

VIRUPAKSHA TEMPLE AT HAMPI : A STUDY

**THESIS SUBMITTED TO THE
UNIVERSITY OF MYSORE, MYSORE
FOR THE AWARD OF THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN
ANCIENT HISTORY AND ARCHAEOLOGY**

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DECLARATION

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A study is prepared under the guidance of Dr. M.V. Krishnappa, Professor,
Department of Studies in Ancient History and Archaeology. This work is the
resultant of my research carried out under his guidance, since 1997. I here by
declare no part of this thesis is published any where.


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CERTIFICATE

I certify that this thesis "Virupaksha Temple at Hampi - A study" presented by Sri Balasubramanya represents his original work, which was carried out by him at the Department of Studies in Ancient History and Archaeology, University of Mysore, Manasagangotri, Mysore under my guidance and supervision. The thesis or any part thereof has not been previously submitted for any other degree or diploma.

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PREFACE

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**INTRODUCTION AND HISTORICAL
BACKGROUND**

INTRODUCTION AND HISTORICAL BACKGROUND

Hampi is a village (lat 15° 20' N and long 76° 30' E) on the southern bank of the river Tunga-bhadra in Hospet Taluk of the Bellary district of Karnataka State. It is situated in picturesque surroundings amidst striking and beautiful scenery depicting nature at its wildest and best. It is gifted with great strategic strength, thus induced the Vijayanagar rulers to accept this site as their splendid imperial capital.

The pre and proto Historic remains available in the form of Artifacts in stone, pottery and rock paintings in the hillocks of Hampi and adjoining areas. The history of this place dates back to Neolithic-Chalcolithic period. Many of the artifacts were found in and around Hampi. Nearer to Hampi, in Udegolam, Nittur and Koppal, the inscriptions of Ashoka are noticed and Hampi lies in between them. Beyond this, the place was under the sway of Mauryan King, Ashoka. The successors of the Mauryas are the Shatavahanas and their inscriptions are found in the vicinity of Hirehadagali and Macadony. This region was under the sway of Satavahanas. Here it is worth to mention about Brahmi inscription and a Terracotta seal of the second century A.D. The early dynasties right from the Kadambas, the Chalukyas of Badami, the

Rashtrakuta, the Chalukyas of Kalyana and the Hoysalas ruled this part of land. The foundations of those powers such as Kurugodu, Anegondi, and Kampli, held sway over the Hampi region.¹ The two other inscriptions of tenth and eleventh century A.D. also refer to Pampa.² In 689 A.D., Chalukya Vinayaditya camped on the banks of the Tungabhadra, while returning from the victorious campaign.³ In 1165 A.D., the inscription of Bijjala, there is the mention of a grant given in the presence of Virupaksha. Another inscription of 1236 A.D., mentions the grant given to the temple for conducting worship in 1199 A.D.⁴ Inscription in Durga temple on the banks of Manmatha Honda refers to god Pampa and Rachamalla.⁵ This was under the control of Kampilaraya.

The early fourteenth century witnessed the inroads of Malikaffer; this was followed by the expeditions of Mahammad-bin-Tugalaq. These inroads were successfully checked by the southern Kings and it culminated in the raise of the Vijayanagara Empire. The origin of this empire is strengthened in mystery and obscurity. Several theories are advocated, of which the kingdom of Kampili is the most accepted. In 1304-27, the kingdom of Kampilaraya was an independent set up. The Kampila raya was frequently at war with Hoysalas, the Kakatiyas and the Sultan of Delhi. Between 1326-27, Kampila and his son lost their lives in the battle and thus it was annexed to the Delhi Empire. Harihara and Bukka who were under the service were taken as captives and again sent back to govern the province. In course of time they threw an allegiance and established an independent kingdom. The empire soon reached the heights of splendor and magnificence and admired by all foreign visitors. The splendour of Vijayanagara was such that the early History of Hampi through the ages is not high lightened; now Hampi stands for the achievements of Vijayanagara Kingdom.

TRADITION

Hampi is recognized as Pampa-Kshetra, Kishkinda-Kshetra, or Bhaskara Kshetra right from the early times. This place is a pilgrimage centre; Pampa is the ancient name of Hampi. This region is associated with Dandakaranya and Kishkinda Kshetra of the Ramayana. The myth represents that, Pampa the daughter of Brahma made deep penance to gain the hand of Siva.. She was successful in achieving her aim. The same myth is celebrated in Girija Kalyana. The *Stala purana*, *Pampa Mahatme*, also supports the same myth. She was reborn as Dakshayani and then as Parvati.⁶ This event is celebrated as '*Kalyanotsava*' which marks the marriage of Siva and Parvati. Virupaksha is also called as Pampapati.

The bank on which Pampa performed penance is known as Pampa sarovara. The Kishkinda of Ramayana is believed to have been identified with Hampi. Vali and Sugriva the monkey chiefs ruled Hampi. In a feud Sugriva was driven out. Then he met Hanuman and they were at Matanga parvatam. When Ravana abducted Sita Rama in search of her, met Sugriva and Hanuman. Rama helped Sugriva to get back his kingdom by killing Vali. Rama stayed at Malyavanta hill, waiting for Hanuman, who went to Lanka in search of Sita. Hampi and the adjoining places are associated with Ramayana. The Matanga parvata is to the east of Hampi village where Sugriva took shelter. The Malyavanta hill, where Rama waited for Hanuman for four months is to the south of Hampi (*chaturmasas*) Here Lakshana is said to have shot an arrow at a rock and created a crevice where water is stored. Valikashta where Vali was cremated and Sugrivas cave, on the bank of the Tungabhadra, where Sita's jewels were supposed to have preserved are identified here. In front of this cave is a white vein on the rock is identified as '*Sita seragu*',

and it is assumed to have been formed by the fall of Sita's garment, while she was abducted by Ravana.

On the northern bank, in Anegondi *Sabarikashrama*, Anjanadri the birth place of Hanuman, Chintamani, where Rama gave garland to Sugriva for identification, so that he can shoot Vali precisely and *chanchala Kote*, where Sugriva first noticed Rama and Lakshmana and mistook them as spies of Vali, are all noticed in and around Anegondi. The big boulders of the hillock are said to have been collected by Hanuman and his associates building the bridge and are piled up in hast as huge drop. There are several places associated with Hanuman, during the period of Vijayanagara; this place was very popular and was elevated to a great height. The monkeys in Hampi are regarded as the descendents of Hanuman.

In 1000 A.D. several early medieval records speak that Kishkinda is a *nagara* (town) *nadu* (provinence) and Parvatam. In 1108 A.D. Sirasangi, Belgaum district, the heritage of Rashtrakuta is deemed as located in Kishkinda, which is in Belgolanadu of Kuntala country. In 1069 A.D. Devighat, Koppal district speaks about the Kishkinda Mountain situated to the north of river Tungabhadra and further speaks that Rameswara, Lakshmeswara and Hanumanteswara were installed at Rishyashringa by Rama and Lakshmana, while returning from Lanka, after killing Ravana.⁷ Many places of Hampi and its environs are considered as holy ground and many of its sites and names are connected with the episodes of Ramayana.

IN LITERATURE

The mid 12th century works, particularly of Harihara, a native of Pampa-Kshetra also called as Hampeya Harihara, ascribe that he is the god's

son.⁸ An incident is narrated about extinguishing the fire engulfed to the screen at Pampa-Virupaksha temple while he was serving under Hoysala king Narasimha (1152-73) at Dwarasamudra. After he came back to Hampi he stayed near the northern *gopura* spent his life in writing about Virupaksha.⁹ Pampa shataka speaks about praising God Pampa-Virupaksha, while Raksha shataka stanzas 101 in number end with exhortations, 'Let Virupaksha, lord of Pampapura protect me.' Harihara refers to Pampakshetra as Pampapura as well as Hampi. The magnum opus of Harihara, Girija Kalyana runs on the line of *stalapurana* and narrates the marriage of Siva and Parvati. It begins with the praise of Hampi Virupaksha and ends with the salutations to the deity Harihara describes the temples of Ramesvara, Hanumantesvara, Rama, Lakshmana, as well as Sabarikashrama, Pampasarovara of the 12-13 centuries.

Raghavanka in his Harishchandra *kavya* praises Pampa-Virupaksha and at the end he invokes the Virupaksha-linga. He is the nephew of Harihara and called himself as Hampeya Raghavanka.¹⁰ 1220 A.D. Somarajakavi in Udbhatakavya explains environs of Hampi and describes lord Virupaksha. During the period of Hoysalas, the Virupaksha temple developed as a great pilgrimage centre.

Harihara refers to the Pampakshetra, Pampapurana as well as Hampi. The 12th century records generally identify this as Virupaksha *tirtha* and it is more popular as Hampi. During this period poet Kereya Padmarasa refers to his predecessor as Hampeya Ramanna, poet Harihara's reference to his god teacher and father respectively as Hampeya Virupaksha. Hampeya Sankaradeva and Hampiya Rajeev bear this out.

The Pampa *tirtha* and Virupaksha *tirtha* subsequently expanded into a town known as Pampapura by about 11-12th century and came to be popularly

known as Hampi by the 13th century. Indeed the popularity of the temple in 12th century A.D. onwards, resulted in temples being built to this god in various parts of south India, particularly in Karnataka. Virupaksha also became the family deity of many individual families. For Hampi, Virupaksha became the central point.

In the early 13th and 14th century the names Pampapura and Hampi become rare and are replaced by new names and it can be well noticed in Hoysala records that mention it as Hosapattana. In 1139 A.D. Ballala III was ruling from Viravijaya Virupakshapura.¹¹ The last Hoysala ruler has been associated with the town.¹²

The Virupaksha Vasantotsava Champu, a Sanskrit text by Ahobala, deals with the importance of god Virupaksha and his close association with Vijayanagara kings is dealt here. The spring festival lasts for nine days, wherein the kings of Vijayanagara play a pivotal role. Vasantotsava is a display of imperial magnificence. The *utsava* of Virupaksha is associated with the participation of kings and through their participation the celebration becomes colourful and the gods festival raise to great heights. In this festival a homology is established in the Virupaksha Vasantotsava-champu between god Virupaksha and Vijayanagara kings.¹³

By 12th century the myth of Pampa's marriage with Virupaksha is clearly defined. The Pampamahatme narrates that Pampa as the mind born daughter of Brahma followed severe penance to marry Virupaksha. Later she was reborn as Dakshayani, the daughter of Daksha, then as Parvati.¹⁴

This marriage is being celebrated even today as Kalyanotsava of Pampa and Virupaksha. After the marriage he can be called as Pampapati and the entire area or the place was called as Pampakshetra or Pampapura.

The Hemakuta, on which Siva does the penance, is compared to the Himalayas. The Hemakuta is known for holiness. Here the Virupaksha Linga is called as Mula Virupaksha, in the Linga form. This Linga is considered to be one of the sixty-eight Svayambhu Lingas.¹⁵ These Lingas are self-manifest and are of high sanctity. These are temples dedicated to Virupaksha at other places, but the Virupaksha cult at Hampi is the original centre and the primary temple of this god is located at the site. There are temples earlier to this date at Pattadakal, built by Lokamahadevi, queen of Vikramaditya II, originally dedicated to the god Lokeswara-bhattaraka. Probably with the rising popularity of the Virupaksha cult at Hampi, the Pattadakal temple acquired the name of Virupaksha.¹⁶

In the early fourteenth century between 1303-1327, the independent prince Kampiladeva existed in Kummata durga. The ruler Kampilaraya, his father Mummadi Singa were the subordinates of Yadava ruler of Deogiri and supported him in waging war against Hoysala ballala III. The mighty Deogiri fell a prey to the Delhi Sultans. At this juncture Kampilaraya proclaimed independence for expanding his territory. after independence he continued war with Hoysala Ballala VI, Prataparudra of Warangal and Delhi Sultans. As the rebel chief of Delhi Sultans Bahuddin gurshap took shelter in the kingdom of Kampilaraya resulted in the battle. In 1326-27, Kampila and his son Ramanatha lost their lives in the battle and the kingdom was annexed by Delhi Empire.

The establishment of Vijayanagara Kingdom at Hampi as its capital gained high moralism due to the Virupaksha temple. The rulers have made Virupaksha as the sign manual. Harihara I adopted Sri Virupaksha as his sign manual and this was continued by later rulers. This was in a way an innovation of Vijayanagara kings. As the great rulers of the kingdom gave

high importance, the temple-expanded and a lot of grant was given by the kings and individuals. Hence it has become a great place for devotees and started attracting people from far off places. The epigraph of 1347 A.D. of Marappa one of the five sons of Sangama, reveals Virupaksha as the family god of the sons of Sangama.¹⁷ This epigraph establishes the importance given by the early Vijayanagara rulers and accepting Virupaksha as family deity. This tradition is followed by the other rulers. Especially Harihara II, humbly proclaims that he is the royal bee at the lotus feet of Virupaksha.¹⁸ In another inscription he accepts Virupaksha as the supreme deity of his family. ¹⁹There are other inscriptions also to support this view. It is clear that the early rulers placed the capital the kingdom and the dynasty under the protection of Virupaksha. Virupaksha was the paternal deity of the kingdom till Hampi became its capital, irrespective of the personal affiliation of the later kings. The epigraphs relating to kings are dealt in the epigraphy section.

RELIGIOUS CONDITION OF VIJAYANAGARA

Vijayanagara Empire stretching from the Krishna down to the sea is known for religious catholicity, throughout its length and breadth. Many religions flourished and several temples of different faiths and *Ganas* were patronized by the Vijayanagara rulers. The early Vijayanagara kings were great patrons of Saivism.

The Siva temples were constructed during this period. The *Kalamukha* set of Saivism was in its full swing during this time.²⁰ The Kashivilasa Kriyashakti, the mentor of Harihara II was a *Kalamukha*. As the king himself followed this religion²¹ The Veerasaivas got into prominence, the *Kalamukha* sect declined in later stages and it was amalgamated with the

Veerasaiva sects. Some times it had contact with, the Mailaralinga (Anilaverghese, Temples in Hampi).

The impact of Veerasaivism and the Saivism can be seen in the contemporary literary works. Virupaksha-Pandita, in his literary work has stated the religious affinity of the King Dervaraya II, and his affiliation to Veerasaivism.²² Several military officials of Sangama period have played pivotal role in politics as well as in religion. Lakkanna has created the Virupakshapuri, a proto type of Hampi, in its architectural beams.

The other officials like Dalavayi Jangama Muddana and Virupanna Odeya were responsible for constructing temples. Several veerasaiva *mathas* came into prominence.

The Advaita School played the prominent role in the early part of this empire. Harihara I was the founder of the empire and he visited Sringeri in 1346, with his brothers.²³

Sringeri mutt had close contact with Vijayanagara rulers. They were the guiding spirits to the early rulers of Sangama. The successor of Harihara I, Bukka also visited the Sringeri mutt in 1356 A.D., and paid his respects to the guru.²⁴ The guru's of Sringeri mutt showed the right path and played a key role in the matter of religion. The religious impact can be seen in other walks of the empire, particularly in the realm of administration. Candappa, a great scholar was an Advaiti and he was in the court of Virabhupathi, the grandson of Harihara II.²⁵ Sayana and Madhavacharya were responsible in creating the connections on Vedas.

There were great commentators in the court. Madhavacharya was a

governor of Chandragutti, his brother Sayanacharya wrote on Sanskrit verbs and rhetoric.

The early history of Vijayanagara is connected with Vidyaranya. He was also called as Madhava before accepting Sanyasa (Parivrajakh) and he was the pontiff of Sringeri *matha*. He was an erudite scholar and an authority on several branches of literature. "...As a far sightened scholar, as a bulwark of the Vijayanagara Kingdom in the first days of its foundation and as sanyasin given to peaceful contemplation and renunciation in old age, he led such a varied and useful life that even to this day his is a name to conjure with."²⁶ Another great school well flourished in Vijayanagara was Vaishnavism of Madhavacharya. The faith of Madhavacharya gained importance, particularly by Haridasa movement. This was propagated in full swing by Narahari *tirtha*. He also composed many songs in Kannada language and he was a great disciple of Madhavacharya. Akshobhyatirtha also lived in this period. Sripadaraya another guru also lived at this period. He freed Vira Narasimha, son of Saluva Narasimha from the sin of slaying Brahmans²⁷ He also composed songs in praise of Krishna and composed songs in Kannada language. This service was well acknowledged in the religious field and called him as Haridasapitamaha. This movement continued under Vyasarayya who was trained by Sripadaraya. He started his contact with the empire and their vassals at Mulubagal and Penukonda and later he spent his time at Vijayanagara Empire, more so in the capital. He was also called as raja guru to Krishnadevaraya and Achyutaraya. An incident of saving King Krishnadevaraya from Kuhayoga by sitting on the throne for few hours is also prevalent. During the time of Vyasarayya, the Vyasakuta has come into existence. So, the Haridasa movement bifurcated into Vysakuta and Dasakuta. The Vyasakuta concentrated on Sanskrit language for religious transaction. The Dasakuta members composed songs for

the masses in their own known language, Kannada and it attracted the people. Hence it has become the people's movement. Added to this movement the popular songs were sung adopting them to carnatic music. For this there was the able leadership of Vadiraja.

Dasakuta was popularized much by the depiction of the experience of the commoners in their songs. The worshipping of Vittala gained momentum.

The songs of Purandara praised Vittala and their lucid depiction touched the common man and the cult got impetus during his time. Added to this Kanakadasa, another great Dasa composed songs and many myths surround them. Many other dasas also joined this nucleus of activity. Hence Dasas and religions pontiffs who died were buried in the island of the Tungabhadra River near Venktapura and it is popularly called as *Navavrindavana*.

Jainism, though not powerful, was successful in gaining the favours of the king's generals and ministers. The personal religion of the kings was quite different from Jainism, but it influenced the kings and other noble parsonages. The famous inscription of Bukka, gives the details of persecution by Srivaishnavas. Bukka made amicable settlement and safe guarded the interests of the Jains. The installation of the idol in the Basadi at Sravanabelagola, by Bhimadevi, queen of Devaraya I is quite an important event and well remembered in the inscription.²⁸ The construction of Karnataka Jinanatha Caityalaya at Kamalapura by Irugappa Dandanayaka, during the times of Harihara II is noteworthy.²⁹ In 1426 A.D. Devaraya II erected a caityalaya for Arhat Parshvanatha.³⁰

Though Jainism was declining in the capital and the Empire, it flourishing in the coastal Karnataka area, particularly Humcha, Bhatkala,

Karkala, Venuru. Gerusoppe, Kalakandoor and at others centres. The Jaina temples and chaityalas were constructed during this period.

Though Buddhist inscriptions and Buddhist *Jataka* stories depicted in the panels were found in excavation, they do not throw light on the Buddhist religion during the Vijayanagara period.

The Vijayanagara kings and generals, ministers and commoners took interest in construction of temples. Their encouragement influenced the architectural innovations and artistic creations in the capital and in the Empire.

Early studies

Regarding the temples, serious study started in 1800 A.D. Col. Collin Mackenzie paved the way for the detail survey of the area. Then Wilson, Ravenshaw, Newbold De.Warren visited Hampi in the last century made thorough survey with the background of monuments and inscriptions.³¹

De. Warren inspite of malaria in the region made good albums with sketches and notes and took copies of inscriptions. In 1856 Alexander Green Law, the pay Master in Madras regiment made the photographic documentation of Hampi for the first time.³² In the footprints of Green law in 1850-1860 Pigous, Neil and Cole worked in the site and made glass plates and negatives and published in "Architecture of Dharwar and Mysore" in 1866 (Fergusson and Meadows Taylor). Captain Dormer, has prepared the map with limitations, some with wrong identification, calling Ramachandra temple as "Temple of Victory". Alexander Rea published the result of his study of monuments (Nagaraja Rao M.S., ed. Vijayanagara, Mysore, 1988). Officially this site and its monuments were studied, documented and published in the 'Manual of

Bellary District' in 1872. Here six pages were devoted to the ancient buildings and temples that provide information about the monuments and festival that took place in Hampi.

Fleet has made an attempt to transcribe and translate some inscriptions of Vijayanagara in 1876, 1878 and published them in the Archaeological Survey of India reports.

About the temples a few pages are devoted in Imperial Gazetteer of India. Rea made an attempt to identify the buildings and provide them with dates and also labeled several enclosures. (Rea Alexander, Vijayanagara in Christian college magazine, Madras, Dec, 1886, pp. 428-436, Jan 1887). Major Cole. Collector of Bellary at the end of the nineteenth century took up the conservation work. At the end of the nineteenth century the first volumes of South Indian Inscriptions I and Epigraphia Indica (I, IV) were published and they provided texts and translations by Hultzsch for inscriptions on several temples at Vijayanagara. In 1900 available historical and Archaeological data were synthesised by Sewell in producing the monumental work "A Forgotten Empire". The book furnishes the evolution of the empire and the capital and narrations of the Paes and Nuniz. In 1909 Suryanarain Row has brought out a guide book and also the book 'Never to be forgotten empire'. He emphasized some new discussions on the different aspects of Vijayanagara. In 1910, the revised edition of 'History of Indian and eastern architecture' by James Berghes and R. Phene Spiers, came out. The improved version of James Fergusson can be traced and the evaluation of the Vijayanagara temple at Hampi can be seen here.

The Archaeological Survey of India of Madras took up the field survey of monuments, sculptures and epigraphs. The Archaeological Survey of India,

Calcutta central office also mentioned the progress of the work. Attendants were appointed to look after the abandoned temples and other monuments. The clearing, repairing and restoration projects are described in the annual reports of the Archaeological Survey of India in 1904-5. The problems of the work, excavation at the site were explained in the report. In 1920 the work of conservation at the site slowed down. In 1912-13 for the southern circle Longhurst became the director. He made great works at Hampi. His most reputed work is 'Hampi Ruins', here the historical context, the capital, fortification, irrigation work, temples of Hampi are discussed and described. Longhurst has made a scientific and systematic study. In 1919 the known epigraphs of the site were published by Rangacharya. Almost at the same time "South Indian Inscriptions" was devoted to recording texts of several of Vijayanagara Epigraphs.

A history of fine arts in India and Ceylon by V.A. Smith furnishes the details of Vijayanagara temples. In 1925 the town planning was discussed by Dutt and in 1927 Architecture by E. B. Havell. Percy Brown in his Indian Architecture, Buddhist and Hindu, explained the Vijayanagara Architecture and made an overall survey of Vijayanagara Temples. B. Rowland in his work, The Art and Architecture of India 1970 reprint, J.C. Harle The art and architecture of Indian Sub-continent 1986 and Susan L. Huntington, the Art of ancient India 1985 have surveyed the temples of Vijayanagara.

The social and political life of the period was described by B.A. Salatore. Father Heras and Srikantaiah R.N. in 1926-31 and 1935-1937, published articles on carvings and buildings and town planning of Vijayanagara, respectively. In 1936, the celebration of six centenary has caused for The Six centenary Volume. In 1941, a guide of Hampi was brought out and

it has a lot of limitation. Right from 1935 to 1945 not much work has come out. 1940-50, the works of Venkataramanayya and Kotraiah in 1958, Saraswati's work 'The History and Culture of the Indian People' in 1960, the history of South India, 1966, have explained the monument, the history of the Vijayanagara. They have drawn information from the earlier works. The paintings of Hampi and Aneundi were studied in detail; mythological stories connected with paintings were also discussed in the work published in 1968. In 1950-60, the repair to the temples and conservation of sites were under taken by Public Works Department.

1970 the guide book on Hampi was produced by D. Devakunjari, and in it the succinct description, on secular, defence and religious architecture and sculpture was given. Along with this the chronology was proposed for the temple complexes. Then onwards several articles by Lakshminarayana Rao, Ram, Spink, and Basavaraju in between 1971 and 1980 were produced on different aspects of Vijayanagara: From 1975, Archaeological Survey of India and State Department of Archaeology studied the monuments and conducted the excavations. They worked independently and brought out many new things and both the departments have their own projects. The A.S.I., published in Indian Archaeology- A Review. The Directorate of Archaeology published their works in the series-Vijayanagara Progress of Research. Apart from excavation the different aspects of the site and hundreds of inscriptions discovered are published in it.³³ Vasundara Fillizoat studied the different aspects of the site since 1970's and produced many articles and brought out a book titled Hampi-Vijayanagara. The Vittala temple 1986, deals with the Vittala temple complex. It contains excellent measured drawings of architectural components.

John M. Fritz and George Michell took interest in the site and resulted

in producing several books. The measured drawings of all the monuments, description of the monuments, the surface archaeology of the site were published in the form of books. The M.A.R. furnishes a little information on different Vijayanagara temples. The royal centre at Vijayanagara preliminary report by George Michell and John M.Fritz and M.S. Nagaraja Rao, Vijayanagara architectural inventory of Urban core, Vijayanagara Urbanity of Sacred Centre, are helpful in knowing the Architectural History of the monuments and sites.

Anna Dallapicola, art historian not only studied the monuments published the book Vijayanagara-city and empire. It is a collection of articles written by expert scholars. The Ramachandra temple is the study of the temple along with photographs and drawings produced by Anna L. Dallapicola, John M. Fritz and S. Rajashekara. The religious tradition at Vijayanagara by Anila Verghese records many sculptures in the site and a detail survey of the site for the sculptural wealth is discussed. Sculptural art of Vijayanagara by Anna Dallapicola and Anila Verghesa consisted of the extensive survey of sculptures in temples and in monuments. The Vijayanagara temples by Kamble deals with architecture and art of Balakrishna, Achyutaraya and Pattabhirama temples.³⁴

Hampi, being capital city has drawn the attention of the scholars from far and wide and has resulted in producing many books on different aspects.

The Vijayanagara temples outside Karnataka were studied and several books have come out. In Andhra Pradesh V. Kameshwara Rao, Select Vijayanagara Temples of Rayalsema and N.S. Ramaswami, Temples of Tadapatri, were published in 1976. N.S.Ramaswami has dealt about the temples of

Melkote and Sringeri. Vijayanagara temples in the adjoining states were also studied. In Tamilnadu, K.V. Raman

(Sri Varadarajaswami Temple, Kanchi 1975) D.Devakunjri (Madurai through the ages from the earliest times to 1801) and other scholars made deep studies on the temples.

The Directorate of Archaeology and Museums under the stewardship of eminent archaeologists concentrated the studies in the erst while Mysore state, made occasional references of Vijayanagara temples in their reports.³⁵ The then Directors concentrated their studies on Hoysala temples and monuments, probably because of their magnificent carvings, while studying monuments they limited their description of Vijayanagara temples to a few sentences. The additions and alterations made to the temples by Vijayanagara rulers were recorded; no doubt there are distinct Vijayanagara temples too. These works are published in their annual reports from 1950-1956. The temples of Vijayanagara region lie in the Nizam domain. This region was not studied by the scholars of Mysore region, though it is a Kannada speaking area.

Due to the various constraints the study of Vijayanagara temples was neglected at Hampi till recent times. Vijayanagara-Hampi was in Nizam domain. The scholars of the Mysore region never took so much of interest in this region, while on the other hand in the then Bombay presidency, there are not many Vijayanagara temples and hence the study is extremely less. Hampi is the hub of Vijayanagara temple activity, right from the early dynasties till the last dynasty and there are constructional activities. The tremors of Vijayanagar architecture originated from this epicentre, transmitted to other places encompassed the whole of south India. Hence the study of

Vijayanagara temples without the background of Hampi is not complete. For the last two decades the temples of Vijayanagara at Hampi are being studied by various scholars. Anna Dallapicola, George Michell and Rajashekar have published the book titled "The Ramachandra temple at Vijayanagara." It deals with the Ramayana panels, the architectural and sculptural and epigraphical wealth of the temple. Vasundara Fillizoat worked on the Vittala temple. In her book Hampi-Vijayanagara-The Vittala temple 1988, she has given the architectural details with line drawings and they are supported by the descriptions and analytical estimation of the temple. M.T. Kamble has studied on "Vijayanagara temples at Hampi". He confines his studies to Krishna temple, Achyutaraya temple and Pattabhirama temple. He made the architectural analysis of the temples and also the sculpture and Iconography. Sri Shivaradraswamy concentrated his studies on "Vijayanagara temples in Karnataka." He studied the various Vijayanagara temples scattered throughout Karnataka. He provides the constructional, activities, growth and development of various component and adjuncts of Vijayanagara temple complexes and also gives the description of some of the representative temples.

These works clearly speak the necessity for the study of Virupaksha temple at Vijayanagara-Hampi. Though the other major temples in Hampi were studied this has not attracted the scholars for the detailed study. This temple has played a crucial role especially in the regime of the Sangama and Tuluva period. Many grants to various temples in Karnataka and outside were given in the presence of Virupaksha temple. Other than this, Virupaksha was the tutelary deity of the Vijayanagara rulers during the hay time, and such an important temple has not been studied in detail apart from articles. Hence the Virupaksha temple at Hampi was taken up for the study though the area and facet of the temple is available to scholars and others.

In this work the entire temple and the adjacent area of the shrines which have connection with the temple is taken up for study. North of temple a group of shrines belongs to pre-Vijayanagara period still connected with some of the activities of the temple. Hence they are studied and dealt in Appendix-A. To the south of the temple, the Hemakuta groups of Pre-Vijayanagara temples are there. During Vijayanagara period this group was kept outside the complex. Now also it is not having any association, hence this is not studied. Behind the temple the Vijayanagara *matha* is situated, the structures associated with it are subjected to lot of alteration, hence not taken up for the detailed study. Where ever necessary some reference is made on these. Here the study is confined to Virupaksha temple and the shrines associated with it. It is not feasible in this work to incorporate the other temples and monuments of Hampi.

The result is evolved on the basis of field work of this particular temple and other temples out side Karnataka, like Tadapatri and Lepakshi. The photographs and drawings are given at relevant places. The chronology of the temple and the other temples are based on epigraphical and stylistic grounds. The study is based on the following chapters.

INTRODUCTION AND HISTORICAL BACKGROUND

In this chapter the general information, pre-Vijayanagara, Vijayanagara and post Vijayanagara aspects of the temple are discussed. Along with this the political religious and literary aspects of the temple are also discussed. Here an attempt is made about the general features of the temple.

Architecture

This chapter deals with the architectural features of the temple. The

different segments of the temple are explained along with the earlier temples, encompassed in the *mandapas* of Vijayanagara period are also discussed critically. For the first time the *maharangamandapa* appears on the scene. Along with this the columns and their different sculpture and beauty is discussed critically. The inner and outer enclosure and various independent structures are listed and explained accordingly. It gives the picture of different elements considering their exterior features

Sculpture and Iconography

This sculptural wealth of Virupaksha temple, the sculptures in the shrine and bas reliefs on the walls are discussed. This is based on the detail of sculptures and their logical backgrounds are quoted wherever necessary. The iconographical details are discussed, with the other features. The bas reliefs on pillars are discussed here.

Epigraphy

This chapter deals with the inscriptions found in this temple and also the inscriptions found, elsewhere related to this temple. The different items of information revealed in the study of inscriptions is discussed in detail with suitable description.

Paintings

The ceiling of the *Rangamandapa* is rich in paintings. The different figures are painted. Among them the Girija Kalyana, Kamadahana, Tripurantakavadha, Vidyaranya in procession are the important ones. The details of the paintings and their artistic features are discussed here. In the

end the development of painting and its chronology is determined based on the style of delineation.

Rituals

This temple happens to be the earliest one and at the same time Virupakasha is the tutelary deity of Vijayanagara rulers. The worship is going on since ages, the different rituals of the day, Weekly, monthly, bi-monthly and the annual are discussed. The history of the rituals is documented.

Temple and Society

This chapter deals with the temple and society and how this temple acted as hub in different aspects of the society. The role of the temple as an employer, as a centre for studies, as a treasurer and such other aspects are extensively studied in this background of field survey and comparison with other major temples of Hampi. Considering the different features, comprehensive critical assessment is made in this chapter. The role of temple in the society is highlighted.

Resume and conclusion

In this chapter an attempt is made to assess the work done in the chapters explained above. The work done as explained in the chapters are consolidated and the conclusion is drawn. Appendices has the description of the shrines on the east and the west of Manmatha Honda. The maps, the line drawings are included here.

Histiriography of Vijayanagara

The Vijayanagara Empire and its different aspects like political, admin-

istrative, Social and religious history are published in many articles and books have come out. Right from the early part of the 20th century the work of Robert Sewel has catalysed the interest of the study of the different shrines. His work "Forgotten Empire" has opened a new horizon in the field of historical study of Hampi and it was welcomed by scholars and amazed readers. S.Krishnaswami Aiyangar. 'Source of Vijayanagara History' furnishes the source. At the same time many source books have appeared. In a span of four years two more source books were published by Heras and N. Venkataramayya in 1929 A.D. and in 1933 A.D. respectively (fn: H. Heras, Beginning of Vijayanagara History, N. Venkataramanayya, Vijayanagara: The origin of the city and empire). Again the origin of Vijayanagara is discussed in 'Vijayanagara Samrajya Stapan' by Vasundara Fillozoat in her book published in 1980.

The social and political life of Vijayanagara empire were dealt in detail in the book titled "Social and Political Life in the Vijayanagara period" (1934), in about a gap of ten years. The six hundred the year of Vijayanagara was commemorated in a special volume, titled Vijayanagara Sex Centenary Volume, 1936. In this book an attempt is made to study the religious artistic and literary aspects of the empire. The economic and social aspects were dealt in the work of T.V.Mahalingam in 1940 and in 1951. During this time many sources of Vijayanagar history and culture are dealt at length. The further sources were brought to light by, in their monumental work "Further Sources of Vijayanagara History" by K.A.N. Sastry and Venkataramanayya. Further K.A.N. Sastry in his monumental work, 'The History of South India' discussed the origin and the history of Vijayanagara in detail. In the Bharatiya Vidya Bhavan series, in Delhi Sultanates few pages are reserved for Vijayanagara history 1960. In 1968 the book 'Karnataka Through The Ages',

a chapter deals with the Vijayanagara Empire. M.H. Ramasharma in his work 'The History of Vijayanagara Empire' published in two volumes in 1978 also deals with sources. The case is taken up to study the different aspects and details of the history. These are some of the important books on the subjects, besides many articles on the varied aspects of Vijayanagara Empire.

POLITICAL HISTORY

The early fourteenth century has brought an abrupt end in all indigenous ruling dynasties of South India. The invading army of the Delhi Sultan headed by General Malik Kafur was very powerful; none could withstand the assault of the invaders. Many of the temples were looted for the thirst of treasures. Malik Kafur established himself as chieftain in 1323 A.D. at Madhurai, the former capital of Pandyas in Tamil Nadu. In 1334 A.D. the revolt and confusion broke out in Delhi and this made the Sultan to recall his army from the South. This opportunity was well utilized by the Muslim Governor, Jalaluddin Ashan Shah and he proclaimed independence and thus the kingdom of Madhurai came into existence in 1334 A.D. On the other hand, the sudden departure of the army created a vacuum of power in South India.

The political vacuum was very well utilized by the Sangama brothers. They made their appearance on the political scene. Like the origin of any other king, the ascension of sangama brothers is discussed and debated. The most convincing argument is the one that they were the sons of the soil under the service of the Kampilaraya who ruled from Kummata in the present day Gangavathi taluk of Koppal District, nearer to present day Hampi. The kingdom of Kampli fell in 1327 A.D., and the brothers were taken as

prisoners to Delhi and later sent back to quell the rebellion. Subsequently they set up an independent empire in 1336 A.D.

The territory of Harihara I extended into the regions of Andhra and Orissa.³⁶ His reign came to an end in 1357 A.D. He nominated his brother Bukka I to succeed him. Bukka I's reign lasted for twenty years i.e., up to 1377 A.D. He sent an embassy to China and it is recorded in the annals of Ming dynasty. The rule of Bukka I made a tremendous progress in acquiring and enlarging the area in Tamil region, by defeating the Sultan of Madurai. This incident was very well depicted in the work *Madhuravijayam*. Kampanna at the instance of his father Bukka I, took out an expedition against Madurai. Kampanna was acting as the Governor of Mulabagilu Rajya in 1363 A.D. He invaded the territories of Sambanvaraya territories and annexed it to Vijayanagara.³⁷ He further continued the annexation. In a short period of five years the entire Kangu country came under his control.

After this he concentrated against the acquisition of Madurai. In 1384 A.D. Kampanna after consolidating his army assisted by Salva Mangu, Somayya Dandanayak, Vittappa and Gopanna invaded Madurai. The Sultan of Madurai Fakruddin Mubarak Shaha was killed in the battle by Salva Mangu.³⁸ Gopanna rejuvenated the glory of Srirangam, by reinstalling the idols of gods³⁹ in many temples which were defiled during Muslim rule. Kampanna visited the great temples, in Kanchi, Srirangam and Madurai. The association of Sambanvaraya had a great impact on him. This contact was very well utilized by the Vijayanagar Rulers during the constructions of temples at the Capital Vijayanagara.

Though the Sultanate threat ended in Madurai, the north of the Tungabhadra witnessed the establishment of Bahamanis with Gulbarga as the

capital. In the early days, the control over the Raichur doab, the territorial land, was a bone of contention between Bahamanis and Vijayanagara, which led to a series of wars .

Harihara II succeeded his father to the throne of Vijayanagara. He consolidated his position in Adoni and in Konkan area.⁴⁰ In Andhra he captured many parts including Kurnool.

After capturing the Konkan area, a new war broke out with Bahamani Sultans. The changes in the Bahamani Kingdom also changed the atmosphere. According to Feristha Harihara wanted to recover Mudugal and Raichur. Feroz the king of Gulbarga by clever ruse won the battle and returned with a lot of booty.

Harihara was popular like his father and ruled for twentyseven long years from 1377 to 1404 A.D. The reign of Harihara resulted in lot of constructional activities. He assumed the title Maharajadhiraja. In 1385 A.D. Irugappa Dandanayaka constructed a Chaityalaya for Kuntanatha,⁴¹ this is engraved on the manastambha, erected in front of the temple. This temple is popularly called as Kuntanatha Jinalaya. Kuntanatha was the 17th Thirthankara. Irugappa Dandanayaka was a great general and responsible for the construction of Temples and offering gifts to the temples and known for literary works. On the banks of the Tunga bhadra, the Narasimha Temple and a mantapa was added in 1379 A.D.⁴² Probably this temple was built by Bukka I. Harihara was responsible for the construction of Mukhamantapa at Srishailam in the 15th Century⁴³ some additions were also made to the southern mandapa.

