Chapter IIX

Architecture
Sculpture &
Painting
ARCHITECTURE SCULPTURE AND PAINTING

Today it is in monuments and sculptural colossie that Hampi is spectacularly known. Hundreds of monuments, religious and secular, are in various states of preservation, are scattered over a very vast area giving a tremendous vision of medieval spectacular grand city, worthy of all appreciation expressed by different alien itinerants. These monuments are of varieties, forts, tanks, bridges, palaces, water pavilions, stables, residential buildings, mansions, temples, basadis, mausoleum, masjid, pillared mantapas, bathing ghates etc. So much so that there is hardly any other remarkable site comparable in extent and varieties in Hampi. It is therefore, impossible to cover all aspects of art and architecture fully with justification. What is done here in only a general survey of forms of art and their place in the history of art and architecture.

As discussed in the beginning in the chapter two, the whole area can be divided into two parts from the nature and types of monuments found all over the area. The palace complex i.e. the urban core area and the sacred area i.e. the religious complex area. However the art and architecture of Hampi area goes back to the pre-historic times, Numerous rock paintings of the proto-historic and early historic
periods have already been reported as mentioned above. In the Hampi area, that the early historical period there were Buddhist stupas were also has been mentioned. Buddhist sculptural panels discovered recently as mentioned above, added new dimension the art of history in Hampi. Thus, Hampi is abundantly rich in art heritage. They are briefly noted as follows.

Although the ancient site with the Neolithic, the Iron age Megalithic and early historical cultural remains are in the Hampi area near Nimbapura, Venkatapura, Anegondi, Mosalaiyyanagudda, Maatangaparvata, no excavation of any of these sites has been carried out so far and it is only the excavation that may reveal the architectural remains, if there be any, of these cultural stages even with regard to the Buddhist sculptural remains, it may be noted here that the sculptural panels discovered are not in their original place. They must have been brought from near by stupa site which is get to be traced. At present, therefore, it is not possible to say the architectural forms and types, ritualistic, religious, domestic with regard to the historical period although scattered epigraphical references to the Pampathirtha obviously with religious monuments of the early Chalukyan period, Virupakshapura of 10th century etc., No
attempt is so far have been made to trace out such remains obviously for practical regions. Probably the very area where the Virupaksha temple and other related monuments including the bazar located over remains of the earlier religious structures of pampathritha etc,. Excavation therefore in and around the Virupaksha temple will have to be carried out as has been done in Aihole and at the celebrated place, the Parasuramesvara temple in Gudimallam (A.P).

In Aihole, for example, beneath this foundation of the 'Ambigera' (a local name originally surya temple was found remains of a brick temple of the pre-chalukyan period. Such brick temples are also found in similar context in the Sangameswara temple and the Jaina Harayana temple, both in Pattadakal. In Gudimallam the excavations were carried out after certain religious ceremonies in the very garbhagriha, beneath the sacred Parasurameswara linga. The excavation brought to light a very important evidence regarding the early architecture of the sacred spot undoubtedly dating back to circa 1st century B.C. railing in the open ground without roofed structure over the linga. In fact this was the way how the religious monuments were raised in the very early period. Representations of such religious structures are found even in the sculptural panes of 1st century B.C. 2nd century A.D. is North India as at . The excavations in
Gudimallam has revealed the earliest phase of the religious architecture in the Deccan. Probably during 2nd-5th century A.D., brick temple of apsidal form was raised over the Linga. It was again renovated in later periods. Likewise, in Hampi in view of the epigraphical references and religious sculptural remains respectively Saiva and Buddhist, it is quite probable that excavations in the Virupaksha temple area may reveal similar early stages of the temple. In present state of research therefore, we have to deal inevitably with the architecture dating 9th century A.D. onwards.

**TEMPLES OF THE PRE-VN PERIOD**

In urban core area, no temple of the pre-VN period has been identified or traced. But in the sacred complex area, among the numerous out wordly at least 11 temples are characteristically of pre-VN period datable from 9th to early 14th century A.D. A tabular statement of these temples are given below.

**TABLE**

Apart from these temples, the main Virupaksha temple appears to be quite old although the present architecture of the major part of the temple is of the Vijayanagara period. For an inscription of 988 A.D. mentions Virupakshpura. As
<table>
<thead>
<tr>
<th>Name of the Temple</th>
<th>Plan</th>
<th>Date</th>
<th>Material Used</th>
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<tbody>
<tr>
<td>1. Durga temple facing east to the north of Hanumatha Honda.</td>
<td>Garbhagriha, antarala open navaranga Square sikhara. The Sukanasi of brick and line mortar of later date.</td>
<td>9th C.A.D</td>
<td>Red sand stone</td>
</tr>
<tr>
<td>2. Naganadisvara temple facing to the south of Durga temple.</td>
<td>Garbhagriha, antarala, open navaranga superstructure of brick and mortar.</td>
<td>10th C.A.D</td>
<td>Granite</td>
</tr>
<tr>
<td>3. Temple south of northern two storied gate on Hemakuta facing east.</td>
<td>Garbhagriha, antarala, The two pillared hall is a later addition. Square sikhara with square griva sukanasi projects over antarala.</td>
<td>10th C.A.D</td>
<td>Course granite.</td>
</tr>
<tr>
<td>4. Mallikarjuna temple facing east. North of Durga temple.</td>
<td>Garbhagriha antarala are missiup navaranga in fact mantapa in front is later addition.</td>
<td>10th C.A.D</td>
<td>Granite</td>
</tr>
<tr>
<td>5. Temple west of southern two storied gate on Hemakuta.</td>
<td>Garbhagriha, antarala small front hall. entire temple covered by a pradarshina of later period. stepped pyramidal type of super structure.</td>
<td>second of the the 12th C.A.D</td>
<td>Granite</td>
</tr>
<tr>
<td>7. Imadi Rachanadisesvara temple facing east.</td>
<td>Garbhagriha, antarala navaranga connects another set of antarala &amp; garbhagriha on the south, appears to be subsequent addition.</td>
<td>1199 A.D</td>
<td>Granite</td>
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<tr>
<td>No.</td>
<td>Temple Description</td>
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<td>12.</td>
<td>Twin temple facing east. Located to the north west of trikula temple no. 1. Garbhagriha, antarala &amp; a navaranga having doors on three sides, a mukha mantapa each on east &amp; the south the one on the south has been constructed first, then that on the north has been added. Kalinga super structure. Second quarter of the 14th century, Granite.</td>
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</tbody>
</table>
mentioned above there must have been Virupaksha temple
after which the city is named, i.e., in this latter part of
10th century A.D. The temple may be even earlier For as
discussed above Hampi had attained religious celebrity
already in 7th century A.D. as Pampatirtha and in such a
sacred spot, temples are invariably found and there it is
the Virupaksha temple that probably was there in the spot as
early as 7th century A.D. If all these surmises are correct-
ed then the Virupaksha temple is the earliest extant temple
dating back to at least 7th century A.D thus, so far the
temple architecture in conurred almost a continuous develop-
ment can be traced from about 6th and 7th century onwards
particularly from mid-9th century A.D.

It is too well known that temples of 6th-9th centuries
and is a few cases upto 10th century are in quartzitic sand
stone not only in Badami, Aihole area but also elsewhere in
Northern Karnataka for example, the Navalinga temple at
Koppala, the Parvati temple in Sandur, the Panchaligeshvara
temple in Hooli the Siva temple at Lakshmeshvara in ruins
(only the linga pitha in of red sand stone) etc. The two
temples, the Durga and the Naganandisiva temples in the
Virupaksha temple complex are of red sand stone as all the
other temples in hundreds are of granite, locally available
from the hill ranges of the same rock. The nearest area
where the red sand stone is available to Hampi is Roon-
Lingsugar belt about 80 k.m. north-west of Hampi. The rock
material, therefore, must have been brought from that area.
The Durga temple (P.no.1:1, Fig.no.29) consists of a
garbha griha, an antarala, and an open pillared mantapa,
while the first two parts are original and earliest the last
part is of later period probably early 11th century A.D. the
adristana of the first two parts comprises bold horizontal
mouldings particularly the kumuda, a feature of temples of
8th-9th century A.D. Further in central part of the exterior
wall is a false niche crowned with makaratorana recalling
similar makaratorana in this Navalinga temple in Koppal
etc., a feature again of 9th and early 10th century A.D.
over the garbhagriha in the superstructure, the first tala
is quite distinct looking like a small garbhagriha that
recalls the Jainanarayana in Pattadakar. The sukanasa on
the frontal side of the tala in strikingly prominently
recalling the sukanasa of the Parvati temple of circa 8th
century A.D in Sandur. The superstructure in ekatala,
nagara vimana with square stupa over the district kanta.
The dwarabandha (plate no.8:1) is of panchasakha order
having Gajalakshmi in lalātabimba. The architrave (Devaraj
D.V,C.S.Patil, 1991, pt.no.51) comprises of sala at the
centre with kutus on both the sides and sikhara motif of
kadambanagara at the extremities. In the sala in depicted
adminiature but fine sculpture of mahisasuramardhini with
lion on the right and tiger on the left. The temple on the
whole thought simple and small but is important by being
only one of its kind representing a temple of the Rastrakuta
period in Hampi area.

Some of the pillars (pt.no.11:2) in the sabha mantapa
comprises of moulded pitha, Kanda square in this lower part
and octagonal in the upper part. Plain and square padma-
kandha, Kalasa, tadi and kumbha. The kumbha is very heavy.
There are idaje and phalaka from above the kumbha. In view
these features, the temple may be placed around mid-9th
century A.D

TEMPLES OF 10TH CENTURY A.D.

Two temples i.e., the Naganandisvara temple (pt.no.1:2,
Fig.no.30) and the temple south of northern two storeyed
gate in Hemakuta (Devaraj D.V. & Patil C.S, pt.59,62) may be
assigned to circa 10th century A.D. Both are of ekakuta
vimana form and the tala of the vimana like that of the
Durga temple is quite distinct, while the adhisthana, the
kapota, the prastara and hara are similar to corresponding
architectural components of Durga temple. The surface treat-
ment of the walls considerably varies. Series stambha panjaras decorate the walls and the heaviness in the components is slightly reduced. The forms of Saiva devarapalakas are more slender to be conventional. The pillared sabhamanta seen is to have been renovated during the Vijayanagara period. The garbhagriha and the antarala therefore, appears to be of circa 10th century A.D.

The Mallikarjuna temple located to the north of Durga temple built of granite is in utter ruins. Only the navaranga is extant. The form of central pillar (pt.no. 11:3) is noteworthy. The pitha is unmoulded with curve linear idaje. The major part of the shaft is circular, partly octagonal. The kumbha is well moulded and is heavy. There are no idaje and phalaka. The crisscross brackets with medium patta appears to be prototype of the Kalyana Chalukyan form. Thus the pillar seems to be of late 9th century A.D. and the temple must has been of late 10th century A.D.

TEMPLES OF 11TH - 13TH CENTURY A.D

Temples of this period are found in and around of the Virupaksha temple complex. The present garbha griha and the antarala of the Virupaksha temple are of early Kalyana Chalukyan period.
In the Hemakuta, the Trikuta temple no.3 (pt.no.1:6, Fig.34) is of ekatala vimana form probably of late 11th or of 12th century A.D. The adhistana is comparatively slender. As in Naganandisvara temple, the walls are adorned with stambha panjaras. The karna kutas and the central sala of the hara part are quite bold. The slip is less distinct. Thus, the temple may be assigned to early 11th century A.D. The Saumya Somesvara temple (Devaraj, D.V. & Patil C.S, 1991 pt.no.117-119) Nimbapura with the superstructure of the vimana form in brick and mortar seems to belong to this period. Thus, the superstructure belongs to the pre-Vijayanagara period.

