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KARNATAKA MONARCHY ART AND COLONY TALENT - A STUDY

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ABSTRACT

The Vijayanagar Empire turn out to be a Hindu empire based totally inside the Deccan plateau location of South India. Hooked up in 1336 by way of using Harihara (who ruled from 1336–1356 CE), it loved its nice political and cultural prominence beneath Emperor Krishna Deva Raya (who dominated from 1509– 1529 CE) and lasted till 1646, whilst it changed into conquered by the Muslim Sultans of Bijapur and Golkonda.

The empire's patronage enabled its high-quality arts and literature to upward push to new heights, and its legacy of sculpture, painting, and shape encouraged the development of the humanities in South India lengthy after the empire came to a stop. There were outstanding upgrades in Hindu temple manufacturing at some point of this period, and lots of numerous temples constructing traditions and styles in South India got here collectively in the Vijayanagar fashion of shape, the greatest examples of that are to be placed in the capital Hampi. Vijayanagar era shape may be widely categorised into religious, courtly, and civic architecture.

Its fashion is a harmonious combination of the Chalukya, Hoysala, Pandya, and Chola patterns that superior in earlier centuries and represents a cross returned to the simplicity and serenity of the past. Desired for its durability, local difficult granite changed into the constructing fabric of choice, because it have been for the Badami Chalukyas; but, soapstone, which changed into gentle and without difficulty carved, turn out to be also used for reliefs and sculptures. Vijayanagar artwork consists of wall art work at the side of the Dashavatara (the Ten Avatars of Vishnu) and the Girijakalyana (the wedding of Parvati, Shiva's consort) in the Virupaksha Temple at Hampi; the Shivapurana paintings of artwork (the testimonies of Shiva) at the Virabhadra temple at Lepakshi; and people at the Kamaakshi and Varadaraja temples at Kanchi. The most well-known of the manuscripts detailing the numerous nuances of the Mysore college is the Sritattvanidhi, a voluminous work of 1500 pages prepared underneath the patronage of Mumtaz Ali Krishna Raja Wodeyar. This pictorial digest is a compendium of illustrations of gods, goddesses, and mythological figures with instructions to painters on an excellent variety of subjects regarding composition placement, color desire, man or woman attributes, and mood. The seasons, eco-happenings, animals, and plant international are also efficaciously depicted in those paintings as co-subject matters or contexts. Other Sanskrit literary sources such as the Visnudharmottara Purana, Abhilasitarthacintamani, and Sivatatvaratnakara also highlight the goals and principles of painting, strategies of getting ready pigments, brushes, qualifications of the chitrakar (the conventional community of painters), and the technique to be observed.

Keywords: Vijayanagar Empire, Virupaksha Temple, Art, Architecture, Hampi

INTRODUCTION

Vijayanagara architecture of 1336–1565CE have become a first-rate constructing idiom that superior all through the rule of thumb of the imperial Hindu Vijayanagar Empire. The empire dominated South India, from their regal capital at Vijayanagara, at the banks of the Tungabhadra River in modern Karnataka, India. The empire constructed temples, monuments, palaces and extraordinary structures throughout South India, with a largest interest in its capital. The monuments in and round Hampi, inside the Vijayanagara principality, are indexed as a UNESCO global records web site.

In addition to constructing new temples, the empire introduced new systems and made modifications to loads of temples at some point of South India. Some systems at Vijayanagara are from the pre-Vijayanagara duration. The Mahakuta hill temples are from the Western Chalukya technology. The place round Hampi were a famous place of worship for masses of years earlier than the Vijayanagara period with earliest information courting from 689 CE while it changed into known as Pampa Tirtha after the community river God Pampa. There are masses of monuments in the middle vicinity of the capital metropolis. Of these, 56 are included via UNESCO, 654 monuments are covered by way of the authorities of Karnataka and each other three hundred await protection.

