TEMPLE AND SOCIETY
The Virupaksha temple at Hampi was the centre of activity for a pretty long time, till the mid sixteenth century. Though its prominence appears to have eclipsed for some time, it regained its popularity and even now continues to attract devotees. As a major temple and nucleus it enjoyed lot of resources obtained by way of donations of land, money, etc. This has been helping in performing elaborate rituals and festivals. These occasions require a perfect management backed by retinue of personnel to do various ritual services in the temple. Hence the temple is the nucleus of activity and its study throws light on social aspects.

The different aspects of its functions during the vijayanagara period can be made out only from the epigraphs and literary sources and the contemporary that continue practices in the temple. Only a few inscriptions are available, and they provide information for a short span in pre-Vijayanagara and Vijayanagara period. The pre-Vijayanagara epigraphs and the post Vijayanagara records concerned to this temple are few. With the available
data, and the oral tradition, an attempt is made here to study the social dimension of the temple.

The customs of this temple are no way different from the other temples like the one in Melkote. Until recently the post of the functionary was held hereditarily by convention. The services were dependent on conditions. The remuneration was paid in the form of lands. It is just mortgaged to the member of that family and does not infer ownership. As long as he can enjoy the proceeds of the land, he can cultivate and take the things from them. A few years back this practice was given up and the concerned was paid in cash. Different categories of functionaries are noticed here.

TEMPLE MANAGEMENT

The administrative responsibilities of the temple were on the under sthanadhipati or sthanika. These are two words which were derived from sthanika. He acts like a manager. Sthana is interpreted as temple or temple office. The administration of the temple was under sthanika, sthanapati, sthanadipati, sthanacharya and tapodhana. All these words are used in inscriptions as synonyms. Sthanadhipati was in-charge of temple and its property, if the sthanapati was replaced, all the properties enjoyed by him was made over to the successor also. He was expected to be sincere, experienced and learned. He was to supervise the activities of the temple like worship, festivals, education feeding people, matha and also to supervise temple servants and their remuneration. He collected taxes as authorised by the king and nobles and officers and make arrangements for deposition in or r utilizing it for some purpose of the temple.
TEMPLE ADMINISTRATION

In the Virupaksha temple, there are references to sthanikas and the sthanadipatis. The managers or trustees, their number varies from one temple to the other, sthanadipati must have been the head of the board of trustees. The Virupaksha temple was the centre of activity and hence the devotees and celebrations are concentrated there. It is reflected in the gifts and grants offered to the god and the maintenance of lands and properties. Due to this the administration of the temple was extremely important and all those responsibilities were managed by several sthanikas. From 10-14th century A.D., the following system was prevailing. Whenever a sthana was entrusted to a new man i.e., new sthanadhipati the property of that temple was also transferred to him. This is traced in Virupaksha temple at Kuknur. In the temple sthanadhipiti had to handle a huge financial transaction in connection with festivals. He had to be a sincere, learned and experienced person. Hence sthanapathi had to possess certain qualifications. They were appointed by kings, Chiefs, Mahajanas, Urodeyas, Garundas and Hittus. The whole management was controlled by sthanadhipatis. There are a lot of references about it in the near by Vaishnava and Sri Vaishnava temples, but the details of administration in Siva temples is not mentioned. In Vaishnava temples, there were accounts officers i.e., senabovas or Karanikas. In Vittala temple the bhandari was there to look after the treasure. There were different managers in the temple, apart from sthanika and sthanadhipati and no other functionaries are noticed in inscription.

In the Vaishnava temples, there were many officers and priests. In sixteenth century the expansion and expansion of elaborate rituals demanded many personnel for the services. In the local area, certain families have
certain surnames, which clearly represent certain professions. The persons who followed those professions were called by their names and they were Saivates. The ghaliyara (the watchman of the temple) struck the hour from time to time. This profession is mentioned in the inscription of Srivaishnava temple. At present they are the Saivites.8

Function of Sthanapati

The sthanapati has to perform varied functions. He had to look after the worship and festivals, education, feeding people, and the matha works, the temple servants and disbursing their remuneration. They accepted the land grants on behalf of the temple and looked after cultivation activities. The excess money in the temple was given to the needy as loan and the interest, accrued was collected and spent for the temple. Collection of tax and cess was utilized for the temple. This system was prevalent from 10th to 14th century. The same system was continued, as the gifts of lands to the temple and exemption of taxes were common, though no inscription in Virupaksha temple speaks about these functions but the system was very much, prevailing in the society.9

Archakas

The priests belonged to the smartha Brahmin sect. In addition to the head priest there are junior priests. They perform puja in the main temple. The worship in Pampapati and Bhuvaneswari shrines is being conducted by two priests. These priests function on rotation basis. Once in three months there is a change of the priest. The Durga, Suryanarayana, Narasimha and all subsidiary deities are worshipped by the third assistant priest.
The inscriptions in the temple do not speak about the priests or their appointment. At present the priests are appointed under the guidance of the Vidyaranya mutt which has complete control over the temple. Since 1960, an executive officer is appointed by the Government. He executes the work under the guidance of Vidyaranya mutt. There is not much information about the priest and assistants in this temple, but there is a clear cut example in the inscription at Krishna temple about that temple. Krishnadevaraya appointed thirty seven members for a variety of duties in the Krishna temple (SII, IV, No. 254, 255). They are acharyas, purohitas, a sadasya, a Brahma, a man for Vedaparayana, another person for mantra-pushpa and for purnakumbhabhisheka and for namatreya. In the Tiruvengalanatha temple along with the above services, there were a few more paricharakas, Brahmins for recitation of itihasa and Bhagavata, the ghaliraya, the katiyara and Svayampakis. The cooks prepared food for the offering of the deities and also for chhatras and Ramanujakutas. Other than this the suppliers of oil, hulling the wheat, pounding of paddy which was concerned with the kitchen work were also paid for in the temple (SII, pt.II, no.653, 678). In another Sri Vaishnava temple i.e., Vitthala temple, along with the above, there were some additional members required to beautify the temple car, erecting pendals and decorating them on important occasions. These functionaries are specified in one of the epigraphs of this temple. The epigraphs also furnish information on the performance of dance and music in the temple. This temple was the centre of the fine arts in promoting different artists.