There are at least two temples of 12th century A.D. as shown in the above table, for example, the Rachamalleswara temple (pt.no.pl.1:4) and the Mula Virupaksha temple (Fig.no.31). what is particularity noteworthy of these temples in the superstructure over the garbhagriha of kadambanagra form crowned with square stupi. There is difference in temple form from the temples of mid 9th and 10th-11th centuries A.D.

Temples, architectural and sculptural remains, highly ornate and intricate, typical of Hoysala art assignable to 13th century A.D.are found in Bhuvanesvari temple beside
Virupaksha temple. The remains are of chorite schist.

The pillars, the dwarabandha and the central ceiling (Devaraj D.V Patil C.S, 1991. pt.no.74-75) are of worthy of note. In the pillar (pt.no.12:1) on padma bandha region in purnaghata motif. Another type (pt.no.11:4) of pillar is what looks like lathe turned. The dwarabandha (Ibid, pt.no.76-77) is of saptas'akha order, richly ornate. Much more interesting is the architrave sculptural panel. In it are the three-Murtis, Brahma, Mahesvara and Vishnu from the left. In between are narrative panels depicting the fight between Sri Rama and Ravana. Incidentally speaking, it is note worthy that Hampi was one of the administrative divisions of the Hoysala kingdom and according to one theory, Hakka and Bukka, during the reign period of Vira Ballala III were in change of this division. Therefore, probably, there was a temple of Hoysala period in the vicinity of Virupaksha temple. The remains of this temple are found in the Bhuvanesvara temple. It is quite likely that the garabha griha of the temple with the dwarabandha described above might be the original Hoysala temple.

The temple forms of 12th century A.D. continues to be popular even in 13th and 14th centuries in this area located in Hemakuta for example the Trikuta temple No.1(pt.no.1:5.

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Fig. no. 32), the Trikuta temple No. 2 the temple north of Manmatha honda and the Narasimha temple near Site seragu (pt. no. 3: 6, Fig. no. 36). In these temples it is noticed that the central niches of chaitya of the salas in the superstructures become completely conventional by reducing the sala into some squarish form and the niche becomes abstract and shallow as found in trikuta temple No. 1 etc., There is another noteworthy feature in these temples. The pillars in these temples continued to be of late Chalukkyan form with one difference. There are small bar reliefs without to rana etc, similar in form and subject of the early Vijayanagara and these pillars are similar to the pillars of the Rachamatteswara temple which are without bar-reliefs. Thus it is possible to note important development in the temple complex of the Virapaksha temple area:-

1) Concentration of temples ranging from at least 9th century to 15th-16th centuries 2) The development of temple architecture through these periods 3) The two main forms of temples, the Vimana and the kadambanagara 4) Comparatively the Virupaksha temple area being the local area in the Pre-Vijayanagara and Vijayanagara period.

TEMPLES OF THE 14TH CENTURY

With the raise of Pampaksetra as being the capital of a
kingdom that was destined to become the most spectacular
city of the largest empire of the late medieval period.
Temple construction activity had been vigorously activated
as if patrons and donors were viewing with one another to
excel in their pious activity. Consequently hundreds of
temples were raised by and by, during Vijayanagara period so
much so at every short distance of 15 mts or so there is a
temple of due set or the other, mostly Saiva or Vaishnava.
A few are Jaina of these, there are about a dozen temples
which represent the high water mark and frilly evolved and
highly elaborate as for examples, the Virupaksha, the Krish­
na, the Tiruvengadanatha (Popularly known as Achyutaraya),
the Vitthala temples. Nay, there are temples and mandapas
enshrining sculpture colassi such as Kadakekalu Ganesha,
Sasivekalu Ganesha, Lakshmi-Narasimha having no comparison
in the preceding periods with the exceptions of one or two
Jaina colassi, for example, the Gommatesvara in Sravanabel­
gula. Apart from these temples, there are pillared mandapas
in front of the main temples meant for shops and also along
the river bank, meant for pilgrims to carry out their reli­
gious activity after the bath in the river. There are also
bathing ghats with mantapas for pilgrims to have dips in the
river and to get ready for religious activity after the
bath. There are also tirthas i.e., stepped tanks associated
with a few temples, for example, the Manmatha tirtha (Honda-a kannada word). Of these temples, the Virupaksha, the Kodanda Rama, the Malyavanta Raghunatha are still in worship and visited by pilgrims in large numbers. They are held in great venerations. Besides, there are, as mentioned above, (1 No) two mathas one belonging to the Advaita school of Sri Sankaracharya and the other the Veerasaiva.

Most of the temples from beyond the Yeduru Basavanna to the Kodanda Rama up to Vitthala temple are in ruins so much so to know their architectural forms.

TEMPLES OF THE VN PERIOD

The temples of the period may bracketed between the krishna temple near Ahmed Khan's dharmasala and the Tirumangai Alvar temple, of the period of Sadasivarsa, the last Tuluva ruler, datable to 1556 A.D. In these temples a steady but vigorous development more in the layout than in the elevational from, a simple plan consisting of a garabha-griha, an antarala and spacious sabha mantapa as found in the Krishna temple near the dharmasala to a very elaborate complex by having in addition to what in mentioned above, a ranga mantapa, a maha ranga mantapa, many separate mantapas such as the kalyana mantapa, the vakana mantapa etc.
together being enclosed by a massive prakara, looking like a fort wall with stately mahadwaras with tall gopuras on the four sides at the cardinal points. And in front of this extensive temple complex is a wide street running to about a kilometer with pillared mantapas on both sides all along. Thus a single temple of this latter type would constitute itself into an active locality self contained with all the provisions, a distinct feature that adds grandeur and glory to the temple and the period. Such development was never before. Further principal addition to the complex is the establishment of separate Devi temple either of Parvati or of Lakshmi immediately to the left of the main temple of either Siva or Vishnu respectively. In the preceding periods there would be simple temple for Siva or Vishnu or Devi etc., and the temples of either Vishnu or Siva would not have another temple for his consort by its side. All these would mean elaborate expansion of the layout of the temple complex during the period that gave much scope for extensive decoration of pillars especially in the mantapas etc. Another noteworthy development which distinguishes the architecture is the use of brick and lime mortar for the sikhara i.e., the superstructure over the garbhagriha and the parapet wall along the roof, consisting of series of niches enshrining the images of gods and goddesses, also of
lime mortar. These developments are owing to two factors: the deep impact of the Alvar and Nayamnar traditions from Tamil Nadu and the celebrate pooja rituals especially in accordance with Pancharatragama, very much in popularity because of the Srivaishnavas. The worship distinctly characterized by bhakti as propounded by the Alvars and Nayamnars. Another spectacular development is, simple but large shrines enshrining colossal icons of Saiva and Vaishnava gods for example the Lakshmi Narasimha, ignorantly called Ugra Narasimha because of the present state of its preservation without Lakshmi seated on the left lap of the god. the Kadale kalu and Sasive kalu Ganesha sculptures etc.,

The Krishna temple (pt no.3:3,4; Fig.35) near the dharmasala is of vimana form typical of the south Indian type. Generally temples of the Vimana form in North Karnatakaka are of misra type. On the front side of the first tala of the superstructure is sukanasa, a distinctive feature of the North Indian temples. In Hampi itself the Durga temple, discussed above in a typical example of the misra type. The temple form therefore, is similar to the "Vijayeshwara" (Locally known as Sangamesvara) temple in Pattadakal. Thus, the Krishna temple is a typical example of a southern vimana form. The temple consists of a garbhagriha, an antarala, a vestibule leading to a square sabhamantapa of the navaranga...
type. The whole temple has been raised on jagati providing space for pradakshina. Another noteworthy feature of the temple is the presence of series of stambhal on the exterior wall in so many number that ornalety dominates the otherwise plain walls. Here it is just possible to see the beginning of the representation of the kumbha panjara on the walls. On the exterior wall of the antarala in a set of kumbha panjaras. Besides unusually, there are devakasthas on the exterior walls not only on this garbhagriha at cardinal points but also on this antarala and the sabha mantapa in all. There are thirteen devakosthas. The super-structure is of ekatala Vimana order, the crowing stop being dravida.

What is noteworthy is this temple in the continuation of the architectural tradition in the ground plan and the elevation comparable to that of the earliest part of the Virupaksha temple of the locality, probably of the Kalyana-Chalukya period i.e, the garbha griha, the antarala and the navaranga part proper. However there is one additional feature in the Krishna temple i.e. The provision of a vestibule between the antarala and sabhamantapa resulting in the elongation of the temple along the principal axis.

The Hazara Rama temple (pt.2:3,4; Fig.37) proper is similar to the Krishna temple. Here the antarala is half of
the garbha griha and is therefore typical ardha mantapa and this sabhamantapa has mukhamantapa on this north and south and a rangamantapa and plat forms on this frontal side, which are later additions. Like this mukha mantapas on the sides, therefore, there would have been a mukhamantapa in this front also originally. In comparison with the Krishna temple, the Hazara Rama temple is distinct in some respects while in adhistana of the two with bold tripatta kumuda moulding. on the walls are series of ornate kumbha panjaras. Between the kumbha panjaras are sculptures in barreliefs in three zones from one end to the other. These sculptures represent the main episodes of the Ramayana. The Kapota in more ornate with series of kudus and miniature projections at the bottom. The dvitala sikhara is entirely of brick and motor, a feature that becomes more or less common in quite a few temples of the period including the most extensive and elaborate Vitthala temple. What is in particular noteworthy is this presence of the Sikanasa in front of this talas. Further, there is another separate shrine, on this northern side and to the left of the temple, for the Devi. This temple complex is enclosed by the prakara with mahadevara on this east. In this north east corner is a mantapa. In this rear part is another mantapa, near this south-west corner with a pillared shala at long an that
side from the mantapa. Again, there is another elongated pillared mantapa in this south-east corner. At this corner outside this prakara wall is another pillared mantapa. In this prakara wall there is mahadwara on this northern side also and on this Southern side, there is just a plain entrance probably meant for the royal family from the royal complex area. Thus, this temple illustrates the elaboration of the type in course of time.

There are a quite a few temples of this type from the point of view of the layout for example, a temple in NMw/1 (George Michell, 1990, P. 29), a temple in NNn/1 (Ibid., P. 30) here the Vestibule is absent) a temple in NQs/1 (Ibid., P. 98) a temple in NRn/1 I in this case the sabhamantapa is rectangular by having three more ankahas (Ibid., P. 119), and also Tiruvengalanatha temple, locally known as the Saraswati temple in NX/1 (Ibid., P. 215), the Jaina temple Nas/1 (This is more akin to the early tradition (Ibid., Fig. 41).

The temple of this type may be elaborated in this layout, for example, as in this famous dated Jaina (Kunthu-natha temple (pl. no. 3:5). In this there is no one more navaranga in the front with mukhamantapa on this east and on the north of unequal dimensions and a garbha griha on the west. In front of the northern mukhamantapa are a square
stepped tank and the mahastahambha, temple of this type may be of dvikutachala or trikutachala order, for example, this temple is NX/ 11 (Ibid., p.225, Fig.42). This dvikutachala temple with spacious heavily pillared mukha mantapa in the eastern side. The entire temple is within the prakara having the mahadwara on this eastern side. In this south-west and south-east corners within the prakara are mantapas. The temple in NSr/2 (Ibid., p.156, Fig.44) is of trikutachala order. It is noteworthy in this temple, there are no antharala.

**Type 1a**

The above type of temple slightly undergoes in the layout. The antarala really becomes ardhamantapa, i.e. half the area of the garbha griha. The typical example of this variant type is the one in NS 1/1 (Ibid.,136, Fig.45). In this temple, on the sides of the mukha mantapa are simple two pillared mukhamantapa and in this front, this mukha mantapa is large. Besides, there may be closed pradakshina patha, that is approached from the sobha mantapa in the front. Near this north-west corner is again a small shrine, probably, for the goddess Lakshmi since the main temple is dedicated to Vishnu. The entire temple is located with in a prakara with a mahadwara on this South. Out side the Praka-
ra on the north-eastern corner is a pillared mantapa of a later date.