Vijayanagara structure can be drastically categorized into religious, courtly and civic structure, as can the associated sculptures and paintings. The Vijayanagara style is a combination of the Chalukya, Hoysala, Pandya and Chola styles which evolved earlier within the centuries even as these empires dominated and is characterized via a return to the simplistic and serene artwork of the past. For the approximately 400 years in the direction of the rule of the Western Chalukya and the Hoysalas empires, the most popular material for temple production grow to be chloritic schist or soapstone. This modified into moreover authentic for sculpture as soapstone is mild and



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without problems carved. In the course of the Vijayanagar length the nearby difficult granite modified into desired inside the Badami Chalukya fashion, notwithstanding the fact that soapstone modified into used for a few reliefs and sculptures. Whilst using granite decreased the density of sculptured works, granite have become a greater long-Lasting fabric for the temple form. Due to the fact granite is at risk of flaking, few portions of man or woman sculptures reached the excessive levels of exceptional visible in previous centuries. To cover the unevenness of the stone utilized in sculptures, artists employed plaster to offer the difficult ground a smooth end after which painted it with energetic colours.

OBJECTIVE

To discover the artwork and architectural improvements made for the duration of Vijayanagara Empire.

EDIFICE DESIGN

Vijayanagara temples are commonly surrounded by way of a robust enclosure. Small shrines consist simply of a garbhagriha (sanctum) and a porch. Medium-sized temples have a garbhagriha, shukanasi (antechamber), a navaranga (antrala) connecting the sanctum and outer mandapa (corridor), and a rangamantapa (enclosed pillared corridor). Huge temples have tall Rayagopuram constructed with timber, brick and stucco in Chola fashion. The term Raya is added to suggest a gopura built by Vijayanagar Rayas. The pinnacle of the gopuram has a shalashikhara comparable to a barrel made to relaxation on its side. Large life-length figures of fellows, female, Gods and Goddesses beautify the gopuram.

This Tamil dravida-inspired fashion have become popular all through the rule of thumb of king Krishnadevaraya and is seen in South Indian temples constructed over the subsequent 2 hundred years. Examples of Rayagopuram are the Chennakesava Temple in Belur and the temples at Srisailam and Srirangam. Further to those structures, medium-length temples have a closed circumambulatory (Pradakshinapatha) passage across the sanctum, an open mahamantapa (big hall), a kalyanamantapa (ceremonial corridor) and a temple tank to serve the wishes of annual celebrations.

Temple pillars often have engravings of charging horses or hippogryphs (Yali) — horses status on hind legs with their fore legs lifted and riders on their backs. The horses on some pillars stand seven to eight ft tall. On the alternative aspect of the pillar are generally carvings from Hindu mythology. Pillars that don't have such hippogryphs are commonly square with mythology themed decoration on all aspects. Some pillars have a cluster of smaller pillars around a important pillar shaft. The bottom supports of these pillars have engravings of Gods and Goddesses. Carvings of hippogryphs in reality show the adroitness of the artists who created them. Vijayanagar temples are surrounded via robust enclosures and characterized by means of ornate pillared kalyanamandapa (marriage halls); tall rayagopurams (carved sizeable towers at the doorway of the temple) constructed of timber, brick, and stucco inside the Chola fashion; and embellished with lifestyles- sized figures of gods and goddesses. This dravida style have end up well-known at some stage in the reign of Krishnadeva Raya and is visible in South Indian temples built over the subsequent two centuries.

Vijayanagar temples also are appeared for his or her carved pillars, which depict charging horses, figures from Hindu mythology, and yali (hippogriphs). A number of the larger temples are devoted to a male deity, with a separate shrine meant for the worship of his lady counterpart. Some well-known temples exemplifying the Vijayanagar fashion embody the Virupaksha Temple at Hampi and the Hazara Rama temple of Deva Raya I.

The most critical characteristic of the Vijayanagara temple structure is the usage of granite for the temple shape, halls, gateways and enclosure walls. However, for the superstructures, the Vijayanagara architects favored the brick and mortar and stucco carvings. The alternate in the building manner of life, no longer simplest in the substances but moreover within the style from the preceding temple style of the geccan and southern Karnataka and Andhra calls for clarification.