Apart from the functionaries mentioned in the epigraphs, there were other categories of people required in the temple service. For example the gardeners, garland makers, the torch bearers, the supervisors, the sweepers, the masons for petty works and fuel wood suppliers etc.
Provisions for the worship

The daily worship in the temple was the main feature and for it the kings made arrangements. As in any other temple, in the Virupaksha temple also provision is made for worship. Generally during the installation of the deity, provision is made for daily worship by the patrons, whether a king or any other person. As this is an ancient temple, grants were given off and on. To continue the worship unabated provision was made by giving subsidiary grants as and when required. There are variations in the rituals in many temples and it depends on the agamic principles. The detailed list of rituals then in practice cannot be made out clearly, Here and there, only a little information is available. All these rituals were performed as per the traditions. As the traditional rituals were known to all, these did not require mention in records.

The inscriptions speak less about the pujas performed, but there is one epigraph which mentions about nitya, naimittika, paksaha and masa and samvatsara rituals or festivals, i.e., the daily, the special, the fortnightly, the monthly, and the annual festivals. The king made arrangements to carry on these rituals. The pujas performed in the temple vary from three to five times. Above small grant was given to the temple not only for Virupaksha, but also in given to Prasanna Virupaksha and Ramachandra temples.

The rituals and functions seem to be similar in certain aspects. The inscriptions speak about the grants given for the supply of oil and for the light offerings to the god. Other than this for the daily worship cooked food, fruits and other offerings were made to the deities. Tender coconuts, bananas and sugarcane were also offered (SII IX, pt.11, no. 653, SII IV, No.250). In the Saivite temples panchaparva days were commemorated (SII,
IX, pt. No. 493), particularly in the Virupaksha temple this was performed. Every month on the new moon day, full moon day, Sankramana and Sivaratri day (Sankramana day, the sun enters the zodiacal sign; so there are twelve sankrantis, four corresponding to equinoxes and solstices) and the eighth and fourteenth corner days of the dark half of every lunar month special pujas were done.\textsuperscript{16}

During the sixteenth century there was a lot of activity in expanding temples and constructing new temple complexes. This has resulted in the addition of new rituals and corresponding festivals. The increase in the temporal capacity and the increase in the temple structure were in proportion to the increase in the temporal powers associated with the divinity. Though god is placed in the dark, through his spiritual capacity he is successful in attracting devotees. The temporal capacity of the god exhibited in the form of \textit{utsavas} and move out in the form of \textit{utsavamurthis}. So the temple had an inner closed and ritually sacroscanct part and an outer open, public and less sanctified part, consisting of courtyards with halls, pavilions and other structures.\textsuperscript{17} The different festivals and functions forced for a thorough list of events, hence the temple precincts and ratha-vidi were full of activity. There are different mandapas in the temple. It is also true in the case of Virupaksha temple where there are Kalyana mandapa, sangitha mandapa and uyyale mandapa, for functions, like the marriage ceremony musical consort and the swing ceremony. The madapalli, is the kitchen and the temple tank is for float festival. During the \textit{phalapuja} festival, the deity is taken in a float. The \textit{uyyale} function takes place in Rangamandapa and sangita mandapa might be the hundred pillared hall. In Virupaksha temple there is one Danamantapa probably for giving grants in the presence of Virupaksha.\textsuperscript{18} It is known that many grants were given in the presence of Virupaksha.
Almost all the big temples irrespective of Siva or Vaishnava, have these common festivals and rituals.

The epigraph of 1513 A.D. clearly points out the two utasavas; one is rathotsava and the other is makara sankranti. The Rathotsava is in chaitra, equated with the car festival, where as during the makara sankranti, there is no car festival. On the auspicious day of makara sankranti in the presence of Virupaksha, two grants were given by Krishnadevaraya in the year 1510 A.D. The Rathotsava in the Chaitramasa is a grand function, at the Virupaksha temple. To this effect there is no epigraphical corroboration. The grand festival is being celebrated since long. The Virupaksha Vasantotsava Champu, by Ahobala narrates the festival in a classic manner and this festival of Vasantotsava also lasts for nine days.

