in Hemadpanthi style from basalt, carried across the mountains from the Deccan plateau and carved craftsman. It is considered to be the only specimen of Kadamba-yadava architecture in basalt stone still preserved in Goa. The temple consists of Garbhagriha, antaral and pillared Nandi Mantapa. The four pillars embellished with carving of elephants and chains support, a stone ceiling decorated finely by Lotus flower. The mandapa is carved with a roof of plain gray sloping slabs. The temple faces east because the first rays of the rising sunshine on the deity. There is a headless Nandi in the centre of the mandapa which Surrounded by four matching columns. The river surla flows near the temple.

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