The granite replaces the tender stones similar to the sandstone, schist or basalt, in Karnataka and Andhra areas. Dr. A. Sundara observes that it's far because of the topography of the Vijayanagara town it really is whole of granite hills. Due to this difficulty, architect's professional in running in granite have been invited from the South from the southern Tamil U. S. A. Which original part of the Vijayanagara empire. It is able to also be talked about, in this context, ' that inside the Hoyasala dominions the temple building hobby had almost ceased after A.D.1268. In addition, in the Kakatiya territory the development of temples changed into no longer plenty in evidence within the overdue 13th Century A.D. The muslim invasions in the direction of Warangal and the Hoyasalas in the first a long term of the 14th Century was a high problem inside the lull inside the temple building interest. With the inspiration of the Vijayanagara nation and the capital, the royal patronage to the constructing interest started Which resulted inside the migration of architects and sculptors from the South and Andhra where the granite building way of existence prevailed. Maximum of these elements



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contributed to the most critical shift in the building substances. The use of brick and stucco for the superstructures of the temples and the gateways display the continuity of the temple building subculture of the Kakatiyas and the Telugu cola duration inside the Andhra region. The widespread use of schist inside the temples and gateways at Tadapatri is an exception to the overall fashion.

The Mantapas are constructed on rectangular or polygonal plinths with carved friezes which are four to 5 toes excessive and feature ornate stepped entrances on all four aspects with miniature elephants or with Yali balustrades (parapets). The Mantapas are supported by using ornate pillars. The 1,000-pillared fashion with large halls supported by means of severa pillars turned into famous. The 1,000-pillared Jain basadi at Mudabidri is an instance. Larger temples have a separate shrine for the female deity. A few examples of this are the Hazara Rama, Balakrishna and Vitthala temples at Hampi.

Some shrines within the Vitthalapura region interior Vijayanagara had been consecrated especially for Tamil Alwar saints and for the fantastic Vaishnava saint, Ramanujacharya. Architecturally they are extraordinary in that every shrine has an picture depicting the saint for whose worship the temple became constructed. Every shrine has its own enclosure and a separate kitchen and pilgrim feeding corridor. The water storage tank in the royal middle, the [stepwell stepped tank] known as, "Pushkarni", is a current archaeological discovery. The stepped tank is normal with finished chlorite schist slabs organized in a symmetrical formation with steps and landings descending to the water on all four facets. That is sincerely a Western Chalukya-Hoysala style tank and is seen in many elements of present-day Karnataka. The inscriptions on the slabs suggest the fabric was introduced from outside the Vijayanagara location.

THE BLUEPRINT FOR INFINITY

Creating a blueprint is the essential step to developing any type of architecture. And rightfully, below the Vastu-Shastra way of life, a temple cannot be built earlier than its blueprint. But this blueprint isn't always always one of the temples. A Vastu-purusha Mandala is a geometrical diagram of the shape of the universe.

In Hindu architecture, this 'blueprint' is made before the house – as a forecast of the very last designs. These standards laid out in the sixth-century architecture guide Vastu Shastra, supply Hindu temples plenty in common with these days's computer images.

All of it begins with a square. This will be a grid of dimensions 1×1 or 32×32 – whatever as long as it's preliminary idea begins with a rectangular. Similarly, computers save memories on the premise of numbers being squared – subsequently the constant RAM sizes of 512,1024, 2048; numbers which might be each ideal squares.

However, temples are not made with squares on my own. The cosmos, symbolically, is represented by a circle– the cosmic egg. Making this ellipsoid the usage of squares alone is what gives Indian temples their ragged edges. A better take a look at these edges reveals any other issue of temple architecture that pc snap shots have taken a leaf from – fractals.

In "Hindu Temple: fashions of a Fractal Universe," professor Kirti Trivedi of IIT Madras writes: The sacred, self-similar, recursive geometries of temple art is rooted in Hindu thought. Hindu philosophy perspectives the Cosmos as basically holonomic (and thus self- comparable). Like a hologram, every fragment of the cosmos is assumed to be whole in itself and to comprise all the records of the complete.

While you take a look at the stepping tanks at Hampi or the Shikhara designs in Virupakshi temple, you may see how the design includes fractals into its mix. The temple's Vimana – the residence for God or sanctum sanctorum – is about with small shapes similar to the bigger form. Organized in a sample in layered horizontal levels, the repetitive shapes form a type of garland, referred to as Samvarna.

In computer phrases, this is a recursive method, starting from the inside and expanding outwards. Operational for the reason that seventh century A.D., the temple become built through order of the queen Loka Mahadevi. Its walls are coated with pix of Shaivite and Vasihanvite deities; friezes that have been exclusively hand-carved, a few telling the tale of Sita's abduction by using Ravana.

