ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

A) IDENTIFICATION

<u>Nomination</u> : Group of monuments at Pattadakal

<u>Location</u> : State of Karnataka

<u>State Party</u> : India

<u>Date</u> : October 15, 1982

B) ICOMOS RECOMMENDATION

That the inclusion of the proposed cultural property on the World
Heritage List be deferred.

C) JUSTIFICATION

Three very closely located sites in the State of Karnataka provide
a remarkable concentration of religious monuments dating from the
great dynasty of the Chalukya (c. 543-757). There are the two
successive capital cities - Aihole (the ancient Aryapura) and
Badami -and Pattadakal, the "City of the Crown Rubies" (Pattada
Kisuvolal). The latter was, moreover, for a brief time the third
capital city of the Chalukya kingdom, at the time the Pallava
occupied Badami (642-655).

While Aihole is traditionally considered the "laboratory" of
Chalukya architecture, with such monuments as the Temple of
Ladkhan (c. 450) which antedate the dynasty's political successes
during the reign of king Pulakeshin I, the city of Pattadakal
illustrates the apogee of an eclectic art which, in the 7th and
8th centuries, achieved a harmonious blend of architectural forms
from the north and south of India.

Situated between the Malaprabha river to the north, and a miniscule
village to the south, Pattadakal possesses a sort of holy city
comprised of an impressive series of eight Hindu temples dedicated
to Siva. Somewhat off to the side, towards the village, is the
ninth Sivaite sanctuary, the Temple of Papanatha, as well as a
Jaina temple.

In the monumental complex of the central zone are structures whose
design was strongly influenced by the architecture of northern
India: the temples of Galaganatha and of Kashi Vishveshvara, which
are noteworthy for their square-shaped shikharas with curved edges.
They stand along with other temples of a pure Dravidian style -
Sangameshvara, built between 696 and 733, and Mallikarjuna, built
consecutively from 733-744. Cornices decorate the walls of these

temples and the roofs are the complex, storied type found in southern architecture.

The unexpected and yet harmonious mixture of these styles provided the inspiration for the masterpiece of Chalukya art, the temple of Virupaksha. This Sivaite sanctuary was erected around 740 by the queen Lokamahadevi to commemorate the victory in 731 of her husband,the king Vikramaditya II, over the Pallava and other sovereigns of southern India. The king's admiration for the art of his conquered enemies is attested to in two inscriptions that offer proof that he brought in from the South an architect and a team of sculptors. Prominently jutting out from the cruciform temple are three porches,a typical Chalukyan feature. They blend perfectly with the majestic three-storey tower and the walls with their overhanging cornices punctuated by narrow pilasters that separate niches filled with marvelous statuary. An overall concept dictated the choice of statues which illustrate the great themes of Siva theology and mythology.

The evocative ruins of the numerous abandoned sanctuaries within the enclosure may be reached, on the west and east sides, through two monumental gates. In the axis of the courtyard, in front of the temple, is a beautiful pavilion containing a colossal black stone statue of Siva's sacred bull, Nandi. The puja, the ritual washing of the bull, takes place there every morning.

Enhanced by its relative isolation south of the principal zone, the temple of Papanatha illustrates once again the aesthetic achievement resulting from the incorporation of two different styles. Papanatha has two rooms where the faithful can worship. On the west is the principal sanctuary, which is covered with a powerful tower in the northern style; to the east is a more modest room, whose roof is crowned with miniature reproductions of buildings in the purest Dravidian style. Experts have found in the detail of the niches, the pediments and the arcature, many contradictory architectural references. The plastic unity of this great monument, however, comes from the remarkable sculptured decoration illustrating the popular epic of the Ramayana, dedicated to prince Rama, incarnation of Vishnu.

ICOMOS has formed a favorable opinion in principle to the inclusion of Pattadakal on the World Heritage List, but advises its deferral until certain indispensable complementary information has been provided.
The proposal submitted in 1987 by the Government of India bears the date 20 April 1982. It contains no delimitation of protective zones, no recent photographic documentation, and no indication whatsoever of the conservation policy applicable to these monuments and the management of the site after 1958.

ICOMOS, May 1987

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WORLD HERITAGE LIST   N° 239

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<u>Location</u> :   State of Karnataka

<u>State Party</u> :   India

<u>Date</u> :   October 15, 1982

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World
Heritage List on the basis of criteria III and IV.

C) JUSTIFICATION

Three very closely located sites in the State of Karnataka provide
a remarkable concentration of religious monuments dating from the
great dynasty of the Chalukya (c. 543-757). There are the two
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ICOMOS recommends the inclusion of Pattadakal on the World Heritage List on the basis of criteria III and IV.

ICOMOS, October 1987