In Sivatatva Ratnakara an encyclopedic work composed by Basavappa Nayaka I (1694-1710) a Keladi ruler, there is a section dealing with the temple construction. In this, there is clear cut reference to the ardhamantapa to be added to the garbha griha and also the text speaks of the 16 pillared mahamantapa (Rama Rao and et. al (eds), 1927, 140) in front of the ardhamantapa and this text is based on the shilpa text ardha mantapa and this text is based on the shilpa text of the contemporary and the preceding periods. Thus, this variant is in accordance with the specification of standard shilpa text.

Elevationally, the adhistana is distinctly dominated by the tripatta kumuda with kapota as a crowning moulding. Occasionally, the kanta between the kapota and the kumuda is high enough to have series of sculptural depiction. For example, the Chandra Sekhare temple or the upana is high as for example, is the Hasara Rama temple. Either of these features is absent in this Krisna temple. In the Chandra Sekhara temple, the lower part up to kapota is symbolically the jagati and from above the jagati are again upana, both kumuda, kanta and phalaka. This sort of horizontal mould-
ings in two zones is a feature that appears for the first time in the Vijayanagara temple architecture. On this built, the kostha panjaras, that are found almost continuously on the garbhagriha and antarala part. The Sikharas are of two varieties. One with Sala sikhara, the other with chaitya kudu. This feature is found in Chandra Sekhara temple. The kapota over the walls has a series of dropings, which also occurs for the first time in this phase, as for example, in the Hazara Rama temple.

The pillars (pt.no.13:6) in the sabha mantapa as in the Krishna temple and also in the facade of mahadwara to this Hazara Rama (pt.no.13:5) are of earlier tradition consisting of moulded pitha, kanda, the lower part being square and the upper part being octagonal with astharasta paltika. But the pillars (pt.no.13:5) in Sabha mantapa of Hazara Rama temple is of different order, again occurring for the first time in this phase. The pillar consists of moulded pitha, a square member with octagonal upper part and again a square member. At the top are intersecting pushpa-bodigai. This type of pillar appears for the first time in this phase.

Over the garbhagriha is this superstructure consisting of talas and crowned with step either square or circular or
of sala type, for example this devi shrine beside this Hazara Rama temple (pl.no.2:3). The super structure are mostly of brick and mortar. Further, occasionally there may be parapet at the edge of the roof all long consisting of series of niches enshrining images of gods and goddesses, all of brick and mortar, as for example in Hazara Rama temple (pt no 54:1).

Type Two

Another type that we notice again from this point of layout is similar to the ancient chaitya walls with the garbhagriha in the rear part having sufficient space surveying as pradakshinapath, for example, the temple in NQq/1 (Ibid.,94), This Siva temple beside this Jaina temple in NR p/1 (Ibid.,122, Fig.40). In these temples, there may or may not be antarala.

Final Development

It is with these development in this first stage that to the elaborate development is the final stage represented in the three typical temples, viz., the Vitthala the Krisha and the Achyuta rasya (Tiruvengadanatha).

In the Krishana temple on the frontal side of the
mahamandapa are a square pavilion and a square shrine (pl.5:2) respectively having oblong sala and circular sikharra. There are also beside devi temple subsidiary small shrines unfortunately now without any images. Evidently they are meant for the parivara devatas. It may be noted here that in Karnataka addition of parivara devata shrines to this main temple may be traced back to the Badami Chalukya time as for example this Virupaksha temple at Pattadakal. But there is one difference noticed between the early and the late temple complex. In this early tradition the parivara devata shrines at the right spots according to (Vaikhanasa and Saiva) Agama text about this prakara wall. In the VN period they are small independent shrines with in the prakara. Besides in the mahamantapa there are sculptures of from medium to large size on the pillars unlike miniature sculptural panels on the kands or padma bandha or the three square members of the pushpa bodigar pillar order. In the case of Vaishnava temples there may be shrines for the Alvars senscriptional reference of alvar temple in Hazara Rama and also Sri Ramanujacharya and Desikacharya. The Alvar temple outside the prakara of Vitthal temple.

Incidentally speaking sculpture of Alvar found in debry in the vicinity of the Alvar temple wrongly identified as Sri Purandara dasa is
actually Tondaradipudi Alvar.

The Krishna and Achyuta Raya a temple are entirely of final stage of development, got constructed by Krishna Deva Raya and Achyutaraya respectively. The Virupaksha and Hazar Rama temples were also enlarged by adding maha malapar, other mantapas and pakara with mahadvaras.

There are many temples in the sacred complex area consisting of garbhagriha and just a pillared mantaps or garbhagriha antaraja and pillared mantapa are lion pillars for example N si/3 (Ibid.,141)

The largest individual temple complex is the Vijaya Vithala. The complex comprises, the temple proper with two other temples near the near corners and 3 pillared mantapas located near the front right corner, another on the right side opposite to the garbhagriha-an-tarala, built against prakara wall end. The other is a little away from left corner. All these are enclosed by a prakara with the main gates at the central east, and in the central south. There is also a mahadwara in the northern wall but not at the centre located towards the north west corner near the small temple inside on the inner side of the prakara all most along with a short break on both sides of the southern
mahadwara and at this south-east corner, is a heavily pillared (cloister) Chandrashala with pillared projections in the northern side near the mahadwara and in the western side near the small temple at the south-corner.

The temple proper consists of a garbhagriha and an antarala located in a squarish providing pradakshina patha at the lowest level of the adhistana. Between the dwara bandhas of the antarala and of the enclosing hall in the front are there free provided flight of steps to descend to or to ascend from the closed pradakshinapatha. In front of the squarish manatapa is another square pillared mantapas of 20 ankawas almost equal in dimensions to the mantapa enclosing the garbhagriha and antarala. The roof is no more mantapa is approached from the mukha mantapas on the northern and southern sides and also from the mahamantapa in the front. The mahamantapa is almost a little more than 3/4 of the mantapa enclosing the garbhagriha and the antarala and the pillared mantapa together in area. The mahamantapa is open on all side with flight of steps on the north east and south in it are as many as in pillars of variety and some on the edge with pillars. The maha mantapa would have been much larger had it been symmetrical. The front half of the mantapa is of stelate plan comprising four rectangles with a common centre of varying dimensions.
resulting in the four right angled corners on each quarter in the front. In the rear half, only the outer most two are present. Thus the plan is unsymmetrical. Obviously, therefore, it is a later addition to the pillared mantapa. A little away on the last on the mahamantapa in alignment with the principal axis is the celebrated stone chariot enclosing the image of garuda with hands in anjali mudra, garudvaja.

Over the garbhagriha rises trilala vimana of shalaturta order and the stupa in circular with projections on the eight cardinal points. The entire superstructure is of brick and mortar with lime plaster. There are bar-reliefs in stucco in the bhitti part of the central tala.

The pillars of the maha mantapa are of varieties. Those on the edge are compound pillars comprising anany pillarets. Against the inner pillars are sculptures such as Narasimha emerging from the braker pillarant the stroke of effected by Hiranya kasapu.

Some General Observations

There are certain very important note worthy developments in the temple architecture. In the first place the rock material used. In the immediately preceding period i.e., Hoysala the rock material very commonly used for the
architecture is chlorite schist but the temples in Hampi with the exception of Bhuvaneshwari temple, pillars of Hazara (the earliest part) Rama temple in the navaranga and some temple remains in the royal complex are which are of dolerite like, are entirely of granite. Obviously for this simple reason that this entire Hampi area and surrounding are beset with large extensive granite hills, providing abundantly providing this rock material at hand. But this architects and sculptures herling from their familia handling this chlorite schist dolrite like sculptures etc. To work on granite therefore, the architects and sculptures of these families are not very much suitable. The VN rulers must have been very much impressed by this grandest temples of the Chola period such as the Brihadesvara temple in Tanjavore etc. Further the Saivasam and Srivaishnavism from this Tamil Nadu region made this deep impact on the life and culture of the people here the leading archaryas of in Saiva and Vaishnava traditions migrated to Hampi and exerted influence on the rulers consequently the Saiva puranas, the Prabhandams of Alvars became more popular owing to all these reasons probably, architecture and sculptures from Tamil nadu were employed in erection of the most of these temple constantly we find the impact of surviving the Chola tradition on the temple architecture in Hampi and of
the Saiva puranas and the Prabhandams of the Alvars on the sculptural panels. This would explain the occurrences of the adhistana mouldings of the Chola traditions. Representation of kumbha panjaras on the wall, the vimanaiform of sikharas on the wall, the vimanaiform of sikharas in brick and mortar, the lions and horse pillars in sabhamaniapa the heavily pillared mahamantapas, the gopuras on the mahadvaras etc., that scarcely represented in the temple architecture of the preceding periods.
IDENTIFICATION OF CERTAIN MONUMENTS IN THE PALACE COMPLEX AREA.

Of late a commandable attempt has been made by Narasimhaiah (1992, p.27-86) to identify some of the important in the palace complex area. They are:

1. The space of the present Tourist canteen as the elephant stables.
2. Lotus Mahal as the Palace of Ramaraya.
3. The so-called Elephant Stable as the Secretariat of Ramaraya.
4. The Guards quarters as the Council or Audience hall of Ramaraya.
5. The Rangasala as the Palace of Prime Minister.
6. The so-called Danaik’s enclosure as the Mint and the House of Governor.
7. The Noblemen’s area as the residences and street of Courtesans.
8. Identifying the structures in the Palace Complex.

Excavation and restoration by Archaeological Survey of India especially under the direction of Narasimhaiah for a quite a few years, and by the Directorate of Archaeology and Museums have not only removed the obstacles and vagueness in understanding the monuments that were buried under their own
debris to a large extent have helped in clearly understanding the ground plan, the relative positions and the architectural features and also the related cultural remains sparingly found in these structures have helped considerably in understanding them in various ways. Narasimhaiah had this advantage who was the excavator and carried out extensive restoration work to these monuments. Besides, being a scholar of repute he studies the related literature also. He, therefore, eventually was involved seriously in verifying the correctness of the prevalent designations of these monuments current among the people as well as the scholarly works. Curiously enough his deep study led him to the conclusion that most of these nomenclature incorrect. May, he was able to identify them as follows:

1. The present area of the Tourist Canteen as the elephant stable.

Narasimhaiah has identified it as the elephant stable on the basis of Abdur Razaak's account and an inscription found near the Tourist Canteen. According to Abdur Razaak and others the structures south of Hazara Rama temple as the palace. Therefore, the stable should be situated immediately north of the temple and at present a Tourist canteen is housed in the enclosure where once the elephants were
kept. The inscription (Nagaraja Rao, M.S., 1985, p. 39) mentions that the temple of Narasimha temple was near the elephant stable. There is a ruined temple near this enclosure which can be identified as the temple referred in the inscription. During excavation the skull of an elephant was found behind this enclosure of the Tourist Canteen. The roof of the so-called elephant stable is dome-shaped and has no arrangement for fastening the chains and they are small for elephants.