Soon after the death of Harihara II in 1404 A.D. Virupaksha succeeded

in ascending the throne for a short while. Soon he was ousted by Bukka II. This was a short reign of two years, till 1406 A.D.⁴⁴ Again the struggle for succession renewed and Bukka was replaced by Devaraya I in 1406 A.D. He ruled till 1422 A.D.

Devaraya I had to face the war with Bahamani's Froz shah and made the latter to retreat (N.Venkataramayya and K.A. Nilakanta sastry, Ed. Further sources of vijayanagara History, Madras, 1946.) During his accession Udayagiri and Kondavidu were lost. He recovered them back immediately. He also fought against the Reddis of Rajahmundry and he was assisted by his son Vira Vijayaraya and the minister Lakshmidhara.⁴⁵

The great Italian traveller Nicolo Conti gives a vivid description of Vijayanagara.⁴⁶ Devaraya was succeeded by his son Ramachandra for a few months and then his brother Vijayaraya for about five years from 1422-1426 A.D. Devaraya II succeeded his father Vijayaraya in 1426 A.D. In 1428 A.D. he annexed Kondavidu and thus invited war with Gajapatis of Orissa. The struggle continued with them. He helped the kings of Rajahmundry to save their kingdom from, the onslaught of Gajapathis. Abdur Razaak the Persian traveller gives a vivid description about the subjugation of Zamorins of Kerala and writes that his domain extended from Ceylon to Gulbarga and from Bengal to Malbar.

The wars with the Bahamanis continued. Especially in 1436 A.D. Muhammad fought against Vijayanagar and the latter paid heavy amount to purchase peace. In the South, the great general Lakkanna Dandesha, the governor of Mulabagal rajya was successful in the subjugation of Sri Lanka.⁴⁷ The epigraphical records praise him as the savant of Veerasivism "Veerasaiva Ganasarasurupanna."⁴⁸ The great Veerasaiva poets were in the court of

Devaraya II. He was also known for religious tolerance. In pansupari bazaar of the capital, he constructed the parsvanatha basadi.⁴⁹ Devaraya II also patronized the pilgrim centres in Srishailam, made several grants to the god Mallikarjuna.

The religious catholicity of the king can also be noticed in his granting permission for the generals to follow their own religion. In 1439 A.D. Ahmed Khan got constructed a Dharmashala for the well being of his king Devaraya II. Prasanna Virupaksha temple was constructed in Virupakshapura in Kolar district by his general Lakkanna Dandesha. In the Konkan region Jainism prospered and several jaina Basadi's were constructed.

The pomp and glory of Vijayanagar reached its zenith. The city of Vijayanagar extended the limits laid by Bukka I. The pomp and glory of Devaraya II was well written in the travelogue of Abdur Razak, the Persian ambassador, who visited his court and described Vijayanagara thus "The city of Bidjanagar is such that the pupil of the eye has never seen a place like it and the ear of intelligence has never been informed that there existed anything equal to it in the world. During the time of Devaraya II the new city adjoining the old city developed into a great metropolis. Another traveller, Nicolo Conti narrates Vijayanagara as,-- "The great city of Bijapur is situated near very steep mountains. The circumference of the city is sixty miles; its walls are carried upto the mountains and close by villages are at their foot, so that its extent is thereby increased. In this city there are estimated to be ninety thousand men fit to bear arms"

Devaraya II patronized 101 virktas. He has built fortifications and made gardens and other beautifications in the capital. He was a great poet. The Telugu poet Srinatha was the poet-Laureate and belonged to the celebrated

Dindima family, and is said to have been bathed in a shower of golden tankas.⁵⁰ Devaraya died in 1446 A.D. and for a short period he was succeeded by Vijaya raya II and later by Mallikarjuna in 1447 A.D.

Mallikarjuana was incompetent and this was the beginning of dissension, decline and confusion. He lost Rajahmundry, Kondavidu, Udayagiri, Nellore and Kanchipuram. He died in 1465 A.D. He was succeeded by Virupaksha II. He was a slave of vice practices. During his rule also many territories were lost. His reign ended in 1485 A.D.

To save the kingdom from disintegration Saluva Narasimha usurped the throne in 1485. His general NarasaNayaka captured the city and thus paved the way for the second dynasty. No doubt this usurpation saved the kingdom. There were other generals like Sambtas of Peranipadu in Andhra country, and the palayagars of Ummattur. The Gajapati laid seize to the fort of udayagiri, but he could not resist it and he lost the fort. He improved the trade with the Arabs and got hold of the western ghats and the supremacy over the ports, but he died in 1491 A.D.

He was succeeded by Timmabhupa and then by Immandi Narasimha. Tuluva NarasaNayaka acted as a regent and Immadi Narasimha was the king. He subjugated the southren kings of Tondamandalam and Cholamandalm and even he occupied Srirangam.⁵¹ Narasanayaka died in 1503 A.D., and his place was taken by Immaoli Narasanayaka popularly known as Vira Narasimha. He tactfully removed the king and usurped the throne in 1505 A.D. and thus paved the way for the third dynasty known as Tuluva dynasty.⁵²

During the second dynasty the only temple built in the capital was Anjaneya temple by Srirangu, the servant of Mallikarjuna. The gopura at

Tirumala was also built in this period. In 1498 A.D., Vasco-da-gama arrived in Calicut.

Tuluva Narasimha ruled for six years only, but he was busy in fighting against Yusaf Adil Khan and defeated him. He quelled the revolt of Ummattur and Srirangapattana chiefs to a certain extent.⁵³

Krishnadevaraya ascended the throne in 1509 A.D. and ruled till 1529 A.D. During his rule the military might and prosperity reached the highest water mark and was one of the brilliant monarchs of Medieval India. Soon after his accession, he started capturing the lost territories. He recaptured Ummattur principality. After this he concentrated on Gajapathis. Prathaparudra was defeated, in 1512-1518 A.D. In 1514 A.D., he besieged Udayagiri fort and brought the Krishna image as a war trophy to the capital.⁵⁴ While coming back he visited Tirupathi along with his queens Thirumaladevi and Chinnadevi and made many grants to the lord in 1515 A.D. He continued his expedition and captured the forts of kandakuru, Addanki, Bellamakonda, Nagarajuna konda and Ketavaram and then he concentrated on Kondavidu.⁵⁵ In 1515 A.D. he was successful in getting Kondapalli.⁵⁶ After the victorious campaign he made efforts to capture the forts of Kanakagiri, Anantagiri, Nalagonda, Devarakonda, Warangal, Aruvapalli, Jallipalli and other forts. He also erected a pillar of victory at Potnur.⁵⁷ In 1516 A.D., he visited Ahobalam and paid respects to Lord Narasimha and bestowed a lot of gifts.⁵⁸ After the conquest of Telangana he concentrated on Kalinga and then the capital Cuttack. The ruler Prataparudra sued for peace. Krishnadevaraya generously returned the territories north of Krishna.⁵⁹ For restoring the Kingdom to the Bahamani Sultan he assumed the title of "Yavana Rajya Sthapana Charya."⁶⁰

Perhaps in the great wars of Vijayanagara the Orissan campaign stands

unique, for its great success and military operation with perfect precision. During raya's Orissan campaign, Ismail Adil Khan recaptured Raichur,⁶¹ After the Kalinga war in 1520, Krishnadevaraya attacked Raichur. The Shah was defeated in the battle of Gobbur, Sagar and Nairamana. The Raichur fort was taken by Vijayanagara forces. In this battle he was assisted by the Portuguese-Christoro-de-Figueirado.⁶² While he was preparing to recapture Belgaum he fell seriously ill and died in 1529 A.D. and he was succeeded by Achyuta Raya.⁶³

Krishnadeva Raya proved as a great statesman, administrator and in his court many artists flourished. Many foreign travellers have left a vivid description of his court, its military strength and festivals. The major part of south India was under his sway with quasi-independent chiefs like those of Gersoppe, Bhatkal, Bankapur and others. They were loyal to the Vijayanagara Empire. To control such a vast empire he appointed Governors and each of them maintained horses, foot soldiers and elephants to be in readiness and they acted independently. He commanded good respect, exhibited great energy, tact and vigilance in performing his duties. The great work *Amuktamalyada*, written by him, it explains the principles of public administration prevailing in his time. Many great poets were in his court. Krishnadevaraya is known for religious catholicity and kindness to the fallen enemy and for the acts of mercy towards the residents of captured cities, for the royal reception to the foreign embassies and for his love in literature.

Krishnadevaraya was a great builder. He added new structures to the temples. To commemorate the coronation he built a tower, and repaired the other big gopura in the Virupaksha temple. In 1509 A.D. he constructed a *rangamantapa*.⁶⁴ In 1513 A.D., he erected the shrine of Krishnaswamy to commemorate the victory over Kalinga. In the same year Tirumaladevi, Chinnadevi, built temples in the Vitthala complex.⁶⁵ The 100 pillared mantapa

was erected by him in Vitthala complex.⁶⁶ During the same period Timmaraja an officer got constructed a mantapa in the Hazara Rama Chandra temple⁶⁷ in the capital.

The different people from different nations gives vivid descriptions, Paes compares Vijayanagara with Rome and exclaims, 'what I saw from there seemed to me as large as Rome and very beautiful to the sight; there are many groves and trees within it, and in places there are lakes, and the king has close to his place a palm grove and other rich fruit bearing trees.'⁶⁸

The Portuguese engineer's services he borrowed from the Governor-General of Goa, he improved the dry lands around the capital. In 1528 A.D., at Krishnapura the great monolith of Lakshmi Narasimha popularly known as Ugra Narasimha was consecrated. Now it is in mutilated form, but still it is a striking object.

The three great temples-Virupaksha, Bala Krishna and Vitthalaswamy temple have drawn the attention of King and the people alike. All these temples had the addition of mantapas, gopuras and installation of small images. These small temples during Sangamas expanded the city into huge complexes during Krishnadeva Raya's time, especially the temple of Vitthala swamy temple on the river bank. It marks the extreme limit in "florid magnificence" to which the Vijayanagara style advanced. Work on it continued for many years afterwards and was perhaps only stopped when the Muslims destroyed the city in 1565 A.D.⁶⁹

Krishnadevaraya was succeeded by Achyutaraya in 1529 A.D. Taking this opportunity Ismail Adil Shah, hereditary enemy of Vijayanagara renewed

his attack on Vijayanagar and as successful in capturing the Raichur doab and seized the Raichur and Mudgal forts. The Gajapati ruler and the sultan of Golkonda, Quli Qutab Shah, to seize Kondavidu was not successful. Achyutaraya had seen no trouble from neighbours, so he marched against the rebellions of Sellappa. This was the Vijayanagara victory over Chola country. While moving against the enemies he visited Chandragiri, Tirupati, Kalahasti, Kanchi and Tiruvannamalai and made grants to those temples. He finally arrived on the banks of the Tamraparni.⁷⁰ The rebellion was successfully quelled by his brother in-law, Salukaraju Chinna Tirumala. Though the rebellious chief was assisted by the chief of Paramakudi and the ruler of Tiruvadi, Udayamarthanda Verman yet he was defeated. After this he moved to Rameshwaram and acquired the other southern territories and thus established peace in the south.

Achyutaraya was successful in getting Mudgal from Adilshahi's. In 1536, he marched against the Kondaveedu, which was under the control of Vijayanagara officer, and made the officer to pay 'the tribute'. As a mark of victory he built a tower in the fort and returned to his capital.⁷¹

For the last six years, he had a lot of problems with the interference of muslim neighbours. Especially in the year 1537 A.D., Achyutaraya was busy saving his kingdom from the invasion of Nizam Shah from the north and Qutab Shah from the east and the rival factions in the court got worst. So he was not able to prevent the discontent among the people. All these problems led to an end by his death in 1542 A.D.

Achyuta Raya's Reign was spent in struggle against adversaries, both internal and external. He successfully controlled them. The "Achyutaraya bhyudayamu", an ornate poem in Sanskrit, written by his court poet Rajanatha

Dindima is an eology. It has successfully depicted the qualities of the uncommon and praiseworthy characteristics⁷² of the king.

Achutaraya followed the tradition of his predecessors in giving grants to various temples, including Tirupati. Salukarajapedda Tirumala built the temple "Tiruvengalanatha" well known as Achyutaraya temple.⁷³

The images of Alvars and Tirukachinanbi were conscreated in Vitthala temple by Gandada Tippiseti in 1534 A.D.⁷⁴ Another popular god Ranganatha was installed in the temple built near the Penukonda gate by Timmaraya in 1541 A.D. The temple of Pattabhirama, another great temple built during this period is a great attraction in Varadarajamma Pattana. This was built to commermorate the name of Varadambika the queen of Achutaraya. During this period many grants were given to temples in the capital. These gifts Anandanidhi and Suvarnameru, were given to these temples-Balakrishna, Achyutaraya and Pattabhirama. The Anandanidhi gift was given to brahmins in 1539A.D., in the month of August.⁷⁵ The Suvarnumeru gift is commemorated in the verse by poetess Tirumalamma carved in Vitthala temple.⁷⁶

The Veerabhadra temple at lepakshi is another great erection during the reign of Achyutaraya. Viranna an officer of Achyutaraya constructed this temple. The sculptures are gracefully carved as in Vitthala temple in Hampi. Besides, sculptures there are painted panels of Vijayanagara period. The narration of the subject is quite different from the paintings in Virupaksha temple at Hampi. The paintings at Lepakshi mark the culmination of Vijayanagara painting.

Achyuta Raya was succeeded by his son Venkata I in 1542? As he was not of right age his maternal uncle Salukaraja Tirumala became regent

despite the opposition of Nobles.⁷⁷ Tirumala was ambitious of securing throne for himself and during this process he cleared many people of the royal family.⁷⁸ During this time Ramaraya entered Vijayanagara with pride and he was successful in establishing Sadasiva son of Ranga as the king in 1543 A.D., on the throne of Vijayanagara.

Sadashiva though coronated as the king, yet the real power was resting with Ramaraya but he was not successful in occupying throne, due to the lack of support from the nobles, but was contended with the powers of kingship without its formalities. He called himself as "Agent for affairs" under the so-called emperor Sadashiva.⁷⁹ Rama Raya became the de-facto ruler from 1543 A.D. to 1565 A.D. Rama Raya assumed the role of supreme arbiter in deccan and south. It is well noted by Feristha that, Ramaraya took interest keeping his family members on the highest rank, and gave scant respect to the ancient nobility. By this action, there was a sort of stability. On the other hand his will, courage and experience, saved the kingdom from an almost certain disaster and raised it into a high position as in the days of Krishnadevaraya.⁸⁰

Ramaraya was busy in setting the things in order in the court, while his opponents took this chance and created confusion in the land to the south of Chandragiri. Ramaraya followed a very aggressive foreign policy and took sides in the politics, pitting one sultan against the other. At the end of 1564 A.D. the sultans realised their weakness and united together by marriage alliance. Later decided to end the supremacy of Vijayanagara. The united armies of Golkanda, Bidar, Bijapur and Ahmednagara marched against the Vijayanagara. In the battle of Rakkasatangadi, Ramaraya was captured by the enemies and he was decapitated by the sultan of Ahmednagar.⁸¹ Then

the army was without a leader in the confusion, the vijayanagar armies were routed. The victorious army marched against the capital city of Vijayanagara. Tirumala brother of Ramaraya fled away with the treasures along with the puppet emperor Sadasiva. The magnificent city of Vijayanagara was left to its own fate, undefended and was at the mercy of the Victorious army. The entire city was destroyed in a ruthless fashion. After this there was an attempt to revive the city, but it ceased to be the capital, by the rulers shifting their capital from there Penukonda and then to Chandragiri in 1604 A.D. The fourth dynasty of Aravidu came to an end in 1649. During the rule of Sadasiva Raya many constructional activities took place and the Vittala temple in Hampi got a lot of additions. In 1545 A.D. Dalavayi Jangamayya constructed a temple and consecrated as Uddana Virabhadra temple in the suburb of Krishnapura.⁸² In 1554 A.D. Udyagiri Timmarajayya Maharsu erected a mantapa in the Vitthala complex.⁸³ In 1556 A.D., the Tirumangai Alvar temple was erected near Vittala temple by one Avubhalaraja, an officer.⁸⁴

From 1559 A.D. especially in Vitthala temple several festivities were taking place, of which the celebrations of Gokulashtami, Tirumala, Vamana Jayanthi, Makara Sankranti, Topu Tirumala, Sri Rama Jayanthi, Teppa Tirumala, Vijayadasami, Syala Tirumala, Deepavali, Kodi Tirumala, Mahanavami, Mangadi were the main festivals.⁸⁵ There is one more record which refers to the different jayanthis of which Sri Ramajayanthi, Krishnajayanthi, Narasimha jayanthi and Vamanajayanthi are famous.⁸⁶

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ARCHITECTURE

ARCHITECTURE

The Virupaksha temple has two enclosures and faces east, overlooking its main bazaar. The main courtyard can be reached by crossing two gateways in the east. Of the two enclosures-the inner enclosure is at the west and outer enclosure is at the east. There is a clear cut vertical demarcation in between the enclosure walls on the north side.

In the inner enclosure at the middle of the north side is a *gopura*, through which a passageway leads to the inner court. Here at the centre is Virupaksha¹ temple to the north of the court are Bhuvaneshvari and Pampadevi shrines. In the south and north colonnade are a few more shrines. These enclosure walls are painted in traditional red and white vertical strips. The walls are built out of granite blocks with brick and mortar parapet.

In the outer enclosure, the eastern gopura is an imposing structure, In front of eastern gopura is *rathabidi* known as bazaar² street stretching upto the Nandi pavilion in easternmost end, which is at the foot hill of a small hillock.³ This temple has a few subsidiary shrines on its sides. There is a gradual rise in the ground level towards the south western side hence there are structural variations

Inner enclosure

The main shrine, dedicated to god Virupasksha, is in the inner enclosure. This shrine mainly has *garbhagriha*, *pradakshinapatha*, two *antaralas*, *navaranga* and *rangamandapa*. In the middle of the enclosure is a wall in north-south direction with a passage that leads to the east *gopura*. Over this passage is *Rayagopura*. The passage way is in the axis of the main temple. North of *rangamandapa* in alignment to its centre, is a *gopura* popularly called as *Kanakagiri gopura*. Through this a path way leads to a group of temples with a tank in the front and it further leads to the river.

At the middle of inner enclosure, in between *rangamandapa* and *Rayagopura* are the *nandimandapa*, *dipasthambha* and small platforms. All along the inner part of the enclosure wall are colonnades. The southern colonnade extends towards the south-eastern side. Here a passage in north-south leads to the kitchen doorway. On either side of the passage way on east and west are columned halls, now closed with a wall.

Behind the *garbhagriha* abutting the western enclosure wall is the colonnade. Here the earlier freestanding structure and gateways are incorporated in it. The south west and south of *garbhagriha* has three levels. It is filled with colonnade of different types of columns and column bases. On the south side are Navadurga, Sarada Devi and Omesvara shrines. In axis with the passage, north of *garbhagriha* a flight of steps leads to the Vidyaranya mutt. In recent years, on either side of the passageway leading to the mutt, new supporting walls are built, abutting the enclosure wall. It passes through the independent colonnades and these are now included in the western colonnade. In the west are the small shrines of Sudarmeshwara and Mahishasuramardini and the Naga *mandapa* is located in the northwest of the *garbhagriha*.

To the north of *garbhagriha*, in line with the west end of the northern colonnade are small shrines dedicated to Pampadevi and Bhuvanesvari. From the north colonnade, by the eastern side of Bhuvanesvari, few steps lead down to the locally called Guluganji Madhava shrine. This is at the same level with the earlier shrines located to the west of Manmathakunda, which is towards the northern side of Virupaksha temple, i.e., on the outer side of the northern enclosure wall.

Main Temple

Interior

a) *Garbhagriha* (A)

The *garbhagriha* is square in plan. It is surrounded on north, south and western sides by the *pradakshanapatha*. On the east a passageway leads to square *mandapa*, which has two columns each, on east, west, north and south side. In the *garbhagriha* is a stone Linga, on it is a gilded face with a naga hood on the top. The Linga is surrounded by a brass framed *prabhavali* with decoration and a *kirtimukha* at the apex. Through the side passage way one can circumambulate the *garbhagriha*. A recessed doorway in the east leads further to the *antarala*.

(b) *Antarala I and II* (A1)

The *antarala* (vestibule) is plain and the wall is filled with colonettes. Each colonette is placed on the basement moulding consisting of *upana*, enlarged *kumuda*, and *kapota* with blocked out *kudus*. The shafts of the colonettes are decorated by partial octagonals and the top with ridges. They are surmounted by double capitals of square type, placed one above the other, the top one is projected forward. The high profiled leafy brackets carry the projecting blocks, carved with low depth tripartite

mouldings. Over these brackets are transverse beams which carry the horizontal ceiling slabs. In the centre of the ceiling is the decorated lotus medallion.

The next chamber (*antarala II*) to the east is small and rectangular. It further leads to the *navaranga*. Here are some earlier walls flanking the doorway. The wall is decorated by pilasters⁴ (one on each side). The pilasters have square shaft, square band on the upper side with double curve. Each pilaster has double capitals beveled brackets with bands protruded forward and *kapota* with blocked out *kudus*. Above the *kudu* is the plain wall ends with outward curved beam, and above it is a horizontal ceiling without any decoration. In the north and south side walls, veneer slabs join the earlier east-west wall. This is clearly evident from the joint. The doorway has several *sakhas*⁵, but these features are covered by the brass frame with scroll decoration.

c) *Navaranga* (B)

The cute chamber leads to square *navaranaga* through a small doorway, and on the other three sides, that is, north, south and eastside of *navaranga* there are doorways. The north and south doorways have (porches) *parsvamandapas*, in the front with flight of steps. While the east doorway leads to the *rangamandapa*, the west is connected to the main temple. In the central part of *rangamandapa* are four columns, with a raised platform at the base. Nandi figure is kept in the east, facing the Virupaksha linga in the *garbhagriha*. At the north is a stone cistern, now being used to keep the holy ash to smear over their forehead by the devotees.

The inner part of the *navaranga* is plain but the western wall has *adhishtana* mouldings, the lowest being the *padma*, *tripatta*, *kumuda*,

kantha, inverted *padma*. These top two mouldings end at the either side of the doorway in the form of carved blocks.

Above the *adhishtana*, on either side of the doorway are niches. These are placed on the projected *adhishtana* mouldings. The lowest being the *padma*, ornamented *kumuda*, *kapota* with *kudus* at two ends, and inverted *padma*. Two pilasters are at the doorways. The niches are formed by split pilasters; the top two mouldings of the *adhishtana* are cut by the niche. The niche is capped by *kudus* and a sequence of mouldings terminated by *sala* roofs with *kudu* at the centre. On either side of the doorway is a pilaster from the top of *adhishtana* to cornice. The shafts have square base with decorations, half octagonal shafts. Above the shafts there are double capitals, part octagonal and part circular beneath, over which is the projecting square with part octagonal petalled underside. The capitals are surmounted by curved brackets with pendant buds.

On either side of the doorway, the *adhishtana* mouldings are slightly projected. The decorated half pilaster in the corner supports the *kapota* of the doorway. The jambs of the doorway are decorated with scroll design. The lintel has a pendant bud. Above it are *kapota* with *kudus*, and other mouldings, with ornamental roof forms with *kutas* at either end, *salas* in the middle and *panjaras* in between.

In the middle of the *navaranga* are four columns; these columns are raised on the tripartite basement mouldings with *padma*, *kumuda*, *gala* and small animals at four corners. In between them are figures, a ribbed *kapota* with *kudus*. The shafts have three blocks, separated by octagonal and sixteen sided sections. The bottom sections are decorated by petal motifs, an incised basement mouldings and ornamented bands with small rearing *yalis*. The same types of tiny *yalis* are also depicted on the upper sections. The columns are surmounted by the curved *pushpapotika* brackets

with pendant buds and bevelled bands. In alignment with this from the wall, similar type of brackets project, without the support of the columns. These brackets carry petal decorated beams. The beams in the centre, carry the ceiling and it has petalled brackets in relief, over which is a *kapota* with *kudus* at the corners. The central ceiling has the lotus medallion surrounded by the scrollwork issuing out of yali heads at the corners, and the whole is surrounded by the Hamsas, and the beaded decorations.

The wall of the *navaranga*, apart from the west wall is plain, but in the east wall at the northern end is a *devanagari* inscription⁶.

d) *Rangamandapa* (C)

This *rangamandapa* lies to the east of *navaranga*. The eastern doorway of the *Navaranga* leads to the *rangamandapa*. In the underside there is a clear cut demarcation between these two structures.

This has eight by six columns; in the east four more columns were added in the centre, to obtain a projected look to the *mandapa*. Ascending steps are on north, south and east, the eastern one being very well decorated with *yali* balustrades. In the middle of the hall are six by four columns and form a central bay with paintings in the ceilings. The peripheral columns have the extension of one more column in the northwest and southwest side.

The columns in the periphery conform to a uniform pattern. All the columns have the tripartite moulding base: rectangle block with *padma*, *tripatta kumuda* with central projection; on the top and the bottom is a *kantha*. Above this, it is capped by *kapota* with *kudus*. The shafts have triple blocks with carvings on all the faces of the blocks. Above the bottom blocks are the petal motifs. Bud like motif emerges from the bottom and the top of central and the upper blocks. There are some

exceptions, which depict, that the tops of central blocks have miniature *kutas*, seated dwarf figures. These triple blocks are separated by the octagonal and sixteen sided sections. On these are *pushpapotika* brackets with pendant buds which support the beams. The outer sides of the beams are decorated with leafy brackets. The north and south side, facing the inner court have single colonette. These are attached to the shafts at the base and on the upper side. The colonette sits on the extension of the basement from the bottom block of the columns. This extension has a seated *yali*. The form of the colonettes is similar to the pilaster of the wall and each colonette has square base with foliate designs, multi-faceted tapering shaft and two capitals. Among the capitals one is round and faceted; the other one is angled capital. Enlarged leafy brackets above support *adhishthana* bracket blocks. The peripheral row of columns on the eastern corner, have three colonettes with three *yali*'s at the base with animals at corners. The central animals are placed at an angle. The inner eastern corner of the hall has columns with three colonettes, and they are grouped together.

In the east, the central two columns on the front have enlarged rearing *yalis*, carved in three dimensions. The *yalis* stand on *makaras*, with raised heads and scroll work issuing out of their mouth. The *yali* heads with elephant like snouts support the *kapota* blocks decorated with *kudu* design and the brackets with leafy designs. Above this are the eaves with double curve, the underside of which are decorated with ribs and rafters. The inner sides of the eaves have beams and they are decorated with stalks and foliations.

In the middle of the *ranagamandapa* are 6x4 columns. The columns are decorated with *yalis* facing one another. In the inner side of the hall, these *yalis* are in the leaping style. The corner ones have two *yalis*, altogether to form a single animal, and these animals are monitored by

the riders with weapons and attractive crowns. The shafts of the columns are decorated with two *kumbhapanjaras*, depicted as one above the other. The pots of the *kumbhapanjaras* are decorated with ribs, with sprouting scrollwork at the base. The shafts are part square, octagonal or circular, with double capitals, capped by *kapotas* and *kutas* rarely with *kirtimukhas*. The upper parts of the shafts are also square terminating with *kapotas* and *salas*. There is a predilection on the part of the sculptor, in designing the columns. Each corner column is carved with great care, hence they are ingeniously designed, richly carved and sculptured, and are pleasing to the eye. Above the *yali* head are the double blocks and brackets. Brackets with pendant buds angled at corners, project inward to carry massive beams. The petal designs are carved on three sides of the beam with leafy brackets and an over hanging ribbed *kapota* with decorated *kudus*.

Here in the carved panels are the plaster figures done in recent days. Above the pillars up to the ceiling are the heavy brackets, the corner ones are extended inwards above the animal heads. Over this are brackets with pendant buds placed at an angle in four corners of the *rangamandapa*. *Adhishthana* blocks and leafy brackets are doubled at the corners and extended towards the inner side, over which the additional brackets and pendant buds are placed⁷ at the corner. On these are beams with petal designs covered under the *kapota*, which has *kudus* at ends and cut out ribs at places. The lower part of beams have carvings, *shardula* and *yali* motifs. These are surmounted by the carved brackets with pendant buds with crouching *yali*'s in the front, and on the sides with two tier friezes of dancers. Some of them are covered by later cement plaster sculptures.

The ceiling of this bay and the supporting beam are decorated with paintings, known for ingenuity of composition. They are best enjoyed visually than through any verbal description. In the middle of the ceiling

is a square frame of scrollwork with inverted lotus bud at the centre. Near the eastern end of the ceiling are two iron hooks with chains for swinging the processional deity. Apart from the central raised ceiling, the rest of the ceiling is plain and placed at lower level.

Exterior

a) *Garbhagriha* (A)

The passageway around the three sides of the sanctuary and the *antarala* i.e. the north and south walls of it forms one single continuous unit. This is evident by the vertical joint exit with this, and the front *navaranga*. There is a natural raise in the ground level towards the southwest corner of *garbhagriha* and due to this the details of the ground level is not clear. The natural out crop is used as the base for the construction. The *adhishtana* mouldings are clear on the north side. It consists of *jagati*, *tripatta*, *kumuda*, *gala* and *pattika*. On the north side, the *yali pranala* is cut on the basement. Under this is a square receptacle for collecting the sacred libation water and it is decorated with Linga and Nandi sculptures.

Over the sanctuary rises the square *vimana*. It exhibits all features of recent conservation. This tower has multiple pilasters and it consists of two storeys each storey has central projection with pilastered walls, eaves and *sala* roofs with *kudus*. The slender *panjaras* are on either side of the projection and at the ends are free standing *kutas*; each face has the pilasters surmounted by eaves. The central *sala* are at height than the *panjaras* and *kutas*. The secondary pair of pilasters with eaves, accompanied with *sala* or *panjaras* are sculpted low. These are placed in the central projections in between the pilasters. The leafy brackets mark the end of the wall. On either side of the *sala* are deep eaves. *Sikara*

rises over the pilastered walls; the part of it is covered by nandis placed at corners and *vidhyadaras* in the middle on all the four sides. Above this is a square *kuta* with *nasis* on each face along with four brass finials at corners. Over this is a disc with petals at the base, On the top of this *vimana* a brass *kalasa* is placed.

b) *Antarala* I and II (A1)

The wall is decorated by flat pilasters, these at the corners being multifaceted. The middle of the north, south and west walls are adorned with niches. Apart from the corner pilaster, the niche is flanked by two groups of pilasters. Each group is decorated by a *kumbhapanjara* in the centre flanked by square pilasters. The niches are not deep and are empty, but lately sculptures of Vishnu and other specimens are placed. These sculptures are disproportionate to the size of the niches. These niches are flanked by two split pilasters, supporting *kapotas* with blocked out *kudus*. Above the pilasters are mouldings capped by double sets of *sala* roofs with central projections and on the ridge they have carvings and three *puṇakumbha* type finials. The pilasters are flat, decorated with partly square shafts and double capitals, with curved petal motifs beneath, and partly square with petalled underside, above the miniature brackets are angled⁸. Each *kumbhapanjara* has double shaft, one above the other. At the base it is decorated, with makara motifs, issuing the sprouting foliations from the mouth. The tops of the lower pilasters carry capitals, brackets and *kapotas*. On the upper pilaster the same scheme revises, but the top ends with the *kapota*. The wall is terminated by horizontal moulding with outward curve, and petal motifs, a ribbed *kapota* with decorated *kudus* on the three sides. This has been covered by the colonnade slabs built in later years.

C) Navaranga (B)

The exterior of the *navaranga* is clear on north, south and east. In the east the *adhishtana* is covered by the later built *rangamandapa* and also this forms the rear part of it. This *navaranga* has *upapita* and *adhishtana*. The *upapita* starts with *padma*, *pattika*, recessed *gala* with vertical foliated bands and thus forms the panels of elephant and other animal carvings, ribbed *kapota* with *kudus* in alignment with vertical bands of *gala*. These *adhishtana* mouldings end near the doorway as the carved blocks, on either side of the steps in the porches. The *adhishtana* mouldings are slightly set back and it has *padma*, *jagati*, multifaceted *kumuda*, *gala* with vertical bands, *kapota* with *kudus*, *gala* and inverted *padma*. This scheme varies near the doorway. The *antarala* and *navaranga* basements have some transformations, like *tripatta kumuda* to *kumuda*, *kapota* to undecorated band. Here is an inscription reading 'Sri Saluva Narasayya'. The *gala* has vertical bands in alignment with pilasters, the inverted *padma* has curved mouldings with petalled underside. The *kapota* motif changes in the recess at north and south sides into a square band with petalled motif on the top and bottom, and the vertical side has the flower motifs. The multifaceted *kumuda* is replaced by the *tripatta kumuda*.

The walls of the *navaranga* have the five tall pilasters on either side of the doorways. In between the pilasters are the sculptures in two to four tiers, depicting Siva themes. The pilasters have proportionate tripartite mouldings with crouching *yali's* in the front. The shafts are half octagonal while the corner ones have multifaceted shafts. The capitals are part octagonal and circular beneath and projecting above, part square with circular or part of octagonal petalled undersides. The *pushphapotika* brackets protrude at the corners and end with pendant buds.

The walls have *kumbhapanjaras* and they are on either side of the doorway, one each in between the pilasters. The bases of the *kumbhapanjaras* are decorated with bands, and at the base the makara heads issue the scrolls. Over the *kumbhapanjaras* are pilasters. The shafts of the pilasters are semicircular and its top portion is decorated; double brackets of the usual type support the curved leafy brackets. Above this there is a string of miniature *kapotas* with *kudus* and *panjara* roofs with *yalis* at the apex.

On either side the *navaranga* doorways are shallow depth niches, and placed at the middle of the wall. The bottom portion of the niches cut the top two mouldings of the *adhishtana*. The niches have two split pilasters and they support the ribbed *kapotas* with pairs of decorated *kudus* and transitional elements capped by *sala* roofs. The *sala* roof is decorated with *kudu* with *simhalalata* and the ridge of the roof is adorned by the pot-like finials. Now it houses the sculpture of Bhairava. The inner side of the projected mouldings on all the three doorways of *navaranga* has the inscriptions. The wall ends with petalled carvings, over which is *kapota* and it is decorated with petals on the outer sides; in the inner side there is rafter design.

The door frames of the *navaranga* are set back in the walls decorated by different *sakhas*. Each *sakha* has the creeper, lozenges and petal designs. The threshold has the projection with flower design, on the top it has flower motif. The north and south doorways set at back and decorated by the creeper (projected) and the petal motifs. The threshold in the front is projected at the centre and flower motif is carved on the upper side. While on the top it has another flower motif. The *lalatabimba* has the Gajalakshmi motif. The doorway has projected mouldings. The jambs of the doorways have inscriptions. South doorway inscription is published¹⁰. This has the decorated *adhishtana*. The *adhishtana* has square block, petalled *upana*, decorated *kudus* with recess

on the upper and lower side with vertical bands capped by the projected band with petalled underside. Above, it is decorated by the multifaceted pilasters with double capitals and projecting brackets. At the base it has *sankhanidhi* and *padmanidhi* and above are Hamsas, the squatting dwarf on the east, while on the left a creeper medallion. Above these the meandering stalks with scroll designs are issuing from the mouth of the *makaras*, topped by miniature petals and petalled brackets. On either side, half pilasters support the *kapota* eave, with ribs and rafters on the underside. The eave has three projections decorated with *kudus* and *yalis*. The pair of *kudu* motifs is decorated, while the central pair is devoid of any delicate decoration. Above this rise the two recessed mouldings capped by the *sala* roof at the centre with *panjaras* flanking on either side and with *kutas* at the corners. The east doorway has changes only at the projected lower portion. The Siva *dvarapalas* fully carved are in front and are a part of *rangamandapa*.

The north side has *padamanidhi*, *gandharva*, and a male dancer. The carving at the base of the south side is probably that of a yogi. The above one is multifaceted. On either side of the doorway are Siva *dvarapalas*, placed on the tripartite basement, with *kapota* motifs on the top. While on the inner side facing the doorway is the depiction of the man in *anjalihasta* on caparisoned elephant.

In the north gateway, at the bottom there is a dwarf with flowers, while on top are Hamsas and Nandis. The ceiling has lotus medallion circled by Hamsa and a lady playing *kolata*.

In the porch there are different types of columns with tripartite basement mouldings. In it are the five ascending series of architectural facades. These features include the wall with pilasters and *kapota-kuta*, *sala-kuta* roof forms. The bracket of these columns has another archi-

tectural facade, with pendant buds on two sides, which carry the beams. The beams have petal motifs and leafy brackets. These brackets are covered by the double curved eaves, which on the inner side are decorated with rafters and ribs.

The exterior of the eave is decorated with scroll design at the corners and also in the middle of each side. The corners of the eave have the upturned feature like motifs and miniature seated *yalis* in the front. Above the roof is a frieze of *yalis* with *makaras* at the end of the roof slabs.

The parapet rises over the porches. The parapet of north porch is dilapidated. The south porch has semicircular arch and is crowned by triple roof forms adorned with plaster figures. This scheme is continued till the corners. The ceiling of north and south porch are decorated with rings of female dancers, Hansas, encircling lotuses with pendant buds at the centre and at the corners are the *yali* heads.

d) *Rangamandapa* (C)

East of the *navarnga* is *rangamandapa*. The *adhishtana* of the *navaranga* abuts the *rangamandapa*; likewise the eave also retains its identity. There is a vertical discernible joint between these two structures. The outer rows have eight by six columns with additional line of columns on the east, another set of additional two columns are on the two sides of the western portion. Steps on the north, south and east side provides access to this *mandapa*. The eastern flight of steps is decorated with *yali* balustrades. This *rangamandapa* has the highly decorated *adhishtana*. It consists of *upana*, *padma*, with scalloped profile, foliate medallions, miniature seated *yalis* at the corners, ribbed *kumuda* with jeweled bands, *gala* with plain bands, petalled *kapota* with *kudus* having foliations and

yali heads, co-ordinated with column spacing. The *yali* balustrades at the eastern steps have multi faceted curved tops with snout like ends issuing out from the mouths of the animals. Above the columns are the eaves.

The eaves are double curved. Their outer face is decorated by the scroll medallions in the centre of the east, and at the corners. Further down at the corners are feather like tufts and miniature crouching *yalis* at the end. The underside of the eave has a beam and rafter design, as already mentioned. On the east face of the eave, there is a foliate medallion at the centre. Above the eave is the roof slab, depicting the *makaras* at the corners and a frieze of opposite facing *yali* heads.