The day begins with dhvajarohana, (hoisting the flag), the Chaitra suddha navami (the ninth day of the bright fortnight) and ends with avabhritha or the ablution of the idols in the Tungabhadra. During the mrigayotsava, Virupaksha Pampa devi and then the reconciliation and marriage festival (kalyanotsava) take place. Then on the rathotsava day the temple car is drawn upto the Nandi mandapa the eastern end. Now a days it is pulled only upto the Canara Bank building. Then the utsava murti is placed in the yajnashala (ibid 3). Vidyaranya swamy ascends the ratha. The king and the subordinates participate in the festival. The king also pulls the ratha. One of the records speak about the nineteenth century situation and about the large gathering on the festival day. Even to day the festival is being conducted in the same way today. Now this festival is carried out on Chaitra shudha navami and the rathotsava coincide with the full moon day. The same day the kalyanotsava, mrigayotsava and avabhritha festival
take place under the guidance of the swami of Vidyaranya mutt. The Anegondi raja, the erstwhile ruler, also participates on these days. Now on the last day the *kalyanotsava* and *Brahma rathotsava* of Kodandarama temple take place. This festival is celebrated under the stewardship of the Virupaksha temple authorities. The required materials will be supplied from Virupaksha temple. Probably this stresses the point that Rama is the brother of Pampa and Vishnu is the brother of Durga. So, in the marriage ceremony of Pampa and Virupaksha, Vishnu makes the *Kanyadana*. During the days of Ahobala, these practices were not in vogue. Probably this might be a later development, i.e., after 1565 A.D. Virupaksha and Rama were brought together apparently in order to mitigate the sectarian rivalry between the temples priests and devotees of Siva and Vishnu. The *Phalapuja* is another important festival, after which the betrothal ceremony takes place. This fixing of day for marriage takes place near the Kodandarama temple after the Utsava murthi is bathed in Tungabhadra near Chakratirtha. The *utsava murthi* is taken in procession to the spot as part of this ritual. When this was started and how it was being carried out is not known. Even the smaller temples also have the festival of *rathotsava*, for which there are references in epigraphs. The travelogues also speak about the *rathotsavas*. Paes description is clear in this aspect. The inscription of 1545 A.D., Virabhadra temple speaks about the foundation of the temple, and the festival it is called as *ratha-maha-utsava*. The details about the rathotsava is not given in the inscription. During sixteenth century the grants given to Sri Vaishnava festivals and customs made a thorough change in the social system. The Srivaishnavas got extensive patronage; hence many newprocedure were introduced in the festival. The festivals are not so much mentioned in the inscription before sixteenth century. There are many inscriptions which speak extensively about Sri Vaishnava temple festivals.
The maha sivaratri festival falls in magha, of course no inscription speaks about that festival, but the practice is there since long. It draws people in a good number. As Virupaksha is a Saivite temple the festival is elaborate. The Makara sankranti and uyyalotsava during the kalyanotsava are common for both Saivite and Vaishnavite temples.

During Brahmotsava time the deity is taken the raft on the ninth day. This is being practiced in Vaishnava temples even to day. It is called as Teppa-tirumalu. Many festivals were celebrated in Vijayanagara. Among the festivals Mahanavami occupies the highest place. The travelogues and the literary sources mention plenty about the splendour of the festival. Nuniz (EE 376-379) give vivid description. The duration and date of the festival mentioned by Abdul Razaak do not tally with the date (R.T.V., p.105). Though it is a religious functions it is more a socio-economic and political festival. For the kings it is an important occasion to review their armies. The month of Asvini was the best time of the year for Digvijaya. The flow of water is moderate in the river. Nicolo conti mentions the four festivals and rituals. R.Sewell clearly identifies this to the New year, Deepavali, Mahanavami and Holi. By quoting Paes, he further states that the New year was celebrated in the month of October. It seems he made a mistake in identifying it in the month of October. In the saka era, new year comes in Ugadi, i.e. Chaitra. Deepavali was identified by R.Sewell and B.A. Salotre, but this seems to be ‘Kartikotsava’. Now this has been identified by scholars as (T.V. Mahalinga) kannikototsava and is considered as correct. Even these days during the entire month of Karthika, the festival of lighting the lamps is continued. Kartikotsava is still being practiced. Kartikotsava is performed on the full moon day in the month of Kartika (R.T.V., 105)

Nicolo conti speaks of a festival and this has been identified with
holi festival.\textsuperscript{34} It is argued that it is right to call it as \textit{Vasanthotsava} rather than \textit{holi}, because the former one falls in Chaitra \textit{poornima} while the latter one falls (March-April) in \textit{phalguna} \textit{poornima} (February-march). Vasantotsava was in vogue from third to sixteenth century.\textsuperscript{35} Kama is commemorated on that day. From 14\textsuperscript{th} century onwards \textit{Vasanthotsava} transformed to \textit{holi}.\textsuperscript{36} \textit{Vasanthotsava} and \textit{holi} are connected with Kamadhenu and there is not much difference among them.

The \textit{vasanthotsava} and \textit{rathotsava} of Virupaksha fall on same day. \textit{Jambavati Kalyana} written by Krishnadevaraya was performed in \textit{vasanthotsava} of the Virupaksha temple. The car festival is called as \textit{vasanthotsava}. According to the text Kama and Rathi and their attendants are placed on the temple car of Virupaksha.\textsuperscript{37} On the \textit{rathotsava} day the sprinkling of colour water takes place (V. Raghavan, op. cit. p. 35). The colour water sprinkling is continued even today and the ratha pullers, mostly youths fully drench themselves in colour water. Day by day this celebration is becoming more symbolic.

There sculpture which depict these scenes are extant in many temples and other palaces. One such is in \textit{rangamandapa} of Virupaksha temple. Kama is shown with sugarcane bow sitting in a chariot drawn by the parrot. (fn: The depiction in Mahanavami dibba, in the ceiling of the rangamandapa near the Singharada Hebbagilu with man surrounded by women engaged in colour water squirting at each other.