2. The Lotus Mahal as the Palace of Ramaraya.

Narasimhaiah happen to find references in an important literary work Svaramelakalanidhi to a cluster of monuments situated in the palace complex area. In the work it is stated Ramayamatya Todaramala a musician and also an engineer constructed at the instance of Ramaraya constructed a few palaces and of them was Ratna Kuta and it was situated in the midst of garden and artificial ponds. Narasimaiah who has intimate familiarity with the palace complex was inclined to think that the Zenana enclosure more or less coincides with the description. In the Zenana Enclosure is Lotus Mahal, the plan and elevation of which are very impressive, ponds, large palatial buildings Narasimaiah considering the plan and elevation of Lotus Mahal thinks
that as Ratna Kuta referred to in the work and was probably meant for music performance, therefore he describes it as Sangita Mahal, prior to discussion of this literary reference to identify the Zenana Enclosure as Ramaraya's palace. He examines the possibility of its existence prior to Ramaraya's period. All the itinerants' accounts from Abdur Razaak to Nuniz, particularly that of Paes which is very vivid and in detail do not have the reference to the Zenana Enclosure. The enclosure with its variety of buildings cannot escape the attention of itinerants who are very keen in their observation. Lotus Mahal is in the Indo-Islamic style and this tradition must have been introduced after 1500 A.D. in view of the close relationship the Vijayanagara had particularly with the Adil Shahis of Bijapur. These two clearly indicate that Zenana Enclosure with Lotus Mahal must have come into existence some time after Paes's visit. Hence, probably, these buildings were constructed by Ramamatyay Todaramal. Further the watch towers with 6 entrances are not very much appropriate for the Zenana complex that needs privacy. Narasimahaiah considering the probable period - construction of the buildings and the literary evidences convincingly identifies Zenana Enclosure as Ramaraya's Palace Complex.

I may add one or two points, with regard to the term
Ratnakuta. The term indicates that the monument is in the Kuta form i.e., electrically more impressive and with a tendency to converge towards the apex in profile. Secondly, the term Kuta means cluster and the monument has 9 taper­ing superstructures. Considering the 9 superstructures, the term Ratna Kuta may indicate the Nava Ratna implying the Navarasas. The monument was probably meant for music pro­grammes and literary activities and hence the term Ratna Kuta which is aptly applicable to Lotus Mahal. These support Narasimhaiah’s identification of the Lotus Mahal as Sangita Mahal.

3. The so-called Elephant Stable as the Secretariat of Rama­raya.

Considering certain statements from Abdur Razaak’s account and from a literary work Rayavachakam composed by Krishnadeva Raya, Narasimhaiah was able to identify Elephant Stable as Ramaraya’s Secretariat. In Rayavachakamam there is reference about a set of 9 officers referred to as Sampra­tis, probably secretary to the government. Another office Rayasam with a head office and subordinates is frequently referred in few inscriptions. Narasimhayya reasonably thinks that the secretariat including Rayasam professionals irrespective of the statements must have been near by the
palace like the palace officers near the Palace of Mysore. Considering the above references Narasimhayya therefore thinks that the so-called the Elephant Stable was probably could be the secretariat office building for this building too like the Ratna Kuta architecturally and stylistically is indo-Islamic and therefore is post Krishnadeva Raya. secretariat and the office of Rayasam. It consists of 11 rooms that can accommodate Sampratis of the Secretariat.

Now I would take it to account the architecture of the monument to consider if it really a elephant stable. The present Vidhana Soudha in Bangalore which is government secretariat is magnificent monument with domes. The monument in Hampi under study is equally magnificent, each room bring crowned with a different type of dome, architecturally impressive to an elephant stable but the entrances are too side and bug to ensure security for the functioning of the officers. In fact there are no indications of the rooms having even wooden doors. The space of each room would not be sufficient, it appears for an officer to sit and to keep the records. It is therefore, rather difficult to say that these rooms were the office of the secretariat. Further, the soil samples from the floor areas of the elephant stables is scientifically analyzed for tracing the presence of the ele-
phant's excreta if the elephants had been kept there in the so-called stable.

4. Guards Quarters as council or Audience hall of Ramaraya.

Ramaraya's Bakhair, there is a reference to a building called Ananda Mahal, a darbar hall. It is also stated in the work that the envoy who came from Bijapur in 1504 was lodged there, which was out side the Josoti Chavadi (Office of Spice and Hazara Chavadi. Since Ananda Mahal was a darbar hall, the envoy must have stayed in a building near this building and a outsider cannot be accommodated very near the offices. There is another reference in the work that when the envoy was summoned in the darbar hall, a team of Telugu acrobats came to the court to obtain the permission to exhibit their talents and performed it is front of the darbar hall. The audience hall of the former kings was in the Palace complex as mentioned by Paes.

As mentioned above, the palace, the secretariat and council hall of the king used to be close to one another. Therefore, the monument which has been variously called as 'guards quarters, 'concert hall' and recently as 'building for martial purpose' which is to the north-east of Ramaraya's palace enclosure and north-west of the secretariat was probably the Ananda Mahal of Ramaraya according to
Harasimhayya. The vast open space in front of this monument is suitable for the sport performances as mentioned above.

The identification of guards quarters as the Anada Mahal where darbar hall was held according to Narasimhayya needs clarification. Here, the darbar hall should not be taken as the one for public meeting but for holding the meeting with the officers or receiving the important guests etc. Similar arrangements is found in the Mysore palace which has two darbar halls, the larger one for the courtiers from the different sections of society on occasions and another for frequent meetings at the behest of the ruler in connection with palace administration. Narasimhayya has suggested extensive excavation in such problematic area finally to decide the possible veracity of these buildings.

5. The Rangasala area as the Palace complex of Prime Minister.

According to Abdur Razaak’s account, the house of the Prime minister was behind the king’s palace. The Rangasala complex falls behind it. The structure identified as the Rangasala might be the residential quarter of an important person since this enclosure is just behind the Royal enclosure. Probably in this complex, the residential quarter of
the Prime minister must have housed. Other than Rangasala there are 2-3 palace structures. The whole enclosure has not been subjected to excavation and if so done, one of the structures can be the house of the Prime minister.

6. The Danaik's enclosure as the Mint and the house of the Governor.

On the basis of Abdur Razaak's account, the Mint was to the left of the palace and the governor's residence was on the east of the mint.

Both Razaak and Paes have given the directions of the structures as to the right of a building or to the left. Probably they stood infront of a important monument or place while giving the location of the other buildings. If this the case, the Mint was on the west and the Governor's residence on the east in the so-called Danaik's enclosure. Unfortunately, this area has not been subjected to systematic excavation so far, and, therefore, it is not possible to give a complete picture of this area.

7. Noble men's palaces as the residences and street of courtesans.

Again, on the basis of Abdur Razaak's account, the street of courtesans was behind the darbad-hall. This area
is the area where the Noble men's palaces are situated. There are already more than a dozen structures exposed by Directorate of Archaeology and Museums, Karnataka.

In our earlier discussion, an attempt has been made to identify these structures and has been identified as the structures where the Chala devatas were kept during the festival days. It is also indicated in our earlier discussion that courtesans probably used to perform dances in the courtyard of these mansions. Narasimhaya's observation on these buildings imply that courtesans used to be in the mansions but as pointed out in our discussion in view of their plans and the antiquities found, these buildings were not for regular habitation for courtesans.

8. Identification of the structures in the palace complex.

Narasimhaya on the basis of the itinerants' account and the reports of the excavation has tried to identify the structures of the palace complex.

A few large structures are identified as the king's and queen's residential structures. The rectangular pillared hall in the southern part of the complex is identified as the natyasala which was described by Paes. This identification needs clarification since the hall is heavily pillared.
and the distance between the pillars is not sufficient for performing dances. There is no open space in the structure. Hence the identification needs more appropriate evidences.

Other oblong nine structures beside the dancing hall were the residences of royal women according to Narasimhayya. But, to be a residence, a structure should have minimum requirements such as kitchen, bathroom, dressing room for resting etc. But these halls are heavily pillared.

Narasimhayya has identified the buildings on the basis of Paes's account who saw the palace complex during the reign of Krishnadeva Raya. Probably after the reports of the excavation are published in detail and the antiquities found in those structures it may be possible to establish firmly the identification. Further study is needed.
Indo-Islamic Architecture

In Hampi there are many monuments of Indo-Islamic forms. It may be recalled here that a part from the muslims in the porelasion there were many Muslim officers and soldiers serving in the administration of the VN rulers. There was a separate area in the urban core where there was the settlement of the Moorish people mentioned even by paes and the VN had relationship with neighboring sultans especially the Adil Shash of the Bijapura some times friendly and some times hostile. All these factors would explain for the occurrence of monuments of Indo-Islamic tradition and its impact on this Hindu architecture itself. These monuments are concentrated in certain areas: the tombs in NN & No area the domes in Kadiramapura and Hospet. These actually belong to the Muslim community.

Besides there are quite a few monuments of Indo-Islamic architectural tradition secular in character and function in the royal complex area and also out side here and there belonging to the palace complex or to the general administration of the city.

The Muslim Monuments:-

The Muslim monuments are mostly tombs found in a par-
ticular area of the urban core i.e. in NNP/3, NNP/9, NOH/3 etc in all there are about 32 stone tombs in varies state of dilapidation. A few of them could be classified as domed tombs and flat roofed tombs. Similarly in Kadirampura and Hospet area are four tombs of large size with or without tombs.

Beside the tomb there a masque and a dargan the domed tomb near then dharmastala in an unplastered rubble stone structure with an arched entrance flanked by arched niches, conguras at the roof edge and the done on the top. The dome is some what square. The tomb in NOh/4 area in more arnate though small It is plastered on the exterior of the side walls are decorative arched designs. The dome is some what elongated. The domed tomb in Hospet area in much more ornate and impressive. The walls are a row of three arches in two zones, at the corner are minarets. The dome at the sollom is octagonal again minarein at the corners. Tomb is more rounded. The one in the Kadirampura stand in between in second and the last referred to the above. Besides in the fourth are decorative medallions over the arch in lime plaster inside are the tombs of unidentified but important pessons. The flat roofed tombs found in NNP/9, NOm/4 and in Kaddiramapura are square structures with arched
entrance and arched designs on the walls in the first two is
a parapet wall at the roof edge with arched openings at
regular intervacs and conguras at the top edge and minarets
at the top corner. The tomb in the Kaddiramapura is the
biggest and expressive. It is plain buildings with series
of arches in two zones on the walls.

All these tombs, domed or flat roofed, are of stone and
lime mortar structures. In the proximity of tomb NOm/4 is
found and inscription on a boulder. It refers to the person
who got the tomb constructed, i.e. Sakaladiravvta got con­
structed this tomb.

Another tomb in Nag/i is a flat roofed pavilion raised
on a plinth enclosing a tomb. Nearby is an inscription
mentioning that saklajaravvuta got constructed the tomb for
the merit of chikaraya. In not there is yet another in­
scriptions referring to the constructed for this merit of
Miyarahuta. In the vicinity of the inscription of there
tomb referred to in the the inscription is be explored.
There are also grave tombs without any structure over it.
It is simply a rectangular platform with tomb stone on it
as for example N*r/3

Other Muslim Monuments

Beside tombs there is a masque and a dargah. Near the
area of the tombs is a mosque in ruins, built beside a hill
range. Only the side walls are extinct and one of the extant walls is an arched niche probably mihrab. The walls are well dressed. The structure is of ashlar masonry. There is also a dargah is N\textdegree w/1 is grove. It belongs to so and so. The structure is in tact and is still in worship. It has a six arched facade and is simple. In the front are a few graves. Other monuments of Indo-Islamic tradition.

Owing to the mutual contact and influences between the VN kingdom and neighboring Muslim Kingdoms and contemporary vigorous buildings activities is the latter especially in Bijapur under Adilshahis many of the secular Hindu monuments were built in Indo-Islamic architecture. They are tower independent or part of the enclosure walls, gateways, Pavilions, Structures, Stables, and water tanks and baths.