In the projected front portion of the *rangamandapa*, on the parapet are the niches, subjected to lot of restoration in recent years. The niche at the centre has standing Siva, with the cusped arch in the front. The outer edge of this arch has foliate tufts on the sides with *yali* at the centre. Just behind this arch raises a multi-tiered tower in the form of *sala* roof. On either side of this are the niches with circular frames, adorned with the different forms of plaster figures. The north niche has Nandikesvara. The south has the other form of Siva. Behind these are *kuta* roofs. At the two ends are small *mandapa* like columned constructions, housing a seated yogi on the south side, under him a man is seated. In between these niches are devotees in *anjalimudra*. The towers above are decorated by small corner elements and they are surmounted by hemispherical roofs. On the east side Nandis are placed on the roof at the two recessed corners

e) *Balipitha, Dhvajastambha* (D)

The eastern end of the inner enclosure wall has the *vahana mandapa*, *balipitha*¹¹, and *stamba*. etc. These are placed side by side in

axis with the *garbhagriha* and the *Rayagopura*. From the temple towards the *Rayagopura* is the *nandi mandapa*.

The *Nandi mandapa*¹² is placed on an *adhishtana*. The *adhishtana* is made up of *padma*, *kumuda*, *gala*, and ribbed *kapota* with *kudus*. The pavilion is made up of four pillars with arches, added later. The columns are of usual square section with rectangular upper and lower parts separated by the central sixteen sided fluted section. The top portions of these columns are circular and curved. The *pushpapotika* brackets end as pendant buds, and support un-carved beams. Above this is the *kapota* eave with un-carved blocked out *kudus* at the ends. The tower is made out of brick and mortar, and has a row of figures at the lower portion, the details of which are lost because of the white wash over the years. The sculptures on the east are of *rishis*; those on west are not clear, and at the north, and south are standing Siva and at the corners are the figures of devotees in *anjalihasta*. The first storey has eaves at four corners. On the top of the first storey is a circular *griva* drum with semicircular *sikhara*. All the cardinal directions of the drum have niches. The roof is terminated by petal motifs with ribbed section and modern brass *kalsa* adorns the top. As the *sikhara* is completely white washed, much of the details are lost.

East of this *Nandi mandapa* is a square stone base. On the top is a *dvajastambha* made of wood. The *adhishtana* of this stone base consists of rectangular *upana*, carved animals like horses, grooms and figures of dancers. Above it is a *petalled upana*, *kumuda* with scrollwork, *gala* with dancers, female musicians and above it is ribbed *kapota* with *kudus*. *Kudus* are decorated with miniature hunting scenes, elephants and some are covered under thick lime coat. On the *kapota* is a small projecting moulding curved out and decorated with petalled underside. Above, there is an offset with ribbed *padma*. Here on the projected

mouldings are decorated petals. On this pedestal is a carved wooden pillar with figures on all the four sides, at the bottom, middle and top portion and the in between space is filled by scrollwork. At the bottom of east, west, north and south faces, there are the various forms of Siva. In the middle portion on the east is *damaru*, on the west is Ganesa, on the north is Nandi, and on the south is *trishula*. At the top on all the four sides are lotus medallions. The votive figures and label inscriptions are on the pavement.

After the Nandi *mandapa* is a *Bali pitha* consisting of *upana*, *tripatta kumuda*, *gala* and *pattika*. It is capped by a scalloped course from the side, but on the top it has a lotus medallion.

The next altar is wish fulfilling *pitha*, probably a recent addition. It consists of a moulded course, a vertical course, and a deep cut lotus medallion of a ceiling placed on the top.

East of the above said altar is *dipastamba*. The *adhishtana* of it has *upana*, *padma*, *gala* with elephants facing one another on four sides, each side is ended with vertical bands. Over which is a ribbed *kapota* with *kudus*. The *kudus* have *simhalalata* at the apex. Above it there is a small platform with *padma* and *kantha*. This is surmounted by a square metal frame holding iron pole. The top portion of it carries a bunch of lamps. At the base of the platform are small elevated *padma* mouldings, now being used during offering ceremony conducted every afternoon.

Chandikesvara shrine (E)

This temple is located to the north of Virupaksha temple. It is rectangular in plan and has a rectilinear *prastara*. It is facing south and very close to the *antarala* portion of the main temple so the in between space is very less. The doorjamb has *latasakhas*, at the base on the

south side are Ganas blowing *sankha*. The super structure has two storeys with *kapota* cornice and bevelled course on the outer side. On this a *kuta sikhara* with *kudu* motifs is placed. The whole is surmounted by a *kalsha* with petals.

Pampadevi shrine (F)

Pampadevi shrine is at the western end of the northern colonnade. The entrance to the temple is from southern side and leads to the front part of the temple. The *garbhagriha* is rectangular and houses the image of Lakshmi in seated posture. Next to it are Hanuman and Dhanvantari sculptures installed on a *pitha*. It consists of *padma*, *gala*, and *kapota* with *yalis* at the corners. The *garbhagriha* and *antarala* is a unit, around it is a *pradakshina patha*. In front of *antarala* is *navaranga* with columns in the middle. As explained earlier access to the temple is through this *navaranga*. It opens to the east and leads to Bhuvaneshvari. The doorway on the north leads to a small *mandapa* and is made use of as *sayanagriha* of Virupaksha. In it there are four columns in the south wall. Each column consists of octagonal section and octagonal double curved top section with petal motifs. The capitals over the shafts are circular, over which is projecting square elements with convex lower sides. The beveled brackets sit over it. The doorway jambs have *sakhas* with *lata torana* and scalloped profile; at the lintel is Ganapati and in the underside is the lotus medallion. The base of the doorway has Saiva *dvarapalas*; on the threshold is a lotus medallion.

The *adhishthana* of *garbhagriha* and *antarala* has a *jagati*, *tripatta kumuda*, flanked by *kantha* and square *pattika*, on the north side over the *pattika* is a *pranala*¹³. The wall is adorned with long pilasters without the accessory elements on the top. On the exterior there are five niches, three on *garbhagriha* wall i.e., north, south and west and the other two

are on north and south side of *antarala* wall. The niches are formed by split pilasters, with brackets and *makara toranas*, lion in sitting posture in the frame on the west side. The wall ends with cornice and *kapota* eave over it. These *kapotas* are decorated with *kudus* (blocked out). Above the eave are angled elements.

The interior of the *garbhagriha* has columns in the corners and carries angled brackets which support the flat slabs on the ceiling. At the centre of the *garbhagriha* is the image of Pampadevi, surrounded by a brass *prabhavali*, decorated with *makara torana* and a *kirtimukha*. The east doorway is covered by the brass frame with creeper design on the jambs, with the *makaras* on either side of the jamb portion. The *lata sakha* terminates at the middle of the lintel with Gajalakshmi. The *antarala* is plain and devoid of any carvings. This has a very elaborate doorway with minute carvings. The workmanship and treatment of the sculptures clearly assigns this to the Chalukya period. This door frame is relieved by decorative friezes and has Siva *dvarapalas* at the base; the jambs are decorated with *lata sakas* and pilasters. These pilasters are decorated with semi circular flutings with octagonal bands, *purna kumbha* motifs, and the circular and rounded sections are on the top most portions. The shafts carry two capitals one above the other, the semicircular lower elements and half square upper elements, with circular undersides; over them are squattish angled brackets. The *sakhas* of the doorframe terminates at the top with Gajalakshmi lintel block, surmounted by a frieze of *haras* all along the lintel portion. The doorway has triple projection with *kapota* cornice and *kudus*. The underside of this lintel is carved. The threshold and the doorway do not match properly; probably it is later addition.

The front *navaranga* has four rectangular columns with octagonal sections. The top part is double curved with petal decorations. The columns hold by angled brackets with horizontal rows. On the north is

a doorway that leads to the rectangular '*sayanagriha*' (bed chamber). The door is adorned with *dvarapalas* at the base (lady *dvarapalas*?) The jamb portions of the door have the lotus design and medallion at the *lalatabimba*. The squatting lions and undulated decorations are on the sides.

The *garbhagriha* has a tower of two storeys. The bottom storey has walls without any decoration, on all the four sides are projections, and on these are the angle mouldings with petals, *kapota* cornice with Nandis at the base. The top level follows the lower one; instead of projections there are seated figures. The tower ends with *sala* roof with *kudus* and *kirithimukha* in the front portion, while on the north south it has the tower motifs. All these are not precisely formed.

Bhuvanesvari shrine (G)

This temple has a rectangular *garbhagriha* and front *sabha mandapa*. The 4X4 *mandapa* is pushed forward to the northern side. The *sabha mandapa* is open on three sides and is supporting circular and square columns.¹⁴ This scheme was originally open at the southern side up to base, but walled else where, like in the adjacent temple here also architectural materials of later Chalukyan period is reused. This temple has an *adhishtana*, in it the lowest being the *upana*, *jagati*, *padma* (double curved reflex), *kumuda* and inverted *padma*. This scheme is varied near the entrance. Here it ends with blocks without any carvings. Many columns in the *mandapa* are of different types because they are reused materials belonging to different periods. The columns at the centre have sixteen sided fluted sections with a band of intricate decorations; above it are pots with foliate design and squat circular sections. The capitals have disc like lower elements with square elements having circular undersides.

The central *navaranga* has four pillars in the middle; all are of

chloratic schist material. They are placed over the *pitha*, it is composed of *padma*, *kanta*, *kapota*, *kudus* interrupted in the middle of each side by foliate panels of miniature size with *kirtimukhas*. The lower portion of the shafts consists of two plain blocks (one set back than the other), bell like formation and pot like feature on the top (C.S. Patil, Raichur temples. P.124). At places the floral rings are surrounded and also the rings are set at intervals. The shafts carry two capitals of circular and square varieties, over which is a bevelled brackets carry raised bands designed with blocked out *kudus*, and angular *kudus*. On the top of this is a curved course, which supports the sloped ceiling on the south, east, and west side. The central four columns carry the ceiling. It is of three rotated octagons, corbelled and receding in size and it is capped by a domical slab. On lower octagonal portion there is delineation of *ashtadikpalakas* with attendants. These attendants are playing music, dancers holding sword and hides. These are almost round in shape with slight projection. Above this are two reduced octagon with sloping sides decorated with petals. The domical slab has the lotus design at the centre with trefoil projection at the base.¹⁵ Other than this the entire ceiling is flat and devoid of any sculptural decoration.

The sanctuary columns, particularly the central one is of interest. The shafts are finely finished with many facets; they are loaded with deep carvings. The centre part of the shafts have curves like pots and the upper parts have uncut angled motifs with curved profiles. The double capitals are kept one above the other, both half square, the brackets have spiral designs. The sides are covered with pre-Vijayanagara materials of jogged tops. At the base are *dvarapalas* with male and female attendants. The *garbhagriha* doorway is embellished with rich carvings and the jambs have different *sakhas* consisting of square flowers, pilasters decorated with flying gandharvas, creeper scrolls containing flying gandharvas and *kiritimukhas*, creeper scrolls with dancers and musicians, flanked by floral

decoration on each side, rounded pilasters with creeper scrolls containing mithunas. The projected *lalata* has Gajalakshmi with dropping lotus bud on either side. Above the lintel in the architrave are carved sculptures and this is carried over outer pilaster of the doorway. Garuda in *anjalmudra*, gandharva holding snake and seated figures with their attributes are broken. At the top is a pediment decorated with Ganesa, Hamsa, Brahma, Vishnu accompanied by their vehicles, seated lion and battle of Rama with Ravana etc. The adjacent face on either side of the door way has *jala-vatayanas* with creeper scrolls containing drummers and musicians on horizontal band, the scroll on the vertical band.¹⁶

In the sanctuary, there is a sculpture of Bhuvanesvari datable to 20th century A.D., and its brass frame has female goddess at the base, *makara torana* with cusped arch ends with the *kirtimukha* at the top. By the side, mutilated Bhuvanesvari is kept and it belongs to 16-17th century A.D. This ceiling panel carried on the beams of nine squares with Siva dancing at the centre, surrounded by *ashtadikpalakas* on their vehicles. The feet of the god is pointing towards the east. The ceilings over the bays are of granite. Majority of the material used is of chloritic schist, occasionally granite is also used.

Gulaganji Madhava shrine (H)

In the northern colonnade before reaching Bhuvanesvari shrine is a passage that leads to Gulaganji Madhava shrine. The flight of descending steps leads to this shrine. Gulaganji Madhava is facing east. Before descending the steps the cusped arch is at the entrance. The present level of the temple is of the same level with the pre-Vijayanagara temples in the precincts of Manmathakunda. This is at the lower level of the platform of the adjacent Pampadevi shrine.¹⁷ The temple is covered on three sides, as it is completely built in between the walls; hence there is no passage

around the temple. In the *garbhagriha* is a Linga placed on a circular *pitha*. Against the west wall, a Vishnu image is placed, and it is popularly called as Gulaganji Madhava. The interior of the sanctuary is devoid of any decoration. The doorway of the *garbhagriha* has the usual features. At the base are *dvarapalas* and in the jamb portions are the creeper *sakhas* with pilasters. The shafts of the pilaster are partly square and partly octagonal, they carry no capitals; the *sakhas* end on the top of the lintel with Gajalakshmi motif.

The *antarala* is plain, apart from inverted lotus carving on the top. *Antarala* leads to the *mandapa* with two columns at the centre. The columns flanking the doorway of the *antarala* have faceted sections at the base; on the upper side they have curved portion with uncut *kudus*. The column brackets are beveled. In the *mandapa* at the centre are four columns, on north and south, each side has two more additional columns. The central columns were kept over column bases, decorated with tripartite *adhishtana* with central blocks. There are no carvings other than the two blocks separated by 16-8-16 faceted schemes; the upper parts are octagonal, circular and rounded shape. Above this are discs and angled capitals.

The scheme of the *mandapa* suggests many architectural members and they are reused here. Access to this temple was originally from the side of Manmathakunda. When the northern colonnade was built this portion was incorporated into a system of the Virupaksha temple. The *mandapa* in front was rebuilt and open from all the sides.¹⁸ The rise in ground level resulted in the partial burial of this temple during Vijayanagara period.¹⁹ One of the poems in *Virupaksha-vasanthotsava-champu* of Ahobala mentions about Gunja Madhava, which forms the early reference of this deity.²⁰ The south side columns of the *mandapa* have two square blocks with circular section in the middle. The top portion

is curved with angled brackets. The north side columns have part circular shaft, like the south side columns they have the upper part. Over these brackets are plain ceilings.

In this complex this is the only shrine dedicated to Madhava, a form Vishnu. There is no evidence in the shrine about the worship of Madhava right from the pre-Vijayanagara period. (f.n. There are examples of Saivite deities in Vaishnava temples as in Krishana temple at Hampi). Even during the Vijayanagara period this temple did not enjoy the prime place. This shrine can be compared with the adjacent shrines of Manmathakunda in its architectural components and can be dated to 12th century A.D.

The Bhuvaneshvari and Pampadevi shrines were constructed on a single platform with partitions and doorways in the middle. These two temples were built out of granite and chloritic schist materials. Many of the column brackets were reused. Likewise the doorways, the architraves and many carved slabs are of later Chalukya period. Many of the architectural members were reassembled with slight modification to suit the needs of the present structure i.e. the two shrines. In a way many of the elements were reused here in order to derive the full-fledged temple scheme.

North colonnade (I)

The north side colonnade lies to the north of *rangamandapa* of Virupaksha temple. The eastern end touches the structures abutting the northeastern part of the enclosure. It passes through the north *gopura*, while at the western end it touches the Bhuvaneshvari shrine. Here the colonnade is set back about one bay only. The north colonnade is two bays deep. The second row of columns is incorporated in the wall to form the rooms and the front is open. The eastern end of the northern

colonnade, reaching the north wall of the inner enclosure is an extension of the columned hall with 5x5 plain columns with cut out capitals. Close to the *Raya Gopura*, one bay is kept open, but the second bay is half open at the centre. The entire *mandapa* is covered by roof slabs. There are two shrines. One is dedicated to Venkatesvara facing the west. At the other free end is Hanuman, placed in the first bay facing *Raya gopura*.

In the middle of the colonnade a passageway passes through the northern *gopura*, which connects the inner side of the temple with the temples near the Manmathakunda. Steps in the middle of the colonnade have elephant balustrades. In front of Bhuvanesvari, Pampadevi, Gulaganji Madhava and near Rudraksha linga shrines is a flight of steps. In front of Bhuvanesvari and Rudraksha Linga are rolled end balustrades, while the other two are simple and built about two decades ago. At the base of the first column (northern colonnade) in the west side of the passage way there is an inscription-‘Rayana Raja’.²¹ The northern colonnade is similar to the southern colonnade in its architectural features. *Adhishthana* mouldings terminate near the passageway and there are depictions of sculptures. A small platform built near the northern *prakara* wall has the usual *adhishthana* mouldings, the lowest being *padma*, faceted *kumuda*, *kantha*, *kapota* and angled features, over which is a Nandi. Next to this there is one more altar.

In between north *gopura* and Bhuvanesvari, there is a *mandapa*. It is placed one bay from the north colonnade and it is rectangular in shape, consisting of five columns, and its footings are buried. The columns have two blocks separated by 8-16-8 facets, and the upper portions are circular and rounded. The capitals are of two types: lower one is disc like and the other one is square with projecting elements of knobs at the corners, the underside of it being circular. On the capitals the brackets with rolled ends are holding eaves. At the southern end provision is made

for carrying eaves. Now the eaves are not in position. The back portion of the *mandapa* has plain wall. The doorway is in between the columns with a cusped arch placed in recess. In front of the bay is a rotated square with lotus medallion at the centre. Towards the east of the *gopura*, the northern-most bay of the colonnade is conserved and converted as shrines and store rooms and these abut the northern *prakara* wall. The second doorway towards the east of north *gopura* is converted as shrine. Here against the northern *prakara* wall, a *pitha* is fixed; it consists of *padma*, *faceted kumuda*, *kantha*, *kapota* and angled feature. Nandi is placed over the *pitha* in front of Rudraksha Linga. Very close to it, towards north a similar altar and no deity is placed on it.

The north colonnade is like the south colonnade in the treatment of eaves and columns, the depiction of *makaras* and the parapet. Both have double flexed eaves and a cornice of *makaras*, over which rises the parapet overlooking the inner enclosure. On the north, the niches are on the axis of the third row of *rangamandapa*; this seems to be disturbed over the passage way of the northern *gopura*, so called *Kanakagiri gopura*. These niches are formed by half pilasters of various types, with cusped, simple curved, foliated arch with *kirtimukhas* at the apex. These are projected forward, than the eave like mouldings on the back, with *sala* or *kuta* roof forms. The space between the niches has the stucco figures. In the niches Saiva and Vaishnava figures are depicted. The north colonnade also has merlon decorations on the parapet, like the south colonnade. It is very clear on the eastern end. The scheme is continuing on the north-east corner of the enclosure. The front portion of the western colonnade abutting the north and south colonnade has niches and is decorated with plaster figures.

The parapet has not been preserved, especially at the eastern end of the *mandapas*. There is a parapet wall with plaster, capped with a

row of cut out trefoil merlons. This parapet is continued above the *mandapa* at the northeast corner of the enclosure

North Gopura (J)

This *gopura* is popularly called as *Kanakagiri gopura*. Through the northern *gopura* a passage in north south leads to Manmathakunda and adjacent temples and it further leads to the Tungabhadra River. On the east and west side it abuts the east and west part of the northern enclosure wall. In the western side it is enclosed with the structures. The later colonnade occupies the part of the gateway. Due to this the earlier *adhishtana* mouldings and other details are concealed. Here are two inscriptions with usual symbols like Linga, Nandi and royal personages. The inscriptions are of 1236 A.D. and 1379 A.D.²²

The gateway has the passage in the middle and it gives access from the temple to Manmathakunda. In the middle of the gateway there are two descending steps. The exterior of the *gopura* is covered on the south side, while on the north the *adhishtana* can be seen clearly. This *gopura* has *upapitha* and *adhishtana*. The *upapitha* is composed of *upana*, *padma*, *pattika*, *gala* with bands, *kapota* with undecorated *kudus*, but with grooves. Above it is *adhishtana*; it consists of *upana*, *padma*, *jagati*, *tripatta kumuda*, *kanta*, *patika*, *kanta*, and the curved course. The *upapitha* and *adhishtana* end up near the passageway with uncarved blocks of square and rectangular type. The walls are decorated with pilasters, the shaft of the pilasters are partly square, with the top portions having double curves with leafy motifs. The shafts are surmounted by two capitals of circular and projected square shapes and their lower sides are curved. At the corners, the bevelled brackets carry the projecting blocks. The system of pilasters varies on the north and south side. On either side of the passage way are three pilasters in two groups. Here the *kumbhapanjaras*

are flanked by pilasters decorated with tassels, with flowing scrollwork on either side of the pot. The uncut lintel on the south along with the recessed mouldings seems to be a later addition. On the north, the uncut lintel block placed over the entrance represents the original feature. The bevelled brackets are decorated with central band. On it are seated lions; they are placed in alignment with the pilasters. On the lower portion, the projecting course acts as a footing for the super structure-*gopura*. A green stone (chloritic schist) *pitha* depicting the *vahanas* of Traipurusha is at the northern entrance and it is placed a bit forward from the wall surface; this seems to be an addition made in later stages.

The tower of four storeys one above the other rises in a pyramidal fashion ending with a *sala sikhara*. In the east and west side there are no window openings or plaster figures; but there are blank niches in the middle. The north and south side has projections with window openings and it is covered by guardian figures made of plaster; on it are the friezes, brackets with leafy designs, with eaves and *salas*. Above them are the intruding upward steeply curved eaves. Till this point it is the division of one set. There are *kudus* on the *sala*, below are Linga motifs fixed with *kirithimukhas* on the top and the ends of the *sala* roof have horn motifs.

The projection in the middle has slightly projected pilasters. These pilasters are eight in number, over which is a *sala sikhara*. The pilasters are placed under the eaves, which marks the end of a storey. The *sala* and *kuta* roofs and their ridges have *kalasas* with projection and recesses. That the *kuta* roof forms are also reproduced in a split form on either side of the central projection. The narrow places in between them are filled with *panjara* roof forms, while in the lowest storey are plaster arches with *kirtimukhas*. Over this is cyma recta eave forms the bottom part of each storey; on it are the pilasters. The eaves are richly filled with

scroll medallions and tendrils. These pilasters are in pairs corresponding to projections. These pilasters are very well designed, as if each piece stands out, though they are attached on the wall side. Each pilaster is plain and has two capitals; over which there are angled brackets, angled eaves and set out mouldings with up-curved formations, and over this are different roof forms. The east west sides of the *sala* roof have horse-shoe shaped formations. In the middle portion are *kudu* motifs holding *linga* in the middle; the horn motif is on the ridge, as well at the sides of the roof. The *kutus* of the corner have curves at top and bottom, along with it are *kudu* elements in the middle and at the apex are *kirtimukhas*. The crisscross pattern is on the *kutas*, which are in the bottom storey. Each side top and bottom niche has stucco figures. Each corner of the storey is marked by leaping horses, sometimes with the riders. In the third storey at places (especially at west and northwest side) horn like design are made over the projections, which are on pilasters; some are missing. On the top of the third storey projected band depicts a seated man and hence the niche of the fourth storey is covered. At angles, on this storey are seated ladies holding the *sikhara*.

On the top most part there is a projected eave, which is double curved with medallions and seated *yalis*. This is not formed on the fourth floor. On the top of the wall are decorated *sala* roofs. The wall has bands and *yalis* at the corners and eaves. On the central part of north and south side are window openings with plaster figures on either side. These formations are bit projected from the wall. On these projections are *kutas* with *kudu* motifs. Here are temple towers; above it are *kirtimukhas* extending onto the curved side of the *sala* roof. The system a bit varies on the east-west side; here the pedestal like projections with off-sets has human heads surmounted by semi-circular arrow projections. These lie within the horse-shoe shaped ends with decorated bands of flowers and

leafy ornaments. On top at the centre of it are *yali* heads. The petal motifs and intermediate *kudus* are at the base and also at the curved sides. The foliate tufts are on the ridge of the top portion, along with this it is adorned with brass *kalasas*.

Interior of the gate way

The northern doorway jambs and lintel are simple with bands. The lintel has blocked out medallion. At recess the threshold columns are reused in the buttress wall. Another doorway with recessed bands and an uncut block on the lintel are placed back from the entrance. To fix the door there are door sockets (for hinges). On either side of the passageway in the middle are shallow chambers at two levels. In the upper level the angled brackets carry the beams. In the chambers are the sculptures of *Ratnagarbha* Ganapati and Chamundesvari, in east and west respectively. To the south of this chamber is the doorway with bands of upturned petals at the bottom and with a lotus medallion on the lintel. The south side entrance is within the northern colonnade, and it is marked by brackets with angled cuts and central decorated blocks, in the middle of the ceiling is the lotus medallion, not delicately carved. Here in the passageway at the middle are two inscriptions and they are placed very close to descending steps. Entrance to the tower is from the roof top of the northern colonnade. The interior of the tower has ascending sequence of rectangular chambers. These floors are formed by the wood and it is at the same level as the windows (in the middle of long sides). The staircase revolves around all the four sides of the chambers and reaches corbelled vault, which extends almost to the whole height of the tower. This scheme is continued from the base of the brick tower till the pinnacle.

The schemes and the comparative freshness of the tower stress the

point, that the entire depiction is a later addition. Probably over the earlier one, they were remodeled with suitable additions and alterations, but it is said that "...whether it replaces an earlier super structure cannot be determined".²³ Compared to the east *gopura* and the *Raya gopura*, this *gopura* comprises later features and reveals evidence of remodeling over years. The depiction of the pilaster, the treatment of the eaves and stucco figures clearly suggest the Nayaka influence.

Vahini Durgadevi shrine (K)

This small shrine is placed on the north of the north *gopura*, to the west side of the passageway. The southern part of the shrine happens to be the *upapitha* mouldings of the north *gopura*. This shrine is built out of two columns, which have two blocks with carvings interspersed with octagonal section. *Jalavatayanas* are placed in between the columns. The doorway is simple, the jambs have plain bands, lotus medallion is carved in the middle part of the lintel, and on the base of the jambs are depicted the *dvarapalas*. In the shrine Durga is placed on a carved panel, set up against the rear wall. The ceiling is flat and plain.

Kalabhairavi shrine (L)

This small shrine is also placed on the north side of the northern *gopura*, to the east side of the passageway and it is on the opposite side of the above mentioned Vahini Durgadevi shrine. The two columns are placed on tripartite blocks, the shafts have two blocks interspersed by sixteen sided flutings, the columns are surmounted by angled brackets. The doorframe is simple, the doorjambs are relieved with decorative frieze of lotus petals, the lintel has Nandi, while the threshold has carved petal design. Bhairava carved on a slab is placed in the back portion of the shrine. The ceiling is flat and plain. The south portion of the shrine

happens to be the north *gopura*. Just outside this shrine the *nagarkals* (snake stones) and the Garuda sculptures are placed against the wall.

Hanuman shrine (M)

The eastern end of the northern colonnade abuts a structure at the northwest corner of this inner enclosure. In course of time store rooms and shrines are formed. It has four by six plain columns; the angled brackets carry the plain ceiling. Entrance to this structure is from west through a flight of steps with *surali* balustrades and the adjoining walls are raised on tripartite basement. The doorway has Siva dvarapalas with petelled jamb and Gajalakshmi on the lintel. As it is a later construction the walls are designed by cusped arches. The south mouldings are concealed. Here the bevelled brackets carry beams. In the front, over the angled brackets are beams and sloppy eaves. The ceiling is plain.

Here at the south east corner Lakshmi-Venkatesvara shrine abuts the enclosure wall. This shrine has single basement of tripatta *kumuda*. The *pranala* is to the north, the walls are plain and the doorway jambs have foliations issuing from the mouths of *makaras*. In side a Lakshmi-Venkatesvara sculpture is placed. At the southwest corner Hanuman is placed in a bay and it is open to east.

Intermediate Gopura (N)

This gateway is in axis with the main shrine and this marks the inner and outer enclosure. It is doubted whether this is the same *gopura* mentioned in the inscription.²⁴ In all probability just in front of *ranga mandapa*, this is the only *gopura*. The external eastern *gopura* was already in existence during the time of Krishnadevaraya. Hence this is the only *gopura* built by Krishnadevaraya. This is built in the middle of the north-

south wall that divides the two enclosures and forms the passageway in east and west direction.

In the east, on either side of the passage way are two temples, covering the *adhishtana* portion and the wall of the gateway. In the passageway, on the western end of the northern wall is a Kannada inscription. In the entrance at the bottom are two sculptures, Virabhadra and Bhairava, on north and south side respectively. On the four sides of the gateway are projections, with an east-west passageway in the centre. The doorway is placed in the middle of the gateway.

The gateway is built on *upapitha* and *adhishtana* mouldings one above the other, and the top one is placed in the recess. The bottom most part i.e. *upapitha* consists of *upana*, *padma* and the upturned projections at the corners. Above it is *pattika* with *kantha* (above and below), *gala* with pilasters, on it raises the *kapota* with blocked out *kudus* placed over the pilasters. The pilasters have half square sections with two half square capitals one above the other. The capitals have the combination of bevelled, curved facets, surmounted by brackets. The western projection on the south side has a single pilaster, flanked by two thick pilasters in the offset. Further at the side is a pair of pilasters flanked by thick pilasters with bevelled capitals. The southern face is covered by the modern construction. All the pilasters and their capitals have upturned lotus decoration.

The *adhishtana* consists of *padma* with scalloped profile, *jagati*, *kantha*, ribbed *kumuda* on east and west of the passageway. *Kapota* has *yali* headed *kudus*, *gala*, inverted *padma* and scalloped profile. The *gala* has flat bands and the *kudus* have tiny ridges.

The wall is decorated with pilasters, and these are placed in the middle and at corners. These pilasters have half square bases, some with

relief figures, and at the top they are octagonal and the topmost are circular with curved profiles. The capitals are part octagonal, downward curved, and projecting; part square, below with octagonal petals, miniature *pushpapotika* brackets with buds protruding on three sides. On these brackets are small beams and a course with scalloped profile. The *kumbhapanjaras* are in the recess on either side of the passage way and on north-south side. They have ribbed or multifaceted out lines. At the base on either side are *makaras* and from their mouth are issue foliations. Above them are the *kapota* with cornice; on this are *kuta* or *panjara* roof forms with a central *kudu* on east-west and north-south side respectively.

At the entrance and the exit there are additional brackets with rolled profiles on the sides with scroll works at the rear side. The bottom of the profile ends with the pendant lotus buds, small sculptured motifs of Ganesa at the north and a man with staff at the south are carved on the plain blocks beneath. Above these brackets is a moulded beam with a square cut block in the middle of the lintel.

The lower part of the wall ends with *kapota* cornice with *kudus* decorated with scroll designs. In the recess there are carved yalis, in alignment with *kumbhapanjaras*, along with a stone curve with angled cuts. This stone course rises above the tower made up of brick and plaster. The tower on the top has two recessed storeys with pyramidal profile and ends with a *sala* roof. The top one is set back from the bottom one. The tower is almost best preserved on the western side. The inner (west) side, but even here many details are lost and it is in poor condition.

The first storey of the *gopura* carries the same projections and recess of the bottom stone course. The east and west sides have the

window openings. Here the central projections are carried. On either side of these openings are the split pilasters. In between these pilasters are the royal figures in alignment with stucco *kumbhapanjaras*. Another pair of mutilated figures are also there. A *kapota* with *kudus* on miniature curved brackets and other mouldings are placed above. The corner *kuta* has split pilastered niches devoid of figures.

On either side are three projections. The central projection has *panjaras* flanked by *kutas* at corners; these are placed on miniature *kapotas* and mouldings. On either side stucco figures are placed on the intermediate niches and in the recess.

The next top storey is of split pilasters, on either side of the window openings. In the recess of the central projection are the niches but no figures, as in the lower storey. The corners have square pilasters. The second recess also has niche with split pilasters. The *kapota* motif is at the centre, projected high with *sala* roof forms and with *kutas* flanking either side. The *kuta* roofs have Narsimha on south and royal figure on the north. The *kuta* roofs have split pilaster niche. Above them is a short wall with *kapota* projection. This has uniform vertical projection. Here the *kapota* is beholden by brackets. The projection of the lower one is continued so that the *hara* roof projection has lost its continuity. The four corners have Nandis. The pilaster decorations, particularly some of them have colonettes. Small wall pilasters with *panjara* motifs are above the wall. The deeply cut brackets and ribs of the enlarged *sala* roof are created under the crowning *sala* roof. In a way the eave projection with beam decoration in the under side is clearly visible. The roof is an enlarged *sala*, with horse-shoe shaped north and south, and central motifs on the east and west sides.

The third window is flanked by niches and on either side are the

pilasters. Above *panjara* are the niches. The *sala* roof caps the tower. Above the central window on east and west side are lingas placed on a *pitha*. On the north and south side are horse-shoe shaped radiating projections, like a *prabhavali* with *simhalalata* at the apex. The central window of the first storey has two recesses. On the top of the *sala* roof is a brass *kalasa* flanked by small projections. The two outer edges have inverted *sringas*.

Interior of the Gopura

In the east-west passageway, there are two doorways in the recess. The jambs of the doorway are decorated with petal and scroll designs. The doorway in the east has the threshold, and the lintel has Gajalakshmi while the under side has lotus. The lintel of the rear doorway has a projected square lintel. In between the doorways on either side are the storeyed rooms one above the other. The columns consist of three blocks; each block is interspersed by 16-8 section represented in vertical half portions. Double petal led motif sits on the lower columns facing the inner side while the upper brackets have angled cuts. In the ceiling is the lotus medallion. The passage way beams are placed on the bracket with rolled design and leafy design; on the inner side it has banana design.

Suryanarayana Shrine (O)

This shrine is situated to the south of the *Rayagopura*. The north and east wall abuts the enclosure wall and the *gopura* respectively. By using two columns and crudely constructed walls a small shrine is constructed. This houses several sculptures along with the image of Suryanarayana.

South colonnade (P)

The south *mandapa* has four columns width. In the east it abuts

the inner, north-south enclosure wall, which are three bays deep. In the west it meets the Durga temple, it is seven bays deep. At the middle of the south *mandapa* four more bays were added and extended up to the Durga temple. The colonnade is extended to Patalesvara, Navadurga, Tarakesvara and Narasimha, miniature temples.

The *adhishtana* of these colonnades consists of a foundation course, *upana*, *padma*, *pattika*, *gala* with a band of *yalis*, lions and elephants, a ribbed *kapota* (petalled *kapota*) and *kudus*. *Kudus* are placed in alignment with the columns. Near the *rangamandapa* the *adhishtana* moulding is terminated by carved blocks. The south colonnade has a flight of three steps. Almost at the middle of the *mandapa* a flight of two steps are decorated with *yali* balustrades of rounded tail which lead to the inner part of the *mandapa*. The columns in the front have single colonettes like the peripheral columns of the *rangamandapa*, and are placed in the front towards the inner open court. Each column has one colonette placed above the *yalis* attached to shafts with triple blocks. The brackets are of *pushpapotika* type with pendant buds and these support the beams. The latter is carved with petals and rounded scroll work on the underside. Over which are deep double curved eaves whose underside has cut out ribs and rafters. The roof slab is terminated by frieze of *yali* facing one another, and also with *makaras* at ends.

The parapet rises on the southern *mandapa* almost in alignment with the eastern end of *rangamandapa*. The niches are confined to the western half of the colonnade. The eastern half of the parapet is topped with a row of merlons. The niches are of different type. Some of them are cusped, horse-shoe shaped, semi circular, they are in alignment with the bays. In these niches the Saivite and Vaisnavite *rishis* are depicted. The façade of the niches have half pilasters and carry the arches, and these are decorated with flowers, birds, tufts and *kirtimukhas* at the apex. Over

the niches are horizontal eave mouldings placed in recession and ends with *sala* and some with *kuta* roofs. In between the niches are figures of devotees and demi gods.

The columns in the south have variation. The second row from north is devoid of any tripartite *adhishtana*. The columns are of triple blocks and have carvings on four sides. The top of the bottom blocks has bud like motifs. These blocks are interspersed by 16-8-16 facets. Over these columns are the *pushpapotika* brackets with pendant buds with cut out bands. The third row of columns have unadorned square sections separated by plain octagonal sections. The upper portions of the shafts are curved and circular. The *pushpapotika* brackets are adorned by pendant buds with uncut bands. The columns in the fourth row have squat lower section, which is seen only on the eastern side. They have tapering octagonal shafts and upturned petal motifs on basement like ridges. This has been considered as a transition phase.²⁵ The *pushpapotika* brackets are of the usual type. Beams are decorated with petals and carry horizontal roof slabs.

The two rows on the east side have two blocks with 11-8-16-8 facets in the middle with octagonal decoration and the curved sections carrying square capital with curved lower side. The fourth row as in the third row at eastern end has two different columns. In the fourth bay, abutting the enclosure wall is the pedestal. In the second bay a Linga is kept over a broken *pitha*. The columns at the south are similar to the last two columns in the east of the third and fourth rows. Three rooms are formed at the west end of this south colonnade. The first room, serving as kitchen, has a flight of steps that leads to the Hemakuta temple.

Mukti Narasimha shrine (Q)

This shrine facing north is dedicated to Mukti Narasimha. It is built in the sixth bay from the east of the south *mandapa*. This shrine is slightly projected from the *mandapa* and the sides are covered by the modern wall. The front portion of the doorway is flanked by elephant with riders. This shrine has a *mukhamandapa* projected in the inner enclosure wall. The *mandapa* has tripartite basements and the columns of this shrine have square blocks separated by octagonal cuts bevelled brackets and angled eaves. This shrine seems to be an after thought.

Tarakesvara Shrine(R)

Adjacent to this, to the west of Narsimha shrine is Tarakesvara. This shrine also breaks the continuation of the southern *mandapa*. This shrine is square, facing north, along with Tarakasura, Venugopala and Uma-Mahesvara in axis with the *dipastambha*. These are located in the row of structures, east of the main temple.