Dance and music played an important role in the temple ritual. The pillar reliefs and other panels depict female dancers in different postures and also the stick dance or kolata. During In the reign of Krishnadevaraya, Paes visited the capital and narrates the dance being taught in the royal
household. Temple dancers and their role were well recorded by Paes (FE, pp. 241-242 and p. 262). Abdur Razaak (Abdur Razaak, opt. Cit. pp. 36-37) and Nuniz (FE, p. 379) also narrate the dance in the city and at court. Paes furnishes the information of female temple dancers and court dancers. About the temple rituals he remarks that they feed the idol every day...... and when he eats, a women dances before him who belongs to that pagoda...... He also remarks the hall in the palace where women are taught dancing, it is decorated with dancing panels. ........each panel here is a dancer in proper position at the end of the dance; this is to teach the women, to stay in the position in which they have to remain when the dance is comes to end. They may look at one of the panels to know is the end of the dance. The temple dancers were required to participate in the Mahanavami festival. In the South Indian Princely states this was the practice. The foreign travellers give different descriptions of female dancers and their role in temple services and processions. It seems they were temple dancers and court dancers. The dancers and musicians accompanied the deity during car festival. In the chariot streets space is provided for temple car and also for the dancers and musicians who escort the deities. This is true in one of the main temples, so the same tradition is continued here also. The major temples especially Virupaksha, Vittala, Krishna, Tiruvengalanatha irrespective of their affiliation, the big festivals have common practices. The classical and folk varieties are evident from the beginning till the Great War in 1565 A.D.

Devadasi system in Vijayanagara is well explained in the various accounts of foreign travelers. This system was very much prevalent in the society. Theree were many temple dancers and one called Muddu-Kuppayi was deputed to the Tirumala Tirupati devasthanam in 1531 A.D. by Achyutadevaraya
to perform dance. Another record of 1540 A.D. states that one Hanumasai, the temple dancer sent by the King, records registering of money to god Venkatesa (ibid, no.142). During the utsavas, before the utsava murthis, the dance was performed.

The inscription of 1542 A.D. narrates the construction of rangamandapa for performing of dance and for music recitals both vocal and instrumental in the temple (SII, IV, no. 248). In the Virupaksha temple there is a hundred pillared hall with three ascending platforms. The top one is placed at a height fit for the dance and music performances. Even in the second platform at the centre is a big nave and aisles on two sides, providing way for the gatherings (fn: The same type of spatial arrangements and mandapas are in Vittala and Malyavanta Raghunatha, Tiruvengalanatha temple and Pattabhirama temple).

The dance depictions are found in this temple and else where in other temples. In the Vijayanagara period existed codified classical dance and the folk dance, called as marga and desi respectively. The temple columns show different Karnam. The kolatam is shown in frieze in the hundred columned hall. The relief's exhibit the dancers beating in both karihasta and svastika hasta. These were being followed by other pairs. This is a group composition. Along with this there are classical dancers. This exhibits the existence of two schools together. There are representation of dance in the sixteenth century monuments. The variation in the costume can be noticed over years. The study of sculptures reveals the different dancers, even male dancers. Different instrumentalists were seen in sculptures. Both male and female instrumentalists played the instruments. In another temple there is an inscription to this effect. On the columns of Navaranga in Virupaksha temple there
are some beautifully carved dancing women. Some are in ‘Lalatatilakam’ pose exuberantly decorated with jewels and adorned with flaked, pleated skirt. In the rangamandapa there are women in different dancing postures. Some carry baskets; another group of women are adorned with jewels with typical multi folded sari and others are wearing long costumes up to the foot, the pleats hanging down. The upper garment over the shoulders are so thin, that they appear as if they are not wearing. Another dance group noticed in the colonnades almost resemble the same type. There are certain places where in, one can notice female dancers with female musicians in some of the panels. These type of rarities are found on Mahanavami platform. The east gopura has a slab that has been reset into it on the west side. On either side of the passage way are dance scenes. In one of the panels in front of royal figures the performance is going on and the attendant is holding a fly whisk. A female dancer and two male musicians are depicted; one is beating a drum and the other is a trumpet.

There are varieties of musical instruments displayed in the sculptures at Virupaksha temple especially on the columns. The drums with barrel types, monofacial, inverted pear shaped drums, small, round, portable, framed drum, like tambourine, beaten by hand. Single string resonator, disc resonator, flute, horn, percussion instruments like cymbals and chitakis are common.

Entertainers: Musicians and Dancers

Music and dance was well developed in the Vijayanagara period like the folk dance and traditional dance. Among this the kolata occupies the highest place. The Vijayanagara artists dispose the figures mythically. Individual dancer appears on various wall panels and on pillar blocks. The Sangama carvings inserted in the granite base on the east gopura of the Virupaksha
temple is important. Here is a female dancer, dancing before a seated royal figure accompanied by two male musicians. There are three male musicians accompanying a dancer.

**Musicians**

The musicians are well depicted in the temple and in secular buildings. The depiction of sculpture as an instrumentalist is easy, but to identity a vocalist poses problem. The depiction of an instrument makes it clear that the person is a musician, but it is difficult to portray vocal music in sculpture (AAR, 281). The study of the sculpture highlights the importance of dance and music in social and religious life of Vijayanagara. If she is a female dancer, the accompanying group may be male or female. There are women with different instruments and are identified as women musicians. The instruments are flute, trumpets and cymbals. The drum is pear shaped or bifacial drum of barrel shape, or the frame drum, the big type of *damaru*. The big drum is also called ‘Nagari’ was being played by women in *holi* and *kolata* scenes and on special occasions. The flute may not be the common variety; but trumpets are common, oth male and female musicians are shown with them. Lute is shown with female musicians, but the demi gods and heavenly beings are also carrying the lute. The cymbals is the other common variety decorated with many coloured strings and pendants. These different musical instruments and instrumentalists are common in almost all the big temples. The carvings vary from shallow relief to deep relief. In the rangamandapa of Virupaksha temple, these are shown in low relief. In the Virupaksha temple, the musicians are playing different types of cymbal and drums. Bifacial drum, and the instruments and the musicians are well executed on the columns. The gradual variation can be seen from early type of
monuments to later type of monuments in vigour and virtuosity (AAR 289), the style of playing the instrument remains the same.