**The towers**

In Dannaiks enclosure by the side of the nine-domed Pavillion is an octagonal one-storeyed tower. In the ground floor and in the first storey each face has an arched opening. At the top is a stepped octagonal dome with ship type emmanber crowning it. This is obviously a watch tower from
which all direction at this ground level and at higher level
watch can be maintained over the people moving in this royal
complex area. This is located close to the southern wall of
this enclosure between this ... nine-domed structure and the
rangasala... Further there appears to be an
entrance near this watch tower in the southern wall. People
coming this entrance would visit the rangasala, this nine-
domed structure and others that are meant for various
activities certainly neither religious not domestic. It is
at this strategic point the watch tower is necessary. The
watch is meant for guarding this southern side ground the
important official buildings. Under this circumstance in
this light of available evidence the location of this watch
tower can be explained thus At this north-east corner after
dannaika enclosure in a square watch tower with arched
openings. There is also a cute house, a square building
with pyramid like four sided dome and semi-circular opening.
Another important area is what is now called as 2ehana enclo-
sure with in which are the kamala mahal. The queens palace
and water tank. Their complex was meant for probably the
ladies of the royal family the kamal mahal probably was
meant for the ladies to sit before and after the bath and
could watch the water sports of their other members of this
family and the magnificent platform of the secaused queens
palace as discussed above a stape for performance of cultural activity of royal family members. It is there fore necessary to ensure previous and security and watch towers are erected at the corners. There are three towers extant. Although in general these towers resemble this one described above, here this octagonal tower necessarily is much higher, third stroeyed which are side walls, obviously there is no need to have such openings. All these watch towers are of brick and mortar.

OTHER BUILDINGS

There are quite a few buildings for various purposes of Indo-Islamic forms such as the kamala mahal, Nine-domed structure, oblong structures in Zenana enclosure, oblong structures in Zenana-enclosure and near stables, and Aswa and Gaja Salas. Each one in more or less unique in plan but elevationally these have certain common features of the Indo-Islamic tradition. The Lime-mortar plastered buildings have arched facade and domes. The latter being not an invariable feature. The buildings maintain symmetry in plan. The Kamala Mahal in resolved into what may be called a stllate plan providing many corners for proper view of the out side. The facade of all these buildings are almost invariably in relieved into arches as for example facade of this inlesiaor cloisters of this rectangular structure for
example as in the so-called guards quarlersor in the infront faced as is thin case of mine-domed buildings gaja-sala etc.

There are few water pavilions and baths in the urban core of the Indi-Islamic architecture. The square water pavilion is located to the south east of royal enclosure. It is surrounded on four aides by a water channel. A channel originally conducted water into the central deep square basin. It is surrounded on four sides by a water channel. A channel originally conducted water into the central deep square basin. It is surrounded by an arcade square vaulted bays. No original plaster mouldings are found on the exterior of the water pavilion.

The octagonal bath is located at a short distance to the east of the royal enclosure. It consists of open octagonal collonade with two rows of 24 columns on both the inside and outside. Probably these two were meant for the water-sport of the royal members.

The octagonal fountain is to the south east of the royal enclosure. To the east of the structure are remnants of earthen ware pipes. In this octagonal building is a small basin set onto the plastered floor. It is square at the bottom and octagonal at the top. The well in Malapanagudi is a well of this style of architecture.
Sculptures:

Recent discoveries of the Buddhist panels in Hampi push back this antiquity of this sculptural art in Hampi are 5 long panels depicting the episodes from this Buddha's life for example the abhimiskramana, the enlightenment etc. These are made on lime stone slabs.

The whole scene is dominated by a large number of people of different communities and sections in engaged various activities and in different pastures, in contrast to some what large sized Buddha symbolizing the spiritual personal, series, and graceful. The figures are slender characteristics by curvy linear bends. All these are typical of the Amaravati style of art. The next phase of cultural are is represented by the miniature narrative panels depicting the Rama-Ravana war episode typical of the Hoysala period very delicately and intricately carved.

Sculptures of the Vijayanagara period.

Sculptures is concomentant part of the religious architecture in India at least from the beginning of the Christian era. Consequently sculptures in hundreds loose or as in the different part of the architecture are found. They reflect the social and religious conditions. Again as
usual they are religious and secular. As discussed above because of the religious traditions of Tamilnadu, sculptures of both the Saiva and Vaishnava sects are characterized by the traditions of the deep south in form, episodes, and characteristics. However, indigenous Sculptures of Madhava tradition regional is in considerable degree. The sculptures of secular order are both portraits and narrative panels found on the plinth of the platforms and the temples. They breath with contemporary life in dress, ornaments, sports, people of various communities and of countries. In the secular monuments especially of the Indo-Islamic forms and styles sculptures are hardly found obviously for the simple reason, that monuments have line plaster and there is no occasion of any kind to portray sculpture in relief on the exterior however there may be ornamental stucco circular medallions of geometrical designs are lotus flower at the top corners of the arched entrances, ornamental bands in the off sets of the entrances. But in the rangstala, especially in the front court on the interior of the side walls are stucco figures is relief. The remnants of which are found in rangastala. Not in royal complex $\subseteq P1.7:2$.

This is quite appropriate with functions that were carried on the rangastalas. It is with this back ground let us try to understand the sculptural art of the
regional art.

Sculptures in the Adhistana.

In the adhisthana zone of the some of the monuments religious and secular, are found sculptures on the frontal side or all the round through out. They are both religious and worldly. They may be either individual portraits such as important persons kings high dignitaries etc., and of gods/goddess and so on or there may be narrative panels representing the episodes form mahakavyas. Baghavatha etc. or group activities such as dance and plays etc. They are found in the adistanas of the temples, platforms. The sculptural portrait and panels in the adhistana of the temples as for example the panel of the king and the queen with a devotee by their side having a label inscription (Pl. 7:1) the Krishna leela (Pl. 43:3) both in them in the devi shrine of the Hazarama temple complex. The Arabs with the horses approaching the officer the charge of aswadala with their horses in the Vijaya Vitthala temple. (Pl. 17:3,4) The dance tobulao in the mahanavami dibba (Pl. 44:1,2) the laolata panel in the nobleman's palace No.1 (pl. 7:3) and in the mantapa of Vijaya Vittala temple(Pl. 7:4).There is yet another feature. These panels are horizontally flanced by the ornamental baids, comprising flora and favna such as
floral designs, swans in series, animals and humans surrounded by floral bands. Among these the panels on the sides of the Mahanavami dibba are richest, varied and the most representative.

Behind the temple, proper, hear the south-west, north-west corners, as mentioned above, are two temples of smaller size. The one near the south-west corner is the smallest and comprises a garbhagriha, an antarala and a open mukha mantapa. The temple near the north-west is a little more large comprising a garbha griha, an antarala, a vestibule a navaranga with mukha mantapa on the northeast side and inscriptional reference to be given a raya mantapa of a ankānas in the front. In front of the small temple in the south-west corner is a heavily pillared large mantapa with walls on the west and partially on the south, built on the east. The pillared mantapa near the front left corner is unsymmetrical in plan and has flight of steps of steps necessarily on the south and on the west. The northern and the eastern side partly are closed with a wall in the pillared mantapa is a flat from in the rear part with a flight of steps. The pillared mantapa near the front right corner in the most ornate symmetrically stelate in plan, with flight of steps of steps on the west north and south. At the centre is a
plan from the mantapa is known as a kalyana mantapa in which
the symbolic marriage of Vitthala & Rukmini was celebrated
annually. The mahaswara with grpura, of the prakara are in
ruins. In front of the eastern of the eastern mahadwara is
a tall garudvahja, broken across in the early part of the
century. For the photograph of the front side, including
garudvaja taken by green law in 1856 shows the garudvaja
being intact.

Sculptures on the wall.

In general, temples in Hampi, generally are not adorned
with
sculptures. Unlike the temples of the preceding periods
However. Only, the three temples, i.e. the Virupaksha, the
Hazara Rama and the Krisna are decorated with sculptures on
the walls. In the Vir.paksha temple. Saiva devolves,
episode of Bedara kannappa etc. are represented on the outer
walls of the temple (Pl. 6 : 3.4).
The walls of the Hazara Rama temple are more ornate, richly
filled with the Ramayana panels. The panels are arranged in
three horizontal rows beginning at the north part of the
west wall of the navaranga, continues clock wise direction
and ends at the south part of the west wall. In all there
are 108 panels representing 324 episodes on the walls of the
antarala (See appendix) and garbhagriha the other forms of Vishnu are depicted. On the west wall of the garbhagriha is an unusual image, locally called Buddha. The figure is seated in padmasana with hands in dhyanamudra on the forehead is the nama. On the north wall, in a nude king figure, usually identified as mahaveera. This resembles the figure of Buddha mentioned earlier except that Mahavira has no ushnisha.

On the walls of the Devi shrine in the Hazara Rama temple complex, the final part of the Ramayana is illustrated here, this indicating the sculptural programmes of the two shrines are to be read as a coordinated narrative. The banishment of sirs, the exploits of her twin sons and their final reconciliation with rama are narrated in this temple.

On the inner walls of the antarala of the Devi shrine are the panels of the story of Hiranayakasapu and Prahlada and are in two rows. The inner part of the antarala walls in divided into three panels. The first from the bottom depicts a royal figure receiving prasada from a brahmin. The royal figure is accompanied by a small figure. The middle panel shows the episode from the Prahlada story (no. 40 central panel). The third panel is of a kinnara holding a vina. The other side of the wall has also got three panels,
the bottom panel and depict a royal couple receiving prasada from a brahmin. The second panel is of Rama and Sita, with a female camp-bearer. The third panel is of a kinnari with a vina (Pl. 39:3, Pl. 45:2).

The wall panels of the Devi shrine other than the Ramayana story are dvarapalas flanking the empty niches and are sometimes accompanied by female chauri-bearers.

In the Krishna temple the sculptures are of Krishna engaged in different activities such as Krishna stealing the butter, Krishna crowning, etc., female chauri-bearers, and devotees.

Sculpture of the pillars

The sculptures on pillar again represent the social and religious conditions. The pillar sculptures are so many that they would be worth studied separately. The pillars of Chola traditions are found in common in Hampi in 15th - 16th centuries. The sculptures are represented on the three square blocks on four sides. The pillars in the maha ranga mantapa vary for example the compound pillars comprising many pillarets in Vithala temple. In such cases against the in the pillars are the sculptures for example Trivikrama Bala krishna etc (Pl. 15:4) and in the kalyana mantappa
of the same laniples has hours-sides in different dresses (Pl.no.15:1). The sculptures found on the pillars are divided into two parts religious and secular and are noted below.

**Religious sculptures**

<table>
<thead>
<tr>
<th>Vaishnava</th>
<th>Saiva</th>
<th>Srivaishnava</th>
<th>Other deities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) 24 forms of Vishnu</td>
<td>Forms of Siva</td>
<td>Alvars</td>
<td>Surya</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sri Ramanuja</td>
<td>Brahma</td>
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<td></td>
<td>Sank,Chakra</td>
<td>Chandra</td>
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<td></td>
<td></td>
<td>and tinunama</td>
<td>Indra</td>
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<tr>
<td></td>
<td></td>
<td>in a panel</td>
<td>Kama</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Agni</td>
</tr>
</tbody>
</table>

2) 10 incarnations of Vishnu: Kartikeya, Ganesha
3) Hanuman: Durga
4) Garuda: Bhairava
5) Lakshmi: Devotees
6) Chenchu-Lakshmi Vyaghra pada (Saiva devotee)

**Semi:- Divine Beings.**

Ganas
Yakshas and vidhis
Gandharvas

Kinnaras and Kinnars
Shalabhankikas and
Surasundaris.
Epic Character
1. Rama and Lakshmana
2. Sita
3. Vali and Sugriva
4. Jambavan and the Bears
5. Jatayu
6. Ascetics, Seers and sages
7. Rakshasas

Secular sculptures
1. Courtly persons and officials.
2. Warriors
3. Dancers
4. Musicians
5. Wrestlers
6. Acrobats
7. Female attendents
8. Horse riders
9. Women engaged in various activities
10. Clowns

Animals
Combination of bulls and elephants
Makaras

Birds with yali heads
Makaras with bird heads
Hamsa, Elephants, Horses
Foliate motifs
Square and round medallions
Panels foliation and scroll work
Curved branches with foliation
Flame like tufts.
Geometric stars and medallions
Interlocking medallions
Rotated squares.