The *adhishtana* of this shrine exhibits, *padma* now covered under the pavement of the inner enclosure, as it is lower than the *adhishtana* of the adjacent *mandapa*; *gala* is decorated with scroll bands and double bands at the corners. There is ribbed *kapota* with decorated *kudus* in alignment with scroll bands. The wall is of brick and mortar and is a later construction. The rear portion of this shrine is half covered under the floor of southern *mandapa*. The columns in this shrine are on the column bases with tripartite *adhishtana* mouldings. The shafts have two square blocks with taller bottom blocks and petal motifs at the corners. The blocks are divided by the sixteen sided section with octagonal bands, the top portions being circular and curved. The capitals have circular discs below and above it are projected squares. At the corners of the projected

square are quarter bosses. Above the projected square there are curved and carved brackets that support beams. The crouching *yalis* are depicted in the front. The cornices with blocked *kudus* are on the top. Above this projecting mouldings are placed. Upto this part the temple seems to be original temple. Over this are vertical mouldings, *kapota* cornice with *kudus* and upward carved mouldings. The plaster parapet of southern *prakara-mandapa* seems to be added at later times and thus incorporated into the colonnade. There is projection in the court. The hind part of the basement and eaves of the shrine abut the southern *prakara mandapa*. This testifies that it was originally a free standing shrine, incorporated, during the construction of southern *prakara mandapa*.

Structures to the south of southern *mandapa* (S)

In the south east corner, there are two structures located on either side of the passageway which leads to kitchen with a large door way in the enclosure wall. These, two structures are raised on *adhishthana*, which consists of *padma*, *kantha*, *pattika* and *gala* capped by *kapota* with uncut *kudus*.

This *adhishthana* is interrupted after the passageway, now closed and provided with steps. The adjacent *mandapa* has a different *adhishthana*. It has *padma* and *gala* with vertical bands. In between the bands are the sculptures. Here in the middle of these bands are the sculptures of horse, Nandi etc. Above it is a ribbed *kapota*. This *adhishthana* is extended upto the enclosure wall. i.e. the western part of it.

The structure abuts the east enclosure wall and the north wall of the kitchen (i.e., lies to the east of the passage way leading to kitchen). The columns of this structure are decorated with rectangular shafts, separated by the octagonal sections and curved upper parts. The capitals

are of double circular discs beneath, projecting squares with half medallions above.

The structure, to the west of the passageway has 4 x 5 columns separated by walls and they make three blocks with newly built walls. The columns here are of double squares and no capitals with angled brackets and projected beams. The eave is placed on the projected beams with interlocking system.

Patalesvara shrine (T)

In axis with the *rangamandapa*, in the middle of the southern extension, there is an extension of four bays. Here in the centre, a flight of steps leads down to the Patalesvara shrine, which is almost a square of 2.25 mtrs. The roof of the temple is just above the floor of the *mandapa*. On the front slab is the Kannada inscription identifying this as Patalesvara shrine. This shrine faces east. In the inner part of the shrine, the wall and the ceilings are devoid of any carvings. At the corners are angled brackets. The south wall and east wall have projected shelves which are slightly angled. The projection is very less. The roof of the temple is just above the *mandapa* lined with a brick wall, decorated with animal frieze; now covered by a thick layer of *chunnam*.

Further west of this south colonnade there are later infill walls, storerooms, cooking room etc. To the west of this is a lotus shaped cistern.

Kitchen

The kitchen block is formed in the south colonnade, which was once a pathway to the Hemakuta hill. Now this is incorporated in the colonnade, and now being used to prepare the food for the offering to

the god. This pathway has a gate with steps in north–south orientation. On either side are platforms with two rows of columns close to the end walls. The columns are on the footing blocks. The shaft has two squares separated by octagonal section on the top and the middle. The brackets carry beams holding the eaves, placed in an angle. These stand out over the south colonnade and thus the northeast and west sides are propping up and visible. The roof is also treated with plastered brick work.

The inner part now being used as a kitchen is not having any permanent features of a kitchen, like kilns and chimneys as in the kitchen at southeast side of the outer enclosure. The burning over years, lot of soot is accumulated in the structure. The steps that lead to Hemakuta are intact apart from the abrupt close. An attempt is made to alter the features permanently. Before construction of *rangamandapa* and the colonnade this was a route to the river. When *rangamandapa* and the south colonnade were constructed, this gateway was incorporated and used for reaching Hemakuta temples. The closure is a later work and this can be made out from the abrupt closure.

Navadurga shrine (V)

This east facing shrine is located at southern colonnade at the westernmost end. The entrance is from the first bay of the south colonnade. This shrine abuts the southern enclosure wall and at the rest of the places it is closed. Probably this was an independent structure. Later this south colonnade is built. This addition is evident in the basement and eave of this shrine. As in Patalesvara shrine, here in front of the temple, towards the southern side is the name of the temple in Kannada script.

The northern side of the shrine exhibits the full sequence of the *adhishtana*. It has a raised *adhishtana* course consisting of *padma*,

jagati, *tripatta kumuda* with *kanthas* above and below, *kapota* with double *kudus* in alignment with the columns. The walls are plain with columns at intervals. The columns have angled brackets, with projections into the inner court. Over the eaves is a parapet made out of brick and mortar connected to colonnade close to it. The doorway is big and the jambs are decorated with scroll work and Gajalakshmi is at the centre of the lintel; while at the base are Siva *dvarapalas*.

The floor in the inner part of the temple is raised and has four columns, while in the shrine there are Navadurga, three Lingas and Nandi sculptures. The front portion of the temple has two steps. The inner raised floor has three raised steps and forms three bays. The topmost being *kapota* floor slab. At the recess is the petal led motif. The columns consist of triple blocks with carvings on four sides, upturned petal motifs. Above the bottom blocks at corners are buds; the blocks are interspersed with sixteen-sided section having octagonal band at the centre. Angled brackets hold beams and carry roof slabs without any decoration. The sculptures include the Navadurga, Lingas and a small Nandi.

Mandapas behind the Garbhagriha (West Colonnade) (W)

On the north, south and west of the *garbhagriha* are the *mandapas* abutting the enclosure wall. The colonnade behind the *garbhagriha*, i.e., the western colonnade has different types of columns and is of different heights. The height of the columns varies because of the raise in the ground level to the west, due to sheet rock. Here the *pradhikshinapatha* on west and south has different levels and hence steps are formed. On the three sides of the sanctuary are the columns, consisting three rows on south side, while the rest has two rows of columns with column bases. These columns are placed close to the outer wall of the *garbhagriha*, thus obstructing the view of basement mouldings and walls of the shrine.

The columns are slender and tall, with two rectangle blocks separated by the central octagonal sections with circular curved upper portion. Above the columns are capitals, the lower ones are circular and the upper ones have projecting square with curved undersides carrying the angled brackets. These angled brackets support beams and plain ceiling. The level of the ceiling varies here. The end of the *mandapas* carries the eaves. In later times the eave is replaced by sloping slabs, filling the space in between the colonnade and the main structure of the temple.

There were several independent structures around the *garbhagriha* within the enclosure wall. Later these were included in the columned hall. So there is no uniformity in the columns used here, because each structure was constructed at different times with different patterns. The columns are not uniform; some are octagonal, others are sixteen sided, with top portion curved. The capital of these columns varies; some have single or double capitals, and some have no capitals at all. The brackets are of different types, but some of the beams are decorated with petal designs. Some have angled ends for eaves. Over the beams are horizontal slabs.

At the south side of the passage way is a *mandapa* of 8 x 4 columns, and it is placed on raised platform. The roof slabs rest over the single bayed columned hall, behind the *garbhagriha*. At the southwest corner at two different levels, there are natural boulders rising towards the west. The colonnade is raised above the natural boulders. South of the *garbhagriha* in the first bay are high columns. The columns in the second bay are slant and thick, with two platforms. The southern columns are short and thick, as they are placed on the highest platform. Further south there is another tripartite *adishthana*, with 4 x 5 short columns and brackets. The southern most bay abuts the enclosure wall. The ceiling is flat. This *mandapa* joined with the adjoining *mandapa* can very well be noticed from the roof of the third bay, which exhibits the slanting

slabs. By using the four columns small shrines of Somesvara, Sharadamma, and other gods are built. At the south-west corner of the columned hall is the Linga called Somesvarasvami, placed inside the iron grill frame, with opening on the east.

The western part of pradakshinapatha i.e., to the west of *garbhagriha*, in a shrine. Ganesa is placed on the raised floor; adjacent to this towards the north side are small shrines of Sudharmesvara and Nandi. Further north is a shrine built out of two columns surmounted by simple brackets, with *kapota* cornice; this happens to be an earlier independent structure. Further north are steps of the western gateway.

Behind *garbhagriha* steps of the western gateway lead to the Vidyaranya mutt and it is in the axis with the passage way, north of *garbhagriha*. The gateway has east-west passage way of 1.6 m width, with steps. On either side of it are two platforms with tripartite basement. Each platform has four columns on either side of the passageway. The shafts of the columns are rectangular with octagonal section, circular curved upper portion with cushion capital. The peripheral columns are plain. The angled brackets holding beams and roofs are preserved eaves on east and west. Once this was an independent *mandapa* and this was included in the western colonnade. The western end of the passageway has a doorway of inferior construction and it is of later period, probably of 18-19th century; this can be surmised by the type of bricks and the plaster. The jamb of the doorway is plain, apart from angled *sakhas*. The space between gateway and doorway is filled by walls.

In the western side *mandapa* the bays are narrowing, while moving from southwest to northwest, the narrowed western-most bay can be seen. The columns in the front row are similar to the columns in the south side of the *garbhagriha*. In the second row, the columns are of rectangle,

octagonal, square octagonal, with circular disc, over which are angled capitals. The third and fourth bay has square columns with angled brackets. In the western side are the projected beams and eaves of colonnade. North of the passageway, the columned hall continues. At the north west of the *mandapa* the inverted image of the *gopura* can be seen. In northeast the supporting walls and other additions are made to support the hind wall of small temples which are at the western end of the northern colonnade.

Outer enclosure

This enclosure can be approached from the east through the main east *gopura*, popularly called Bishtappaiah *gopura*. On the south side of the *gopura* is the enclosure wall in north south direction. The northern face of the *gopura* touches the short length of the wall running in north south direction. The passage way of this *gopura* is aligned with the passage way of *Rayagopura*. This enclosure is completely paved with stones like the first enclosure. In the east and west side are two *gopuras*. A small doorway in the south enclosure wall leads to the *Hemakuta hill*. Inside the enclosure wall at north-west side is *phalapuja mandapa*, while on the south-west side is the hundred pillared hall, kitchen and small temples, which abut the enclosure wall. Flanking the *Rayagopura* are two temples dedicated to Ganapati and Bhairava.

This enclosure has many small shrines and *mandapas* which are subjected to many additions and alterations made at various points of time. Some of the rooms have been made by filling the colonnades. Since twenty five years new rooms are constructed (as per the temple records) abutting the enclosure wall; these are being used by visitors. Four trees have seating platforms. In the middle of the north enclosure, near to it a well is

constructed. A closed drain running in south-north direction flows across this enclosure and two Nandis are placed on the pedestal above this drain. This drain flows from southern edge of the *garbhagriha* roof and passes through the kitchen and outer enclosure wall.

Kumarasvami Shrine (OA)

This shrine is to the north of the passageway and built against the east basement mouldings of *Rayagopura*. At the north it abuts the *phalapuja mandapa*, which is a later structure.

The shrine has a square *garbhagriha* with a sculpture of Kumarasvami in it. The front porch along with the *garbhagriha* has two levels of *adhishtanas*. The lower one consists of *padma* with incised lines, *gala* with bands of scroll work, *kapota* with *kudus*. The *kapota* has the traces of decoration. The height of the central course varies and thus it makes two levels. The *garbhagriha* has tripartite basement, the walls are devoid of any decoration.

The front columns have three square sections with sculptured figures and the animals on four sides. At corners, on the top of the bottom block are upturned petals. The central blocks are separated by 16-8-16 facets. Brackets are bevelled with those of the inner facets. The inner columns support beams with a gently curved profile. The columns are on high basement, with two squares separated by sixteen sided fluted mouldings. The upper parts of the shafts are octagonal to circular, with triangular kudu like motifs. The shafts carry two capitals, of disc and part squares with curved under sides. The upper square projections are slightly beyond the disc brackets and have no projection on the eastern side. On the south and west side are projections with curved pendant lotuses extending on bands. The doorway has scroll bands on the outer

side and small opened petals on the new jambs. The bottom portion of lintel has a rough designed lotus medallion. The ceiling slabs are flat and devoid of any sculpture. The parapet is made up of brick and mortar on the west side and is decorated with merlon motifs and leafy motifs balanced with crisscross pattern. At the centre of the east side is a niche in the parapet, devoid of any figures. This niche has pilasters supporting the trilobed arch, with *kirtimukha* at the apex. While the sides are decorated with wavy designs. A stone Nandi of two bodies is placed at the corner of the parapet and it is damaged in recent years.

Phalapuja Mandapa (OB)

This *mandapa* lies to the north of the above shrine and abuts the north east corner of the enclosure. It is an open *mandapa* raised on columns. In north and west it is covered by the enclosure wall, partly it is covered on the south side also; hence it is open partly on south and east side. At the middle of the *mandapa* is a raised platform with 4x4 columns. This *mandapa* totally has 6x6 columns.

The columns are placed on the tripartite footing blocks. The shafts have square, octagonal and circular sections. The square and octagon have petalled motifs which are upturned while the upper portions are decorated with chain type of motifs, and there are bands of looped jewels at the top of the circular shafts. The capitals are of disc and projected square type; in the corner they have arched protrusions. The brackets are of rolled mouldings with a band at the centre. Beams end in angles, support the double curved eaves. The corner of it has horn like features. The recess band decoration marks the end of roof slab.

At the middle of the *mandapa* are two sets of recessed *adhishtana* mouldings, placed one above the other. The first set of moulding begins with a plain foundation course, petalled *upana*, *padma*, *gala* and *pattika*

with the usual type. In the columns there are similarities with the facade. Difference in the columns lies in the height of the bottom portion of the columns, as they are shorter. The petals of the lotus are on the octagonal section. The capitals are shorter; the brackets are identical like the front brackets.

Above the first basement, is the second basement with a recess. The *adhishtana* of this starts with double foundation course, i.e. *upana*, *padma*, *gala* with vertical band with scroll designs at the end, *kapota* with *kudus* with scroll designs at the end. The column bases have tripartite footing blocks, and *kapota* with four crudely cut *kudus* on each side. The shafts of the columns have two square sections decorated with relief sculptures or shallow motifs. On the top of the lower blocks at the corners are upturned petals placed on the miniature tripartite basements. In between the blocks are sixteen-sided sections with central octagonal band. The shafts end with circular mouldings and at the four cardinal directions are the *kudu* type decorations. The southeast column has a petalled decoration. On the top of the columns are the capitals with discs and square projections with semicircular medallions at corners.

The entire ceiling of this *mandapa* is horizontal and devoid of decorations, except or the ceiling at the centre decorated with three rotated squares capped by inverted lotus. In the middle of the beam are the incised medallions with bands depicted in low relief. The topmost platform is covered by mesh in recent years. A swing is suspended from the middle of the ceiling to keep the processional image. This small chamber has a door in the east. Towards the southwestern corner is a big stone cistern with Linga in a small niche flanked by Nandi and Ganesa. Just above the Nandi are two *kalasas*, below is Ganesa and an inscription in Kannada. Now this is being used for soaking lime and sometimes for storing water.

North Colonnade with shrine (OC)

From the middle of the northern enclosure towards the east is a colonnade. This colonnade is continued till the northeast side where it is locked with *mandapas* and shrines. One room facing west and three rooms facing south are being used as an Ayurvedic hospital. The other room is serving as a police station. The columns are not delicately treated. The roof slabs abut with the shrines and the enclosure. This indicates that these were once separate shrines and *mandapas*. At certain point of time these were merged with colonnade. In recent years some are covered by walls to make several chambers. These chambers still retain the earlier doorways and these exhibit the decorated doorjambs with Gajalakshmi and lotus lintels with Saiva door guardians at the base. At the west end the slanted beams carry eaves. These eaves are placed for five bays from west end till the centre of the colonnade.

The shrines facing south are square in plan. These shrines are now converted into rooms by constructing walls between them. These shrines are not uniform. Some of these shrines have tripartite *adhishtana* mouldings with faceted *kumudas*. The wall terminates with rounded mouldings having flower and petal designs. These mouldings are curved in shape. The inner part of the shrines are free from any of the deities. The walls are plain, devoid of any carvings. Most of the columns have triple blocks separated by the octagonal sections. Other columns are plain; angled brackets support beams and roof slabs.

The eastern end of this colonnade has a west facing shrine; this has a square sanctuary and plain walls. The doorway, is in between two columns and has Saiva *dvarapalas*. The door jamb is adorned with scrollwork and petals; on the lintel is Gajalakshmi panel. There is no deity in the shrine at present. The tower of this temple has undergone

restoration. The top portion of the tower is adorned with a short circular drum with hemispherical shape, with Nandis at the corners of the capping *kapota*, with *kudus* and the petals on the top.

The columns in the rear part of the shrine have triple blocks and octagonal sections, not very well carved. The columns in the front are raised on the tripartite *adhishtana* footings. The shafts are of triple blocks, and each block has carvings of varied types. The brackets are angled probably to fix the eaves, which are not in place now.

Mandapas in the northeast corner are now being used as police station (OD)

This is built near the east *gopura* and to the north side of the east west passageway. It is now being used as the police station. This *mandapa* has 5x4 columns. The northern columns are covered by walls built in recent times. On the west side a flight of steps with *surali* balustrades leads to the hall.

The *adhishtana* of this *mandapa* consists of a foundation course *padma*, *gala* and inverted *padma*. Half medallions appear on the top and bottom blocks. The peripheral columns have tripartite mouldings and the columns have three blocks with figures on four sides, upper end of the bottom block has upturned petals and sixteen-sided octagonal band. The *pushpapotika* brackets are carved with pendant buds and this scheme is continued further. At the south these brackets carry projecting beams at the ends and they hold angled eaves. On the south side almost at the centre are two columns, which are different in style. The architectural motifs of five ascending tiers are depicted with niches and *kapota* cornice with roofs. These are not deeply carved. They display plaster niches, *kapota* cornice and *sala* roofs (a royal emblem is placed here). Projecting

beams carry the angled eaves. Above this is a parapet with merlon decorations made out of brick and mortar.

In the interior, the four columns have separate footing blocks with angled sides. The shafts have two square blocks with octagonal sections in the middle, petalled motifs on the upper part of the bottom blocks. It ends with curved or circular mouldings. The capitals are of disc and projected square with half medallions at the corners, in front of the *mandapa* is an inscription.²⁶ The next group of columns is crudely fashioned. The shafts have three blocks, separated by octagonal sections. Some of the brackets are rolled while others are angled. In the south side of the *mandapa* the Vijayanagara emblem is carved on a slab and placed between two columns. The ceiling is flat and devoid of any carvings. The central ceiling has three rotated squares one above the other; at the centre is a deep cut lotus medallion with a provision for the swings, represented by two hooks.

EAST GOPURA (OE):

This *gopura* is in the eastern end of the temple complex and serves as the main entrance to the temple and it overlooks the Hampi bazaar, which is in the east-west direction. This gateway has the east-west passageway. On all the four sides there are four central projections. The north and south projection abuts the enclosure wall. On either side of this projection there are two minor projections. On east and west side projections, the central one is very prominent and flanking the doorway and totally has three projections on the two sides.

The *gopura* consists of two basements mouldings. The lower *upapitha* has the *padma*, stands on a rectangular block; on it is a *gala* with vertical bands, and *kapota* with *kudus* some of which have human

faces. Above it is another *gala* with many bands like the earlier one, not deeply carved, over which is a *kapota* with *kudus*. These are in line with *galas*. The tops of the *kudus* have *kirtimukha* with scroll designs on either side, but this scheme is not continued on the projections flanking the passageway. In the mouldings, the lowest is *padma*, followed by *kantha*, *kapota*, *gala* and *kapota*. The *gala* has pilasters with double capitals and miniature-angled brackets, the end point of the passageway has the blocks decorated with bas-reliefs, and these blocks flank the entrance way.

The *adhishtana* form changes at different places. The central and the corner projections have *padma*, *jagati*, *tripatta kumuda*, with bands in the middle, *kantha*, *pattika*, and *kantha* and inverted *padma*. On either side of the east-west passageway under the projection as well as north and south side, the *adhithana* has *padma* with scalloped profile with corner projections, *kumuda* with flower bands, *kantha*, and *kapota* with *kudus*, *kantha* and inverted *padma*, *kudus* with decorated rope like design finds its way in north side. The bottom of niches cuts the top two mouldings, which are on the top.

Above the *adhithana* are walls, over which is the diminishing *gopura* rising above. There are three projections and two recesses, on either side of the passageway, while on north and south there are two projections and recesses. The wall is adorned with pilasters covering the entire length of each storey. Each pilaster is half square at the lower portion; the shaft is part octagonal and the top is curved. The scroll design at the lower part, jeweled at the middle part of the pilaster has two capitals with octagonal and part circular bottom, projecting part square with octagonal petalled underside. They carry *pushphapotika* brackets with three pendant buds formed like the radiating type. The brackets hold the beams and upward curved mouldings with petals and scalloped profile at

the bottom portion. Above the wall is *kapota* cornice with *kirtimukha* head at the top. The top of the pilaster is in line with the *kirtimukha* head. These are flanked by *yali* torsos. In the recess are the niches with *kuta* roof forms and these are covered by plaster sculptures.

The north and south side central projections have a niche in the middle flanked by six full height pilasters; the enclosure wall abuts the middle portion. In each projection are niches. Here the split pilasters with double capitals hold the *kapota* with *kudus*. On it is *sala* roof with finials and form apart. Some times the *kudus* in the *kapota* are replaced by *yali* in seated posture. The north and south side projections have double pilasters and carry *padma* and *makara toranas* and *kirtimukhas* above, at the apex.

The recesses of the walls are filled with *kumbhapanjaras*. The decorated pot with projected bands carry semicircular shaft. At the base of the shaft are *makara* heads issuing the floral motifs. The shaft has chain decoration and carries double capitals in semicircular form over which is bracket with tiny *pushphapotika* forms. The *kapota* carries the *panjaras*. These *panjaras* have *kirtimukha* on the top. Inside the *panjaras* are seated *yalis*. The east west wall was subjected to many variations and hence many additions and alterations can be seen here.

The *gopura* is built out of brick and plaster and has seven storeys created in pyramidal form. In the east and west are window openings. The *gopura* diminishes as it rises above.

The arrangement of the wall, its projection and recess are carried in the first storey of *gopura*. The east west side window openings and either side projections are added through out. The vertical and curved mouldings carried by the pilasters, are placed at the corners. The pattern

of the *adhithana* is carried in the bottom storey. The top of the pilaster either has *sala* or *kuta* roof forms. The niches are in the projection and decorated with the plaster figures. The niches have double pilasters and carry the *kapota* with *sala* roof. In the *sala* are the *kudu* motifs. The same niche arrangement is confirmed on the niches, placed on either side of the window. In the recess are niches, which are covered by plaster figures. These niches are supported by two pilasters, one on each side. The niches have *kapotas* and *panjaras*. The walls are placed with *kapota* cornice with *kutas* or *salas*. They are well defined in the projections. The roof forms have medallions in the *kudus*. Over the window openings, there is niche with pilasters and cusped arch and it houses a Linga, and this is in an elongated *kuta* on the recess. Between the *kutas* are the *kudus* with niche or tower motif. The pattern is different on north and south side.

In the north and south side projections are four full height pilasters. Five niches have the projection part. The adjacent additional bays have short pilasters. The corners have (blocked out) *makara toranas*. The intermediate niches have no sculptures; they are slender with *salas* placed on mouldings. The sidewall has projections with *makaratoranas*. These are covered by the two *kapota* mouldings one above the other.

This scheme is repeated till the seventh storey in descending order and thus this tapering form is derived. The upper storey is shorter than the lower one. Due to diminishing height the multiplicity of pilaster is reduced and hence many details are lost; like the number of pilasters, the decoration of *kudus*, and the plaster sculpture are completely avoided in the upper one. The central projections are prominent on all the four sides. (The central projection is slightly out of sequence. The central niches have six window openings, it is not aligned with seven tiers of corner niches, as it rises there is sudden reduction.) The prominence of the central

projection on all four sides increases as the height of the tower increases giving the tower an almost uniform plan at the peak of *gopura*.

The last storey has *sala* roof and it is raised on a low height wall, which has *kapota* and niches. On the east and west side it has barrel-vaulted roof, where as in the north and south, it is horse-shoe shaped. On the east west side above the *kapotas* are *kudu* motifs, which have *kirtimukhas* and wavy decorations. In the middle of the north-south side, in the top most tips of the projections have *kuta*-roofed niche, surmounted by horse-shoe shaped arch decorated with stalks and foliations with a prominent *simhalalata* on the top. The pot-shaped *kalasas* are at the top of the tower. The big brass *kalasa* is flanked by small *kalasas* of plaster.

The east west passageway is devoid of any decoration. This has vault roof derived out of granite fixed with mortar. The bottom portion of the vault has mouldings. The doorframe in the east has no decoration. The *pushpapotika* bracket in the corner has angled lotus bud and carries the beam. Behind this the wooden doorway is fixed and its threshold carries the lotus medallion. The threshold slab has a lotus medallion.

The middle portion has two chambers on each side and has two storeys. The columns have square shaft and are decorated at the bottom with merlon, flower, stalks and leaves, stylised petals and frieze of flowers interlaced strap works. The capital has flower motif with lotus bud end, *pushpapotika* bracket sits over it with pendant and lotuses. On the south, at east end there is Virabhadra sculpture, while the adjacent one is empty. At the northern side there are no chambers and is covered by wood and mesh work. The west end of the northern chamber leads to the inner part of the *gopura*, which is hollow. The upper chambers have pointed arches. The pairs of bracket carry three transverse beams. There are medallions are in the ceiling.

The western end of the passageway has the plain jamb and *pushpapotika* bracket with lotus buds. Here the lintel has the lotus medallion. As in the east, here also once the door might have been fixed at one time. This can be seen by the existence of holes behind the lintel. Further west are *surali* brackets, which carry the transverse beams. The multiple knot motif is carved on the ceiling. In the west, there is protrusion at the lowest level and thus a slope is formed here.

The inner side of the tower has the tapering view, plastered throughout the length. The superimposed chambers are connected by steps and they have timber floor. In the middle of the tower it gives the tapering look in a distinct way.

Temple office (OF)

This is situated to the south of the passageway of the east *gopura*. The *adhishtana*, columns, parapet are similar to the north side *mandapa*, as explained above. So, this *mandapa* is contemporary to the other northern *mandapa*.

This *mandapa* has 3x6 columns, on the east side; it abuts the east *gopura*. The columns of the *mandapa* are not uniform; some of the shafts have triple blocks with carvings separated by octagonal cuts. These have *pushpapotika* brackets and pendant buds. Some of the shafts are plain devoid of any carvings with angled brackets. The ceiling is flat and devoid of any decoration. The newly built walls form the office and a door way in the south leads to the passage way and connects it to the south side of the main east *gopura*.

Tandavesvara Shrine (OG)

This shrine is located to the south of temple office. This temple

faces west and lies on the eastern side of the court, and it is close to the south eastern corner of the enclosure.

This shrine has a *garbhagriha*, *antarala* and *navaranga*. The *navaranga* was once an open hall. This is evident by the later infill walls and the steps in front of the central *ankana*. The steps are flanked by elephant balustrades.

The interior of the rectangular *garbhagriha* is plain. In the middle on a circular *pitha* a Linga is placed and the ceiling is flat. A small doorway leads to a square *antarala*, and this is devoid of any carvings. The *antarala* doorway has Siva dvarapalas at the base and the jambs have *latasakhas* with Gajalakshmi lintel on the top. The adjoining *mandapa* has simple columns. These stand on tripartite *adhishtana* mouldings which are not deeply carved. Above the mouldings are triple blocks separated by 16-8-16 facets. At the top corner of the lower blocks are the upturned petals. Bevelled brackets carry the beams. Roof is devoid of any carvings. The half columns against the walls are also of the same type. In recent days shelves are built using the lower half of the columns.

The exterior is covered by later structures. The *garbhagriha*, *antarala* and *mandapa* are plain. The vertical joint is in between *antarala* and sanctuary. The wall terminates at the upward curved moulding and *kapota* cornice. There is a brick and plaster tower over the sanctuary and it is restored in rectangular shape. The lower *tala* has central projection, on either side of it are two more projections. Along with this there are *kuta* roofs at the corners. Above this is a *sala* roof, here at the north and south ends there are semi-circular arches. These contain central niche with miniature *sala* roof, while the periphery of the arch is decorated with tufts with *kirtimukha* at the apexes and it is a miniature model.

The front portion of the *mandapa* once open is now covered by modern feeble walls. This can be noticed by the presence of eaves, incorporated in the wall. On the west is a doorway with *lat8asakha* and *kirtimukha* at the apex. The doorway has Siva *dvarapalas*. Probably this doorway is a later addition.

Hanuman pavallion (OH)

This is an independent *mandapa*, built against the east enclosure wall near the south east corner of the enclosure. The *adhishthana* has scalloped profile with *padma*, *gala* and *kapota* with *kudus*, which are double at corners. On north-south side, the old basement is concealed by modern basement of the adjoining rooms. The shafts have four-part basement with rounded *kumuda*, three-square blocks; 16-8-16 bands and upturned petal motif at the top corners of the bottom blocks. The central shafts have two attached colonettes and these stand on the extended basement. Seated *yalis* support the base of the colonettes. The shafts are circular or octagonal at the bottom, while the upper portions are circular or square and the lower sides have petal design. There are lattices in between the shafts and colonettes. Most of them have pendant buds, *yalis* and leafy decorations on the sides. The brackets are of *pushpapotika* type but with one exception that it has bands beneath. The incised decorations are on the beams, and *kudus* (blocked out) at each end. Over this is a double curved eave, on it are the upward curved moulding courses. The ceiling has three rotated squares in ascending order. The two southern slabs have crouching *yalis*, flanked by two sets of the latter facing each other. At the centre are upturned sword, the sun and the moon. In one corner there is a snake and lotus medallion. In the central part of the *mandapa* Hanuman is carved on a slab. In comparison to the delicacy of *mandapa*, the present sculpture is not proportionate. This seems to be added in later times. Hence the arrangement of features is not uniform.

Modern Rooms (OI)

All along the south enclosure till the hundred-pillared hall is a row of rooms. Near the south east corner is a doorway leading to the Hemakuta hill. On the north of Hanuman *mandapa*, abutting the north *adhishtana* is a row of *mandapas*.

Hundred Columned hall (OJ)

To the southwest corner of the outer enclosure is the hundred columned hall. On the south it abuts the southern enclosure wall and in the west by the inner western enclosure wall. This is open on east and north side.

This wall has three ascending platforms, and it is elevating towards the west. In the middle of the second platform, there is a central bay. The first level is towards the eastern end and it has 9 X 3 columns. The second level has one more additional bay towards the north. New columns were added later to support the cracked beams. This has 5 X 3 bays, at the centre it has wide beams. Towards the west the last platform can be seen, and it is placed above the central second platform. The third platform consists of colonettes; half columns are placed on all sides, except the eastern side. At the centre of this platform a flight of four steps leads to the third platform.

The exterior of this *mandapa* can be seen clearly from the north and east, till the western end of the second platform. The *adhishtana* has petalled *upana*, *padma*, *gala*, *kapota* with *kudus*. Here the *gala* is neatly decorated with frieze of elephants flanked by vertical scroll designs. These are kept in a row with columns. These vertical bands are in alignment with the columns. The topmost part of this *adhishtana* consists of ribbed *kapota* with stylized *kudus*. The second platform is slightly at

higher level than the first platform, only a small area of the *adhishtana* is clear here. There is variation in the additional *pattika* with scroll motif, instead of elephant frieze, this has dancers and musicians. The new construction of steps conceals the details of the northern side.

The columns on the exterior have shafts and slender colonettes at the front side, while at the corners are the three colonettes. Only the central parts are free standing but these are attached to lower and upper parts only. In the middle level these are detached, and of three dimensional and free.

The column shafts are on tripartite basement with horizontal bands and *kudus*. The shafts are of three-square blocks with carvings of figures on all the four sides. At the top corner of the bottom blocks are bud like decorations. These square blocks are interspersed by 16-8-16 sections. The central blocks also have the figures, with pendant bud like decoration on bottom and top portions; on the top square blocks are figures with pendant like projections at the bottom. The *pushpapotika* brackets above the columns are of the usual lotus bud ends. The colonettes stand on *adhishtana* mouldings. Above it are yalis in lion like forms. At the corner columns there are two animals positioned diagonally.

The octagonal shafts which have colonettes are of simple pattern. They are carved over the tripartite mouldings, on it are double lions at corners and over them are the shafts. The bottom portions of the shafts are square. The upper portions are tapering octagonal. The shafts have wavy profiles. The top of the shafts carries two capitals one above the other. The lower are partly octagonal and curved. The upper are square and the underside have petal decorations. The brackets are curved and on it are beams; the undersides of the beams are decorated with creeper designs. In the peripheral area, the columns and beams are overhung by

double carved eaves, decorated with wooden ribs and rafters underside. The eaves are enriched at corners with multiple horns and also with tiny *yalis*. At the centre and the eastern side and at corners there are scroll medallions. Relief sculptures of lizard are on the north side. Above this is a parapet which has a frieze of *yalis* in seated position.

The central area of this platform is like the second platform. Here the corner columns have triple blocked shafts with carved petalled brackets. The columns at the centre have attached colonettes.

The columns in the lowest part of the hall consist of triple blocks and each block has figures on all the four sides and it is devoid of colonettes. A *kapota* motif of the *adhishthana* leads to the second level, now it is covered by cement coverings. Now this forms the entry to the second level. As at the first level, here also at the second level there are no colonettes, apart from the central enlarged bay. The second platform has four columns each on east and west, five on north and south. On the western side these columns form the part of the upper most level. The columns in the north and south, east and west sides have attached colonettes, placed over the *adhishthana* blocks with *yalis* at the base. The shaft of the colonettes consists of triple blocks with carvings; in between the blocks are multifaceted portions. The free ends of the blocks are relieved with petals and bands. At the base are creeper motifs and miniature figures. The top portions of the shafts are decorated with double curves with petals. The shafts are surmounted by double capitals, of which the lower one is half square and the upper one is projecting square, the underside of the earlier is curved and the later is petalled. The columns on the east side are similar to the peripheral columns. The columns on the west also support the third platform. The beams are embellished with lotus petals and stunted *kapotas*. Above the beam is a frieze of *kolata* dancers and these are connected with adjacent beams on

the north-south side. The columns are surmounted by *pushpapotika* brackets, which carry the inverted T-beams running in north-south direction, holding the ceiling slabs in east-west direction, and thus form the clerestory. The ceiling is flat and devoid of any decoration. Probably in the later part of the Vijayanagara period, three more columns holding the load of the beam were erected in the middle of the platform.

The top most level is decorated with the *adhishthana* motifs decorated with friezes of dancers, musician, fighters, and other worldly scenes along with ribbed *kumuda*, *kapota* and *kudus*. This falls in alignment with the exterior north wall. Entrance to this level is from the central bay, the details being concealed. The *adhishthana* projects at three bays, now covered under steps.

The columns here are shorter than those at the other two levels because, these are placed on the platform, and the height of the ceiling is uniform at the second and third level. In the north-south side, is a large open area. Like the rest of the levels here also the columns have triple blocks, with *pushpapotika* brackets. The same uniformity is maintained on all the three sides in the columns abutting the walls. The columns in the central bay facing the open area have half square colonettes. These are projected on two sides. The corner colonettes stand diagonally on the two lions over looking each side. Behind the lion is a dwarf lifting the colonettes. The colonettes at the south are both circular and square, while on the north and west they have triple blocks with octagonal sections and are decorated with jewels and scroll works. The top are double curved. These have two capitals, the bottom are square with curved profiles and the top are projected square with a band just above the bottom. The bottom ones are decorated with scalloped profiles. One in the western side has the identical colonettes of the peripheral type in a smaller size. The two columns, which form, the corner columns of the

area of the second platform are very complex. They are decorated with diagonal triple colonettes on the east but the rest of the sides have single colonette.

The central area of this platform has decorated beams with scalloped underside petal decorations, over which are ribbed *kapota* cornice with *kudu* motifs; over the *kapota* is a frieze of *kolata* dancers and musicians. The ceiling is flat apart from the snake chasing the moon (*grahana*).

Kitchen (OK)

This part is extended in the southern side from the top most level of the hundred columned hall. A small doorway leads to the kitchen from the top platform. This serves as the access to the kitchen from the outer enclosure. There is another entrance from the inner enclosure, here the path leads through the big gateway. This consists of 15x8 columns. Towards the south-west corner the gradually elevated granite shelf is there. The columns are built over it. At the lower edge is a small channel, through which the water flows through the kitchen from the south-west corner, but in the rest of the places the channel is covered by slabs. The seven bays in the middle are having tripartite basement at the periphery. In the east west direction it is open to the sky and there is provision for conducting water.

A short wall is built between the columns and it serves as a parapet to the depression. The columns are of triple blocked shafts. In between them are the octagonal sections. The half columns placed along the wall have the same pattern as the other columns. At the central opening the beams are protruded and they carry the angled eave slabs towards the opening. The north south bay at the eastern end has double high columns with high roof. The walls have provision for window grills

with rectangular openings. In the south-west part are 9x2 columns; they have high ceilings as the floor rises due to the granite shelf.

The raised ceiling is extended in the western side. Here on the ceiling towards the northern side are window grills. Three Nandis are kept on the platform built at the foothill of the granite shelf. Raised sheet rock serves as the floor. In between the kitchen walls and enclosure walls there are clear cut joints suggesting that the kitchen is added later. The enclosure walls can be seen clearly from the kitchen.