The mythology at the back of Virupaksha has to do with an historical romance among Pampa – the local goddess of the river – and Virupaksha, an avatar of Shiva. Each yr, to at the present time, the marriage of Virupaksha and Pampa is celebrated with the aid of pilgrims who come right here.



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Vijayanagara architects did not restrict themselves to Hindu influences either – they took cues from Bahman, Islamic sultanates as nicely. Because the UNESCO file said:

Vijayanagara structure is likewise recognized for its adoption of elements of Indo Islamic architecture in secular buildings like the Queen’s tub and the Elephant Stables, representing an exceedingly developed multi-non secular and multi-ethnic society.

The Vijayanagara architects added their own touches as properly – Virupaksha temple’s front functions a massive Gopuram, a completely unique side of South Indian temple structure. The city, in contrast to those in North India, is walled off – with seven fortifications in general. Its streets had been extensive sufficient for a couple of chariots, and it became recognised that chariot festivals were popular at the time.

Although Vijayanagara isn’t any more a city, it has long been host to the usual assortments that come with being a temple town; a bazaar, a few shops, motels. Within the rush to preserve the website, the ASI evicted the bazaar and all its population; themselves all a part of an ancient tradition that thrived on this land.

OTHER STRUCTURES

An awful lot of what is thought today of Vijayanagara palaces is drawn from archaeological excavations at Hampi as no royal palace structures have survived. Most palaces stand in their personal compound defined by excessive tapering partitions made of stone or layered earth. Palaces are approached through a chain of courts with passageways and doors requiring more than one modifications in course. All palaces face east or north. The larger palaces have facet extensions giving the complex a symmetrical form. Palaces have been constructed on raised structures product of granite. The structures have more than one levels of mouldings with properly-embellished friezes. The decorations can be floral, Kirtimukha shapes (demon faces), geese, elephants and now and again human figures. Pillars, beams and rafters. Inside the palace were product of wood as evidenced by means of ash determined in excavations. The roof became made of brick or lime concrete, even as copper and ivory have been used for finials. Palaces usually consisted of multiple levels with each flight of stairs decorated with the aid of balustrades on either side, with either yali (imaginary beast) or elephant sculptures. The entrance steps into palaces and temple mantapas had been further decorated. Water tanks within the palace complex have ornamental water spouts which includes the carved torso of the Nandi with a gaping mouth to permit water circulate the tank. Other systems generally located internal a palace complicated are wells and shrines.

No royal palace systems from the Vijayanagar period have survived intact, and most of what is known approximately them has been drawn from archaeological excavations at Hampi. Most of the palaces faced east or north and stood inside compounds surrounded by way of excessive, tapering stone and earth partitions. They have been built on raised granite systems with more than one degrees of mouldings decorated with carved friezes. Palaces normally spanned more than one ranges and had tall flights of stairs flanked on either aspect by means of balustrades carved with yali and elephants. Pillars and beams have been product of wood and the roofs of brick and lime concrete. The courtly architecture of Vijayanagar become commonly product of mortar blended with stone rubble and often indicates secular patterns with Islamic-stimulated arches, domes, and vaults.

The courtly architecture normally show secular patterns with Islamic affects. Examples are the Lotus Mahal palace, Elephant stables, and watch towers. Courtly homes and domed structures had been constructed with mortar combined with stone rubble. The impact of this fashion of structure was visible well into the seventeenth century whilst the successive Nayaka kingdoms persevered to inspire pillars with hippogryphs and granite became the main constructing cloth.

CONCLUSION

The Vijayanagara architects brought their personal touches as properly – Virupaksha temple’s entrance functions a huge Gopuram, a unique aspect of South Indian temple architecture. The metropolis, unlike the ones in North India, is walled off – with seven fortifications in general. Its streets were extensive enough for a couple of chariots, and it changed into acknowledged that chariot festivals have been famous at the time.

Although Vijayanagara is no more a metropolis, it has lengthy been host to the standard assortments that include being a temple metropolis; a bazaar, a few stores, lodges. In the rush to preserve the website online, the ASI evicted the bazaar and all its population; themselves all a part of a historical lifestyle that thrived on this land.



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Nowadays, Vijayanagara represents the richest, surviving monument to South Indian architecture. Every certainly one of its temples represents the confluence of the best influences in India at their time of advent. Folks who are interested in fractals – a subject with its very own philosophy on lifestyles – can have a lot to be amazed by means of at these complicated and historical websites.

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