The 24 forms of Vishnu are not commonly depicted on the pillars as the 10 incarnations of Vishnu. In the navaranga of the Hazara Rama temple all the forms are depicted on the four pillars (pl.144). Lakshmi is depicted as the tribal girl called Chenchu Lakshmi. She is dressed in a skirt of as, leaning on a bow held above the head or leaning on her bow. While a dwarf male figure extracts a throne from her feet (pl.48:1).

Vyaghrapada a youthful ascetic, a devotee of Shiva depicted as a composite creature with head and torso of human being and the body of a tiger. He wears a tall crown and holds in his hands a bell and lotus sometimes two bells.

The Alvars are found on the pillars in the Vaishnava temples. Sri Ramanuja is identified as the one of the with
Other sculptures.

In Anegondi, in the middle of this river on a small land, are mine Vrindavanas of saints of Madhva sampradaya. They are of Sri Padmanabhatirtha (1324), Sri Kavindrathitha (1399), Sri Vagishatirtha (1407), Govind Odeyar (1534), Sri Vyasa raya (1539), Sri Raghuvaryan (1558), Sri Srinivasaatirtha (1564), Sri Ramatirtha (1584) and Sri Sudhirndra tirtha (1624). To the west sitasarovara. In this field to this south in the Vrindavana of Sri Raghunandanatirtha. Behind Vitthala temple, in this middle of the river, on a small land in this Vrindavana of Sri Naraharitirtha (1333). These Virndavahas are square structure on a basement, usually plain. But the Vrindavana of Sri Vyasaraya and Sri Govinda odayar in Navavrindavana and this Vrindavana of Sri Raghunandanatirtha have got sculptures on this sides. The Vrindavana of Sri Ranghunandana has got in the front sculpture of krishna with Rukmini and Satyabhama, on the back is Vithoba on this right side in Sri Rama and on this left side is Vishnu (Pl.19:1-4, Pl.29:1-4, Pl.30:1-2, Pl.31:1-4).

Apart from these Vrindavanas, there are three Unique sculptures of Hanuman in Hampi. They are Yantrodharaka Hanumanta (Pl.53:3) Chaturbhuja Anjaneya (Pl.53:1) in front of Sri Raghunandanatirtha’s Vrindavana, and Anjajeya (Pl.53:1) in three forms i.e. Hanuman, Bheema and Madhava in.
a danda(pl.37:1). The Sanka Chakra and Arthama are depicted three together or sometimes individually.

The Chief of the gandharvas, the mythical Sage Narada is depicted as an elderly man with a top knot of the hair and a fluent beard the carries vina on his shoulder, wears r-dra. . beads(pl.37:1). with him is the other great musician the gandharva Tumburu Kinnara and kinnari (Pl.no.45:2) are depicted as half human and half bird with a conspicuous feathery tail and generally they carry vina. Divine beauties, Shala bhanjikas (Pl.45:4) and surusundari, have magical and protective functions are depicted as a maiden standing beneath a shala tree clasping its branches with her hands and touching the trunk with her foot. It has been one of the most popular themes in the Indian art. The young beauties Surasundari, are shown engaged in various activities like looking at themselves is a mirror and the heavenly beauty drying her hair while a swan drinks the falling drops from it (Pl.50:1-3).

Apart from the above mentioned themes of secular part, the scenes and activities of every day life are depicted like a man carrying or cutting the jackfruit, a hold man walking with stick. Snake charmers a women churning the curd, and others.

Few sculptures are typical themes of the Vijayanagara
sculptures like Chenchu-Lakshmi, cow, Elephant worshiping Linga, Snake around the Linga, episode of Bedara Kannappa and others (Pl. 40:1, 2, 3&4).

Prakara Wall

The prakara wall of the Hazara Ramachandra temple contains sculptural panels. It is a rectangular prakara wall on the wall on east, north and west are of massive but finely jointed masonry. The wall on the south is of roughly granite blocks. The three sides on the outer side, are continuous panels and rows in a clockwise direction around three sides of the temple. The five sculptured rows diminish in height as they ascend (Pl. 18:1).

The first row, from the bottom, consists of procession of elephants, mostly with riders and attendents with sticks. The elephants hold trees, branches or bundle of grass in their trunks. The trees are between the animals. The horses are led by attendents in the second row, many of whom have beards and cloaks. On west and north, Some of the horses rear and jump seated royal figures are at the corners and next to the gate ways. At the south end of the west wall are images of Kartikeya and a yaksha blowing a conchs. The third row presents a large variety of military displays and martial arts (Pl. 17:1, 2). The sword players, stick-fighters, acrobats, musicians are found. Calvary, elephants
and even camels, in north wall, are depicted. In some panels, men bend bows. The costumes and hair style of the figure on east and west differs from that of on north. King accompanied by parasol riders and meace bears, seated royal figures face military matches. Images of a yaksha and seated ganesha are found on the west. Dancing women with sticks (kolata) and beat drums in various pastures forms the subject of the fourth row (Pl.18:3;Pl.16:3). Occasionally, male drummers and musicians are also occasionally included in the fifth row, women dancers and beat drums. Here the few krishna's stories are included like, krishna pulls the pestle, in east and north wall, hides in a tree with naked gopis beneath, on east and west walls and unbraces Radha or dallies with her while the gopis lokkon, on the north wall. At the north and of the east side, two figures in chariots fight each other with bows and arrows.

On the interior of the prakara wall the Ramayana panels are depicted. The story begins on the north wall, east of the north gate wall and proceeds east wards until the north east corner, and to south wards until the east gate way. The story in distributed on six horizontal panels. Though these panels donot reproduce those of the principal shrine, there are only a few variations. The extensive series of Ramayana starts with the strong of Sravanakumara.
in front of Havavrinda na complex.

In this south part of the village. The exploits of Hanuman are found on these pillars which are scattered all over the place. On this boulder of 'Vali-Bhandhara. The panel of madhvana consisting of the vanaras entering the garden after searching sita. In Yemmigudda the sculptural panel gardagarva bhanga of Hanuman standing with a smoke in this left hand. Below this pitha, Arada is sleeping looking at the sky of late the author has some doubts about his earlier identification of the kindly person fallen flat on the ground as Garoda. Venkatesha and Ranganatha, the forms of Vishnu were very popular during Vijayanagara times. In Anegondi and half a k.m. to the south in this hill ranges, are the temples of rirananatha. In Kesarakatti and Venkaramagiri are the temples of krishna and Venkatesna, respectively. The chaturbhirja deity is in Samabhanpa. The front
right is 'mada hasta. The front left hand is on the kati and sanka and chakra in the other two hands in Venkatagiri temple. In Kesarakatti the chatur bhuja Venugopal Krishna is in check up the oslute Samabhamya. Flute in the front two hands and shanka chakra in the back two hands. Sridevi and Bhudevi are on sides and also the cows. On top of the kirtita of krishna is the 7 hood serpant. There is a beautiful sculpture, of krishna with the eight consort is found in Kanaka giri. In a small temple hear Kanaka chalapati temple, Krishna is standing in the middle of eight consorts.

There are six sculptures of Alvars in the temple Gavi ranganatha in Anegondi. In Navali is Ugra Narasimha seated in savyalalitasana and on the thigh is Hiranya kasapu. The sculpture of Bharati Ramana Mukhya prana in Ghanadala, locally known as 'Pancha mukti Prana deva' without the consort Bharati devi and in Bennur (ganyavathi tank), of is the sculpture of five headed Bharati ramana Mukhya Prana Hanuman he is setting in Kavyalalita sana and the consort is sitting on the tight side. There two sculptures are note worth

Other than the temple of Uddana Virabhadra temple in Hampi, there are few other temples built for Virabhadra, for example in Chikkia Ramapura and gemmigudda.

Pura village (Raichur dist,) was a big centre of
saivasm. On the devokosthas of the temple of Ramanatha, Ekalinga, vilinga, Trilinga, Panchalinga, Ekadasalinga, Ashtottara, Satalinga, Sahasralinga are the few types and some type are found in the open mantapa. Among these two sculptures are noteworthy. In one panel the sculpture is standing with lotus flowers. On the right side probably a Nandi is there on the head is the jata mukuta and in the middle in probably gangadevi - and identify this sculpture, the siva puranas of puratanaru might help. In another panel, two anes are sitting near the cross bar of the cart. Below this are two devote, and another devoted near the oxes. Above this panel, to the left, a horse rider and two rows of Lingas are there. Probably this panel is of the farmers and the person who was responsible for the construction, expansion and maintenance of this temple. In side the temple, on another temple dwara bandha, an either sides are two devotees, one has closed his eyes. this other has shut his ears and this rest two are meditating. In front of this small temple is this sthambha, which is a saiva dwaja a rare characteristic.

In Tatakatesvara hill ranges (Rontaluk, Dharwad dist) in a valley, a big Nandi sculpture a part from this monolithic Linya in Hampi.

During this period Vijayanagara Empire, on this fort
walls, on this temple walls and on stone lined tanks, the sculptures of snake indicating the power and strength of these walls.

The Maduva seet as is well known originated in Dakshina Kannada, karanataka in the 13th century and therefore, indigenous. The concepts and forms of sculptures such as Bhara-
tiRamana Mukhyaprana, seated Anjaneya with the Grantha Symbolising the dvaita philosophy (in an altitude of giving it to the society through Sri Madhvacharya, probably) and depiction of Anjanaya in the center of the Yantra of a particular type and therefore, known as Yantroadharaka Anajneya, Chaturbhuja Anjaneya Symbolising the Vishnu bhak-
ti, in form, characteristic and style are entirely indige-
rous.

In the sculpture pattern it is noticed that during Vijayanagara period, three district trends in sculptural art can be recognized they are as follows.
1. Certain Saiva sculptural forms representing the episodes from the saiva puratanas.
2. Vaishnava sculptural forms distinctive of the Srivaishnava and Madhava traditions such as frequent representation of the Bhagavata and Ramayana of the panel comprising Sanka, chakra with the tirunama in the centre in a row, besides the
representation of the alvars continued from the preceding period on the one hand, representation of Bharatī Ramana mukhuya prana, Yantrodharaka Hanuman, SriMadhvacharya as a third avatar descending from Hanuman, Pandava Bheema, respectively. While the former in again due to the impact of the Srivaishnavism, form the Tamilnaidu the caller is entirely independens.

3. In keeping with the Ramayana tradition of the locality known as Kishkinda, there stone emphasis on the Rama temples, detailed narration of all the main episodes of the Ramayana and repeated depiction of the exploits of Hanuman from Sundara and Yuddha kantas of the Mahakavya, as well as, the Hanuman temples.

Apart from these, the Jaina basadis and sculptures are in considerable number. The much less individual representation tirthankara as a principal deity in the basadis as Kunthunatha, Chandraprabha tirthankara in noteworthy. Sculptures on the Mahanavami Dibba.

As mentioned earlier, the panels on the sides of the mahanavami Dibba are the most richest, varies and the representative. The panels are in five rows. The depiction are haphazard from the subject matter. It looks as though it was rebuilt and in course of rebuilding no order is followed. The first row consists of the process of
...soldiers (Pl. 205 ) and at one end they received by the Officer. In the second two a varieties of hunting scenes are depicted. Men are engaged in deer hunting with bow and arrow (Pl. 204 ). In one panel, an elephant is being attacked by men which in turn, is trying to tear apart a person . In another panel a horse rider has attacked the tiger which is prancing over the horse . In the next row is the horse procession. Panels of different theme are in fourth row. Camels are taken in procession on one panel . with musical instruments. In another, men are dancing with musical instruments . In another panel, women are engaged in playing different musical instruments . The fifth row consists of elephants' in various activities.

The side wall of the staircase has got different type of panels. It has got four rows. In the first row from the bottom are the panels of dancing women and women musical players. The kolata panels occupy the second row and again dancing women panel are in third row. The fourth row is again the procession of elephants.