Mandapas, North of Columned hall (OL)

In between the hundred columned hall and the Ganapati shrine are *mandapas*. These are in alignment with the top most platform of the hundred columned hall and they abut the west wall of the enclosure. Three bays fill the gap between enclosure wall and the front alignment. At the centre of the *mandapa* are four well dressed columns, once a part of the structure. The column bases are square with tripartite *adhishtana* mouldings, in the central part are kudu motifs. The shafts are of two blocks with angled mouldings at the top and bottom; in between are 16-8-16 section. The upper part is circular in descending order interspersed by the triangular blocks. There are two capitals one above the other; one is sharply moulded circular disc and the other one is a projected square with curved under sides. Above it are angled brackets. All along the wall are half columns with part octagonal sections, in between the blocks of the shaft. The top of the column has crudely made brackets. This has horizontal ceiling apart from the central one decorated with the rotated square. The rest of the columns resemble the exterior columns. A recent partition made in this *mandapa* has created six rooms. All have access from the east side, with three sets of flight of steps. In front of this *mandapa* are the platforms, concealing the *adhishtana* portion of the

mandapa, which is continued upto the Ganapati shrine. The front portion partly covers the columns. These stand on tripartite *adhishthana* mouldings with uncut *kudus* at the centre. The central parts of the shafts have sixteen sided sections, with flutings. Upper portions are covered by the modern wall and it partly covers the columns. These stand on tripartite *adhishthana* mouldings with uncut *kudus* at the centre. The central parts of the shafts have sixteen sided sections, with flutings. Upper portions are decorated with the *kudu* motifs. The disc capital carries angled brackets which hold the beams. The end beams are projected to carry the eaves in the front portion. Above the roof is parapet with merlon decorations, probably done in recent years.

Ganapati shrine (OM)

This shrine faces east and is placed to the south of the passage way of the *rayagopura*. The hind part of the shrine abuts the east *adhishthana* portion of the *gopura*. The square *garbagriha* and the four columned hall are raised on a *adhishthana*, it consists of *upana*, *padma* with scalloped profile, *gala* with vertical bands and stylised *kapota* with *kudus*. The *garbagriha* houses *Ganesa*. The outer columns of the shrine are similar to the west colonnade. The remaining columns tally with the west colonnade, except the *pushpapotika* brackets. Above these brackets are beams decorated with petals and mouldings.

Bazaar street

The bazaar street is in east-west direction. On the western most end is the Virupaksha bazaar, while on the east end at a central of the road is a double storeyed *mandapa*, behind is the monolithic bull. On south and north side are *mandapa*, now houses, hotels, shops, Bank and residential houses. Some of the *mandapas* were pulled down, to build new shops.

The *mandapas* are two bays deep, some even more deeper. Some of the *mandapas* are double storeyed. The columns are crudely fashioned and are covered by plaster work. These *mandapas* were square columns, occasionally decorated, the brackets are angled and carry beams and ceiling slabs devoid of any decoration.

On north and south are double height portions with slender columns. Some are of octagonal shaft and curved brackets, carry beams, over which in the facade carry eaves and brick and plaster parapet. These parapets have merlon decoration, in the middle is a cusped niche with Linga motif. Back of this are two storeyed *mandapa*. Some of these *mandapas* have served the purpose of the temporary occupation by the royal and other dignitaries.

The *mandapas* in the close proximity of the temple has subjected to lot of alterations, because of the shop keeper occupants.

There are some decorated *mandapas* of which one in the south is more elaborate, one with double height columns. Each columns have scroll work and vegetation in the basement mouldings. The bottom blocks of the shaft has carvings, the top of it has upturned petal motifs. The top portion is octagonal shaft with bands of scroll work. The top is double curved and square. The capitals are of disc, projecting square with petelled underside. The brackets have pendent buds at the end.

On the north side there is a double storeyed *mandapa* with elaborately designed columns like the colonette type, usually found in temple. The triple block columns here stand as tripartite basement mouldings. The top portion of the bottom block has petal like motif, while the others have bud like designs. The front portion of these columns has colonettes sits on yalis. The top of the colonette attached to the main shaft holding the double curved eave. The top storey has the different

type of columns of octagonal and sixteen sided section and circular upper portion. Some of the columns have triple blocks curved brackets with pendent buds. The brackets and beams are devoid of any decoration.

Near the east end of the street, on north there is one more *mandapa* with portico in the front and it has right columns. The two columns in the end have tripartite basements. The columns have octagonal shaft with tapering top. This has simple brackets and eaves. The front top is decorated parapets with arched openings and Nandis at corners. This seems to be a recent addition. This structure has double height column in the rear two bays, while the front bay is free. In the second row of columns, in the middle is a projected balcony rests on the bracket. This balcony is of octagonal shape and decorated with merlon decorations. To the east of this is a doorway. The door frame has the guardian figures at the bottom, recessed bands, on the lintel is the Nandi block, above in the recesses is a multiple arched and the walls.

Almost opposite to it is another *mandapa*, similar like the above *mandapa* with slight changes. This *mandapa* also has three bays. The front bay has the tall pillars, while in the second and third it has storeys made of double columns.

The portico has the slender pillars with square bottom and the top portion of the shaft has multifaceted and slender. The capitals are curved with pendent bud end. The eaves are simple. The front parapet is made of brick and mortar, subjected to alterations. The second and the third bay has the second storey. The approach to the second storey is from the side steps on the outer eastern side.

Further east of north and south *mandapa* is dotted with newly conserved *mandapas*. The recent excavations have revealed the original pavement. The original basement of these *mandapas* has tripartite basement

with vertical blocks in alignment with the columns. Many columns have angled cuts some are of part-octagonal shafts. Some of the columns have triple blocks. Some are of double blocks with double curved portions. The brackets are angled, some of them are blocked out. They carry the beams and eaves insert of the beams and eaves used are recently made and fixed.

Mandapas at the eastern end

The eastern end of the north *mandapa* has elaborate portions in the front and it is a large rectangular one, also called as police *mandapa*. The inner portions have the square columns and support the beams and ceiling slabs. The front portion has the tripartite basement and it has four ornate pillars with tripartite base. The shaft is of three blocks with two 16-8-16 bands in the middle, above it has rolled brackets and it carries the eaves on the free sides. The upper storey of the *mandapa* has crudely made columns. The top is surmounted by brick and plaster parapet with a central niche with ascending mouldings at the corners. The figures are restored. From the front, in the middle of the raised platform a passage leads to the doorway. The doorway has saiva figures beneath, the petal *shakas*, on the lintel is the Nandi and linga are carved at the centre.

Near the eastern end of the bazaar around thirty mtrs., from the central *mandapa* in north south direction is a small channel is flowing near the north end. Towards the east of it is a lamp pillar with five lamp branches on the top of the pillar. The shaft has square blocks interrupted by octagonals.

The central *mandapa*

This double storeyed *mandapa* is in the middle of the street at

the eastern most end and facing the temple. This is open to west side, temple side and it is closed on all the three sides in the lower storey, while the upper storey is open to all the sides. The *mandapa* is raised on tripartite basement and vertical semi circular projections at the corners. The *mandapa* is made of 4x3 columns and the walls covered on all the three sides. These columns sit on column blocks with *kapotas* with kudu outlines. The shaft has square blocks and either multi curved profiles with lathe turned effect, some have sixteen sided fluted sections. There are two capitals, the lower one is disc like and is of chlorite material, above it is projecting square in gristle with circular underside. The brackets are chlorite. These chlorite columns are in pre-Vijayanagara period. The beams carry the eaves around the buildings. The upper storey is made up of granite material and has 6x4 columns brackets, beams and angled eaves and it is not closed. The eaves are slanting and the roof is flat. No part of the ceiling is designed.

Behind this *mandapa* the steps leads to the Achyutaraya temple. At the base of these steps are two shoreys on either side, now devoid of any image. On the top point is of the hillock is an open *mandapa* in the middle of it is a passage leads to the temple.

Nandi *mandapa*

North east of the *mandapa* is the Nandis pavilion. To the north of this is another *mandapa*. These two have the common platform of tripartite basement in the front are flight of steps leads to the *mandapa*. The Nandi *mandapa* is built over the monolithic bull and has 4x4 columns, with the maximum space at the centre. The columns and beams are made in recently. The central ceiling has the rotated square in ascending order. The sides have double height supporting columns. The reclined Nandi is in the centre, but the eaves are missing

North of the *mandapa* is another opens structure of 4x4 columns, with tripartite *adhithana*. The columns in the front carry the eaves and a flight of steps in the west leads to this *mandapa*. The ceiling is flat and devoid of any decoration.

Vidyanaranya shrine

The shrine is located to the west of the end... wall near the doorway. This shrine consists of a square sanctuary were with $\frac{3}{4}$ columns. The basement consists of the tripartite type. The walls have pilasters and cornice. The doorway of the strike consists of plain bands. In the garbhagriha is a rectangular *pitha* over which is placed the saint Vidyarayna. The columns in the inner side devoid of any decoration apart from double angled city. The out of four columns have tripartite basement mouldings and the shaft is of triple blocks with carvings on four sides, above the bottom blocks are upturned petals motives, while on the other three sides of the blocks are bud like motifs. In between the blocks are octagonal sections with central bands. The top of the columns are adorned with angled brackets, which in teem carry the beams. The front basement with tripartite basements.

To the north of this temple consists of *mandapas* now serving as offices. The basements of these *mandapas* are usual plain tripartite basement. The columns angle brackets are not finely finished. The brackets carry the beams the front portion is decorated with angled eaves. These *mandapas* are one bay deep, there is a small Ganapati shrine here.

This tank can be approached from the outer side of the enclosure. There is a small pathway from the enclosure leads to the tank. This is surrounded on three sides by *mandapas*. These *mandapas* are disturbed at various points steps from the east leads to the court. The columns

of these *mandapas* are not finely chiseled. This carries beams and angled eaves. To the north of the tank is a shrine facing east. This shrine has tripartite basement. The wall is devoid of any carvings. The doorway has guardians at the bottom. The jamb has angled bands, while the lintel is decorated with Gajalakshmi. In the garbhagriha is a Shiva linga. There is a linga of Durga in the anti-chamber. The garbhagriha doorway has *poornakumbha* at the bottom.

East end of the *mandapa* has a small shrine. The doorway has Shiva guardians at the bottom and the jambs have petalled bands, while on the lintel of the doorway is carved Ganesha. There is a Hanuman slab besides the doorway.

CHRONOLOGY AND DEVELOPMENT

Chronological date from tradition and epigraph

In Virupaksha temple as it appears today is the result of continuous architectural activity through centuries from the time of its inception, as can be made out from several pieces of evidences. The Virupaksha temple complex is an important pilgrimage centre right from the time immemorial and even today. Before founding of Vijayanagara empire Virupaksha was the principle deity. This temple enjoyed pre-eminence during the Vijayanagara period. The earliest reference of the temple appears in the inscription of Chalukyas of Badami, king Vinayaditya visited Pampakshetra in 689 A.D. This clearly speaks about the existence of the temple during that time. Another inscription from Pura, Kustagi taluk, Koppal dt, belongs to the period of Jagadekamalla of later chalukyas, records the grant made in the presence of Virupaksha. This clearly emphasises the importance of the temple in that period. Another inscription of 1199 A.D. at Durga temple, located north of Virupaksha temple refers to god Pampa.²⁷ During this

time the myth of her marriage to Virupaksha was in vogue and also speaks about the grant given to Virupaksha, Hampadevi, Bhairava and Rachamallesha, and for the worship in the temple. Still the marriage ceremony is being celebrated as Kalyanotsava in the Virupaksha temple. The Pampamahatme, the stalapurana speaks about the penance of Pampa and her marriage with Virupaksha, and Virupaksha is called as Pampa-Virupaksha, in course of time she is retained and limited as a consort of Virupaksha.²⁸ But the worship of Virupaksha became very prominent.²⁹

The early poet Harihara and Raghavanka in their kavyas praise Virupaksha. Harihara is known as Hampiya Harihara and goes to the extent of saying that he will praise only Virupaksha and none else, not even the kings.³⁰ He claim to be the son of the god Virupaksha. One of the stories regarding Harihara (poet) praises his capacity in extinguishing the fire which engulfed the screen of Virupaksha temple. He extinguished the fire by rubbing his hands. This incident was later confirmed by the Hoysala king.³¹ Harihara was in the court of Hoysala Narasimha I (1152-1173). This story confirms the existence of Virupaksha temple before mid twelfth century. After this he left the court and settled at Hampi. Another important literary composition in 1220 A.D., by Somarajakavi in his Udbhata kavya explains the surroundings of Hampi and the detail description of Virupaksha temple. It clearly speaks that Virupaksha has occupied the highest position in the minds of the people before the establishment of Vijayanagara empire.

Hampi was already a Sivakshetra, as indicated by many pre-Vijayanagara Siva temples in the precincts of Manmathakunda and on the top of Hemakuta hill.³² Even today some of these temples exist here. One among them is Durga temple dated to ninth-tenth century of Rashtrakuta period.³³ These pre-Vijayanagara temples consist of single cella or some with cella, antechamber and *mukhamandapa*. The present day

Virupaksha temple might be in the same style. These features were subjected to complete alterations and additions during the Vijayanagara period. In front of Virupaksha temple the north-south pathway could have linked the shrines of Hemakuta with the river. The double storeyed gateway on the Hemakuta, which happens to be the important gateway, was closed during the construction of enclosure wall during Vijayanagara period.

Hoysala, Somesvara fabulously gave gifts for the worship of Virupaksha and to the Brahmins, in 1236 A.D.³⁴ This clearly testifies that Virupaksha temple was already a centre of religious activities.

After the establishment of Vijayanagara period, Virupaksha gained immense popularity. The kings of Vijayanagara accepted him as their family deity.³⁵ Many grants and gifts were made to this temple. To suit the needs of the situation lot of additions and alterations were made to this temple. Due to the Royal Patronage the temple reached the pinnacle and became renowned as one of the great temples of Karnataka. The rulers adopted Virupaksha as their sign manual.

During the last part of fourteenth century the *garbhagriha* and ante-chambers might have come into existence. The outer shell of the *garbhagriha* is removed and enclosed by *Pradikshinapatha* and antaralas. The plain walls and the unadorned portion of *garbhagriha* are of early period. The outer shell of the *garbhagriha* is filled with flat pilasters and niches of early period and other than this it is not having any decorative feature or even decorations of late period and can be surmised to be of late fourteenth century.

The *garbhagriha* and *antarala* were constructed as a coherent unit; the discernible vertical joint exists between this unit and the *navaranga*.

This can be corroborated by the inscription, engraved on the plinth moulding on its north wall, located to the western part of the northern door way. This inscription records the name of 'Minister Saluva Narasanayaka', the minister under the last Sangama rulers.³⁶ He usurped the throne in 1485 A.D. probably this *navaranga* might have been constructed during his tenure as minister in the last part of fifteenth century. Chandrasekhar Kavi, who lived during the period of Devaraya II., in his poems of *Virupaksha Sthana Varnanam* described the abode of god, court of the deity, dancers and musicians.³⁷ Before Chandrashekara kavi, during the times of Harihara the Pomp and glory of Virupaksha is highlighted.

During the coronation of the Krishandevaraya in 1509-10 A.D., he built the *Rangamandapa* known for highly embellished composite columns.³⁸ These columns are the typical example of 16th century architecture of Vijayanagara period. The main shaft with colonette, sometimes colonettes are at the corners and they were well developed during 16th century. In *rangamandapa* two types of columns made their first appearance. 1. Shaft with colonette or colonettes 2. Prancing yalis, later these elements became the character feature of 16th century monuments. These feature appears in the south and north colonnade and can be ascribed to the 16th century.³⁹ After this, the colonettes begin to appear more in latter monuments. The Suryanarayana, Muktinarasimha, Gulaganji Madhava and Patalesvara shrines are of pre-Vijayanagara period. This can be made out by their architectural features. Some are subjected to alterations in Vijayanagara and recent times. In a way during the sixteenth century, the temple comprised the outer and inner courtyard, three *gopuras*, pillared hall, a kitchen, galleries, a temple tank, a bazaar street, principle shrine and a number of sub shrines.

The Pampadevi and Bhuvaneshvari temples built out of schist material and were subjected to alterations while building the northern colonnade.

The Buvaneswari temple is renovated to the maximum extent. Its round pillars and finely carved door are comparable to those in the Magala Suryanarayana temple. The domical central ceiling in the *sabhamandapa* and the first ceiling containing panels of Siva and *ashtadikpalakas* in the garbagriha are also finely carved and reminds us of the Chalukyan art. The *ashtadikpalakas* in the ceiling are similar to the Chalukyan sculptures in Elebeturu of Davanagere district. Hence this temple may also be dated to the Last quarter of twelfth century to first quarter of the thirteenth century.⁴⁰ The lathe turned pillars, highly embellished doorways, decorated ceilings and minute carvings are typical of late Chalukyan features, subjected to alterations in 16th century, when northern colonnade was built.

During the 16th century while building the colonnade and subsequent expansion these small shrines of pre-Vijayanagra period were amalgamated in the appropriate places with slight modifications. Hence there is variation in the ground level in the altered structures. This can be very well noticed by the floor level in the case of Patalesvara and Gulaganji Madhava shrines.

The *gopura* in the first enclosure popularly called as *Rayagopura*, was constructed during the coronation of the Krishnadevaraya. The inscription erected near the façade of the *Rangamadtapa* speaks about its construction. So, this can clearly be ascribed to early part of 16th century.⁴¹

The granite portions of the northern *gopura* have flat pilasters and on it are typical pre sixteenth century features; hence this granite portion of the *gopura* is of 15th century. The brick and plaster work of the super structure was remoulded probably in 18th century with pilasters and stucco decorations. It is also dated to sixteenth century, basing on the popular belief.⁴² The reused chloritic schist *pitha* of Chalukyan period and the inscription on the *pitha* of devotees in the pyramidal portion on the

north side of the *gopura* and the repair works carried out at various points clearly support the above date.

The *Phalapuja mandapa* has the typical *adhithana* and well dressed complex columns. The *Phalapuja* is an important event. Then also it was celebrated with pomp and glory. This structure has the pillars and *adhithana* of sixteenth century and hence can be ascribed to 16th century.⁴³ Popularity of Virupaksha slightly eclipsed after 1513 A.D. Probably during this period the popularity reached the pinnacle, for *paksha*, *masa* and for *samvatrotsava* villages were granted, besides gold ornaments and silver ornaments.⁴⁴

The north and south colonnade has typical complex pillars with colonettes, as in the peripheral columns of *rangamandapa*, and thus the colonnades can be dated to 16th century. The colonnade behind the *garbhagriha*, is mixed up with too many types. The first two bays behind and adjacent to *garbhagriha* have tall slender pillars, slightly rough in treatment, resemble the Ganapathi shrine, and hence ascribed to 16th century and the rest of the bays to the second part of 16th century onwards till eighteenth century and this can be ascribed on stylistic grounds. It is argued that the colonnade and stucco figures over the colonnade and *rangamandapa* are of Achyutaraya's period, but there is no proof or material evidence to accept that period.⁴⁵ Hence only on the stylistic grounds it can be dated to late sixteenth century A.D., and some even to eighteenth century.

The *mandapas* in the north east corner of the outer *prakara* are subjected to a lot of variations, some earlier independent temples and structures are incorporated to form the buildings. The north east temple close to the east *gopura* and adjacent structures can be dated to 15th-16th century on the basis of columns, treatment of the wall, pilasters and

the ceilings.⁴⁶ Some of the *mandapas* are subjected to alteration in post Vijayanagara period.

The *mandapa* now housing the police station has the typical columns of 16th century along with multi tiered *gopura* columns (*koshta stambha*). This can be dated to that period. Like wise the adjacent *mandapa* now housing the office is subjected to thorough alterations. The early columns and late columns are reused and can be dated to eighteenth and nineteenth century. Some of the portions were subjected to alteration in recent period also.⁴⁷

The east *gopura* was believed to be built during the time of Devaraya II, by a minister called Prolagunti Tippa. This is described in the Uttara Narasimhapuranam, a 16th century literary work.⁴⁸ The authenticity of the fact as described in the *puranam* is questionable. If the facts explained in the inscription, is true, then *gopura* should have been constructed in 15th century and subsequently repairs continued till late period.⁴⁹ Among the three *gopuras* in Virupaksha temple, the inner east *gopura* is built by Krishnadevaraya, the entire outer east *gopura* cannot be ascribed to fifteenth century on stylistic grounds.⁵⁰ The towers show lot of late features. The granite part of the *gopura* is not subjected to much variations. No doubt the super structure built out of brick and mortar might have demanded maintenance during and after Vijayanagara period.⁵¹ During the period of Devaraya II many improvements were made to the temple and the front bazaar street. The treatment of the pilasters, niches at the base of the *gopura* is definitely prior to 15th century. As stated in the inscription of Krishnadevaraya, this *gopura* was repaired during his coronation time.⁵² This *gopura* was again repaired during the British period.⁵³ Now also it is being maintained periodically.

The Aravidu prince Tirumala succeeds his nephew Srirangu III. He

was the last monarch, pious and charitable in nature. His reign stretched from 1642-85 A.D., it is said that he built the lofty east gopura of the Virupaksha temple. The inscription of 1576 A.D., issued in the presence of Pampa Kshetra ends with the signature as Sri Virupaksha. The continuity of this worship can also be seen in the literary work of Ramarajiyamu by Venkayya.⁵⁴ Probably he might have also taken up major repair work to the *gopura* or he might have renovated it. Srirangu's reign ends in 1685 A.D. After this the benefaction of Tirumala to Virupaksha temple took place. It might have taken place in late 17th century. By that time, the main gopura might have been in bad state because of the Great War of 1565 A.D.; the *gopuras* built and repaired during Krishnadevaraya's period in various parts of the empire are intact. As already stated this gopura was repaired in 1509 A.D. Again when it was in ruinous condition. Tirumala had taken up the thorough repair of the *gopura*. Probably the work might be of the magnitude of almost building a new one, hence the facts mentioned in Ramarajiyamu is almost correct, that the *gopura* was rebuilt by the prince. Again this was conserved in British period.⁵⁵

The hundred columned hall is an example of 16th century architecture. It can be dated on the typical columns and its treatments. The adjacent kitchen though it is free from decorations the slender pillars, the treatment of the eaves and raised clerestory can be dated to 16th century.⁵⁶

The columned hall adjacent to hundred columned hall are subjected to lot of variations. The cushion capitals and the ceilings suggests that they are of 16th century⁵⁷. The Kumarasvami and Varada Ganapati shrines about the inner east *gopura* i. E., *Raya gopura*. These shrines were built after the construction of east *gopura* and can be ascribed to late 16th century.⁵⁸

In between the hundred columned hall and Hanuman temple small

rooms were constructed abutting the southern portion of outer enclosure wall. These were constructed out of brick and mortar about 40 years back.

In the time of Devaraya II, the *ratha veedhi* was repaired. Being a powerful ruler and a staunch believer of Virupaksha he might have cleared the *ratha veedi* and caused for the fortification and planting of fruit bearing trees. Other than this he was keen in building three *rathas*-Virupaksha *ratha*, Pampambika *ratha*, and Ganesha *ratha* to be drawn on the *rathotsava* day.⁵⁹ But during the visit of Domingo Paes, this was already developed as a '*Ratha Veedi*'.⁶⁰ This is of 732 mtrs. length and 11 mtrs. width from the entrance *gopura* till the Nandi *mandapa*. Paes explains this as an "A very beautiful street of beautiful houses with balconies and arcades in which the shelter was provided to the pilgrims, who came for the festival. In total one can surmise that the constructional activity began at pre-Vijayanagara period reached the pinnacle during the 15th-16th century and further the repair and conservation work continued during the British and the present days.

Apart from the above deities in subsidiary shrines and niches few more deities are placed. The dating poses problem, only with literary evidences these can be dated. The *sthalapuranas* mention stories connected with the deities and also there is mention of these deities. Of course there are some interpolations in the text of the *sthalapuranas* and pose and they bit problem in dating them.⁶¹ The text mentions Tarakesvara, Patalesvara, Bhasmesvara, Vyomesvara, Rudrakesvara and Kumbhaesvara, Navadurga, Bhuvaneshvari, and Pampadevi to the north of Virupaksha. There is also the mention of Manmathakunda, various Lingas around the temple Lokapavana tank, Vignesvara and Kumarasvami at the entrance and to Narasimha.⁶² It clarifies that during 18th century these temples were in use.

NOTES AND REFERENCES

- 1 Locally Virupaksha is called as pampathi after marrying pampa.
 - 2 Hampi bazaar, known for business in early days and it is of about 732 meters and 10.6 meters width.
 - 3 There are roads around the temple for various processions.
 - 4 The pilasters called as *karnakutastambas* (corner pillars) and *kudyastambas* (wall pilasters) *devakosthas* are conserved in recent days, slowly it is losing its shape.
 - 5 In Hinduism every religious school has developed its own agama tradition and literature. In *nigamat agama* are two different thoughts in Hindu tradition. In Mayamatha, the ancient text there are explanations about *sakas* and other architectural terms. *Antarala* the pillared corridor called as *antahara*, enables the devotees to take a *pradakshana* round the main unit of the temple (Manasara ch xxxi).
 - 6 C.S Patil *Hampi inscriptions*. 1995, no 103, Reddy
 - 7 George Michell, *Vijayanagara Architectural Inventory*, the sacred centre, vol. I, New Delhi, 2001, pp 116.
 - 8 *ibid*, 112
 9. Vasundara Filliozat, Two small inscriptions from Hampi, in *Deya dharma* D.C.sircar felicitation volume 1986, pp. 101-2, and Patil 1995, pp 101.
 10. ARIE 1922, no.714, ARIE 1934-5, no.354. SII, IX, no. 493, Patil 1995, no 102.
 - 11 According to *Tantrasamuchchaya* divides the height of the *balipitha* into ten parts eg: *Roduka, Jagati, Kumada, Kumada-pattika, Gala, Kamba Nidhara, Kapot, Agrapatti* and *Padma*. The same text also stipulates that the height of the pedestal, on which the main deity is consecrated in the *garbagriha* or one sixth less than this height or it should be as much as the height of the sanctum up to the height of the *adhishthana* of the main shrine. But these elaborations are not noticeable in the *balipitha* of the temple.
- Agamas mention the importance of *balipitha* (*padmasamhitakriya* ch xxx, 106). Regarding *dhwajastamba Narayanasamhita* ch xxii gives the details. *Dipastamba* in front of the temple, which in form agrees with *Isvarasamhita* (*Isvara samhita*, ch xiii, *Brahma samhita*, ch.x).

- 12 Nandimandapa is also called as *Vrishabha mandapa*.
- 13 This pranala is called ~~Vyoma~~ depiction ~~of animals~~ and it differs here
- 14 C.S.Patil, Temples of Raichur and Bellary districts, 1992. pp.124.
- 15 Patil, pp. 124.
- 16 Ibid, 1992 pp124. and M.S. Krishnamurthy in *Vijayanagara adyana*,1996 pp42
- 17 George Michel 2001. pp. 125.
- 18 Ibid. pp126
- 19 AnilaVerghese, Religious Traditions at Vijayanagara by New Delhi, 1986, pp 42.
- 20 Raghavan V, The *Virupaksha-vasanthotsava-champu* of Ahobala, JOR xiv, pp22
- 21 VPR 1983-84, Patil 1995, pp 100.
- 22 Published respectively, ARIE 1934-35, nos.355-6, Patil 1995, nos. 98-99.
- 23 George Michell, pp 127.
- 24 Ibid. pp 118.
- 25 Ibid. pp 120.
- 26 ARSIE 1889, No.30, SII IV, No.259, Patil 1995.
- 27 It is suggested that the present Durga temple is the temple of Pampa, Wagnor P.B., from Pampas crossing to "The place of lord Virupaksha". Architecture cult and patronage of Hampi before founding of Vijayanagara in V.P.R. 88-91 pp. 141-74. SII, Vol. IV, No. 260
- 28 Sripampa Mahatme, first part, chapter 4-7 and
- 29 SII vol IV No.260.
- 30 Narasimhacharya .R, Note 8, Vol II, pp 40-1.
- 31 ARSIE 1934-35,B 355.
- 32 Ibid.B 355.
- 33 C.S Patil, Temples of Raichur and Bellary district , Mysore,1992,pp 131.
- 34 ARSIE 1934-35, B 355.

- 35 E.C.Vol.Sb.375.
- 36 Fillozat V. Two Small Inscriptions from Hampi in Deyadharna Studies in memory of D.C. Sircar (ed) G. Bhattacharya. New Delhi, 1986. pp 161-3.
- 37 R. Narasimhasharya, Note 8 ,Vol. 11, pp 40-1.
- 38 SII Vol. IV, No 258.
- 39 Anila verghese. Archaeology art and Religion.New delhi 2000, pp 99-100.
- 40 C.S Patil, Temples of Raichur and Bellary district, Mysore,1992,pp 131.
- 41 SII Vol. IV, No 258
- 42 Sharana Basappa Kolkar Vijayanagara Adyana No. 5, pp 44-46. It is further argued this gopura was built by Nawab Udachanayaka of Kanakagiri in between 1510-1533. A.Longhurst Hampi ruins, New Delhi 1982, pp 102, it is narrated that one of the district collectors of Bellary by name Robertson has repaired the gopura systematically in 1837 A.D.
- 43 The similarities of columns well delinieated *adhithana* can be compared to the *adhithana* of *rangamandapa*.
- 44 ARSIE 1922-23 No 714, SII Ix pt II No 493.
- 45 Rajashekara. S. Ithihasa Darshana Vol 4, Bangalore pp 72-4, pp
- 46 As in sixteenth century temples and shrines like in kadalekalu ganesha, krishana temple etc.,
- 47 The conservation in nineteenth centaury repairing of stucco in east *gopura* is similar to the conservation of stucco here in the shrine.
- 48 Further sources of Vijayanagara History, Vol III, pp 46-7.
- 49 Archaeology and Religion, New Delhi, 2000, pp 100.
- 50 SII Vol. IV, No 258. The base of the gopura is of sangma period, while the super structure is of later period.
- 51 Similarity in stucco figures of sixteenth centaury as in Krishna and Vitthala temple.
- 52 SII Vol. IV, No 258.
- 53 During the collectors administration in Bellary, Iron girders imported from London

were placed. These were removed subsequently repaired by the state archaeology department, then I had an opportunity of participating in the conservation work.

- 54 Krishna swamy Aiyangar, Sources of Vijayanagara History, pp 310-11.
- 55 The major repair or reconstruction happened in 17th century. George Michell the architectural historian has observed this gopura imbibed the feature of 19th century architecture. The late reconstruction with pieces of original period structure reset in it. If it is true, who repaired it? than one can surmise there might have another reconstruction happened to the gopura after the repair work done by prince Tirumala. To support this view few more evidently in the written form or other wise required.
- It is mentioned said that in (Medows Taylor and James Fergusson ,architecture in Dharwar and Mysore, pp 65.) the Vitthala temple pillared hall was damaged by Tippu sultan during his conquest in this area..Did he damage this temple is not clear . In the war time some attack might have taken place to this temple. The extant of damage is not clear.
- 56 The complex columns and bas reliefs have the similarities with sixteenth century columns in Krishna Temple and the *rangamandapa* of Virupaksha temple
- 57 This is built against the outer face of the inner enclosure wall which is dated to early sixteenth century.
- 58 These two shrines built against the eastern *adhithana* of the Raya gopura , which is dated to early sixteenth century as per the inscription near *rangamandapa*.
- 59 Basavaraja malla shetty (ed) Vijaya Kalyana 1995., pp 199.
- 60 Robert Sewell, (rpt) 1980, pp 260.
- 61 The *sthalapuranas Pampamahatme* and *Hemakutakanda* can not be dated precisely it is said that there are some interpolations with in the text.
- 62 Pampamahatme first ch. 94-99, later half of the middle ch 4 , first ch. 98 and Hemakutakanda ch 19, ch 21-24, ch 25, Pampa mahatmye first pt, ch 92.

SCULPTURES AND ICONOGRAPHY

SCULPTURES AND ICONOGRAPHY

The sculptures carved in this temple are both in round and bas-reliefs. A majority of the round sculptures are for worship in the principal and subsidiary shrines. On the walls there are sculptures carved in bas-relief. The walls are divided by pilasters and *kumbhapanjaras*; the intermediary space is decorated with relief sculptures. The columns are adorned with different types of bas-reliefs. This is also true of the ceilings. As it is a Saiva temple, the sculptures carved are essentially Saiva themes. There is preponderance of Sivite images. So, the different delineations of Siva form a rich percentage. Of course there are sculptures depicting Vaishnava themes too. In addition to these there are representations of certain secular scenes, animals and plant motifs.

Many images are found on the walls and superstructures. However, Saiva themes in bas-relief dominate. These are diminutive in size but tend to incorporate most of the details of the sculptures in round. The sculptures carved on the walls and on columns are different from one another.

The secular scenes are comparatively few. Though they are not rich in variety, they beam with life. A majority of them comprise depictions of musicians, dancers, man leaning on staff (*gorava*), parrot, *vrischikapidita* (lady troubled by scorpion) and *kantakapidita* (lady troubled by thorn). Apart from

these there are also portrait sculptures of devotees and royal couples. To this category such as the portrait sculpture of 'Rayanaraja' is depicted on a column. There are carvings of devotees some times on columns and some times in prostrating position on the floor.

There are certain decorative panels depicting floral and geometric forms on columns. Episodes of the Ramayana are also found. For instance, panels depicting episodes of the Ramayana are noticed on the pediment of the Bhuvanesvari shrine.

Carvings of animals are relatively few. A majority are Nandis which appear both in round as well as in relief. Most of them are couchant while some are depicted standing. Lions, elephants, *yalis* and mythical animals are also presented. Numerous are the *yalis* and *gajavylas* on the columns.

The main deity in the Virupaksha temple is Siva and he is worshiped in the form of Linga. *Virupaksha* literally means, "One who has oblique eye" or "misformed eye". He is the lord of Hemakuta. Pampapathi, Pampa Virupaksha, Pampa-purada-arasa, etc. are his other names found in folklore and inscriptions.

Panels on the walls of the antechamber

On the exterior of the antechamber the temple there are the following panels. Because of the regular lime coat over the years, the sculptural details are obscured posing problems in identifying them.

South wall

1. A Sivalinga under snake's hood being worshipped by a lizard.
2. *Vyaghrapada* worshipping a Linga. *Vyaghrapada* wears a tall crown. He holds a bell in the left hand and *arati* (lamp) in the right hand. He

is represented with human head and torso. The hind part is that of a tiger.

3. Linga is decorated with garlands: A crowned male brandishing a club.
4. A small niche houses the seated Kartikeya. In the upper hands he holds a chisel and a cock. The lower hands are in *abhaya* and *varada* gestures.
5. Nobleman attends an ascetic: A nobleman holding a staff stands in *anjali mudra*. He is adorned with *kulahi* and a scarf. His visiting the ascetic is depicted next to this.
6. Seated ascetic: His bent left arm rests on the left knee; he keeps his right leg on the seat.
7. A tree.

South door way

On the lintel is a seated Gajalakshmi, holding lotuses in upper hands. The lower hands are in *abhaya* and *varada mudra*. On the west jamb are *makaras* with creepers, elephant head, issuing creepers, peacock holding snake in its beak. *Padmanidhi* is in the usual squatting posture. On the east jamb are *makaras* with creepers, clown and a decorated Hamsa with a twig in its beak.

The east and west sides of the stair case are decorated with figures that are defaced. Those at the top and the bottom depict flying *gandharvas*. The central one is decorated with peacock and swan.

8. A lady with a flywhisk.

9. A lady with a *purvakumbha*.
10. A small image of Siva with *trisula* standing in *tribhanga* posture.

Either side of *kumbhapanjara*

11. A *Rishi* is standing with locked hair looking at the Linga with snake hood.
12. Another *Rishi* standing with a raised left hand.
13. Rama seated on a throne flanked by standing Lakshmana and Hanuman in *anjanimudra*. Lakshmana has bow in his right shoulder.
14. Rama worshipping a Linga.
15. A tree.
16. Castanets in the raised left arm of Narada, *vina* on his shoulder, adorned with topknot.
17. Lady in a grove with monkeys. (Sita in Ashokavana?)
18. Seated ascetic with *yogapatta*.
19. Anjaneya on either side of *kumbhapanjara*.
20. A Hamsa with lotus.
21. Standing Rishi, in *tarjini-hasta* speaking to a *bhakta*. In right hand he carries a *kamandalu*. He is depicted with beard and locked hair.
22. Two ascetics worshipping Linga. One of them is snake-bodied, probably *Patanjali*.

23. An elephant and a snake worship the Linga.
24. Dancing lady with musicians.
25. Bedara Kannappa bending his right knee, placing his left foot against the Linga and plucking his eyes.
26. Musicians, two in number, are playing *mridanga*. *Vina* rests on his shoulder, in singing posture with raised hands.
27. Bedecked Linga probably on a mountain. It is identified as fire Linga (*Jyotirlinga*) on Arunachala mountain at Tiruvannamalai.
28. King giving patient hearing to a sage.
29. Sage, probably Narada is sitting on a cloud. He can be identified by the *vina* over his right shoulder.

The Vishnu image is flanked by Sridevi and Bhudevi, standing in *sambhanga* holding *sankha* and *chakra* in the upper hands. The lower right hand is in *varada* gesture and the lower left holds the club. This is identified as Varadaraja.

North wall: Miscellaneous sculptures

Ganesa is carved above the *pranala*. He is adorned with *karandamukuta* and serpent girdle. He holds a noose and goad in the upper hands. The sculpture recalls Chalukyan style.

Nandi crouching before a Linga is below the *pranala* spout. On the front slab of the basin has this depiction. (?)

Chandikesvara Shrine

Chandikesvara seated in *lalitasana*. He is in *jatamukuta*. He holds

an axe in his right hand. The left hand is in *abhayamudra*. The sculpture is worn out and hence it is difficult to ascertain the date.¹

Wall panels of North side

30. *Vyaghrapada*: Represented by torso and head of a man, wearing tiered crown bell in his left hand and arati in his right hand.
31. A dancer, probably a *jatabhara Gana*, is depicted carrying a fly-whisk and staff in the right and left hand respectively.
32. Kannappa has placed left leg on the pedestal of the Linga and is offering his eye with right hand to Siva. He is holding a low sling over his shoulder. His hair is tied into a tuft at the back of the head.
33. Dancing lady.
34. *Vyaghrapada*.
35. A seated sage on fish: He wears a *yogapatta* and is sitting in *svastikasana* (or *Padmasana*?). He holds a staff in his hand and the hair is in *jatabhara*, apparently Matsyendranatha.
36. Dancers and Musicians: A man on mridanga, singer with cymbals and a dancer. These people are decorated with kulavi, and adorned with (streams) flags.
37. *Vyaghrapada* worshipping Linga.
38. (Flanking the *Kumbhapanjara*): Jester with crooked leg. He wears striped trousers and has closely cropped hair.
39. Jester appears to be an alien.