The Haridasa movement gave a thrust to vocal music. Lakshminarayana, the author of Sangita-suryodaya was in the court of Krishnadevaraya. Aliya Ramaraya was a great patron of music.

The festival and rituals in temples, the public festivities and the dance and music accomplishment added colour to both integral aspects of life in the city. These demonstrate the vigour and vitality of religious life in the Vijayanagara.

ECONOMIC AND SOCIAL INTERACTION

In medieval times the temples were not religious institution but economic institutions par excellence. They possessed large assets, created employment for a great number of people and provided facilities also for boarding and lodging.

The temple possesses plenty of lands. The foremost possession of the temple was its agricultural wealth. It got great agricultural wealth and those who tilled the temple lands supplied the commodities it needed. Temple invested its wealth in public works with farfetched imagination, like repairing the tanks and streams and improvement of the catchment areas. Then the construction and maintenance of the tank was undertaken by Kings, the temples and such institutions. As these institutions are rich in men and material, it was an easy task contributing for the welfare of the society. To control such vast lands, it demanded the service of various personnel. Thus it offered employment to a number of people. It maintained huge staff for
performing the ancillary works of the rituals. For rendering the special services, a good number of people received lands as endowments. During the festivals, it attracted a large number of people. Thus it has created not only employment but a good business to the nearby areas.

Another important work of the temple was its 'Annachatra'. In the first instance the offerings to the God as naivedya was prepared in the kitchen. Later it turned out to be a major work of the temple to feed a good number of persons. The devotees priests and the needy were benefited from this organization. The endowments were there for the chatras. Very near to Virupaksha temple was a chatra. The temple suffice their feeding problem.

Virupaksha temple at Hampi is the centre of activity since ages. Many rituals and festivals are being performed then and now. To perform all these rituals it required large number of people. There are two types of income from devotees: 1. The income derived from landed property, 2. The other the contribution from the volunteers. Apart from these, there are casual and small donation by many devotees, though not mentioned in the inscription. It was in vogue and is still being continued.

Lands to the temples

For the betterment and for maintenance landed property is given. Many inscriptions have the reference about the land grants. To conduct festivals, services, rituals, demand the permanent funds are needed. Then the casual contributions from the people, the income from the lands and the taxes collected from other sources are given to the temple. Such income is substantial and sufficient for carrying on the activity of the temple without
any hindrance. Several inscriptions speak about these assets. The earliest inscription which speaks about grants to Virupaksha temple along with the offerings to other deities enshrined in the precincts of that temple is of 1199 A.D. In Vijayanagara period especially during early Vijayanagara period (Harihara), some grants were given, and as this temple began to grow gradually, substantial grants were given, especially in the beginning of sixteenth century (1509 A.D.).

The queens of royal family also gave grants for the daily worship of the god. The inscriptions record the donation (1513 A.D.). This can be seen in the way it has been mentioned.

The grants of villages mentioned have certain specifications relating to the purpose for which the proceeds from the above is to be utilized. Grants are dealt in detail in the Inscription section.

**Temple finance**

Temple has multifarious activities, for this it required sumptuous financial backing. This comes only from grants from devotees including queens, feudatory chiefs, high officials; village heads, assemblies, guilds and individuals. The grants were in the form of villages, land, taxes and also in kind like houses and sites, animals and oil mills.

There were occasional discourses on gifts. It was delivered with eloquent and well chosen words. The gift may be in the form of land or village and of food. The people from different walks of society gave gifts for the worship like *angabhoga* and *rangabhoga*, offerings from restoration of temples, imparting education and bringing students and ascetics and other
people to the temple. Due to these the temple amassed wealth and catered the needs of the society.

**Items of expenditure**

The income of the temple is utilized in different types. At the early instance the expenditure incurred was very minimal, for the main deity and for *parivara devatas*. In the sixteenth century elaborate rituals and intensity of the functions increased, it is reflected in the offering for perpetual lamps and also offering varieties of lamps; provision for supplying flowers. The variety of food offered to the god, probably these food items are no way different from the other consuming foods. The best type of food in the culinary art of Karnataka is offered.

The other shrines also got the same food offerings. In the fifteenth century new festivals and elaboration of old festivals began. Hence provision was made for the extra expenditure from the temple treasury. The travelogues and the present rituals give an insight into the temple rituals. To cite a few, Mahanavami, *Phalapuje, Rathotsava, Shivaratri, Kartikotsava...* etc., and *Sankranti* are celebrated as important days. All the major rituals include the procession and offerings. The procession and reception are held in different pavilions outside and inside the temple. The devotees were given sumptuous *prasadam* and some other extra events like dance, music and drama were also conducted in the precincts of the temple. Some donors donated lands or some portion of their income to the temple. There are provisions in this temple for proper accounting of money, grants and ornaments offered to the temple. They were accounted for and kept in the treasury. (This inscription is of 1544 A.D. in Melukote). One of the inscriptions of the same period in different location describes the same and probably the same type of
arrangement existed here. In the temple expenditure include the items like the worship, offerings, burning lamps, remuneration to pujaris, teachers, servants, feeding ascetics and others etc., Regarding the expenditure incurred to the temples is limited to the region under study.