On the adhistana of the Dibba after the first stage, the panels of the royal courtesans i.e., the king in the court listening to the audience . a bands (Pl. 39 )
female dancers (Pl. 16:5), dancing groups (Pl. 7) are the varieties of the dancing panels one panel starts apart in middle of these panels. Its a hunting scene. The king and are elephant, opposite to each other, have attacked on tiger in the middle, which, in the turn has attacked the elephant. Over the king is the parasol to indicate that the person on the horse back is the king (Pl. 20:2).

Some observations.

Although the sculptures of wall are of the religious sentiments, a highly dominant on the wall and pillar sculptures there on. The style of depiction, generally, are conventional rather rigid and lack the spirit. However, some sculptures such as the Ganga and the Yamuna depicted on the walls of the mahadwaras or on dwara bandha are highly elegant and so graceful, bringing out the feminine beauty at its best (Pl. 48:2).

Sculptures on prakara wall.

What is noteworthy here is that there is no monotony in the array of sculptures in every row. The elephants are in various pastures and engaged in various pastures and engaged in different activities. Similarly, the row of horses depicts various scenes such as horses brought for sale, its examination by the customer etc. On the whole all these
indicate careful observation of the sculptor at the animals is their various moods and activities, his skill in depicting them faithfully giving attention to every bend and curves of the anatomy of the animals, of the postures, though in abstract form. Besides, he is equally familiar with the social life of the people and therefore, is capable to represent the most and interesting catchy movements of the people, which at play or other activities in particular, the kolata for instance, though almost in abstract forms brings out the characteristic swift movements of the play. There is thus dynamic effect though the sculptures are miniature.

Sculptures at Kotilinga

Kotilinga is to the north of Kodanda Rama temple at Hampi where the river Tunga Bhadra flows northwards. On the bank of the river are the numerous sculptures. They and some in natural caves converted into shrunes are divided broadly into five groups, on the basis of their locations as follows.

Group A: Siva Lingas cut on rocks.
Group B: Sculptures in a rock shelter.
Group C: Sculptures in a mantapa and in a adjacent rock shelter.
Group D: Sculptures in two temples on the river bank.
Group E: Stray sculptures.

Group A: SivaLinga cut on rock

On the boulders and rocks, several lingas of different sizes are carved all over the area. Few lingas are accompanied by Nandis. Of these, there are two large groups. The largest of these two, consists of a large linga in the centre surrounded by several small once (Nagaraja Rao, M.S., 83-84, pi. lxxxva). This group is framed by a square raised stone relief. In the second group which similar to the above, the large linga is surrounded by 108 small lingas (Ibid, pi. LXXXVb). Such an assonblage known as Asnto-hara sata lings.

Group B: Sculptures in a rock shelter.

The sculptures are found on the north, east and south boulders of the west facing rock shelter. The long panel of the ten incarnation of vishnu, nine (Ibid, pi. Lxxxvi) are carved in a long narrow panel on the north boulder more forms i.e., Jina and Kalki, on the east boulder are unfinished. The twenty-four forms of Vishnu are carved in a long panel on the west (Ibid, pi. Lxxvii-Lxxxix). On the south boulder consists of sculptures of Vithoba, Vishnu and Narsimha (Ilrid, pi. xl).
Group C: Sculptures in a Mantapa and Adjacent rock shelter.

The mantapa with their bays are added to the Vera face of the boulder. The central bay is occupied by Rama-Lakshmana-Sita group. (Ibid, pi. LXXXVII-LXXXIX) and that on the north left uncarved.

In the rock shelter, on the rock face towards west is a narrow panel consisting of Virabhadra and Parvati flanked by Ganesha on the north and Kartikeya on the south.

Group D: Sculptures is the two temples on the River Bank

The two temples on the river banks are very close to the water. Most of these are portrait sculptures with able inscription. In one of the temples on the interior walls are carved with there groups of portrait sculptures and Mahishasura mardhini, Surya, a male deity and Dakashina Murthy (Pl.35:5,3&6). The portrait sculptures are of the members of the family of Rayasta Ramachandra Dikshita, on the northern wall. Names of there of the six people (pl.37:6) are mentioned in inscription as Nagappa, son of Rayasta Rama chandra Dikshita. Timmana and somapamma, the wives. On the right side of Nagappa a boy and on left is a baby, the details are not clear. On the western walls the
same group is repeated except that the boys and girl on the sides of Nagappa are interchanged. Again on the west wall, a group of people of are carved (pl.37:6). Here, Rama chandra Dikshita himself is portrayed along with his wife and four sons. On one the pillars, another figure is carved (Ibid. pl.XCIIb).

A mantapa, to the north-east of the above temple, formed on entrance to the river and to the temple. The sculptures of chandrasekha, Virabhadra, Kali and Bairava are carved on the walls of the mantapa (pl.no. ).

In the second temple on the river bank, on the south wall is a sculpture of Parvati (pl.35:1) and there groups of devotees on the west wall. One group of devotees consists of husband, wife and a son (Ibid,pl.x). The other two groups are two couples (Pl.36:4).

Group E: Stray sculptures.

The scattered sculptures, all over the area comes under the group. Some are carved on rocks and some on boulders two sculptures of Lakshmi-Narasimha (Ibid.,) (pl.XCVA & XCVb), Anantapadmanabha (pl.21:2) Surya, Ganesha, Mahishasura mardhini with four devotees, two sculptures of Bairava, of Bhuvaneshvari, Kartikaya and Ganesa and a group of devotees are some of them.
The last group is a secular panel. It is carved on a rock (Ibid., pl. XCVIb), probably a memorial. It consists of two families. One family consists of husband, wife and a son. Another family is of only the couples. The wife stands raising her right hand towards slay and left hand hanging down. The raised hand indicate that she committed sati after the death of her husband. All these secular sculptures form the largest group of portrait sculptures and help us to understand the dress and ornaments of the Vijayanagara people.
Painting.

Hampi area as discussed above has the greatness of having cultural traditions including the art of painting from the remote past. Hampi-Anegondi area and also the surroundings are already known for paintings of at least 2500-3500 years old. At several places in hill ranges, rock paintings have been noticed in quite a few shelters and caves as at Hirenenekal, Mallapur, Chikkarampur, Anegundi Hampi etc (Shadaksharaiah, R.M., 1990, p.245-252). In both Anegondi-Hampi area are rock paintings in many places (Sundara, A., 1990, p.253-268). In Anegondi rock shelter are a few humans, some with tails occasionally. Not far away from this spot, on the way to Pampasaroora at a few laces in a few caves are again humans etc. In Hampi proper at least six localities reported to have rock paintings. They are:

1. A rock shelter near "Sugriva Guha", close to the river Tungabhadra (Fig. 66).
2. Mosalaneana Gudda, North-East of the "Vijaya-Vitthala Temple" (Fig. 67).
3. West of "Hemakuta group of temples outside the enclosure" (Fig. 68).
4. Near the junction of the "Virupaksha temple" and the Kadirampura roads, a little more than a k.m. from behind the "Virupalshatemple" (Fig. 69, 70).
These paintings are discussed in brief as follows:

1. The paintings near "Sugriva Guha" are in a cave in a small range of hills close to the Tungabhadra river. On the vertical surface of the rear boulder of the cave is the painting. From left to right roughly, these paintings are: a geometrical triangular design at the top looking like an iron arrow head of the Proto historic Iron age culture of the lower deccan, a series of roughly lines partially worn out a human, a crocodile (?), a part of a boat including the stern, a pair of eyes with mid-line (of an owl ?) at varying levels scattered over an area of about 4m/3m. The arrow in silhouette is in oblique positions.

One human figure is distinctly visible in this painting. The human figure with small head, narrow chest, rather bulgeous stomach and is partially in side profile is in outline. The geometrical design is painted on the trunk. The geometrical design is painted on the trunk. The left hand is partially lifted up. It appears that the left hand to have bent down freely. In the painting, it is not seen clear as it seems to merge with the painted in profile. The
legs are hardly visible. The design on the body consists of double lined bands with parallel strokes across between lines.

The design of double lined bands with parallel strokes across between the lines is on the body. Another figure a little away from this is rather difficult to identify and appears to be a part of a dug out wooden boat. A figure what looks like a pair of eyes with a vertical line between them is at the right and of the figure and above. This figure reminds of an owl "in particular, the arrow head like figure in silhouette has a spike like projection at rear end corners. It seems to represent rather advanced type.

Between the person's head and the extreme tip of the boat, there is a line of illegible writing in white lime?). The last letters over lie the tip.

2. The Paintings in Mosalaihana Gudda: About a k.m. north-east of "Vijaya Vitthal temple" in an open field surrounded by the castellated boulderly hill range is the locality of the painting. The three individual paintings, a bull, a tiger and an unidentified figure, are on a vertical surface of one of the grotesque boulders over looking the site. Since they are directly exposed to the open atmosphere, they
are rather obscure and however the bull is comparatively distinct. The bull is robust with rather thin limbs and the hump is prominent. The horns are fairy symmetrical. The bull is in silhouette. the tiger necessarily in the outline since the strips on the body a distinctive feature of the animal cannot be brought out if the monochrome figure is in silhouette.

In the open field at the foot of the boulders, on which the paintings are found, is the ancient site with the Neolithic (in Chalcolithic stage), Iron Age Megalithic and historical cultural remains (characterized by russet coated white painted pottery also).

3. The paintings near Hemakuta temple group: At two spots Hemakuta are paintings. In one spot, is a figure of a fish in outline and is somewhat realistic. The fish figure is long and broad in the middle probably indicating a particular variety. The body is divided into three segments: the bulgeous trunk and rapidly thinning tail part in two segments with a broad partially V-shaped tail end. The double lined design of the type of Roman letter "X" is on the trunk and the horizontal parallel lines are on the tail part. The anatomical features are fairly proportionate. In another spot nearly by is a fish not if in outline. It is with
parallel horizontal lines on the body and short in stature. The trunk is bulgeous and the tail part is obscure. The two fish motifs anatomically are not alike and seem to represent two varieties, probably existing then in the river near by.

4. The paintings near the junction of the roads.

Many figures boat, animals and humans are on the boulder of a shelter. The animals and humans are separately depicted in two groups. In the animal group three animals apparently are painted, two are in silhouette and the third is in outline. The biggest animal has a straight back, plump limbs and the horns are quite thick long V-shaped. The other two are more or less of equal size. The rear and the front parts including legs are angular and pointed. The horns of the one animal in silhouette is almost U-shaped and the tail end trifurcated. The tail is unusually raised up. The other in outline similar in style appears to be incomplete. Below the trunk of the biggest animal is a human figure. It is in outline with hands held downwards. The legs are bent at the knee and are kept apart slightly. The trunk is delineated by intersecting lines in the form of Roman letter "X", indicating the attenuated waist. This style is noticed in many other paintings elsewhere: Venkatapura, Hire-Benkal. The smaller animal all comparable to
those in Hire-Benkl rock painting No.1 and No.6 and Ramapura rock painting No.2.

There are at least four humans in two rows, two in the upper and two in the lower. The painting each to the right of these two is not intelligible. The humans in the upper row are in copulation. This is similar to the painting No.10 at Hire-Benkal. The humans are in outline and the trunk being in X form and is similar to the other human figure below the animal in the animal group. The incomplete human figure in outline of similar style is to their right. In the lower group, one to the left is similar to the figures above and the other one a little away is apparently incomplete. A fine specimen of an animal with U shaped horns in silhouette is below the former.

5. The painting near Baramadevargundu: This area is behind the "Virupaksha temple". It is on the flat vertical side of the boulder. The figures one by the side of another are humans in dancing attitude. The first three from the left are in profile and the fourth is in front profile. The first two are female and indicated by the pointed breasts and prominent belly shows as if they are pregnant. The third figure perhaps is a boy. The first three figures stand with the thighs obliquely bent and hands outstretched apparently
in a particular posture of dancing. The body of the three figures are painted with geometrical designs. The design is dominantly like double lined X-type with parallel lines across within the double lines. The fourth figure is with both hands stretched apart in opposite directions. The figure has vertical curved lines on the trunk. The right hand seems to clasp the boy's hand on the right. The right in oblique position is almost straight and the left leg is slightly bent. The trunk is painted in simple parallel vertical lines and the lines are curved nearer the sides of the bulgeous contour of the stomach. This figure is completely different from the others. The heads of the three figures except the third figure from left are painted with geometrical designs. The third figure from left does not seem to have the head depicted. It does not look as though this part is worn out with the passage of time. This figure appears half seated by bedding the thighs almost horizontally. This is perhaps the rarest type of painting almost exclusively of women engaged in ritual dance evidently connected with fertility cult.