40. Siva as four armed Bhairava: He carries in hands *damaru* and *Dvarapala* in upper pair of hands and a *kapala* and a severed head in the lower right hand and left hand, now mutilated, respectively. There are two *Ganas*, one blowing a conch and the other with a bowl on head. Siva is accompanied by a dog.
41. Kannappa dressed in leaf, and in *anjali* with bow on his shoulder.
42. *Gana* dancing and playing cymbals and a lady dressing (?). The figures are heavily white washed.
43. A sage in *anjali* with matted hair and long beard.
44. A caparisoned cow standing with the left fore leg raised. This seems to be of Manunitikantachola story.
45. Kannapa is bowing the Linga. By his right leg he is thrusting the Linga and with his left hand he is plucking the right eye with an arrow. He is dressed in leaves
46. Linga under the snake hood.
47. Dancer with *jatabhara*.

Flanking the *kumbhapanjara*

48. Sage in *virasana*: He wears *rudraksha*, matted hair, prominent round ear rings and Saiva *tilaka*. Left hand is in *dhyanamudra* while the right hand is in *jnanamudra*.
49. Kalingamardhana Krishna

In the niche is Bhairavi, seated on throne with her right leg slightly

bent, left leg on the *asana*. She holds *Dvarapala* and *damaru* in the upper hands and a sword and a bowl in the lower right and lower left hands. This Devi is called Annapurnesvari and she also wears necklaces and a crown.

Flanking the *kumbhapanjara*

50. A standing *Rishi*. He carries a Kamadhenu in his left hand; while the right hand is raised, the hair is tied into a knot.

51. A nobleman is standing and in *anjalimudra*.

North entrance to the *navaranga*

On east and west side of the projected doorframe is the creeper motif. On the door jambs on the east are standing *dvarapalas*. There are hamsas with a twig in its leg, cow with a raised leg and makara. On the west are standing *dvarapala*, *mayura* with snake in its beak, cow and makara. These are on either side of the staircase. In the east at the bottom is a mayura with floral motif, over which the same theme is repeated. On the west side at the bottom is a *Kinnara* and above him is a hamsa and at the top is a defaced figure.

Flanking the *kumbhapanjara*

52. Linga

53. A sage worshipping Linga, standing in *anjalimudra* with matted hair.

In the niche:

Kartikeya on peacock: This is positioned as in the south wall. He wears a plaited hair, a crown and carries in the upper pair of hands a chisel and a flower (?), the lower pair is held in *abhaya* and *varadamudra*.

Flanking the *Kumbhapanjara*

54. Sage standing with matted hair and beard, wearing *rudrakshamala* and carries Kamadhenu in left hand, the right hand is raised in *chinmudra*.
55. A standing huntress decorated with crown and dressed with leaves, carrying a bow and quiver, playing with bird.
56. Siva and Parvati sitting on Nandi blessing Arjuna with *Pashupatastra*. Siva with his upper left hand embraces Parvati, while holding a *mriga* in the other hand. The lower right hand is in *abhayamudra* and the other carries a shaft. Arjuna is standing in front with a bow on his side in *anjalimudra*. He is being blessed with *Pashupatastra* by Siva.
57. Dancers.
58. A king on throne, with raised right hand and scarf around his neck, the other hand rests on the bolster. He is depicted as if speaking to the minister who is standing in front of him in *anjalimudra*

Panel on the eastern wall of the anti chamber

59. Crouching Nandi.
60. A Linga under the snake hood.
61. A tree.
62. *Vyaghrapada*, as depicted earlier, with bell in left hand, decorates a Linga with flowers.
63. *Rishi* carrying a *kamandalu* in his right hand and with the left hand raised as if talking. The head of the figure is missing.

Flanking the *kumbhapanjara*

64. A man wearing *kirita* and looking up, holds a lotus in one hand while the other hand is raised up.
65. Man wearing *kirita* and in *anjalimudra*, flanking the *kumbha panjara*. On the north side is carved a *dvarapala* and on the south side is a Linga.

The east entrance to the temple:

66. *Dvarapala* is in north side. He carries in his upper hands a *damaru* and *trisula*, carries a club the lower right and *abhaya* pose in the lower left.
67. Door, North side: *Makara* with creeper, crowned *dvarapala* leaning on a staff, right hand raised and finger pointing upwards.
68. Kinnari
69. *Padmanidhi*
70. **South side:** *Makara* with creeper, defaced, seated ascetic with hands in *anjalimudra*
71. seated man
72. ***Dvarapala* (South):** He carries *trisula* and *damaru*, in upper hands, lower left is holding a club, the other lower right hand is in chinmudra. The Ganesa image is placed near this *dvarapala*. He carries in his upper hands goad and noose in the lower hand he carries tusk and *laddu*.

Flanking the *Kumba panjara*

73. Dancing girls

74. Dancing girls

75. Dakshinamurthi: Siva is depicted as sitting under a tree on a mountain. He has locked hair and the third on the eye on the forehead. He wears *sarpakundala* in his right ear. He is crossed legged and has *yogapatta*. He crushes the demon of ignorance under his feet. He carries fire and snake in upper hands and the lower left hand is in *abhaya*, while the lower right hand is in *vyakhyana*.

76. Missing.

77. A young devotee worships a Linga. The base of the colonnades on the north and the east side of the antechamber has a squatting lion, a Linga under tree, *yogi* standing on one leg with raised right arm, huntress with bow and arrow, plant motif, and a lion in profile.

FIGURES ON PARAPETS

Stucco figures on the east side of *rangamandapa*

There are five arched shrines on the front portion of the *rangamandapa*. The top of these shrines looks like *sikharas* and *gopuras*. The three central shrines are rectangular in plan and resemble the *gopuras*. They display lots of floral and vegetal motifs in the front portion of the niche.

The stucco figures are on the east side of *rangamandapa*, on north and south side of the colonnade. At the north and south side entrances of the *pradakshinapatha*, an additional set of figures is on the south entrance to the *navaranga*. These are thickly white washed.

The niches of the parapets are well executed and are decorated with simple arches to multiple arches, some with creeper design all along the arch. The figures in the niches are very well executed with drapery, fine hairstyle, and jewelry. The backdrops of some of the figures have plants and animals. The main figures are not heavily plastered or white-washed compared to the stucco figures between the niches. The emphasis in these stucco figures is on the facial expression and postures.

These shrines are south to north. The southernmost exhibits ascetic whose hair fall on his shoulder. He wears a *yogapatta* and his hands rest on knees. Under the ascetic is a worn out Lajja-Gauri relief. She is in squatted posture and next to her towards the west is subdued depiction of a couple in acrobatic posture.

In the second niche is a standing figure wearing a long crown, decorated with necklaces, ear ornaments, shoulder ornaments, armlets and bracelets. It seems to be of a royal figure. On either side of this figure are two much worn out female figures. The style of delineation and stance suggests this figure to be of Vamana. It looks like Vishnu with Sridevi and Bhudevi.

At the northern end near the above figure is Siva with matted hair and surrounded by female figures and attendants, while at the southern end two persons stand with hands in *anjanimudra* paying homage to the gods.

The niche at the cluster depicts the marriage of Siva and Parvati. The ceremony is witnessed by two gods. On either side of Siva and Parvati are gods, demi-gods and attendants. These figures are richly covered with variety of ornaments.

Due to ravages of time many figures are mutilated. Apart from this, the figures are heavily plastered and white-washed. Some of them have

mutilated hands and thus the absence of attributes makes the exact identification bit difficult.

The adjacent is of Vrishabhavahana

Siva is depicted in the niche, as Vrishabhavahana. This is to the north of the one explained earlier. The hands of this stucco figure are worn and broken. The north and south of this figure are sages in *anjali* gesture. Siva and his vehicle Nandi are well decorated with jewels. He wears splendid clothes and ornaments and leans against Nandi which is also richly decorated. On either side are *munis* and devotees in *anjalihasta*.

The northernmost niches are adorned with the ascetic with matted hair falling on the shoulders. The right hand is broken. He is seated with right knee bent, while the left leg is on the ground. The right hand is missing.

Before this niche, on the south side, is a clown with a cap and a shirt. At the recessed points on northeast, southeast and northwest corners of the roof are Nandis, crouching at the corners.

ABOVE THE SOUTH COLONNADE, THE DEITIES ON THE PARAPET

1. Venkatesvara with Consorts

The easternmost niche has Venkatesvara with his consorts. Vishnu stands in *samabhanga*. This image is richly dressed. The left hand is *katyavalambita*; while the remaining three are missing. Even the head is also missing. This may be a form of Vishnu as Venkatesvara. The consorts flanking the Vishnu figure are also damaged. The figure standing to the right of the image has mutilated legs, while the left side figures have lost the heads. The attendants too are missing. The image is highly decorated with crown, armlets, necklaces and *udarabandha*.

2. Devi

A niche contains sculpture of Devi seated on a throne in *lalithasana*. The headgear and hands are missing. She is decorated with jewels, but not much when compared to other figures. On either side this are three men. They have short hair and no crown. These men are in *anjalimudra*, of which one holding a *Vina* is Narada.

3. Siva and Uma:

Siva is standing in *tribhanga*, embracing Uma with his left arm, while the right hand is suspended down. He is depicted with bold in *jatabhara*. Uma embraces Siva with her right hand, while her left arm is broken. These deities are richly decorated. The two are in *anjalimudra* and the other one is holds the *chauri*.

On the east and west side of these above said figures are devotees. On the east side is a couple in *anjali*. In this panel at the end is Lajja-Gauri. On the west is a lady chauribearer and two other lady devotees are worshipping Uma and Siva and they are depicted as standing in reverence.

4. Seated ascetic

An ascetic is seated on a throne in *padmasana*. The two hands of this figure are broken. The sage is adorned with loin cloth, matted hair tied on the top of the head. On either sides are a few more figures, the sculpture on the west has three recesses with nobles in *anjali*. They are wearing crown. On the east are three devotees, the front two are with money bags the other one behind them is in *anjalimudra*. Between this niche and the next are *mithunas*.

5. Siva

Siva is standing in *samabhanga*? He holds in his upper arms *trisula*

and *damaru*. There is a knot on the head of Siva. Third eye of the Siva is well depicted. The matted hair is falling on the shoulder of Siva. The details are covered with plaster. The musicians playing *mridanga* are on the either side of the niche. On the west side is a male figure in *anjali* posture, and it is damaged, while on the east is a trumpeter.

After this are the ladies in dancing posture.

6. Lakshmi-Narasimha

Narasimha is seated with goddess Lakshmi, the latter is seated on his left thigh and he is seated in *Lalitasana*. She has placed her feet on lotus flower. Narasimha carries in his four hands, the different attributes. In his upper two hands, he carries *chakra* and *sankha* with his lower left hand, he clasped Lakshmi and the lower right hand is broken. Narasimha is in ferocious form, with bulging eyes, open mouth; teeth and tongue are prominent. His fore head has *namam*. On the east side are the three devotees, while on the west are *mithuna* couples and are slightly broken. Narasimha is worshiped in Hampi before founding of Vijayanagara empire.²

7. Lakshmi-Narayana:

Vishnu is seated in *lalitasana*. He is decorated with bejeweled *Kirita*. He holds *Chandra* and *sankha* in his upper hands, while the lower, left hand embraces Lakshmi, the lower right is in *abhayamudra*. He has necklaces, *hara* and the waistband. There is *namam* on the forehead of Vishnu in "U" shape. Lakshmi is decorated with all the ornaments, breast bands. The right arm of Lakshmi is broken and the left arm rests on her thigh and sits closely to the left of Narayana. On either side of the niche there are two devotees, with *vina* and a *chauribearer*. On the west side are men in *anjali mudra* standing behind a nobleman. The treatment of the figures tallies adjacent niches already explained.

8. Rama, Sita, Lakshmana and Hanuman

These figures are placed on the big niche. Importance is given to Rama, who is placed in the middle of the niche. He has the usual attributes of bow and arrow, the bow is missing but the arrow with crescent shape is in the right hand. To his left is Sita and to the right is Lakshmana, near to him is Hanuman. The hands of Sita is damaged, the attributes in her hand cannot be identified. Like Rama's bow, here the Lakshmana's bow is also missing and in his left hand he holds the arrow.

The deities are decorated with crown i.e. *ratna mukutas*, necklaces, earrings and armlets and bracelets, girdles and flower garlands. Sita is also richly decorated, but not so much Rama. As on the other niches, here also the chauribearers and other nobleman are on the east, while on the west is a group of standing males, some of them are royal personalities at the far end is man wearing crown. These figures are a bit damaged.

9. Siva and Parvati

Siva wears a crown; the matted hair can be seen here. He is in *samabhanga* posture. He carries in his upper hands, the *trisula* and *damaru* and in the lower left hand a shield and the lower right hand is missing. Siva is standing in *samabhanga* posture and Parvati is in *tribhanga* posture. She carries a lotus in her right hand, her left hand is free. The devotees are well decorated. She wears kiritas, earrings, necklaces, armlets, bracelets and anklets. In the girdle of Siva is a dagger. Both Siva and Parvati are flanked by devotees on either side. At the far end of east are the two devotees in the east and the west are in *anjanimudra*.

10. Siva as Vrishabhavahana

Siva is standing in *tribhanga* posture in front of him is Nandi. The image is well decorated with jeweled girdles with tassels. The four arms of

the gods are missing. The matted hair of Siva is decorated with flowers. Behind his head is *Siraschakra*. The Nandi, which is standing in front, is decorated with a lot of ornaments. The two royal devotees are on either side of the niche, but on the western side there are two more figures, probably the sages.

11. Siva and Devi

Siva is seated with Devi on the throne and she is sitting on his left thigh. His right leg is hanging down in *lalitasana*. The Siva's features and hairstyle are very well executed refined. The god is adorned with jatamukuta with crescent, decorated with skull; flowers and the ornamental bands grace the three heads. She wears necklaces, shoulder tassels, *udarabandha*, armlets and bracelets. Siva has eight arms carrying, *Trisula*, *Khatavanga*, sword, attributes not clear, sword? He is embracing Devi. Some of the attributes are broken

Head of the Devi is extant, she wears *kucha-bandha* and has kept her feet on lotus flower, but it is destroyed. The arms are broken.

On the east side there are figures of Rishis with long beards with matted hair, standing in *anjali* posture. The west side is empty.

12. Standing un-identified Devi

Devi is in *samabhanga* posture. The lower hand is in *abhaya* posture, but the other three hands are missing. She wears a crown bedecked with jewels and she also wears earrings, necklaces, shoulder tassels, armlets, bracelets and girdles with hangings. To the east of the niche are two men, probably royal figures and one woman. These figures are worn out considerably. To the west of the niche are two standing female devotees in reverence.

13. Lakshmi-Narayana

The god sits on the throne in *lalitasana*, with charka in his upper hand, the remaining hands and the head are also missing. Behind Lakshmi's crown there is the remnant of a broken *sankha*. Narayana is adorned with armlets, bracelets, stomach-band, girdle and shoulder tassels. Lakshmi is seated on the left thigh of Narayana but her arms are mutilated. There are six persons to the east of the niche comprising *Rishis* and devotees. Accompanying them are a *chauri*-bearer and a musician. These figures are deteriorated, thereby obscuring their identification. *Chakra* and *lalitasana* posture of this figure helps in identify this as deity as Lakshmi-Narayana.

14. UNIDENTIFIED DEITY (Above *Navaranga* storey)

The deity is in *samabhanga*, with lotus bud in his right hand. The other attributes are missing. On either side of the figure are devotees and gods. Because of the only attribute and the *samabhanga* posture, it may be surmised that this figure is of Surya.

15. This niche is at present devoid of any figures.

16. Umasahita murthy

This is in the niche is facing east. Siva has four arms, of which the upper left holds *damaru* and the lower left embraces Uma's waist. Siva is seated in *lalitasana*; Uma is seated on his left thigh. Hands of the goddess are missing. She wears various ornaments. The northern flank of the niche depicts a lady and *rishi* in *anjanimudra*. On the southern flank a man stands in *anjanimudra*.

17. Siva and Parvati

Siva sits with Parvati in *lalitasana*. He is decorated with the long

crown with tassels, necklaces, and girdle. On his left thigh are the remnants of the image of Parvati, her feet rest on a lotus flower. The four arms are missing and the figure cannot be identified clearly. On either side as in the other niches are the devotees. On the northern flank are five figures of which two are farther; one of them is in *anjalimudra*, while another lady holds a fly-whisk (?). On the south side are female figures and a standing man with broken arms.

18. Niches above the southern porch: Entrance to *navaranga*

Siva stands in *tribhanga* with Parvati. His upper hand carries the *damaru*, while the rest are all broken. The goddess has two hands, right arm hangs down, and the left arm is broken. Flanking Siva and Parvati are Vishnu and Brahma. Their hands are in *abhaya* and *varada* gesture. A sage and five royal personages in *anjalihasta* are on the eastern flank. At the bottom of the image are crouched Nandi and the two royal personages with folded hands.

To the west are two more royal personages in *anjalimudra*. Further towards the west is a badly damaged image of seated Ganesa. He holds the goad, the noose, the tusk and sweet balls in the upper right, upper left, lower right and lower hands respectively. Some of the figures are obliterated due to ravages of time. There is an image of Nandikesvara and beneath and an image of Nandi and two royal personages.

PARAPETS ABOVE THE NORTH *MANDAPA*, FROM THE EAST

1. Devi standing

By the standing *svastika* posture of this female deity, she may be identified as Devi. She is adorned with jeweled crown, *bhujangavalya* necklaces, armllets, bracelets and the breast-band. On either side she is flanked

by figures. On the east flank of the niche is a man holding a bowl over his head. On the west flank is a couple in *anjalinudra*.

To the further east but before the second niche is a *Mithuna* couple.

2. Torso of a deity

The deity is standing in *tribhanga*. She wears a crown of pearls and floral decorations and shoulder tassels, armlets, bracelets. The hands are missing, obscuring its identification the deity. The niche is flanked on the right side by a standing *rishi* in *anjalinudra*; the figure on left side is missing.

At the bottom of 1 and 2 and the sloping eave of the aisle's roof are carvings of *pipal* leaf shaped motifs, along with sun and moon.

Above the passage leading to Manmathakunda, there is a carving of a snake with crest. A *nagabandha* is on the decorative eave, over which on the parapet are three couples in erotic mood.

3. Divine couple seated

The god is seated in *lalitasana*; on his left thigh the goddess is seated. The arms and the lower portion of the goddess are broken. Below the goddess is a lotus stalk. This suggests that the foot of the goddess rests on it. The other attributes of the couple missing. The couple wears the crowns, necklaces, armlets, girdle and other ornaments. The niche is flanked by the devotees. On the eastern flank is a devotee and on the western flank are two devotees. They wear crowns and one devotee is holds a musical instrument.

4. Matsya Avatara

Vishnu is depicted in *Matsyavatara*, the upper half in human form and

lower half as fish. He wears a crown, shoulder bands, armlets, anklets, girdle and all the usual ornaments. He carries *chakra* and *sankha* in right and left hands respectively. On either side of the niche were attendants, now only the remnants are there. The one, which survives on the eastern flank, is a *dvarapala* as can be guessed by the *swastika* posture of the legs and remnants of a *gada*.

5. Siva and Parvati seated on Nandi

Siva and Parvati ride on the caparisoned Nandi. The couples are adorned with crowns, necklaces, armlets and other jewelry. These deities have two hands. The left arm of the goddess is broken. On either side of the niche are *rishis*. On the east flank of the niche is a lady with *vina* and she is accompanied by another lady. On the west flank are three *rishis* with hands in *anjanimudra*. The head of one of the *rishis* is broken.

6. Standing male deity

Deity stands in *samabhanga*. The hands of the deity hang loosely at her sides. Here the main deity is flanked by consorts but the sculpture damaged. The arms are broken, and it is difficult to identify the attributes of the deity, hence it poses problem in identifying them. On the left flank of the deity is a goddess. She is decorated with the crown and breast band. On either side of the deity is a male figure in *anjanimudra*, while on the west flank is a bull-headed figure, probably Nandikesvara, and a sage are depicted.

7. A male figure

Man standing with *uttariya* on his left shoulder is turbaned and close to him was a figure of his consort. It is very much damaged. The figures on either side are also obliterated. Now only two *Rishis* are intact.

8. Devi

Goddess is seated in *lalitasana*. The right arm is broken; the left hand rests on the left knee. She is adorned with the crown, necklaces armllets. The attributes are missing and the *vahana*, etc. are not seen. It is difficult to identify the sculpture. As in many other niches, here too on either side are four female attendants, which are damaged.

PARAPETS ABOVE THE NORTH ENTRANCE TO THE PRADAKSHINA PATHA

9. Lakshmi-Narasimha

Narasimha is seated on throne in *lalitasana* and Lakshmi is seated on his left thigh. Her left hand touches the left knee of Narasimha. Narasimha carries in his upper right hand *charka* and in upper left *sankha*; the lower right hand is in *abhayamudra*, the lower left hand embraces Lakshmi's waist. On the southern flank of the niche a couple stands in *anjalimudra*. The attributes of Narasimha are as usual.

10. Seated Siva with Devi

Siva is seated with Devi on the throne in *lalitasana*. Siva has two hands of which the right hand is missing, while the left hand holds a *trisula*. Goddess Devi stands at ease, her left hand hangs loosely. In her right hand she carried a flower (?). She wears a number of ornaments. The crouched Nandi is at the feet of Devi. On the northern flank of the niche stands a couple and on the southern flank a dancer dances and sings; near him are two royal figures.

After this niche before but the next niche, there are depictions of a dancing girl, a musician and a jester with funny headdresses.

11. Standing Ganapati with two female figures

Ganapati stands in an attractive way, as if ready to dance. He is decorated with crown, *sarpa* and *udarabandha* and is flanked by two ladies. These are damaged. Ganapati's all four arms broken at the elbow; on either side he is flanked by attenders. *Chamaradarini* is on the south, a devotee in *anjanimudra* is on the north side, and behind him there is a sage in reverence. A thick coat of plaster covers these figures.

Friezes on the plinth of the southern aisle

From the east

1. Lions frolicking in the forest
2. Hamsa
3. Lions and Simha-vyalas
4. Not clear
5. Not clear
6. Hamsa
7. Lions; man with stick running
8. Lion attacking an elephant
9. Lion
10. Male dancer
11. Tiger and two gazelles

12. Three hunters-one of them killing a tiger with the dagger
13. Lions and a squatting lion
14. Lions and Vijayanagara crest: boar and sword
15. Lions
16. Lions squatting lion (stairs to the south aisle)
17. Lions and squatting
18. Man at gym shooting at a lion
19. Lions, *makaras* and squatting lions are placed alternately

Steps lead to the inner part of the south *mandapa*.

South *mandapa*: Stairs to the ticket booth (1987)

East side: Linga-abhisheka, cow-performing *puja*, peacock, lotus medallion.

West side: Tethered elephant, Hamsa with beads in its beak, defaced.

20. Lion frieze resumed

Frieze on the plinth of the north aisle

The carvings here have worn out due to the ravages of time. There is a passage leading to Manmathakunda and steps leading to Bhuvanesvari and Pampadevi shrines. In all these places the continuity is interrupted.

The carvings in the passage leading to Manmathakunda

On the east side, the bottom one is: Hamsa with rhizome in beak.

Fabulous creature over which is another fabulous creature on the western side; at the bottom there is a *sankhanidhi* over which are two more sculptures, one of a crouched Nandi and the other of a devotee worshipping the Linga.

Description of the columns in the antechamber to the sanctuary (Virupaksha Temple)

Top	Centre	Bottom
South- east		
East: Standing Rama	<i>Mridanga</i> player	<i>Padmanidhi</i>
South: Male dancer with Tam bourine	<i>Damaru</i> player	Squatting lion
West: Kinnari	Singer playing cymbals	Dancer with fly-whisk
North: Kinnara	Dancing girl	<i>Padmanidhi</i>
South-west		
East: Seated ascetic	Seated ascetic with <i>yogapatta</i>	<i>Padmanidhi</i>
South: Chandra (?)	Vinadhara Dakshinamurti Seated	<i>Sankhanidhi</i>
West: Seated Ganapati	<i>Vyaghrapada</i> worshipping Linga	Chanchu Lakshmi

North: Cow performing Linga Kannapa offering his eye Saiva *Dvarapala*
Abhisheka to the Linga Linga

North-West

East: Standing Surya Dancing girl Dancing *Gana*

South: - - *Gana* playing

West: - Lady standing in a *torana* Squatting lion

North: Kneeling Gandharva *Mridanga* player *Gana* playing a flute

North- East

East: Kinnari Seated royal figure Squatting *nidhi*

South: Kinnara Yoga Narasimha in *torana* Padmanidhi

West: - *Bhakta* Anjaneya Squatting lion

North: - - *Salabanjika*

The crouching Nandis are placed in front of the entrance to the
antarala:

Relief figures or the brass frame around the first door

On the lintel: Gajalakshmi

Left jamb of the brass frame Right jamb of the brass frame

Creeper

Creepers (the top most two revealing an
ascetic and hamsa)

Makara

Makara

Kinnara

Kinnara

Siva *dvarapala*
(two hands and *trisula*)

Siva *dvarapala*
(two hands and *trisula*)

Description of the brass lintel above the second door:

From left to right

1. Seated *yogi*.
2. Lingodbhavamurti, two handed, with *trisula* in right hand and *damaru* in left.
3. Two armed Siva seated on the peak of a mountain, meditating, a snake winding round his body.
4. Siva in *samabhanga*. A snake is in front of him. He has sun and moon on his head. In his four hands he carries various attributes. In his upper right hand is *trisula*, in his upper left hand a *damaru*. In his lower right a *trisula* and lower left a *kamandala*. He wears a coat and sandals.
5. Seated *yogi*: On either side of the door way.
6. On either side of the doorway, there are *latasundaris* at the base, leaning on the creeper, which has the depiction of peacock; this scheme is followed even in the lintel portion.

Description of the brass lintel above the entrance to the sanctuary

From left to right:

1. Hamsa
2. Vishnu standing
3. Venugopala
4. Ganapati
5. Venugopala
6. Standing Vishnu
7. Hamsa

On either side of the entrance

Lady with lotus leaning on creeper and peacock coiling around the creeper meets at the lintel. The sanctuary doorframe has the floral motif.

Description of minor shrines in the outer prakara

Varada Ganapati shrine:

Before entering the *Rayagopura* to the south is Varada Ganapati. This image is in *lalitasana* and has four hands. He holds an axe in his upper right, lotus flowers in the in the upper left, tusk in lower right and *laddu* in lower left hand. This image is dated to the pre-Vijayanagara period on stylistic grounds.

Kumarasvami shrine

While entering the *rayagopura* this shrine lies to the north. The shrine houses Kumarasvami in the sanctuary. God is seated on a peacock in *lalithasana*. The peacock holds a snake in its beak. Kumarasvami has five faces and twelve arms. He holds *ankusa*, *parashu*, sword, arrow, *tanka*, and *abayamudra* in right hands, while in his left hands he holds lotus, trident, shield, bow, thunderbolt, and *varadamudra*. The deity wears a *kiritamukuta*, shoulder ornaments, bracelet, *channavira*, *udarabandha*, waistband and anklets. This image can be ascribed to pre-Vijayanagara period.

In the *rangamandapa* the four armed sculpture is in a niche and he is in *lalithasana*. In upper hands he holds a *tanka* and *kuta*, lower hands in *abaya* and *varada* postures. This may be of Vijayanagara period.

On the east *gopura* there is a fairly large relief sculpture of Kumarasvami. He is in *lalitasana* seated on the peacock, the attributes in his hands are not clear.³

The depiction of the figures on the front two columns in this temple

Bottom	Centre	Top
East: Seated figure in <i>anjali</i>	Vegetal motif	Lotus medallion
West: Blocked by trellis.		
North: Devotee in <i>anjali</i>	Linga	Hamsa
South: Squatting lion	Seated ascetic	-

South-east column

East: Monkey with snake The Linga	Devotee worshipping	Vegetal medallion
West: Squatting lion	Linga	Duck
North: Drummer	Seated ascetic	Floral motif
South: Man in <i>anjali</i>	Nandi	Foliage

New *Phalapuramandapa*

South-east column:

East: Elephant - Lotus medallion

West: Squatting lion (?) - Lotus medallion

North: Hamsa *Makara*

South: Venugopala Lotus medallion

South-west column

East: Siva figure Ascetic seated on fish

West: Pacing lion Squatting lion

North: Elephant Fish

South: Lotus medallion Hamsa

North-west column

East: Blocked by the trellis

West: Squatting lion Lotus medallion

North: Intertwined creepers Rotating square

South: Blocked by the trellis

North-east column

East: Elephant Lotus medallion

West: Vegetal motif

Sankhanidhi

North: Blocked by the trellis

South: Peacock

Seated ascetic

Tandavesvara shrine (South of temple office)

Columns are from east to west. The two columns (A B) are covered by materials of the temple

Column C:

Bottom

Middle

Top

East: Dancing Narasimha

Unfinished medallion

Sage seated on fish

West: Squatting lion

Unfinished medallion

?

North: Seated male figure

Cow licking the Linga

Lotus medallion

South: Squatting lion

Seated sage

Hamsa

Column D

East: Squatting lion

Seated figure

Hamsa

West: Squatting lion

Unfinished medallion

Sage

North: Dancing male

Monkey eating fruit

Seated sage

South: Standing male in anjali

Standing *Gana* with snake

Ramanuja (?)

Column E

East: Squatting lion	Seated sage	Lotus medallion
West: Squatting lion	Seated Ganapati	Seated figure
North: Seated king (?)	?	Seated figure
South: Seated sage	Seated four armed figure	Cow licking or giving milk to Linga

Column F

East: Squatting lion	?	?
West: Squatting lion	Standing man with staff	-
North: Seated sage	Lion faced Hamsa	-
South: Standing figure in <i>anjali</i>	Seated figure in <i>padmasana</i>	-

Column G

East: ?	-	Linga
West: ?	Seated figure	Linga
North: Squatting lion	<i>Padmanidhi</i>	Peacock
South: Squatting lion	<i>Vyaghrapada</i>	?

Column H:

East: ?	Seated figure	?
North: Squatting lion	<i>Padmanidhi</i>	peacock

Vira Anjaneya Mandapa (Near south east corner of the outer prakara)

Standing Vira Anjaneya with right hand lifted up, a tree in the left and striding over the body of a demon. This is placed in a *mandapa* with composite columns. The colonettes have lion base.

The pillar details of the mandapa

North West column

East: Lion supporting -
colonettes

South: Lion supporting -
colonette

West: Monkey (?) at the base of a Tree in which a male figure is concealed
A male devotee worshipping Siva and Parvati sitting on Nandi

North: Nandi carrying a Kannapa plucking Linga and tribes man his eye worshipping
Siva and Parvati on Nandi

North-east Column

East: Dakshinamurthi Bhikshatanamurthi Seated Siva

West: Snake motif connects the Colonette to the main Column
Lion supporting colonette

North: *Padmanidhi* Gana blowing conch Pacing male figure

South: Snake motif connects the
Colonette to the main Column

Lion supporting
colonette

South-east Column

On the bracket a standing *Gana* is supporting the roof

East: *Ugra* Narasimha

Yoga-Narasimha
boweling cow

On the bracket
abhisheka

West: Colonette attached to
the Main column

Hiranyakashipu

North: Colonette attached -
to main pillar

-

On the bracket; standing *Gana* and Vijayanagara Emblem

South: *Ugra* Narasimha catching Narasimha
Hiranyakasipu

On the bracket-boar
and a dagger and
ascetic

South-west column

East: Lion supporting

colonette

-

West: Four armed kumara
riding on a peacock

Elephant

Yogi with disciple

North Lion supporting

colonette

-

South Seated Ganapati Vallabha Ganapati Dancing Ganapati On the
southeast corner there are carvings such as a snake and a lotus rosette,

partly cut crudely on the slab, the emblem of Vijayanagara and squatting lion.

Ganapati shrine

This is at the hind part of the structure in the middle of the outer court. It contains an image of seated Ganapati with lotus in the upper left hand, sweet balls in the lower right and a tusk in the lower left hand; the remaining hand is mutilated.

Old *Phalapujamandapa*

In this *kalyanamandapa* on the northern side are dancers, hunters, pipers, hamsas, wrestlers, and hunting scene depicted along with tigers, dogs, *Ganas*, bears and soldiers. On the southern side is a damaged decorative pattern.

Decorative motifs on the external basement

East side from south

Elephants with intertwined trunks, squatting lion, elephants uprooting trees and elephants and grooms.

North side from east:

Elephant uprooting trees, *Ganas* dancing and drumming, *Ganas* playing flute, dancer, jesters, clowns, stick dancers, musicians like *mridanga* and cymbal players, kolata scenes, *damaru* players.

At the door of the inner *prakara*: On south side

The Siva *dvarapala*, with *trisula* and *damaru* in upper right and upper

left hand, club in the lower right hand and *sucihasta* in the lower left. The left foot and the left hand is on the club.

All these sculptures belong to Vijayanagara period. On the northern side is a standing Virabhadra. He holds arrow in upper right and bow in upper left hand. In the lower right is a sword and in lower left is a shield. At his right side stands Daksha with ram's head with hands in *anjanimudra*.

Shrines in the inner *prakara*

Most of the sculptures are placed in the new structure; some are in old temples as they were included in the temple complex.

Suryanarayana shrine

In this shrine, Suryanarayana stands in *samabanga* and is about 1.5 m high. The shrine has a well decorated *makaratorana*. The god carries lotus flowers in his hands. On his sides are depicted Usha and Pratyusha driving the darkness with bows and arrows. This sculpture has Chalukya features. Probably this was brought from elsewhere or it was in the temple wall, before the renovation activity under Vijayanagara.

There is one more Surya, with lotus flowers as his hands. He is in *samabhanga*; probably this sculpture was also brought from elsewhere and kept here during Vijayanagara period.

Another Surya sculpture is in the southwest corner of the outer enclosure wall on a column relief in seated posture with usual attributes. One more Surya is in the *vimana* wall of Virupaksha temple. He stands cross-legged, lotus in upper hands lower hands are in *abaya* and *varada* posture, seven horses are depicted on the pedestal with aruna charioteer this can be ascribed to Vijayanagara period.

In the niche in the north wall of the temple is Surya in *virasana*. He is adorned with crown; armlets, anklets and brackets. On the pedestal is the chariot drawn by seven horses. In the upper hands he carries the lotus, the lower hand are in *varada* and *abhayamudra*. The delineation of the sculpture can be ascribed to the pre-Vijayanagara sculptures. Surya has occupied an important place in Hampi right from the pre Vijayanagara period. There are number of sculptures appears as relief's and also on columns, some even flanking the shrines.⁴

There is a Ganapati sculpture along with the above images. He carries the axe and noose in the upper right and left hands, and tusk and *laddu* in lower pair of hands. This has Vijayanagara features.

There are several *nagarkals* of which one shows a *nagini* with small *naga*. Two of them were probably brought from elsewhere and kept here.

Narasimha shrine

This temple is added latter. Narasimha is seated on throne, with left leg on the *pitha*. The right arm rests on the right leg. He wears the crown, necklaces, armlets and other jewels. No other attribute is traceable. Stylistically, this may be ascribed to 9-10th century.

On either side of the entrance are the depictions of elephants with riders carrying the royal figures with attendants. These royal figures wear long caps. A folk type of seated two armed man-lion deity, with out any divine attributes prevalent in Karnataka during fifth and eight century A.D., is also to be found. Narasimha and Chenchu Lakshmi is a favorite theme.

Tarakesvara shrine

In this shrine are images of Umasahitamurti, Ganesa, Venugopala and two Nandis.

Umasahita murthi:

Siva is seated in *lalithasana*. On his left thigh is Parvati. Siva is adorned with *jatamukuta* and he carries *parasu* in his upper right hand and *damaru* in upper left hand. Lower right hand is in *abhaya* and the lower left hand embraces Parvati. Parvati holds lotus in her hand. She wears the crown, necklace, armlets and others ornaments. He is popularly called as Tarakeswara. This is of Pre-Vijayanagara period.

Venugopala

Venugopala is standing in *svastika* posture, playing the flute. He is flanked by two cows and two *gopis*. In his upper right hand he carries a conch and in the upper left the discus; the flute is in the lower hands.

This sculpture has a *prabhavali* of floral form culminating at the apex in a *kirtimukha*. This image is delicately carved and bears Chalukyan features.

Nandi

Two small Nandis are kept side by side. They are of the Vijayanagara period. There is a triple headed Nandi located in the outer enclosure behind the east *gopura*. As Nandi is very popular innumerable sculptures in relief and in stucco are available in the site. This has the feature of Vijayanagara period.

Ganesa

Ganesa is seated on a *pitha* holds an axe in upper right hand, a noose in upper left, a tusk in lower right and a *laddu* in the lower left.

Patalesvara shrine

Here in the sanctuary is a Linga. This temple is at the lower level

of the floor of the *mandapa*. It can be reached by a flight of steps. This can be ascribed to pre-Vijayanagara period.

Basavesvara shrine

There is no Linga, but there is a Nandi and hence called as Basavesvara shrine.

Navadurga shrine

Here are some small images kept together. They are brought from somewhere and kept here. Brass *vahanas* kept here. Though these sculptures are called *navadurga* in reality they are Saptamatrikas flanked by Virabhadra and Ganesa. This is assigned to 12th century.⁵

Lakshmi shrine (dedicated 1987)

Lakshmi is standing in *samabhanga*. She holds in upper hands lotus flowers. The lower hands are in *abhaya* and *varada* gesture. This is carved recently in black stone schist.

Saradadevi shrine

The Goddess is seated on a *pitha*, holding *vina*. She is seated on throne. The *prabhavali* consists of creeper design. She is wearing crown, necklace, armllet, girdle and other jewelry. This is in later Chalukya style as suggested by the facial expression, jewelry and hair style. The image of Saradadevi is recent origin; the oral tradition also agrees with this.

Vyomesvara Linga

The Vyomesvara Linga is on a square *pitha* made of black stone. In front of the Linga is a crouched Nandi. The Linga and the Nandi seem to be of different periods. The Linga has the features of pre-Vijayanagara

period, but the decorated Nandi compares with the Vijayanagara type of Nandis. Probably these works were placed during the Vijayanagara period.

Ganesa

Ganesa is standing and he carries, the axe in upper right hand, noose in upper left hand. In the lower right is a *danta* and in the lower left, there is a *laddu*.

Sudharmesvara Linga

This is a black stone Linga and in front of it there is crouching Nandi.

Mahishasuramardini

Mahishasuramardini has eight arms and she has the usual ornaments. The features match with the Chalukyas images and it is of that period.