Tenancy

The temple lands were tilled by many individuals and they had to pay specific quota of commodities required for the temple for the supply of which the endowment was made. In a way those who tilled the temple land had to pay tax in kind, i.e., very much required by the temple for its use either for ritual or for kitchen.

The priests and temple servants often received lands free of tax. In later days these types of lands given to the temple by the devotees were taken by this tillers under tenancy act. The tillers became the owners, in a way the temple had to depend on the Government grants or endowment by devotees or by renting the area adjoining to the temple. The same state of affair is prevailing in these days also.

Temple as a consumer

The temple acts as a consumer of various products. In a temple like Virupaksha lot of rituals and functions are there. Hence it requires lot of products for its daily services and festivals. In the early times probably in Vijayanagara period, the rituals and festivals were not very elaborate. In the sixteenth century due to the influence of Sri Vaishnava cult many rituals and festivals were added not only in Sri Vaishnava temples, but also in the Siva temples, resulting in the increase of quantum of requirements. As years
passed the nature of demand increased. The temple required many items, continuously like rice, oil, ghee, grams, sugar, tamarind, chillies, mustard, honey, milk, betel, areca nuts, pepper, coconut, camphor, curd and bananas. Such articles were required every day and on special occasions the quantity required was heavy. Through no epigraph in this temple is available at Krishna temple, the details are available, As said earlier the great temples of the city had almost the same type of performance and social obligations. So, it can be inferred that in this temple also the same type of consumption took place.

Apart from the above said articles, some more articles were required for the temple like cloth, jewels, wooden objects, gold and silver objects. By consumption of these articles by the temple and the pilgrims who visited the temple it encouraged the marketing of the materials produced and in turn it boosted producing industry. In the medieval period most of the articles were grown in the agricultural land and supplied to the temple directly by those people who held the lands.

The products like, cloth, camphor, spices were purchased from the shops. At times these articles were gifted by the devotees. Now all these articles are purchased from the market.

**Gardens**

The number of devotees of the temple increased as days passed by. For the daily rituals the demand for the articles like flower increased. Nearby area there was a fertile land. In the 12th century A.D. there were flower gardens. The details of flowers grown are explained in the literary work of Harihara, called pushparagale, which gives the list of different flowers grown
in the garden. So, to maintain the flower garden there must have been many gardeners. 43

‘All these are some of the examples which speak about the different employment opportunities in the temple, of course some of the earlier services were dispensed with; but the temple has provided employment for a number of people in constructional activities, transport system, educational institutions, administration and other services. Due to this the general standard of the temple has increased and their social standards are affected.

Temple posses large assets, hence it employs different categories of people. It also needs a lot of commodities. Hence it has created economic activity around the temple. Large number of population around the temple depends on the business. They eke out their livelihood by offering services to the pilgrims. Large number of people depend upon the land owned by the temple. To carry miscellaneous activities of the temple and to look after the elephant of the temple there are employees, besides there are clerks, peons and other officials for administration. There are hotels and tourist guides now a days.

Jewellery and Utensils

The temple functions demanded additional things for the daily rituals and for festive occasions. An inscription of 1199 A.D. speaks of different utensils and materials granted to this temple for its daily worship. The donation of articals for puja, also called Devara-upkarnas, are as follows ghante (bell) addanige (metallic tripod), arati (waving lamp) dhupagatta (pot or stand for burning incense), paryana (plate), kalasa (vessel), tilivatu (drinking vessel or bowl) with sugandha (perfume), vastra (clothes), bhushana.
(ornaments). They are donated to God Virupaksha, Pampati and Bhairava. The illustrious ruler Krishnadevaraya bestowed golden Jewelleries like golden lotus studded with nine gems, one nagabarana, one golden vessel and twenty four lamps. Another record of 1513 A.D., speaks about the golden jewels, gold plate, Gold and siliver waving lamps.

The types of festivals are dealt separately. Other than this there is the offering of costly gold and silver utensils for services, jewellery for decorating the god with the crown. One such is given by Krishnadevaraya. The gold crown is studded with diamond and rubies. Through no inscription is available only the oral tradition is being continued even to this day. The same type of crown was also given to the swamy of the Virupaksha mutt. Even today some materials are presented to the temples.

SOCIAL INTERACTION

General remarks

The temple, though founded by some zealous individuals is expected to interact with larger section of the society. This also promoted religious attitude of the people and served the cause of peace and harmony in the society and ultimate happiness of the people. The religious institution and its interaction with people can be measured only by its involvement in the various problems of the society.

The Indian Social structure has different social stratification. The social institutions depend upon the magnitude of its interaction with numerous classes and caste groups, identify their own function, with the meeting of needs and promotion of interests and ambitions of all the populace. The role of the
temple is tried assessed from the information collected from various historical
groups and interpreting them in the back ground of the present day situation.
If found necessary it was made use of.

The inscriptions relating to this temple speaks of donations of
substantial kind. The donors, who have donated substantial grants are from
very rich class of the society, They had adequate resources to direct a part
towards the socio-religious causes. In the historical context, they can be
identified as royalty, state officials, merchants, trade guilds and some times
rich agriculturists or jamindars.