In India dating the rock paintings is indeed a difficult. "Circumstantial evidence, comparison with similar representations from the strigraphic context that may be
approximately dated; inherent cultural characteristics and stylistic features in space and time at present in India, present state of their preservation etc., are reported to for dating these works of art. Here also some of these are used as criteria for dating". Any of the human and animal figures are not comparable in style and form to those of the sculptural representations of paintings or terracotta of the historical. these paintings are not of the historical period in all probability and therefore pre-historic. The depiction are symbolically abstract and not realistic. This is a distinctive characteristic of the style of the prote-historic art of this region. The double lined designs appears to be a distinctive style from the chalcolithic period onwards as very well known from the celebrated painting on the jar of the Daimabad fabric. The design like an arrow head of the painting no.1 recalls the type of arrow rather functionally more effective from the excavated megalithic from Komaranahalli. Depiction of the trunk of the human body by intersecting lines appears to be one of the styles frequently probably by megalith builders. the paintings of the Mosaleiahana gudda may belong to the neolithic culture in the chalcolithic state since the cattle of the painting recalls the terracotta figurines from Sanganakallu (Ansari and Nagaraja Rao, 19-65; p.19). The others may be
Thus the art of painting in the area over a fairly long period, at least a thousand years had provided the necessary background and impetus for the people of succeeding periods indirectly, for, whether people of later period were aware of ancient tradition of paintings in the place. The place was destined to become perhaps the greatest centre of art in South India in various ways architecture, sculpture and also painting.

Ceiling Paintings at Hampi

Vijayanagara paintings are found at Hampi, Lepakshi and at Tiruparuttikunram. The present studies is concerned with paintings in Hampi only. Those at Hampi are fairly preserved and these are painted on the ceiling of the Ranga mantapa of the Virupaksha temple. Paintings are also found on the beams supporting the ceiling. The subjects of the paintings are based on the Mahakavyas and Saiva mythology. The first set included the ceiling mythology. The first set includes the ceiling paintings consisting of large panels, representing the episodes from Saiva Puranas and th Maha Kavyas. The second set of paintings are found on the beams. They are small panels, mostly confined to single figure, for example, sages, birds, musicians, devotees and deities.
There are thirteen main panels and the following is a brief description of these, starting from the western most corner.

a. The first panel represents Trimurtis, seated with their consorts on throne, attendants standing behind on either side and the respective vahana at their feet. In the centre is Siva and Parvati attended by Tumbur and Brungi on either side and two bulls at the feet. Brahma and Saraswati are to the right. To the left are Vishnu and Laksmi, attended by Garuda and Hanuman in human forms. Above this unit are sages, ganas and other celestial beings, some playing on musical instruments (Pl.55:4).c.

b. The second panel consists of the marriage of Virupaksha with Pampadevi according to the Sthala Purana is supposed to have taken place at Hampi. Brahma, Vishnu, Laksmi, Ganesha, Nanndi, Verabhadra, Tumburu, Astadikpalakas, numerous other gods, Sidhas, Yaksha, Ganas etc., have all there around to witness the celestial wedding. A few Ganas are busy playing musical instruments like drums, cymbals, pipes and etc. (Pl.55:3).

c. The next panel has two mythological scenes, Manmatha vijaya and Tripura Samharamurti. In the former, Siva is in meditation is being disturbed by Manmatha, the god of love, through the discharge of arrows of flowers in order to make
Siva fell in love with Parvati. Manmatha accompanied by his consort Rati in a chariot drawn by a parrot. It is interesting to note that the river Tungabhadra and the Pampasaras, on the bank of which Siva is supposed to have meditated is also painted.

In the Tripurasamhari panel, Siva is on a chariot, with sun and moon as the wheels, the Vedas as horses, the serpent Adisesha as the reins and Brahma as the charioteer. His arrow is Vishnu and Mandhara Parvata as bow. Nandi is seen following the chariot. Siva is three eyed, four armed, mustached, bearded. He is adorned with Kirita-mukuta and a number of ornaments. The Tripuras are depicted in the form of three circles and contain figures of asuras (*Pl. 55:7*).

d. The next panel is divided into three parts. The middle part consists of ten incarnations of Vishnu, one of the extreme ends is a human figure with bow and arrow and on the other a human is riding on an elephant armed with bow and arrow. The horse and the elephant have been painted with a number of human figures all over the body. Paes mentions that their heads were painted faces of giants and other kinds of great beasts during the Mahanavami festival.
e. The next small panels contain the paintings of Rama lifting Sivadhanussu and the subsequent marriage of Rama and Sita. The same series shows Arjuna winning the hand of Draupadi by successfully shooting the arrow at fish (Pl. 55: 1-2).

f. The next panel depicts probably a royal party set for hunting in chariots. These are with canopies resembling umbrellas and sikharas of the temple etc. The chariot are always drawn by a paid of horses, elephants and bulls. The occupants are with the attendants fanning them in few. Soldiers with weapons like swords, shields, sticks, spears etc. Other figures are a tiger after a person, a deer chased by a person with sword and shield and two birds.

g. The last panel, consists of three parts. At the centre part shows a procession of a saint in a planquin accompanied by many soldiers and other persons. One person behind the planquin is sitting on the back of a camel and playing drums. This scene is locally connects with Vidyaranya is being honored by the king. To the left of this, is the scene of Gopikavasstrapaharana. At the right side is the depicting of the idol of Virupaksha has a Nanndi in front.

As mentioned above, the small panels, 87 in number, are of various subjects, for example, celestial birds and ani-
mals, sages and saints, scenes from Bhagavata, toilet scenes, hunting scenes, other gods and goddesses, instrumental musicians and etc.

The paintings are characterized by certain feature and are so follows:
1. The figures are mostly depicted in profile.
2. Green, tomato-red and earth gray are the prominent colors used.
3. The animals have eyes like those of human beings with eye-lashes.
4. The various characters in the paintings are richly ornamented and elaborately dressed.
5. Each panel has a border of flowers and floral designs.
6. The none-stud as an ornament is commonly portrayed.

The technique adopted by the Vijayanagara artists is painting in lime medium on plaster. The pigments were mixed with lime water and applied to the dry plaster on the wall. The stucco of Vijayanagara was thin and comprised of three layers. The bottom layer was of rough lime plaster and over it was the smooth plaster with the paint film thereon. Probably the artists used some sort of a pit lime and allowed the lime to remain well soaked in water in a pit, when the latter removed all the soluble impurities from the
former and slaked it well. The plaster contained only sand as an inert material.

The artists used black, especially for the outlines, white yellow, red, brown, blue, green are primary colours and yellowish green light blue and bluish green as mixed colours. For white lime was used, lamp black for black, others for yellow, red and brown, lapis lazuli, especially in an impure state for blue and terre verte for green and a mixture of these for the other colours.

OTHER FINE ARTS.

Theater, music and dance, the other fine arts were popular during the time of Vijayanagara. The theater and drama had become established institutions. Some of the Vijayanagara princess and rulers themselves were playwrights and took keen interest in theatrical performances. Prince Virupaksha son of Harihara II was a dramatist and wrote the play Narayanasam. The court became an active centre of great dramatic and theatrical activity during the reign of the king Mallikarjuna. The plays were enacted during festivals during the reign of the great emperor Krishnadeva Raya. Jambavati Kalyana written by the king was enacted before the people assembled to grace spring festival. The enactment of such plays of course implies the
existence of organized theaters but about them. Unfortunately little is recorded. An inscription during the reign of Sadasiva Raya mentions that patrada Bempayi granted some land to god Balakrishna for naivedya (S.I.I. IV, No.263).

Music.

In India the drama has usually been an opera in which music played an important role. The Vijayanagara emperors their predecessors and continued to foster the spirit of the fine arts. There is adequate evidence to prove that they certainly took definite interest in music. Sripadarayasvami, guru of Saluva Narasimha is credited with the compositions of hundreds of scientific musical compositions. Sri Vadirajasvami, Purandaradasa and Kanakadasa who belonged to the dasakuta composed two classes of songs, Gitas and Prabandhas on one hand and Ugabhogas on the other. Krishna, a great scholar and musician who had specialized in the art of playing on the vina taught the emperor Krishnadeva Raya how to play on the instrument and got from him as gurudaksheena a costly pearl necklace and other jewels (Aiyanger, S.K., p.152). Further Ramayamatya is described to have exhibited skill before Ramaraya and to have written at the instance of the great regent a book on music called Svaramelakalanidhi (Venkata Ramanayya, N., 1986,
p.442). We find the reference of Ramayamatya in an inscription dated 1556 A.D. states that Bayakara Ramappayya is identical with Ramayamatya (S.I.I., IX, II No.660). This Bayakara Ramappayya is described as Vaggeyakara i.e., composer of music in an inscription dated 1539 A.D. (S.I.I., IX, II, No.593). Probably both are the names of the same person.

If the emperors were so much interested in music, their queens didn't lag behind their husband in this respect. The Portuguese traveler nuniz notes how the wives of the emperor Achyuta Raya were accompanied musicians since he observes "even the wives of the king were well versed in music" (Sewell, 1900, p.262). Nuniz adds that Achuta Raya had in his court women musicians who were experienced in vocal and instrumental music (Ibid.)

Few inscriptions refers either about the musical instruments or musical bands or music. The construction of the ranga mantapa by Timmaraju was for holding dance and vocal instrumental music concerts in the temple of Madhava in Hampi (S.I.I., IV, No.248). Nammalvar made an exchange of a garden land in his enjoyment for another garden land, for meeting the expenses of the festivals of god vitthaladeva when taken in procession to the Parankusa mandapa and
also refers to both gamḍu-mēḷa and hemṇu-mēḷa among the temple instrumentalists (S.I.I. IX,II,No.668). In 1563 Nammalvaru of the Vitthala temple made an endowment of some lands to the treasury of god Vitthala deva for sending to him very day, with music and band the offerings made to the deity in morning service (S.I.I.,IX,II,No.672).

One come across many musical instruments which are represented in various sculptures and reliefs (Pl.42:1-6). All these shows the place of music in the society.

Dance.

From the earliest times of Indian history music and dance were considered great accomplishments. Never was dancing held in greater esteem in the history of south India in the days of Vijayanagara kings. Their patronage had a hoary past. The art of dancing and dancing girls were inseparable in the cultural life of Vijayanagara. Abdur Razaak and other were struck by the beauty of the dancing girls and the dexterity of their movements. Bandham Lakshime narayanan was the natyacharya in the court of krishnadeva Raya. Paes has described the dancing hall in the palace complex (Sewell.1900.288-89). From the detailed description of the dancing hall at the capital, the hall was probably intended for teaching women how to dance. For this purpose
it was filled with illustrative sculptures depicting the various phases of each type of dance. The carvings was to enable the dancers to learn, if they erred, to study from the illustration how they had to correct themselves and proceed with the dance. The sculptures reveal specimens of classical dance (Pl.51:1-3).

Kōlāṭa or the stick play was another type seems to have been a folk-lore type was popular. The kolata dance was executed in two ways: one way in circles and the other was in a single. The Vijayanagara freizes depict how the kolata dancers clicked not only each others' sticks but in the ecstasy and perfection of their rhythmic movements, contacting even one another's legs with their hands (Pl.18:3-5,Pl.18:3). The dancing girls of Vijayanagara in their sculptures are without doubt the finest specimens of its art.