Anantasayana shrine

In this small shrine is a *kurma* and the seven-hooded serpent made in brass. On either side of it are two *dvarapalas*. This is placed in a elaborate niche, decorated with the foliage. These foliages culminate in a *simhalalata*. On either side of it are the Gandharvas in flying posture. On the front ceiling are frescos in poor condition done in blue and other vibrant colours. Here is the depiction of sages. Vishnu and his various forms, Gandharvas, *Rishis* are delicately drawn. Even the cusped arch of the niche is boldly painted. All these seems to be of eighteenth century features

Vidyaranya

The image of Vidyaranya is made of schist (?). He holds a book in his left hand and the right hand is in *abhayamudra*. The thick coat of

lime poses problem in identifying this, but it has the iconographic features of the *Alvars*. The pillars are also covered by thick coat of lime and it is hard to identify the sculptures carved on them.

Navagraha shrine

Towards the passage leading to the river are kept the nine planets, Buddha, Brihaspati, Ketu, Sukra, Surya, Sanisvara, Chandra, Kuja and Rahu.

A Ganesa is kept here. Ganesa is seated on a *pitha*. In his four hands, he carries the usual attributes.

There are some stray sculptures in the *mandapa* near the Navagraha temple. Stored here from the surrounding dilapidated monuments. The sculpture of Pampadevi (?) has lotus in the right hand.

Vira Anjaneya

Anjaneya is standing with his raised hand in his usual posture. There are two sculptures of this type. This is of Vijayanagara period.

Ganesa

Ganesa is seated on a *pitha* with usual attributes.

Annapurna

The Devi is seated with balls of rice in her upper hands and a large ladle in the lower hands.

The much worn out sculpture is of Virabhadra and there is a Linga and two crouched Nandis are also placed here.

These two are also of Vijayanagara period.

Pampadevi Shrine

Most part of the temple is built of black stone. The doorjamb of the shrine exhibits the intricate carving. The features are good examples of Chalukya period. The doorjambs have the Kama with sugarcane bow and flower arrows with two female attendants; a male attendant on the north side is missing. These are architectural motifs. The Gajalakshmi is depicted on the lintel. The stone used for the construction of the doorjamb is chloritic schist.

The brass frame is fixed at the entrance of the sanctuary. On either side at the base are the *makaras* issuing creeper. This has continued up to the top of the lintel. Here on the lintel is Gajalakshmi with chauri bearers on the sides.

The two consorts shrine in Virupaksha temple are Pampadevi and Bhuvaneshvari. Pampadevi is standing in *dvibanga* with lotus in one hand. This goddess was consecrated about 15 years back.⁶

Sayanagriha

This is the *sayanagriha* (bed chamber) of the Virupaksha and Pampadevi.

Entrance to this is decorated with the brass frame. The entire door is covered with brass. At the base are two *dvarapalas*. The jambs are covered with creeper motif, but tigers in lobate arches are at the middle of the jamb. Though the carvings are very crude, they are expressive and attractive.

Bhuvaneshvari shrine

Ganapati is placed at the western side of the entrance and Ganapati carrying the usual attributes viz like *ankusa* and *pasa* in upper hands, tusk and *laddu* in the lower hands.

The doorframe of the sanctuary has an elaborate frame and is made up of the black stone. On the lintel are several gods. Ganesa on mouse and Durga on lion are at the ends, while Kumarasvami on peacock is next to Siva on Nandi and Vishnu on Garuda. These gods are boldly depicted, while at the back is a scene depicting Rama and Ravana in battle. The scene includes Rama on a chariot, ten-headed Ravana on a chariot and another male figure, probably Indrajit. At the base are *dvarapala* and female attendants. The east side female attendants are destroyed. The minute carving, the slenderness and the chloritic schist indicate this to be of the Chalukyan period, obviously reused here.

In the *navaranga* of the temple are four columns of Chalukyan style, of which two have *puṇnaghata* symbol and above this is a Bhuvaneshvari. The Bhuvaneshvari (central ceiling) is raised on the octagonal tympanum depicting the *asthadikpalakas* riding on their vehicles.

Bhuvaneshvari in *lalitasana* has traditional attributes, *ankusa* and *pasa* in her two upper hands and *abhaya* and *varadamudra* in the remaining two hands. This is also a new sculpture. According to the tradition she played an important role in establishing the empire. The goddess revealed her to sage Vidyanatha and blessed him with the wealth to build the empire. Like Pampa this sculpture is also unusual in the site.⁷

Gulaganji Madhava shrine

To the east of Bhuvaneshvari shrine a flight of steps leads to Gulaganji Madhava shrine, which is at a lower level than the Bhuvaneshvari shrine. Madhava holds *chakra* and *sanka* in the upper hands, while in the lower hands are *abhaya* and *varada* gestures. This conforms to the *agamic* description of Madhava of the twenty four forms of Vishnu. This sculpture has creeper *prabhavali* and also the depiction of the *asthadikpalakas*? Vira Anjaneya, Venkatesvara and Lakshmi sculptures are at the eastern end. This sculpture goes well with the pre-Vijayanagara style.

The image of Venkatesvara is in a niche on the eastern side. The image is recarved and it is difficult to establish the period of this sculpture. He holds the *chakra* and *sanka* in upper pair of hands and the lower hands are in *abhaya* and *varada* gestures, to the left is Lakshmi with his usual attributes.

Very near to this are sculptures of Anjaneya in usual posture. He holds the usual attributes and a hero holding sword and shield, probably a warrior.

Towards the eastern end is a slab depicting Anjaneya facing east side with raised hand as usual.

Description of the *Gopuras*

DETAILS OF SCULPTURE

The intermediate *gopura*, i.e., *Raya gopura* facing the temple side.

I. First tier

1. Seated male figure flanked by two ladies (half bust)
2. Nagini (half bust)
3. Standing male figure in *anjalimudra*
4. Standing female figure in *anjalimudra* window
5. Standing female figure in *anjalimudra*
6. Standing crowned male figure in *anjalimudra*
7. Standing male figure in *anjalimudra*

8. Sages in *anjalimudra*
9. *Mithunas*
10. Seated sage in *anjalimudra*

Second tier

1. Seated male figure
2. Lakshmi-Narasimha

Topmost tier

Turbaned male figure.

North side

Sculpture on eastern side

First tier (From north to south):

1. Standing female figure
2. Standing male figure

Window

3. Standing male figure
4. Crowned man standing, flanked by woman

Two standing male figures in *anjalimudra*

Second tier

1. Seated *yogi*
2. Standing female figure
3. Standing female figure
4. Standing female figure
5. Seated (half bust) male figure flanked by woman

Window

6. Ganapati and devotees
7. Seated ascetic
8. Standing female figure
9. Standing male devotee
10. Siva leaning on Nandi
11. Seated ascetic

Topmost tiers

Two *dvarapalas* (?) flanking the window

South side

Lower most tiers

1. Seated crowned figure

2. Standing figure with hands in *anjalimudra*

Central tier

Seated figure

East *gopura*

East side (from north to south)

1. Sugriva flanked by two crowned monkeys
2. Standing sage holding a kamandala
3. Two *rishis* with umbrellas and monkey (?)
4. Standing *rishi* in *anjalimudra*
5. Rama flanked by Sita and Lakshmana
6. Sage holding staff and Kamandala
7. Siva *dvarapala*

Window

8. Siva *dvarapala*
9. Standing Ganapati
10. Siva, Parvati and Nandi (zoo-anthropomorphic form)
11. Venugopala flanked by Rukmini and Satyabhama

12. Staff holding staff and *kamandala*

13. Vishnu flanked by Sridevi and Bhudevi

Panels to the south of the main entrance (from top to bottom)

1. Siva emerging from the Linga rescues Markandeya from Yama's nose

2. Galloping horses followed by groom

3. Elephant

South side (from west to east)

1. Self displaying woman flanked by two sages

2. Male standing figure

3. Rishi (?) flanked by two women; one of the ladies is in erotic lady posture

4. Standing female figure with hands in *anjanimudra*

5. Standing Virabhadra carrying arrow and bow in the upper hands, sword and shield in lower hands

5A. Male figure standing with hands in *anjanimudra*

6. Standing female figure

7. Bhikshatanamurthi (?) flanked by two women, one of them in erotic posture

8. Standing female figure

9. Self-displaying woman flanked by a man and a woman.

On the second and third tiers there is only a Virabhadra image image flanking the windows.

West side (From north to South)

1. Self-displaying woman
2. Woman in erotic pose
3. Standing woman
4. Venketesvara flanked by his consorts
5. Standing male figure
6. Siva *dvarapala*

Window

7. Siva *dvarapala*
8. Vishnu flanked by Sridevi and Bhudevi
9. *Rishi*
10. Kingly figure flanked by two consorts
11. *Bhakta* Anjaneya
12. Three male figure standing with hands in *anjanimudra*, monkey and a *Rishi*

Panels on the base of the gopuras

North side (from top to bottom)

1. Ten armed Durga worshipped by two personages. Sun and moon flank her head. The scene is set in a building with a roof supported by columns with rampant lion brackets (?). A Hamsa is seen at the extreme right of the panel.

2. Music and dance in a palace. A cymbal player, two *mridanga* players and a dancing girl perform in a hall similar to the one described above

3. An elephant with a mahut pulling the goad (?)

4. 'Foreigner' wearing a long coat and cap parading a horse

South side (from top to bottom)

1. Four headed Kumarasvami riding on a peacock. The attributes are concealed beneath the thick coat of plaster. The god is depicted in a shrine constituted by an arch culminating in a *kirtimukha* and supported by slender columns. Two devotees pay homage to the enshrined deity.

2. Palace scene a queen seated on a throne watches, a dancing girl accompanied by a cymbal and a *mridanga* player. Behind the queen stands a bearer with a fly whist

3. Fragment of an elephant in anger.

4. (At floor level) Seated Ganapati with the usual attributes: elephant goad and noose in the upper pair of hands, tusk and laddu in the lower pair.

Free standing three headed Nandi. The local explanation for the three heads is that they symbolize past, present and future.

North side (from west to east)

1. Standing male figure flanked by two ladies
2. Standing female figure
3. Standing male figure flanked by two ladies
4. Standing female figure
5. Standing male figure with hands in *anjalmudra*
6. Standing male figure with hands in *anjalmudra*
7. Standing male figure with hands in *anjalmudra*
8. Standing male figure
9. Standing male figure flanked by two ladies
10. Self displaying female
11. Man flanked by two women

North gopura, Kanakagiri gopura

South side

Siva *dvarapalas*, flanking the window at all stories

West side?

North side

Lowermost tier (From east to west)

1. Self displaying woman
2. Male figure standing with hands in *anjanimudra*
3. -----
4. Siva *dvarapala* carrying *trisula* and *damaru* in the upper pair of hands and a club in the lower left window. Above it: The Virupaksha Linga
5. Siva *dvarapala*

Beneath the window is a slab, or possibly a *pitha*, belonging to a later Chalukyan monument. On it are depicted a Hamsa, a seated deity and Nandi.

East side

Last but one tier: Standing figure

Last tier supporting the upper portion of the structure: at the center a seated figure.

Top: On the corbelled roof: sun with human face.

In the North-south passage of the Kanakagiri *gopura* are several temples.

Chamundesvari shrine

This is on the west side. The goddess stands on a demon followed

with a *preta* (goblin) has ten hands and she holds *chakra*, arrow, sword, trident, in right hands, but in the left hands she holds the *sankha*, bow, shield and severed head. This can be ascribed to the Vijayanagara period

Ganesa

This is on the east side of the passage and Ganesa seated on a *torana* and a mouse is carved on the pedestal. This is represented conspicuously. He carries axe and noose in upper hands, while on the lower right and left are the tusk and *laddu*. This can be ascribed to Vijayanagara period.

Nandi Nandesvara temple

In this shrine is a Linga. At the base of the doorjambs, two Siva *dvarapalas* are depicted carrying trident and *damaru* in upper hands. Their lower hands carry the club and *abhayamudra*. The lintel has Gajalakshmi image.

Bottom:	Centre:	Top:
East: Seated sage	Sage seated on fish	Man with musical instrument
West: Standing man	Standing Bairagi	Linga
North: Squatting lion	Crowned male kneeling	Sage
South: Male with basket On the head	Standing male wearing a kulavi	Lotus

Second column (B)

East: <i>Gana</i> blowing conch	Kalingamardhana	Lizard worshipping Linga
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West: A man playing <i>Mridanga</i>	Man playing cymbal	Dancing girl
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North: Seated sage	Lotus medallion	<i>Vira Anjaneya</i>
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South: Seated lion	Man (?) holding lotus	Not clear
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Column C

East: <i>Padmanidhi</i>	Seated sage	Elephant
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West: Big and small Monkey eating	Two parrots facing one another	Crouching Nandi
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North: Squatting lion	<i>Gana</i> with snake	?
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South: Twins	Seated Ganapati	?
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Column D:

East: Squatting lion	Hamsa	Male dancer
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West: Seated sage	Nagabandha	Kinnari with raised arms
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North: Standing man with Hands in anjali	Man blowing horn	Seated sage leaving on knee
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South: Lata Sundri	Dancing Narasimha	Linga
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Durga shrine

There is an image of Durga in the sanctuary. Durga killing Mahisha is flanked by two lions. On the doorjambs are a rampant lion and Siva *dvarapalas* who holds *trisula* and *damaru* in upper hands. The lower hand

is held in *abhaya* and club in the lower left hand. This is of later Chalukyan features and can be ascribed to that period.

In the Navaranga are four lathe turned columns and a sculpture of warrior fighting with lion. The lion is well depicted with protruded eye, artistically rounded tail, and in front of the lion is a Hoysala insignia. This stone used to carve this is chloritic schist.

On either side of the Kanakagiri gopura, i.e. on east and west side is Chamudesvari and Kalabhairavi shrine.

Mahishamardhini Shrine

Mahishamardhini in standing posture. She holds in upper hands *chakra* and *sankha*. In the lower right hand she holds a *trisula*, while in the lower left she holds the Mahisha, in the act of killing the demon, waving the trident.

Kalabhairava shrine

Kala Bhirava in standing posture has in his four hands *damaru* and trident and sword and severed head. On his side is dog, which licks the blood that drips from the severed head of Brahma. His countenance is fierce and he has a moustache. He wears necklace, *udharabandha*, bracelets, round ear rings, and distinctive sandals.⁸ This sculpture and the Mahisasuramardini can be dated to the Vijayanagara period.

Description of the columns in the northern gateway

At the entrance to the south side on either side are different sculptures. The eastern flank has lotus within square, dancing figure, gazelle, lotus in square. The western flank has squatting lion, Hamsa and lotus within square.

South-east (c)

East: Seated lion	?	Seated man
West: Seated <i>Gana</i> with snake	Seated Ganapati	Lotus
North: Nandi	Cow	?
South: Squatting lion	?	?

South-west (D)

East: Squatting lion	?	?
West: <i>Padmanidhi</i>	?	?
North: <i>Sankhanidhi</i>	Elephant prostrating Linga	?
South: Shepherd leaving on staff	Linga	Hamsa

North East

East Squatting lion	Naga	Seated man
West <i>Gana</i> with snake	Lotus medallion	Seated male
North Standing woman	Crouching Nandi	?
South Squatting lion	Linga	?

North West

East <i>Vira</i> Anjaneya	Ganapati	Hamsa
West Squatting lion	Nandi	Gandharva

North Man worshipping Linga	Linga under naga	Seated sage South
Squatting lion	Standing male square	Lotus in a

Manmathakunda

The Manmathakunda has different sculptures carved on the uppermost slab of the tank. Here is the description of different figures. These are squatting lion, Hamsa, sages in different postures, *Gana*, Linga etc.

There are empty niches, which were once occupied by different images. Still people worship it with reverence during *phalapuja* festival.

Nagaresvara temple

The *navaranga* doorway has the *dvarapalas* at the base and Gajalakshmi at the lintel.

Naga stone

This is placed in the Navaranga. There is entwined Naga with inscription and is made of black stone. This is of good height and more than six feet.

Along with this there are few more entwined nagas stones kept in the *navaranga*.

Pillar Datiles of Mandapa

South			
1	2	3	4
5	6	7	8
9	10	11	2
13	14	15	16
North			

Column 1

East Tender leaves	Leaves in a disc	Floral motif in square
West -	-	Floral motif on the capital: Naga motif
North Squatting lion	Hamsa	Dancing <i>Gana</i> Capital: Naga motiff on the capital
South Tender plants	Lion	Floral motif

Column 2

East Tender leaves in a square	Naga motif in square	Lotus medallion
West Vegetal motif in square	Speeding elephant	Naga motif
North Squatting lion	Hamsa medallion <i>Gana</i> with	On capital: Snake staff
South Leaves decoration	Leaves decoration medallion running lion	On the capital lotus

Column 3

East Standing sage	Seated Ganapati	Lotus medallion
West Seated monkey	Decorative motif	-
North Vegetal motif	Vegetal motif	On the capital:

Hunter with bow	Lotus motif square On the capital:	South Squatting lion floral medallion, floral motif
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Column 4

East Plant motif	Decorative motif	Geometrical motifs
West Plant motif	Speeding lion	Hamsa
North Plant motif	Krishna Floral medallion,	On the capital: floral motif
South Man with three heads and four Legs	Seated sage	On the capital: floral motif

Column 5

East Elephant	Linga Floral medallion,	On the capital: Sankha with flaming tips
West Kurma	Fish Floral motif <i>Gana</i>	On the capital:
North Plants motif	Makara square frame	Floral motif in
South Squatting lion	Lotus	<i>Gana</i> dancing

Column 6:

East Plant motif	Dancing <i>Gana</i>	Linga
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West Plant motif	Dancing man with snake	<i>Shanka</i> with flames
North Elephant	Standing man with a cap snake	<i>Gana</i> playing with
South Squatting lion	Kurma	Hamsa

Column 7

East Lion in relief	Linga	Squatting <i>Gana</i>
West Cow feeding	Linga Kurma Linga	Lizard worshipping
North Elephant	Medallion tips	Sanka with flaming
South Squatting lion	Crouching Nandi	Floral motif

Column 8

East <i>Makara</i>	Crouching Nandi Floral motif in	On the Capital: square
West-	- Floral motif in motif	On the Capital: square, vegetal
North Squatting lion	Dancing <i>Gana</i>	Flying Gandarva
South Woman	Man standing in Anjali square	Floral motif in

Column 9

East Seated Nobleman with sword(?)	Seated sage floral motif	On the capital: figure Lotus medallion
West Pacing lion (?) (Half dog and lion)	Kurma	On the capital: Lotus medallion
North Plant motif	Hamsa	Seated sage
South Squatting lion	Linga	<i>Sankha</i> with flames

Column 10

East Standing Rama	Squatting <i>Gana</i> teaching posture	Seated sage in
West Squatting lion	Hamsa	Lotus medallion
North Moving lion	Linga under naga hood	Plant motif
South Plant motif	Seated sage	Linga

Column 11

East Squatting lion posture	Seated sage in teaching	Seated sage on a fish
West Moving lion posture	Seated sage in teaching	Lotus medallion

North Plant motif	Seated <i>Gana</i> frame	Lotus in square
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South Hamsa	Sankha with flaming tips	Fish
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Column 12

East Elephant	Squatting Padmanidhi	Kurma
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West Plant motif	Linga tips	Sankha with flaming
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North Squatting lion	Seated <i>sage</i>	<i>Hamsa</i>
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South Seated Lion (Profile) with wide mouth	<i>Gana</i> with conch	Lotus medallion
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Column 13:

East Floral motif	-	-
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West Plant motif	-	Linga
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North Squatting lion	- Floral motif	On the capital:
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South Seated sage	Standing man Floral motif, Floral	On the capital: Medalion
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Column 14:

East Standing male	-	-
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West Plant motif	-	-
North On the capital: Monkey	-	On the capital: Floral medallion
South Shepherd with staff	-	On the capital: Floral medallion

Column 15:

East Standing male	-	-
West Plant motif	-	-
North Seated monkey	-	On the capital: Floral motif
South Shepard leaving on staff		On the capital: Floral motif

Column 16:

East Plant motif	Vyagarapada	Linga
West Plant motif	Peacock	Fish
North Squatting lion <i>Sankha</i> with ribbon	Crouching Nandi: Floral motif	On the capital:
South Squatting lion	Linga	unfinished medallion

In Virupaksha temple there are many sculptures carved on the pillars

and on the wall surfaces, they are dealt here under in groups, basing on themes. The sculptures in the shrines are dealt above separately. Some of the specialized one are dealt at suitable groups. Most of the sculptures are found in Hundred columned hall, *navaranga*, *rangamandapa*, and inner *prakara mandapa*. In some of the places their concentration is more, in such cases they are highlighted.

SAIVA IMAGES

Siva is depicted as Kala Bhairava in his youthful form. Here he carries *trishula* in his upper hands. In the lower right and left hand he carries *damaru* and *kapala* respectively (Each gateway column, north face bottom). These deities are noted as guardian deities or *dwarapalas*. Mostly they are placed at the lower portion of the column. In the Virupaksha temple complex, they are at two points in eastern gate way. They are in north and south entrance to the main shrine and one in minor shrine. Siva is also depicted on the columns in the form of Linga, Dakshinamurthy, Bhikshatanamurthy, Siva leaning on Nandi, Bairava, Nataraja and Virabadra. Sivaite sculptures are more in hundred columned hall. Virupaksha Linga is placed in the garbagriha is made up of block stone. The pitha was displaced recently (As informed by the temple authorities), in the *Navaranga* Nandi is kept at the centre.

Kumara, Kumaraswami and Shanmuka

The depictions are quite different from one another, a) Three heads and six arms, b) One head and four arms, on peacock, c) One head and four arms, a peacock standing near him. These types are found in minor shrine (east face, middle panel) and near the entrance of the temple and on columns.

Ganesa

Ganesa is the most popular deity. He appears in different forms at the porches in east, north and south and on columns. Ganesha is in three different forms, i.e., 1) Seated, 2) dancing. Ganesha seated in *lalithasana* 3) Standing Ganesha is in dancing position, he is shown as balancing on one leg. Ganesha sculptures are more in hundred columned hall.⁹

Durga

Durga is conceived as protective goddess. She is represented as Mahisasuramardini. Durga is represented in two forms, a) She is standing on demon Mahisasura and his four arms b) In the action of killing Mahisasura, and she has eight arms. These forms are at north entrance to the shrine, in porch and on columns. Along with this, Devi sculptures are found in various places as standing, sitting and some times holding lotus. Worship of female divinities had a great significance in the religious life of the city.

Bhadrakali

Bhadrakali is the consort of Virabhadra, shares the same attributes of her husband, the bow and arrow, sword and shield. There are sculptures of four, some times six handed are there.

In the hundred-pillared hall in the outer enclosure, there is a fine sculpture She is of Bhadrakali in a dance pose. She holds a sword and a shield in her two hands, behind her the flames are issuing, probably showing her ferocious nature.

There is a sculpture of dancing Kali block, which is fixed to the

main east gopura of the Virupaksha temple. This is placed on the western side of the base, north of the passageway. The attributes are not clear. Two standing males are there. ¹⁰dance context. This belongs to Sangama period.

GENERAL, MISCELLANEOUS DEITIES

Surya

Surya in *samabhanga* posture, halo behind his head, seated Surya, Surya on cloud are also depicted. This kind of image is found in the porch leading to the main temple and also on the columns.

Moon

Chandra seated on *padmasana* with halo behind his head and shoulder, like Surya, he carries pot and nectar of immortality. These are in south porch leading to main temple and on *navaranga* columns.

Indra

Man on elephant with staff in his hand. This depiction is in the northern entrance of the main shrine and on the columns and also in the east gateway.

Kama

In his youth, holding five arrows and bow. In one of the depiction he is shooting an arrow at two women and parrot. These are at the columns of the *mandapa*. A good depiction is in the *rangamandapa*.

Agni

The fire god appears in Ramayana narratives, coming out from the *yagnakunda* appeared up to the waist, he is holding *payasam* in his hands.

Symbols

Different symbols representing Vaishnava faith, *chakra*, *sankha* and *namam* appear on columns and walls, while these symbols appear on the top portion of the columns. On walls it appears at various points.

Sankha

The conch used for blowing is represented in verticality, in majority of the instances. Where as in minor shrines, these depiction appeared horizontally.

Chakra

Chakra or wheel is depicted with eight spokes, stands for the eight directions, occasionally it is also represented as two concentric rings. It has occurred in one of the south-west *mandapa* column.

Namam

The 'U' shaped *Vadagalai namam* is found in northeast and south-east *mandapas*. The *Tengalai naman* appears on columns, east face and in minor shrines, it is considered that these symbols are an innovation of the Vijayanagara period.¹¹

EPIC CHARACTERS

Rama and Lakshmana

Rama and Lakshmana, generally appears together. It is considered that they are incarnations of Vishnu. Rama is shown in front and Lakshman behind him follows his brother. Rama is equipped with bow and Lakshmana in *anjali* posture following his brother and listening his orders. They are decorated with crowns and other usual ornaments. Rama with bow and arrow appears on the columns of the hundred columned hall, *navaranga*, *rangamandapa* and cluster of inner courtyard. They appear one time each in above said places. Rama or Lakshmana alone is hard to identify. *Anjalimudra*, bow slung from his left shoulder is identified as Lakshmana. This type is found at *rangamandapa* about two places and in the inner court yard at one place.

Hanuman

Hanuman the popular deity is shown in different forms. He is shown close to Rama and Lakshmana. Hanuman is considered to be of different size, so he is shown with uprooted trees and he carries club in his hand. Only at three places threes were found, on the two columns of the hundred-columned hall and at one place in the outer enclosure, here the demon is shown at the foot of Hanuman..

Ascetics and Sages

These ascetics and sages are depicted with crown, *kiritamukutas* or *jatamukutas*. They are dressed like any male member, but some time Krishnarjuna, sacred thread, high wooden sandals, umbrellas, two spouted water pot, are on the columns of the hundred-columned hall.

Semi divine beings

Gana is the host goblin making up the entourage of Siva. He is represented in disheveled hair, round eyes, fangs some times with grotesque feature. Dwarfish, dancing with musical instruments. Some are associated with Saivism, found their way as decorative motif on buildings and columns. There are dancing *gana*, seated *gana* and standing *gana*. *Ganas* are playing instruments. These are placed on the columns at various positions. The semi divine beings appeared more in hundred pillared hall, and in the cloisters of inner courtyard.

Yakshas and Nidhis

Yakshas symbolises the plenty and power. They have peaceful countenance. They are devoted as attendants of Kubera; Yakshas are represented by broad chest and obese body.

The yakshas are represented right from the earliest form, probably they were evolved through the folk gods. These yakshas are in seated form, seated yakshas with lotus in hands generally called as *Padmanidhi*. Yakshas holding conch are called as *Sankhanidhi*. Here these Yakshas are represented as *Sankhanidhi* and *Padmanidhi*. They occur on the doorjambs and columns, in the entrances, which lead to sacred places. These *Padmanidhi* and *Sankhanidhi* are evolved from Buddhist art.

Here in Virupaksha temple, they appear as *Sankhanidhi*, majority of them are on columns in hundred-pillared hall and in the cloister of inner courtyard. As *Padmanidhi*, majority of them are in hundred-pillared hall, and in cloister of inner courtyard.

Gandharvas

Gandharvas are godly musicians; they are depicted in paintings, as they are in clouds and in flying posture, where as in sculptures also they are in flying posture. Narada is the master of Gandharvas, who is represented as if he is moving with vina, wearing garlands, *rudrakshi* and he ties a top knot, some times he is shown with beards.

These figures are found on the columns and on the superstructure of the shrines. More in hundred columned hall.

KINNARAS AND KINNARIS

These are depicted as half human and bird with decorated feathery tail. They hold

veena in their hands. They are accompanied in the team of Kubera. They are depicted on the doorways and on columns. More in *rangamandapa*.

SHALABHANJIKAS AND SURASUNDARIES

These are depicted on walls and columns. They keep off the evil and endeavors prosperity. They have magical and protective functions. Right from Sanchi gateways, these depictions are very popular. Especially during Vijayanagara, *Latasundri*, the creeper girl depiction is very popular. *Latasundaris* are shown, that they are surrounded by meandering creeper extending its tendrils arranged in an exquisite pattern along the sides of the *gopura*. These are depicted in columns and niches.

These *Salabanjikas* are shown in different attitude, looking at mirror, looking herself in the mirror. The water drops are trickling from her hair and they are being swallowed by Hamsas, thorn in her foot being removed by a man. These type of sculptures are more in hundred columned hall.

GUARDIANS

Guardians are placed at the base of the doors and also at the base of niches, where as in the inner side the gods are placed in it. They have four hands and carry *chakra* and *sankha* in upper right and upper left hands respectively. Lower right is in *abhayamudra* and lower left he holds *gada* or the club. Generally they are shown in pairs. The only difference is in lower hands, if it is right side guardian, then he carries *gada* in lower right hand. The lower left has *abhayamudra*. If it is left side guardian, there is variation in the hands as explained earlier. They are on one leg, with other leg crossed in front. They carry the Saivite or Vaishnavite attributes in their hands. These sculptures are more in *rangamandapa*.

VYAGRAPADA

He is a devotee of Siva, with torso of a man and body of a tiger. He is adorned with crown, bell in hands. Some times bell and lotus in their hands. These are found on the columns in the north east *mandapa*. These are more in hundred columned hall.

HUMAN FIGURES

Sages and ascetics

In this temple at various points, these are depicted on columns and

niches. These ascetics and sages are carved on the middle and bottom of the columns. These saints have reached the divine status and accorded worship. It is common in Vijayanagara sculptures. During the later period several Sri Vaishnava saints are placed in a separate temple. The Shiva ascetics are mentioned as Kalamukas, Kapalikas, Jangamas.¹² These ascetics are on different postures, like seated yogic pose, standing ascetic holding *kamandala* or umbrella or musical instruments, standing with a staff. They are in standing posture. Seated ascetics are more in *rangamandapa*. Seated ascetic, Ascetic with umbrella, Ascetic holding *Kamandala*, Ascetic with musical instruments, Ascetic with staff and stick Ascetic holding *mala*, Standing ascetic, Ascetic performing ritual are the common types.

In sixteenth century Sri Vaishnavism took the lead in the Vijayanagara capital. Then onwards they were very popular. They are of seven head or topknot depiction and are in *anjali* *mudra*. They have Vaishnava *namam* on forehead. In this temple complex it can be seen in the sixteenth century structures. These Alvars are in *anjali* and in *dhyanamudra*. Though it is a siva temple three alvars figures are carved, of which two are in *hundred* columned hall.

Some saints are squatting on fish, which exists right from the early times till the last phase of temple architecture in the city.¹³ The strange yogis with dishavelled hair, trident and other features imply these are of Saivite group of sculptures. These depictions are Nathas, Goraknatha or Matsyandra-nathas. These are the originators of this sect. Majority of them are in hundred columned hall.

DANCERS, MUSICIANS, ACROBATS

In Vijayanagara the importance was given to dance and music. Several friezes of dancing girls can be seen on the ceilings and on the *adisthana* mouldings. The *kolata* has drawn the attention of the artist. The circular dance from one to another is never interrupted. The rhythm and liveliness applies to male and female musicians. There are individual sculptures on the columns.

The typical themes of Vijayanagara sculpture are the clowns, can be identified with attractive headgears, moustaches, beards and their stunted growth. They are holding flywhisks. Some players are holding tambourines and in dancing postures. These types of figures are continued in the form of musicians, acrobats, wrestles and jesters. Male folk dancer, Male folk dancer with *tambourine*, *Chaury* bearers, male dancers, female dancers, acrobats, clowns are depicted. In hundred columned hall and in *rangamandapa* these sculptures or more.

ROYAL AND COURTLY PERSONAGES

The Kings and courtly figures are carved on columns and on panels and in minor shrines. These figures are carved with tall conical caps, neatly dressed with long '*Shalyas*', generally they are in *anjanimudra*, facing towards the deity in the temple. Some times they are placed on the throne. These types of figures occur on the columns.

WARRIORS, HUNTERS AND ATTENDER

Warriors are shown on the temple enclosure walls (as Hazara Rama temple). Occasionally, they are also shown on the friezes. Some times they are depicted on the columns. In one of the northeast *mandapa*, this scene

is depicted. The thorn being removed from the foot of huntress, she is balancing on the bow and identified as chenchu lakshmi. This scene is repeated on various columns. Hunting scenes are on the gateways. On the east side of the northern gateway, the Shravanakumara, the hunting scenes are very common. Some are found on the basement panels of gateway. Here on the north side of the passageway a scene of huntress clad in leaf skirt, shooting the deer with bow and arrow, in the same panel the wounded deer is shown.

OTHERS

There are several sculptures which depict the day today life like, water carrier, shepherds leaning on staff, man cutting the jackfruit, an old man with stick, wrestlers, man taming an elephant, male dancers and clowns. There are two examples about amorous couples. The *Chamaramardinis*, carrying flywhisks, these are found on the columns and near the entrance of main shrine. Ladies are carrying the *arati* lamps.

The mother and child is depicted on the outside of the east basement of north wall. Very near to it are female dancers holding snakes. The erotic posture was also found on the panels of the western basement in the passageway. Women dancing, playing an instrument, parrot on their wrist (passageway basement, north side).

ACCESSORY THEMES

Animals and Birds:

Elephants:

Elephant is the big among all the animals and it is depicted on various

postures, in pacing, parading, uprooting trees. They are very rare as column decoration, can be seen in minor shrines. On the lintel it is shown on either side of the Lakshmi, symbolises the prosperity and water. Cows and calves are depicted on columns at various levels not commonly on the lower panels of columns.

The elephant is shown with great reverence. The travellers speak plenty about these animals. Abdur Razaak has recorded that the elephant was paraded before the monarch and “The sight of it seems to have acted as a happy omen”.¹⁴

Elephants are shown in different postures, like elephant with mahout and elephant uprooting the trees. One such is elephant performing *abhisheka* to the linga. This is depicted on the south wall of Virupaksha temple.¹⁵

Prostrating figures should be classified as the devotees.

Horse

Horses are carved with full freedom. They are carved with freedom, gusto and empathy. They are depicted in various forms, trotting, galloping, cantering, rising up on their haunches. Horse was a costly animal and was held in great reverence. Kings tried to possess the horses. Paes gives a the wonderful description of horses during Mahanavami festival.¹⁶

Two renderings are on blocks inserted in the granite basement of the east gopura of the Virupaksha complex. The horse and attendant carved on the granite basement of the east gopura of the Virupaksha temple complex, opposite side is an Arab Trader. Both are of Sangama period.¹⁷ Both carvings

are of early Vijayanagara period (Sangama period), the close looks reveal to be of later date.¹⁸

Lizard

Touching of lizard is considered to be auspicious and it appear on temple relief. There is the depiction of lizard on south wall of the main shrine.¹⁹

Naga

Naga motif is frequent among walls and on columns. The entwined nagas complicated geometrical derivations can be seen on east gateway, northeast *mandapa*. Monkey is holding snake in the hand is at south-west *mandapa*.

Many types of nagas are represented in different postures. They are intertwined in 'eternal knot' and as a decorative motif on pillars. In the south aisle in the inner *prakara* of the Virupaksha complex there are lizard on the curved eaves of the roof of the north colonnade near the northern gopura.

The depiction here is of the moon being swallowed by naga, probably representing the Rahu swallowing sun and moon. This motif is carved in the ceiling of the hundred pillared hall.²⁰

Yali

This is a mythical animal of composite nature. This has a body of a lion or head of a lion with its ruffle-like mane or that of an elephant with a long trunk, also with bushy eyebrows, round bulging eyes and some

times horns. Yali depicted as standing on its hind paws like elephant and small tusks are shown with their long trunk, with two rows of wavy mane, neatly curled at the ends in two places.

They are found flanking the aisle of the *mahamandapa* of the Virupaksha temple and also at the main entrance of the mandapa. They are placed generally towards the east, occasionally to south and north. It seems the function of yalis is to fill the open space.²¹

The yalis depicted in the balustrades are quite different. Here they are depicted as they are pacing towards the building and looks back over its shoulders. It has bulging eyes and through its mouth (with redoubtable fangs) the yali spits out the scalloped edge of the balustrade. The foliage is on shoulders and on the back. Its tail ends in a pointed form, and winds like a loop, ending on its back. The elegant bent shape of the lion body presents the excellent profile of the balustrade. Yali balustrade is in the front i.e., east side of the *rangamandapa*.²²

Composite Animals

The composite animals are found at various places, mention may be made of some of the animals that do not belong to any one group. They are a combination of two animals. The combination of boar and mouse is carved on one of the pillars in the northern colonnade of the inner prakara of Virupaksha temple.²³

Makara

Makara, the crocodile is an aquatic animal represents water, fertility and life giving power. Goddess Ganga and it is the symbol of the flag

carrying by Kama. These are figured on the backside of the thrones, architraves of early toranas, icons framed by *makaramukha* and *pranala* with the *makara* face. Some times it is depicted as a compound animal. *Makaras* are also worn, as Kundalas.

a) *Makara* without further attributes

b) *Makara* holding trunk

c) *Makara* issuing creeper

d) *Makara* and foliage

These are found on columns, on doorframes and jambs. *Makara* holding the foliated tail tops the list. The foliage medallion is derived from the tail of *makara*.

Hamsas

Hamsas appear on sculptural motifs on walls and columns. They are usually carries lotus bud and they are the vehicle of Brahma, intellectual perception intertwined Hamsas through its neck is the common feature. The stray Hamsas are also depicted. These are found only on columns, especially on the top panels.

Peacock is the other bird commonly seen here. It is depicted on the basement panels. It is the vehicle of Karthikeya, other than the middle panel, it occurs on the other panels of the columns.

Parrots are associated with Surasundaris. It is the vehicle of Kama.

It is found in east gateway, passageway basement, and in *rangamandapa*. Parrot on wrist is depicted in the paintings.

Lotus

Lotus occupies a prime place in the Vijayanagara art. The tradition of the earlier features continued here. The lotus with the variations of four-eight-twelve petalled can be seen here. Lotus carving on the ceiling is common among the temples. It is carved in a circle and square, all around it are nagas. It appears on the top panels, occasionally on the lower panel. The twenty-four petalled appears on the column of eastern gateway porch.