Most of the inscriptions issued are from the section that was clearly
associated with royalty. Right from the early period till 1513 A.D., inscriptions
were issued, but in later period they became less. From 14th to 16th century
major donations accrued to this temple. There is an array of persons. The
cursory look at the inscriptions clearly reveals that the temple was patronised
by the rulers and many inscriptions record the gift given to the temple. The
rich and the poor class of people visited the temple and paid obeisance to
the god and recorded it in the inscription at the temple. There are such
inscriptions atop the Malyavanta hill. No doubt royalty presented rich things
but the people from different sections of the society also gifted needed things
to the temple. Some times their visits are recorded.

The temple employed different people from different castes for various
services. People from all castes visited the temple. Many families adopted
Virupaksha as their family deity; majority of them named their children in
the name of Virupaksha Pampapathi etc. The cursory look about the
prevalence of these names clears the doubt that the impact of the god has
influenced a lot. This type of affiliation of the people has prevailed stressed
right from Pre-Vijayanagara period and perhaps reached the pinnacle during the period of Vijayanagara

**Promotion of Social good**

This temple was also centre of learning and education. The *mathas* continues to be the centre of religious and philosophical studies. The pioneer of this matha played an important role in establishing the empire right from the early period.

The facilities in the temple are very much needed. People throng here for various festivals. The people from various parts visit this place during the festivals and cause social interaction among different communities and religions. The colourful festivals and the modern day Hampi *Utsava* a draw number of people of different social groups. Apart from social interaction they promote for social integration. Such colourful function have helped the business communities, craftsmen, traders and artists to exhibit their latent talents and capacities. It is pivot of activity and also for the years to come.

**Temples as Brahmapuris**

Brahmapuri was a locality within a village or town where *Brahmanas* lived as in the *agraharas*. The brahmapuris were formed by granting lands to the learned Brahmanas for their livelihood.

One Devayy of the Brahmapuri at Hampi was allowed to utilize the balance amount for himself, after spending for the worship of the god Virupaksha, goddess, Hampadevi and god Bhairava and for the renovation of the temples from the produce of the granted land.48
**Temple Mathas**

The *mathas* associated with the temples provided lodging and boarding facilities to the teachers and students. *Nolambesvara* and *Lankeswara* at Morigeri were meant for imparting education in the matha attached to the temples. The teachers were expanding the *puranas* in the *matha* at Hampi (A.D. 1076). A *matha* at Sogi also imparted education. It is not known to which temple this matha was affiliated to because a portion of the inscription is defaced. Saiva temples are associated with maths and *tapodharas*. The *mathas* attached to the temples were identified with the temples to which they belonged is seen from the following examples.

The mathas were supported by temple funds, some times a portion of the grant made to a temple was reserved for a matha by the donor himself or the temple grant included a provision for the matha attached to the temple.

Many temples had their own *matha* and *satra*. The ascetics engaged in religious learning and practice in the *mathas* were fed there only. The *satras* were meant for feeding ascetics, *brahmanas*, students and guests. These two establishments employed cooks.

**Temple as a feeding house**

Many temples had arrangements for feeding priests teachers, students, ascetics and guests. Such feeding facilities are mentioned as *anna-dana* or *ahara-dana*, gift of food in the inscription. A place with feeding facilities was known as *satra* or *agrasana*. The *annadana* is considered as highly meritorious among the *danas* and more so was the *annadana* to an ascetic,
a bramana and a student. Vidyadanas were for boarding and clothing of the students and importing education. Teachers were employed in the temples, for reading puranas for the benefit of students and public. The inscriptions of 1199 A.D., records the grants given to the chatra for feeding Brahmins. The chatra is located to the right side of Virupaksha temple. There were stipends for teachers. One of the inscriptions of the Hoysala Someswaradeva speaks about the grant given to the temple satra for feeding Brahmins.
NOTES AND REFERENCES


6 SII, IX, pt. 11, no. 564 and 607. SII IV, nos. 245, 250, 255.

7 SII, IV, no. 250.

8 In the field survey four persons with this surname are noticed. On enquiry it was known, their ancestors were in the service of Vijayanagara rulers, probably in temples. Probably they were serving in the Saivite temples.

9 C.S. Patil, p. 28.

10 SII, IX, pt. II, no.564.

11 SII IV, No. 280, SII IX, pt.11, no. 566 and 607.

12 SII IX, pt.11, no.668.

13 SII IX 607, 668,678.

14 SII IX. Pt. 11, nos. 490, 491, 493, SII IV, nos. 258, 273 and 278.


18 E.C. XII, Tm. II.

19 SII, IX, pt. 11, no. 493

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20 P. Sreenivasachar, polipadu grant of Krishnadevaraya JAHRA, 10, pp. 121-142 and 1522 A.D. ibid, p.31


22 The Virupaksha Vasanthotsava champu of Ahobala, JORS, XIV, 1940, p.27.

23 Ibid 31.

24 Ibid p.18, 30.

25 SII, IV, no. 266.


27 SII, IX, pt.II, no. 668.


30 F.E. 85-86.


32 Salotre B.A. Social and Political life. vol II P387.


35 M.S. Sharma, The Reddy Kingdom, c.1325 to 1448, pp. 354-353.


37 R.S. Panchamukti, op. cit. p. XII.


40 K. Vatsayana, classical Indian Dance in Literature and the Arts, p. 360.

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41 K. Vatsyayana *Dance in Indian Painting*, p. 48.

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45 Totaparikshaka, SII, Vol. IV, No. 944. 945.

46 ARSIE 1889, no. 29, SII IV, no. 258.

47 ARSIE 1922-23, no. 74, SII IX, pt. i, no. 493.

48 1199 A.D., SII IV 260.

49 ARSIE 1889, no. 31, SII IV, no. 260.

50 Ibid, no. 260.
Resume and conclusion

Virupaksha temple at Hampi is a prominent place of worship and the most important temple of this area since centuries. The protection of this deity was sought not only by court but also by royal dignities. The original patron goddess of Hampi was Pampa. She is also known as Hampadevi. The myth of her marriage with Siva-Virupaksha is well explained in the *sthalapuranas*. After the marriage Virupaksha with Pampa he came to be called as pampapati. Later she became only a consort of Virupaksha. Hampi happens to be the centre of Virupaksha cult. From twelfth century there are many records about this temple.

The earlier record is of 1199 A.D. The great poet Harihara has mentioned in his works about Virupaksha. Harihara is noted as being a native of Pampa *kshetra* and is referred to as Hampeya-Harihara. In his classical work Girija Kalyana, he recounted the *sthalapurana* of Hampi in an interesting way. All poems ends with the salutation to this deity only. Raghavanka followed Harihara and praised Pampa Virupaksha.

During this time Hampi was a prominent Saiva kshetra. This can be evidenced by the many Saiva temples in Hemakuta and around the
manmathakunda, with simple structures as it exists today. The present day Virupaksha temple might have been constructed having a sanctum, antechamber and mandapa. In later years it was completely subjected to continuous expansion and attention through centuries. This has caused for the architectural confusion. To the south of Virupaksha temple is Hemakuta group of temples. These temples are connected to the river by a pathway through northern gateway and passes in front of Virupaksha temple. The construction of the enclosure wall and north colonnade has blocked the gateway and thus the pathway is closed.

In the early thirteenth century around 1236 A.D. the Hoysala King Someswara made gifts to the temples and for the chattras. It testifies the expansion of the temple from religious centre to scholarly pursuits. After the establishment of Vijayanagara, the Virupaksha temple gained importance and expanded as a big temple complex. The early Kings attached importance to the Virupaksha temple for regulating this place as a capital Virupaksha was adopted as the family deity of the rulers. They have gone to the extent of calling themselves as royal bee at the lotus feet of Virupaksha. Apart from this their sign manual became ‘Sri Virupaksha’. Irrespective of religious affiliation of the Kings, their patronal deity remained same. This type of signing the record is an innovation of Vijayanagara rulers, for pretty long time, this system prevailed till the last quarter of sixteenth century.

As started earlier, the Virupaksha temple witnessed the height of popularity from mid fourteenth century to early sixteenth century. The rulers completely devoted to constructional activity in a grant scale, perhaps no kingdom in the history of India involved too much in building and expanding temples. The constructional activities of the kings inspired the subjects to
dedicate themselves for such activities. Due to this the simple temple expanded
with mandapas, subshrines, and gopuras and became a temple complex, the
typical feature of sixteenth century temples of Vijayanagara. The garbagriha,
antaralas and pillared passage are of the early fourteenth century during the
period of “Minister Saluva Narasimha”. Again during the coronation of
Krishnadevara Raya, the rangamandapa and the east gopura, popularly called
as Rayagopura was added. The composite column marks its first appearance.
The ceiling of the rangamandapa is noticed for numerous panels of
Vijayanagara paintings assignable to sixteenth century. The double flexed eaves
is one of the beautiful features marks its appearance in this rangamandapa.

This is the only temple got gifts during his coronation of
Krishnadevaraya. In northern gopura have the typical early features in the
adhisthana and bitti portions.

The pilaster on the bitti portion of the gopuras has early features and
can be ascribed to is of fifteenth century. The superstructure was subjected
to alterations over years. The decorative gopura is known for decorative
pilasters. The bitti portion of lofty east gopura has Sangama sculptures. The
superstructure got repaired during the period of Krishnadevaraya (1509 A.D.)
and Tirumala (1685 A.D.).

The Narasimha puranam that narrates, the east gopura was added by
Prolagunti Tippa, a commander under Devaraya II. The superstructure has the
stucco figures carries the later features of sixteenth century onwards. Because
of repeated conservation many later features were added. According to the
Minister Lakanna dandesha has stated that Devarya built the enclosure wall
gateways on four cardinal directions and improved the car street; Paes testifies.

The popularity of Virupaksha slightly decreased after 1513 A.D. with
the rise of Vitthala temple even after the great war of 1565 A.D. Tirumala,
the last monarch made arrangements for its worship, many not be in the grand scale as in it’s hey day and the worship continued unabated.

During the British, the *sthalapuranas* were collected. It is said that the northern gopura was built during the eighteenth century by Kanakagiri chief. During that period there is no such powerful ruler in Kanakagiri and hence it is hard to accept, but it reveals the worship had not ceased no exist, even in this period even during twentieth century. This temple not only accepted by the King, but also the commonness continued its prominence in the present period also.

The devotion to this temple existed during fifteenth century recorded in the inscription of Tamil Nadu near Vellore. The Virupaksha temples were constructed and grants were given. In Karnataka, several Virupaksha temples were constructed and these clearly speak its popularity.

It is recorded by A.H. Longhurst as the most sacred hidden temple in the city.

This temple exists as an important one through the centuries. For the Kings of Vijayanagara it served as a protective force and remained as a family deity of the rulers. The grants were issued in his presence; elsewhere also grants were given to this temple. Because of the pomp and glory of Virupaksha at Hampi at various places in the empire. The Virupaksha temples were built and thus Virupaksha retained its prominence from pre-Vijayanagara period and to the present day.

The stone sculptures and stucco sculptures are of varied forms. They are represented in round as well as in relief. They are highly schimatised and expresses liveliness.