Lotus medallions on the ceiling of southwest *mandapa* are attractive. Here the lotus medallion is at the centre; around it are girls in dancing posture. *Pushphapotika* brackets with pendent buds are typical of Vijayanagara architecture. The stylized lotus petals are depicted on the basement mouldings, scalloped moulding on the plinth of temples, mandapas. These probably convey that the structure or image rests on lotus.²⁴

The tree depiction is less and occurs in one of the columns of the *mandapa*. Other than this the foliage scroll, foliage medallion occur at the bottom panels of the columns and on doorways. It is used on two faces of the jamb portion of the gateways, as a boundary line for distinguishing one from the other as in northeast minor shrine basement.

The geometric motifs are on the pillars of the eastern gateway. The geometric formation is so derived by placing the squares one above the other in angles. At the center of it is lotus rosette. These formations are on the columns of the eastern gateway.

The concentric circles or rotating circle are common of which the former one can be seen in the subsidiary shrines in the Virupaksha temple complex. The concentric circles appear in the south-west corner of the courtyard of the Virupaksha temple

Vijayanagara emblem

This emblem is found in many temples in the site. As Virupaksha temple is the important temple for the Vijayanagara rulers, they took interest in various aspects. The boar crest was also used by the Chalukyas, but the Vijayanagara rulers adopted the same boar, along with it the sword in the front and sun and moon on the top.²⁵

Here this emblem appears in the outer gopura. It is in the inner side of the passageway.²⁶

The Pillars in the Rangamandapa and in the columned halls are decorated with sculptures, they are explained here under. From East to West, starting from North-East corner to South-East corner the Pillars are explained. For details see the plan of the temple.

Virupaksha Temple Pillars in the ranga mandapa

	Top	Centre	Bottom
Pillar 1			
E.	Composite capital	Scrollwork in rosette	Two lions supporting colonnettes
S.	Musician on cloud carrying a vina on his shoulder	Elephant bathing the Shivalinga	Seated yaksha (Padmanidhi)

W.	Musician on cloud	Standing Ganesha	Shalabhanjika
N.	Composite capital	Lotus medallion	Lion supporting colonnette
Pillar 2			
E.	Gajavyala and capital	--	--
S.	Surya (?)	Dancing Ganesha	Shalabhanjika
W.	On the capital: mayura (?) On the bracket: hamsa Flying sage carrying a vina and a rosary.	Kala Bhairava	Gana carryino a jackfruit
N.	Surya (?)	Kannappan offering his eye to the linga	Squatting nidhi
Pillar 3			
E.	Gajavyala with man exiting from the makara's trunk Gana figure on the capital		
S.	Kneeling Gandharva	Male musician and dancing girl	Squatting lion
W.	On the capital: eight-petalled lotus medallion Hamsa	Dancing couple	Dancing girl playing mridanga
N.	Kinnari	Seated Ganesha	Shalabhanjika
Pillar 4			
E.	Composite capital	Foliated medallion revealing lion	Two lions supporting colonnettes
S.	Composite capital	Foliated medallion revealing a makara	Two lions supporting colonnettes
W.	Rishi w.vina on cloud	Dancing Ganesha	Seated Shankanidhi
N.	Kinnari	Chenchu Lakshmi (w.hunter)	Seated Padmanidhi

Pillar 5

E.	Composite capital	20-petalled lotus rosette	Two lions supporting colonnettes
S.	Kinnara	Kannappan offering linga	Dancing girl his eye to
W.	Gandharva	Lizard sheltering a Linga	Squatting lion
N.	Composite capital	Eight-petalled lotus- rosette	Lion supporting colonnette

Pillar 6

E.	Krishna crawling	Gana dancing	Seated Padmanidhi
S.	Kneeling sage with vina	Hanuman coiling his tail around the linga	Seated Hanuman.
W.	On the capital: hamsa(?) or mayura (?) Surya (?)	Lakshmana	Squatting lion
N.	Surya (?)	Rama	Squatting lion

Pillar 7

E.	Architectural pattern (gopura)	Niche displaying the linga	Niche displaying seated Ganesha
S.	Architectural pattern (gopura)	Niche displaying a linga sheltered by snake coiling around its shaft	Niche displaying Kalinga mardana
W.	Architectural pattern (gopura)	Niche displaying Shesha	Niche displaying Sri Lakshmi
N.	Architectural pattern (gopura)	Niche displaying linga	Niche displaying four-armed Kumara riding on a peacock

Pillar 8

E. S.	Architectural pattern
W. N.	Architectural pattern

Pillar 9

E.	Bhu Varaha	Tribal man	Squatting lion
S.	Male dancer	Two standing male figures	Gana dancing and fluting
W	On the capital: Kalingamardana Kinnari	Four-armed Venugopala seated	Dancing girl
N.	Kinnari singing	Dancing couple	Shaiva dvarapala

Pillar 10

E.	Capitals and brackets of colonnettes	Foliage medallion revealing a makara	Two lions supporting colonnettes
S.	Capitals and brackets of colonnett	Foliage medallion revealing a lion	Lion supporting colonnettes
W.	Brahmin performing linga-puja	Parvati embracing the linga	Gana playing the flute
N.	Seated ascetic	Kala Bhairava	Squatting lion

Pillar 11

E.	Surya (?)	Dancing girl w.basket	Vira Anjaneya.
S.	On the capital: eight-petalled rosette Seated yogi	Male dancer with fly whisks	Garuda holding a naga
W.	Yogi in flying posture on cloud	Rishi with umbrella	Squatting lion
N.	Capital and bracket of colonnette	Eight-pointed star	Lion supporting colonnette

Pillar 12

E.	On the capital: hamsa with flower in its beak Seated Ramanuja	Seated Shiva	Shaiva dvarapala
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- S. Architectural motif: kumbha panjara
Projecting from the pillar: Gajasimha vyala with warrior
- W. Architectural motif: kumbha panjara
Projecting from the pillar: Gajasimha vyala with warrior
- N. On the capital: hamsa with flower in its beak
Kinnari on cloud Krishna dancing w. butterfly Gana leaning on staff

Pillar 13

- E. On the capital: eight-petalled lotus medallion
Kinnari Hanuman seated Seated Padmanidhi
- S. Architectural motif : kumbha panjara
- W. Gajasimha vyala
- N. Architectural motif: kumbha panjara

Pillar 14

- E. On the capital: sixteen-petalled lotus medallion
Flying siddha w. vina Male dancer with fly whiskers Woman applying a tilak
- S. Architectural motif: kumbha panjara
- W. Gajasimha vyala -- --
- N. Architectural motif: kumbha panjara

Pillar 15

- On the capital: four-petalled lotus
- S. Kinnari Manmatha on parrot-drawn chariot Shalabhanjika
- S. defaced Woman holding an (?) Seated Padmanidhi
- W. Architectural motif: kumbha panjara revealing at its centre, framed by a makara torana,
Krishna dancing with a butter ball.
Projecting from the pillar: Gajasimha vyala with warrior

N. Architectural motif: kumbha panjara revealing at its centre, framed by a makara torana,
Lakshmi-Narasimha.

Projecting from the pillar: Gajasimha vyala with warrior

Pillar 16

E.	Chenchu-Lakshmi and hunter	Sadhu seated	Seated Shankhanidhi
S.	Capitals and brackets of colonnettes	Four-petalled lotus medallion	Lion supporting colonnette
W.	Lizard offers flower garland to linga	Ascetic seated on fish	Dancing girl beating a clay drum
N.	On the capital: four-armed Vaishnavi seated on throne Kalingamardana	Male tambourine player dancing	Dancing girl

Pillar 17

E.	Seated Shiva	Gana dancing w. staff	Seated Padmanidhi
S.	On the capital: four-petalled lotus medallion Chandra (?)	Male dancer w. tambourine	Gana blowing in a conch
W.	Capital of colonette and column bracket	Four-petalled lotus medallion	Lion supporting colonnette

Pillar 18

E.	Architectural motif: kumbha panjara		
S.	Gajasimha vyala carrying a lamp with his forelegs		
W.	Architectural motif: kumbha panjara		
N.	On the capital: eight-petalled lotus medallion Standing female figure w. lotus	Rama standing	Seated gana with lotus

Pillar 19

E.	Architectural motif: kumbha panjara
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- S. On the capital (covered by plaster): four-petalled lotus medallion
Snake sheltering a linga Seated ascetic Squatting lion
- W. Architectural motif: kumbha panjara (top portion covered by plaster)
- N. Gajasimhavyala holding a lamp with its forelegs (traces of paint)

prillar 20

- E. Dancing gana Dancing Ganapati Squatting lion
- S. Capitals of colonnettes and brackets of column Four-petalled lotus medalion Lion supporting colonnette
- W. Chandikeshvara (?) Narasimha slaying Hiranyakashipu Four-armed
- N. On the capital: eight-petalled lotus medallion
Mahishasuramardini Virabhadra and Daksha Kala Bhairava

Pillar 21

- E. Kneeling Garuda with snake with snake Standing Bhairava (two armed) Squatting lion
- S. On the capital: four-petalled louts medallion
Vira Anjaneya Virabhadra and Daksha Chenchu-Lakshmj and hunter
- W. Dancing gana (?) Kingly figure seated Bhuta, with skull garland
- N. Capital and bracket of colonnette fourpetalled petalled lotus medallion Lion supporting colonnette

Pillar 22

- E. Architectural motif: kumbha panjara
- S. Gajasimhavyala supporting a lamp with his forelegs
- W. Architectural motif: kumbha panjara

N. On the capital: Rama enthroned, attended by Lakshmana talks to Hanuman

Kalingamardana Krishna conceals the clothes
of the gopis

Pillar 23

E. Architectural motif: kumbha panjara

S. On the capital: hamsa (?) mayura C?)
Surya Seated Ganesha Kneeling musician
playing the tambourine

W. Architectural motif: kumbha panjara

N. Gajasimha vyala supporting a lamp with his forelegs

Pillar 24

E. Kneeling male figure, lotus Seated male figure wearing a Squatting lion
in the left kulah

S. Capital and brackets of Five concentric circles Lion supporting colonnette
colonnette w. knob at the centre

W. Kinnari Dancing girl Squatting lion

N. On the capital: eight-petalled lotus medallion
Kneeling ascetic w. musical Standing female w. fly whisk Squatting lion
instrument

Pillar 25

E. Seated ascetic Kalingamardana Seated Padmanidhi

S. On the capital: four-petalled flower motif
Flying rishi Male dancer Squatting lion

W. Narada flying on cloud Seated kingly figure Gana playing the flute

N. Capital and bracket of Four-petalled Lion supporting colonnette
colonnette lotus medallion

Pillar 26

E.	Architectural motif: kumbha panjara		
S.	Gajasimha vyala carrying a lamp in its fore legs		
W.	Architectural motif: kumbha panjara		
N.	On the capital: eight-pointed star		
	Seated ascetic	Male dancer	Squatting lion

Pillar 27

E.	Architectural motif: kumbha panjara		
S.	On the capital: four-petalled medallion		
	Flying ascetic	Male dancer w. tambourine	Squatting lion
W.	Architectural motif: kumbha panjara		
N.	Gajasimha vyala carrying a lamp in its forelegs		

Pillar 28

E.	Ascetic seated	Male dancer w. tambourine	Dancing sadhu
S.	Capital and bracket of colonnette	Six-petalled lotus medallion in two concentric circles	Seated lion supporting colonnette
W.	Hamsa	Man embracing the linga	Seated Shankhanidhi
N.	On the capital: four-petalled lotus medallion		
	Surya (?) lotus	Dancing sadhu (?) w. rudra-vina	Squatting lion

Pillar 29

E.	Seated ascetic	Peacock with snake in its beak	Two-armed Bhairava
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S.	On the capital: four-petalled lotus medallion Hamsa	Dancing gana	Standing ascetic
W.	Decorated linga under tree	Male dancer w. tambourine	Squatting lion
N.	Capital and brackets of colonnette	Two concentric circles w. knob in the middle	Seated lion supporting colonnette

Pillar 30

E.	Architectural motif: kumbha panjara		
S.	Gajasimha vyala. Forelegs damaged		
W.	Architectural motif: kumbha panjara		
N.	On the capital: four-petalled lotus medallion Seated ascetic	Dancing girl	Gana dancing w. snake

Pillar 31

E.	Architectural motif: kumbha panjara		
S.	On the capital: five-petalled lotus medallion Surya(?) in	Seated musician w. tambourine	Chenchu-Lakshmi standing
W.	Architectural motif: kumbha panjara		
N.	Gajasimha vyala. Forelegs damaged		

Pillar 32

E.	Kalingamardana	Crawling Krishna	Four-armed Shaiva dvarapala
S.	Capital and brackets of colonnette	Four-petalled lotus medallion	Seated lion supporting colonnette
W.	Hamsa with rhizome in the beak	Seated Ganapati	Squatting lion

N. On the capital: four-petalled lotus medallion
Surya (?) Seated ascetic Squatting lion

Pillar 33

E. Vairagi Cow licking the linga Dancer with fly whisks

S. On the capital: seven-petalled lotus medallion
Seated ascetic Dancing (?) male figure Lion pacing

W. Snake worshipping the linga Shaiva ascetic Squatting lion

N. Capital and brackets of colonnette Four-petalled lotus medallion Seated lion supporting colonnette

Pillar 34

E Architectural motif: kumbha panjara
Projecting from the pillar: Gajasimha vyala with armed rider (see below)

S. Architectural motif: kumbha panjara
Projecting from the pillar: Gajasimha vyala with armed rider (see above)

W. Shiva Dakshina-murti Shiva seated Seated nidhi

N. On the capital: kinnara with vina resting on his shoulder
Parvati embracing the linga Cow licking the linga Seated Padmanidhi

Pillar 35

E. Gajasimha vyala (lamp on the S side between two vyalas)

S. Architectural motif: kumbha panjara

W. Surya (?) Cow licking the linga Squatting lion

N. Architectural motif: kumbha panjara

Pillar 36

E. Gajasimha vyala (lamp on the N side between two vyalas)

S. Architectural motif: kumbha panjara

W. On the capital: kinnari with vina on her left shoulder

Hamsa with
rhizome in
its beak

Jester with
knock knees

Squatting lion

N. Architectural motif: kumbha panjara

Pillar 37

E. Architectural motif: kumbha panjara

Projecting from the pillar: Gajasimha vyala with armed rider (lamp on the N. side between two vyalas)

S. On the capital: four-armed seated Lakshmi

Celestial kneeling
on cloud

Seated kingly figure

Dancing gana

W. On the capital: defaced figure

Standing four- armed devi

Dancing Ganapati

Squatting lion

N. Architectural motif: kumbha panjara

Projecting from the pillar: Gajasimha vyala with armed rider

Pillar 38

E. Male dancer
w. tambourine

Elephant trampling man

Ascetic seated on fish

S. Capital and bracket of
colonnade

Four-petalled
lotus medallion

Seated lion supporting
colonnade

W. Decorated linga

Chanchu-Lakshmi

Squatting lion

N. On the capital: four-petalled lotus medallion

Seated ascetic

Cow licking the linga

Male dancer with fly
whisk

Pillar 39

E.	Kinnari	Kala Bhairava	Dancing gana
S.	Crowned musician with vina	Virabhadra flanked by Daksha	Male dancer with fly whisks
W.	Capitals and brackets of colonnettes	Two rotating penta gones enclosing eight-petalled flower	Lions supporting colonnettes
N.	Capital and brackets of colonnettes	Intertwined hamsas in medallion	Lions supporting colonnettes

Pillar 40

E.	Seated ascetic	Cow licking the linga	Vira Anjaneya
S.	Capital and brackets of colonnettes	Geometrical pattern enclosing eight-petalled flower	Lion supporting colonnettes
W.	Capital and brackets of colonnettes	Hamsa/Mayura	Lion supporting colonnettes
N.	Ascetic flying on cloud	Kingly figure seated	Seated Padma nidhi

Pillars 41 & 42 S entrance porch

Architectural pattern: six-storeyed gopura

Pillars 43 & 44 N entrance porch

Architectural pattern: six storeyed gopura

**Sri Virupaksha Temple
Inventory of the pillars in the inner courtyard**

S. side (proceeding from E to W)

Pillar 1 A

E. Heavily plastered

S.	Shiva Dakshinamurti	Dancing Shiva	Elephant
W.	Dancing gana	Seated Vishn	Squatting lion
N.	Capital of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 1 D			
E.		Heavily plastered	
S.	Seated yogi	Male mridanga player	Squatting lion
W.	Dancing gana	Standing crowned figure	Dancing gana
N.	?	Cow	Squatting lion
Pillar 2 A			
E.	Jester w. tambourine	Parvati embracing the linga	Squatting lion
S.	Snake sheltering the linga	Vairagi	Dancing monkey
W.	Gandharva	Seated Ganapati	Nidhi w. lotus (Kubera)
N.	Capital of colonnette	Eight-petalled lotus medallion	Lion supporting colonnette
Pillar 3 A			
E.	Vegetal motif	Linga	Squatting lion
S.	Hamsa	Seated Ganapati	Seated bear (?) eating a fruit
W.	Makara	Lizard worshipping the linga	Squatting lion
N.	Capital of colonnette	Four-petalled lotus medallion	Lion supporting colonnette

Pillar 3 B

E.	Defaced		
S.	Seated Vairagi	Seated yogi	Gana carrying a jackfruit on the head
W.	Defaced	Vegetal motif	Gana
N.	Lotus in square	Geometrical motif	Vegetal motif

Pillar 4 A

E.	Linga worship (defaced)	Male dancer w. rudra—vina	Dancing gana
S.	Seated rishi teaching	Hunter w. boar on shoulders	Gana blowing a conch
W.	Linga and lizard	Kalingamardana (?)	Squatting lion
N.	Capital of colonnette	Lotus medallion (damaged)	Lion supporting colonnette

Pillar 4 C

Traces of carvings on the N side, the other are left unornamented

Pillar 5 A

E.	Seated ascetic	Enshrined linqa	Seated nidhi (Padmanidhi)
S.	Kinnara	Lakshmana (?)	Squatting lion
W.	Flying rishi	Standing rishi	Dancing gana
N.	Capital of colonnette	Lotus medallion	Lion supporting colonnette

Pillar 5 B

Octagonal bands

Pillar 6 A

E.	Drummer	Dancing gana	Seated nidhi (Padmanidhi)
S.	?	Walls of the Narasimha shrine	

Pillar 7 A

E.	Seated ascetic (?)	--	--
S.	On bracket: lotus medallion Lotus medallion	walls of the Narasimha Shrine	

Pillar 7B

E.	Lotus medallion	Lotus motif in square	Vegetal motif
S.	Four-petalled lotus medallion	Lotus motif in square	pipal leaf
W.	Lotus medallion	Lotus motif in square	Linga enshrined
N.	Tortoise	?	Squatting lion
S.	On bracket : lotus medallion Lotus medallion	Walls of the Narasimha Shrine	

Pillar 7B

E.	Lotus medallion	Lotus motif in square	Vegetal motif
S.	Four-petalled lotus medallion	Lotus motif in square	pipal
W.	Lotus medallion	Lotus motif in square	Linga enshrined
N.	Tortoise	?	Squatting lion

Pillar 8B

E.	Lotus motif in square	Lotus motif in rotating square	Squatting lion
S.	Lotus motif in square	Lotus medallion	Squatting lion
W.	Lotus medallion	Lotus motif in square	Squatting lion
N.	Lotus motif in square	?	Linga enshrined

Pillar 9A

E.	Engaged in the walls of the Tarakeshvara shrine		
S.	Kinnari	Standing rishi	Squatting lion

W.	Flying figure	Snake coiled around the linga	Seated crowned female figure
N.	Capital of colonnette	Floral motif	Lion supporting colonnette
Pillar 9 B			
E.	--	--	--
S.	Floral motif	Lotus motif in square	Vegetal motif
W.	Floral motif	Lotus motif in square	Vegetal motif
N.	Elephant carrying lion	Dancing girl	Kala-Bhairava
Pillar 10 A			
E.	Ascetic (?)	Damodara Krishna conch	Seated gana blowing a
S.	Vamana (?)	Standing Ganapati	Squatting lion
W.	Elephant	Yogi seated on fish rine	Male dancer with tambou rine
N.	Capital of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 10 B			
E.	Vegetal motif	--	Floral motif(?)
S.	--	--	--
W.	Seated ascetic	Male dancer with tambourine	Vegetal motif
N.	Seated ascetic	Vegetal motif	Squatting lion
Pillar 11 A			
E.	?	Devi seated on bull	Kala-Bhairava
S.	?	Hanuman jumping	Squatting lion
W.	Snake sheltering	Damodara Krishna	Cow licking the linga

	the linga		
N.	Capital of colonnette	--	Lion supporting colonnette
Pillar 11 B			
E.	Acrobats forming a circle	Seated ascetic	Seated kingly figure
S.	Vegetal motif in square	Vegetal motif in square	Standing cow
W.	Hamsa in a circle	Vegetal motif in a circle	Vegetal motif
N.	?	Seated crowned figure	Seated crowned figure
Pillar 12 A			
E.	--	Dancing girl	Standing gana
S.	Cow licking the linga	Shiva Dakshinamurtj	Gana blowing in a conch
W.	--	Standing Ganapati	Squatting lion
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 12 B			
E.	--	Eight-petalled lotus medallion	Vegetal motif (defaced)
S.	Lotus medallion	Lotus motif in square	Vegetal motif (?)
W.	Lotus medallion	Lotus motif in square	Pipal leaf motif
N.	Lotus medallion	Elephant	Squatting lion
Pillar 13 A			
E.	?	Kannappan	Chenchu-Lakshmi and hunter
S.	Male dancer	Parvati worshipping the linga	Squatting lion
w.	?	Linga protected by a snake	Seated Padmanidhi

N.	Brackets of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 13 B			
E.	?	Hamsa	--
Pillar 14 A			
E.	Linqa protected by a snake	Vira Anjaneya	Male dancer
S.	?	Matsya avatara	Squatting lion
W.	concealed by screen (1987)		
N.	Brackets of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 15 A			
E.	?	Seated ascetic	Rishi w. umbrella
S.	On the bracket: floral motif in square		
	?	Vira Anjaneya	Gana dancing
W.	?	Man performing linga puja	Dancing gana w. lion face
N.	Brackets of colonnette	Four-petalled lotus medallion	Lion supporting colonnette
Pillar 15 B			
E.	Elephant	Gana with stick	Vira Anjaneya
S.	--	defaced	--
W.	Hamsa/Mayura	Linga	Dancing gana
N.	On the bracket: floral medallion Square (?)	Four-petalled lotus medallion	Squatting lion
Pillar 15 D			
E.	Squatting lion	--	--
Pillar 16 A			
E.	Dancing gana	Man worshipping linga	Seated Ganapati

S.	On bracket: floral medallion ?	Elephant murti	Umamaheshvara alingana
W.	Flying gandharva	Parvati embracing the linga	Squatting lion
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 16 B			
E.	Dancing gana	Four-petalled lotus medallion	Crowned figure standing
S.	On bracket: floral medallion Lotus medallion	Floral medallion	Vegetal motif
W.	Four-petalled lotus medallion	Cow	Vegetal motif
N.	Lotus medallion	Lotus in rotating square	Female figure holding bird
Pillar 17 A			
	Top	Centre	Bottom
E.	?	Seated ascetic	Standing gana w. snake
S.	Flying Gandharva	Crowned male seated	Squatting lion
W.	Snake sheltering the linga	Gana w. staff	Gana w. gada
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 17 B			
E.	--	--	Vegetal motif
S.	On bracket: floral medallion Lotus motif in square	Eight-petalled lotus medallion	Vegetal motif (tree?)
W.	Four-petalled lotus medallion	Pipal leaf motif	Vegetal motif

N.	On bracket: floral medallion Floral pattern in rotating square	Floral medallion	Snake pattern
Pillar 18 A			
E.	Four-petalled floral motif	Peacock w. snake in its beak	Squatting lion
S.	On bracket: floral medallion Flying gandharva	Dancing gana (?)	Standing gana
W.	Flying gandharva	Repentant Krishna	Gana playing the flute
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 18 B			
E.	Lotus in square	Hamsa medallion	Vegetal motif
S.	Lotus medallion	Seated gana blowing a conch	Vegetal motif
W.	Lotus in square	Mridanga player	Pipal leaf (?)
N.	On the bracket: medallion Lotus medallion	Standing lady	Squatting lion
Pillar 19 A			
E.	Linga	Hamsa w. rhyzome in its beak	Squatting lion
S.	On bracket: floral medallion Elaphant (?)	Umamaheshamurti	Squatting lion
W.	Standing rishi	Flying Gandharva	Squatting lion
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 19 B			
E.	Vairagi	Hamsa/Mayura	Vegetal motif
S.	On bracket: two concentric circles --	Pacing gana w. gada	Squatting lion

W.	Seated bull	Gana playing trumpet	Dancing girl
N.	On bracket: plain medallion		
	--	Seated ascetic	Mridanga player
Pillar 20 A			
E.	Rishi w. umbrella	Seated Ganapati	Squatting lion
S.	On bracket: medallion Snake sheltering the linga	Ascetic seated on fish	Dancing gana w. snake
W.	Seated ascetic	Virabhadra and Daksha	Pacing lion
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 20 B			
E.	Linga under a tree	Seated gana	Huntress (?)
S.	On the bracket: medallion ?	Linga	Linga and worshipper
W.	?	Elephant performing linga abhisheka	Hunter worshipping linga
N.	On the bracket: floral medallion ?	?	Jumping cow (?)
Pillar 21 A			
E.	Snake coiled around the linga	Seated Ganapati	Standing ascetic
S.	Flying gandharva	Crowned figure seated performing oblations	Gana blowing a conch
W.	Ascetic on fish	Pacing Virabhadra	Squatting lion
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 21 B			
E.	Lotus medallion	Two nagas	Vegetal motif
S.	On bracket: lotus medallion		

	Floral motif in square	Vegetal motif	Vegetal motif
W.	Coiled naga	Lotus medallion	Vegetal motif
N.	?	Male dancer	Vegetal motif
Pillar 22 A			
E.	Dancer w. snake	Seated monkey (?)	Knock—kneed clown
S.	On the bracket: medallion Seated figure	Male dancer	Squatting lion
W.	Cow licking the linga	Seated gana (?)	Gana playing horn
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 22 B			
E.	Seated figure	?	Dancing girl
S.	On the bracket: floral motif in square heavily plastered over and defaced		
W.	Rishyashringa (?)	Seated male figure	Vegetal motif
N.	On the bracket: floral medallion Seated Padmanidhi(?)	Seated Shankhanidhi (?)	Woman w. bow (?)
Pillar 22 C			
E.S.W.N. Floral motifs in square			
Pillar 23 A			
E.	Narada standing	Dancing girl w. drum	Gana w. snake
S.	On the bracket: medallion Elephant performing linga abhisheka	Crowned man worshipping the linga	Pacing lion
W.	Kinnari	Huntress chasing gazelle	Squatting lion

N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
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Pillar 23 B

E.	Floral medallion	Floral motif in square	Vegetal motif
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S.	Floral motif in square	heavily damaged	
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W.	Floral medallion	Pipal leaf motif	--
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N.	On the bracket: medallion	Heavily plastered vegetal motifs	
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Pillar 23 C

E.	Yogi and disciple (?)	Male dancer w. vina	Vira Anjaneya
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S.	Heavily plastered and damaged		
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W.	Standing figure (?)	Pipal leaf (?)	Vegetal motif
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N.	On the bracket: plain medallion		
	Seated ascetic teaching	Seated ascetic	Gana carrying a fruit (?)

Pillar 23 D

N.	Striding figure	Hamsa (?)	concealed
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Pillar 24 A

E.	Defaced	Bhu Varaha	Yoga Narasimha
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S.	On the bracket: two concentric circles		
	Flying gandharva	Male dancer w. vina	Squatting lion

W.	Cow licking the linga	Lakshmi—Narayana	Squatting lion
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette

Pillar 25 A

E.	Flying rishi	Kingly figure seated	Squatting lion
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S.	On the bracket: medallion		
	Linga	Kalingamardana	Squatting lion

W.	?	Young man dancing	Seated Padmanidhi
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 26 A			
E.	Man performing linga abhisheka	Dancing girl	Narasimha catching Hiranyakashipu
S.	?	Seated yogi	Kala Bhairava
W.	Dancing figure	Virabhadra & Daksha	Seated Padmanidhi
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 27 A			
E.	Flying gandharva	Krishna stealing butter (?)	Shaiva dvarapala
S.	On the bracket: floral medallion Seated rishi	Seated Vishnu	Squatting lion
W.	Surya (?)	Four-armed Venugopala seated	Bhakta Anjaneya
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 28 A			
E.	?	Dancing gana w snake	Dancing gana
S.	On bracket: defaced Surya	Seated kingly figure	Squatting lion
W.	Ticket booth (1987)		
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 29 A			
E.	Ticket booth (1987)		
S.	On the bracket: floral medallion		

	Krishna dancing w. butter ball	Standing male w. bow and arrow	Dancing gana
W.	Dancing gana	Dancing gana	Seated nidhi
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 30 A			
E.	Pot-bellied gana	Gana fluting and dancing	Squatting lion
S.	On the bracket: floral motif in square (?) Seated ascetic	Pot-bellied gana dancing	Squatting lion
W.	Knock-kneed clown	Dancing gana	Elephant trampling on man
N.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
Pillar 31 A			
E.	--	Floral motif in square	Vegetal motif

**Sri Virupaksha
Pillars on the north side of the prakara**

(Beginning from the east)

	Top	Centre	Bottom
Pillar 1 A			
E.	--	--	--
S.	Bracket of colonnette	?	Lion supporting colonnette
W.	Linga	Dancing gana	Squatting lion
N.	Lotus medallion	Elephant	?

Pillar 1 B

Engaged in the wall

Pillar 2 A

E.	damaged	Crowned male figure standing	Tambourine player kneeling
S.	Bracket of colonnette	Four petalled lotus medallion	Lion supporting colonnette
W.	Hamsa w.rhizome in its beak	Tambourine player standing	Squatting lion
N.	On the bracket: motif defaced Flying gandharva	Four-armed Venugopala	Gana blowing a horn

Pillar 3 A

E.	?	Decorated linga	Gana w. snake
S.	Bracket of colonnette	Lotus medallion (damaged)	Lion supporting colonnette
W.	Lotus medallion	Male mridanga player	Squatting lion
N.	On the bracket: motif destroyed Lotus medallion	Seated Nandi	Squatting lion

Pillar 4 A

E.	Decorated linga	Cow licking the linga	Seated Padmanidhi(?)
S.	Bracket of colonnette	Lotus medallion (damaged)	Lion supporting colonnette
W.	Floral motif in square	Naga coiled around the linga	Squatting lion
N.	On the bracket: damaged floral medallion Flying gandharva	Seated Nandi	Dancing gana

Pillar 4 B

Engaged in the N wall

Pillar 5 A

E.	Hamsa in square	Vishnu's chakra	
S.	Bracket of colonnette	--	Lion supporting colonnette
W.	?	Seated male figure	Squatting lion

N.	On the bracket: damaged floral medallion Mridanga player	Tambourine player kneeling	Dancing gana w. snake
Pillar 6 B			
Engaged in the N wall			
Pillar 7 A			
E.	Duck (?)	Linga	Shepherd (golla)
S.	Bracket of colonnette	Lotus flower in square	Lion supporting colonnette
W.	Lotus flower in square	Standing ascetic	Tambourine player kneeling
N.	On the bracket: damaged floral medallion Flying gandharva	Seated Nandi	Squatting lion
Pillar 8 A			
E.	Linga	Devotee embracing the linga	Seated Padmanidhi
S.	Bracket of colonnette	Four-petalled lotus medallion	Lion supporting colonnette
W.	Dancing (?) male figure	Tambourine player	Seated Padmanidhi
N.	On the bracket: damaged floral medallion Naga coiled around	Two male dancers	Squatting lion the linga
Pillar 9 A			
E.	Seated figure	Male mridanga player	Squatting lion
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Kannappan offering eye to the linga	Dancing girl and cymbal player	Dancing lion-faced gana
N.	On bracket: damaged floral motif in square Floral medallion	Hanuman (?) flying	Seated ascetic
Pillar 9 B			
Engaged in N. wall			
Pillar 10 A			
E.	Male dancer	Male dancer w. fly whisks	Dancing gana

S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Seated male figure	Dancing gana w. fan	Squatting lion
N.	On the bracket: damaged floral motif in square Hanuman (?) worshipping linga	Tambourine player	Seated gana

Pillar 10 B

Engaged in N. wall

Pillar 11 A

E.	Hamsa (?)	Seated ascetic	Squatting lion
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	?	Dancing gana w. clappers	Seated Shankhanidhi
N.	On bracket: defaced floral medallion Kalingamardana (?)	Seated Shiva (?)	Dancing gana

Pillar 11 B

Engaged in the N wall

Pillar 12 A

E.	Lioness and cub	Seated ascetic	Squatting lion
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	The wounded golden gazelle	Female vina player	Monkey eating a jackfruit
N.	On the bracket: floral medallion Rama aiming at the gazelle	Seated kingly figure	Squatting lion

Pillar 12 B

Engaged in the N wall

Pillar 13 A

E.	Dancing gana	Linga under tree	Seated Padmanidhi
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S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Seated ascetic (?)	Krishna eating curds	Squatting lion
N.	On the bracket: floral medallion Ascetic seated on fish	Rama standing	Squatting lion

Pillar 13 A

Engaged in the N wall

Pillar 14 A

E.	Lotus motif in square	Male dancer playing a 'pot' drum	Seated gana blowing a conch
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	?	Linga	Lion (?)
N.	On the bracket: defaced floral medallion Seated ascetic (?)	Kalingamardana	Squatting lion

Pillar 14 B

Engaged in the N wall

Pillar 15 A

E.	Huntress leaning on arrow	Knock—kneel clown	Squatting lion
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Seated ascetic	Dancing girl	Squatting lion
N.	On the bracket: damaged floral medallion Seated ascetic	Standing male figure	Squatting lion

Pillar 15 B

Engaged in the N wall

Pillar 16 A

E.	Chandra (?)	Male dancer w. tambourine	Squatting lion
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Ascetic seated on fish	Krishna eating butter (w.cat)	Hanuman (?) standing
N.	On the bracket: motif disappeared Dancing figure (?)	Dancing gana	Seated Padmanidhi

Pillar 16 B

Engaged in the N wall

Pillar 17 A

E.	Vishnu's chakra	Mayura w. snake in its beak	Male dancer
S.	Bracket of colonnette	--	Lion supporting colonnette
W.	Tortoise	Plain medallion	Squatting lion
N.	On the bracket: motif disappeared Vishnu's chakra	Seated ascetic	Squatting lion

Pillar 17 B

Free-standing pillar, whitewashed, no decoration

Pillar 18 A

E.	--	Bird (?)	Vegetal motif
S.	Bracket of colonnette	--	Lion supporting colonnette
W.	Medallion (?)	Male dancer (?)	Squatting lion
N.	On the bracket: floral medallion disappeared whitewashed and damaged side of pillar		

Pillar 18 B

Free-standing pillar, whitewashed no decoration

Pillar 19 A

E.	Dancing gana w. tamboura	Dancing gana mudra (w. inscription)	Royal figure in anjali
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S.	Bracket of colonnette	--	Lion supporting colonnette
W.	Dancing gana (?)	Seated ascetic structure	Engaged in modern
N.	Flying gandharva	Vira Anjaneya ture	Engaged in modern struc ture

Pillar 19 B

Engaged in modern structure. Traces of decoration are barely discernible under the thick coat of whitewash on the S and on the W side

Pillar 20 A

E.	Kneeling gandharva	Kalingamardana ture	Engaged in modern struc ture
S.	Bracket of colonnette	--	Lion supporting colonnette
W.		Seated Shiva	Engaged in modern structure
N.	On the bracket: lotus medallion Dancing Krishna (?)	Male dancer w. fly whisks	Squatting lion

Pillar 20 B

Free-standing, whitewashed pillar. On the capital: lotus medallion

S.	Floral motif	Geometrical motif	Male dancer w. vina
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Pillar 21 A

E.	Disappeared under plaster and whitewash		Engaged in modern structure
S.	Bracket of colonnette	Medallion	Lion supporting colonnette
W.	Hamsa/Mayura	Kalingamardana	Squatting gana
N.	On the bracket: whitewashed floral medallion Kneeling gandharva	Dancing gana	Squatting lion

Pillar 21 B

Engaged in the N wall

Pillar 22 A

E.	Male dancer	Male dancer w. mridanga	Dancing gana
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Ramanuja (?) and disciple	Devotee worshipping the linga in a shrine	Dancing girl w. vina
N.	--	Damaged	--

Pillar 23 A

E.	Seated ascetic	Male dancer w. tambourine	Squatting lion
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Seated ascetic	Chenchu-Lakshmi and hunter	Squatting lion
N.	On the bracket: Floral medallion Kneeling gandharva	Ascetic seated on fish	Seated Padmanidhi

Pillar 23 B

S.	-	-	Sri Lakshmi
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Pillar 24 A

E.	Dancing male	Gana riding on a mouse (?)	Seated Padmanidhi
S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	?	Male dancer w. fly whisks	Gana blowing a horn
N.	On the bracket: lotus medallion Gana dancing w. snake	Seated ascetic	Squatting lion

Pillar 24 B

Engaged in the n wall

Pillar 25 A

E.	Seated ascetic	Elephant	Male dancer w. vina
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S.	Bracket of colonnette	Lotus medallion	Lion supporting colonnette
W.	Flying gandharva	Tambourine player	Squatting lion
N.	On the capital: lotus medallion		

Pillar 25 B

S.	--	-- lamps	<i>Lady carrying three arati</i>
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Pillar 26 A

E.	Floral motif	Floral motif	--
S.	--	Floral motif	Floral motif
W.	Floral motif	Floral motif	Floral motif
N.	Floral motif	Floral motif	--

**Sri Virupaksha Temple
Inventory of the pillars in the Phalapuja Mandapa
(outer prakara SW corner)**

	Top	Center	Bottom
Row A (composite pillars)			
Pillar 2 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Floral motif	Linga	Dancing Ganapati
W.	Floral medallion	Standing crowned figure	Squatting lion
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 3 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Plain medallion	Linga covered by modern con	Squatting lion (partly crete plinth)

W.	Floral motif in square	Unsculpted medallion covered by modern con	Vegetal motif (partly crete plinth)
N.	On the bracket: floral motif in square Plain medallion	Seated ascetic	Squatting lion (partly covered by modern concrete plinth)
Pillar 4 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Four-petalled medallion	Four-petalled medallion	Concrete plinth
W.	Linga	Twenty-petalled medallion	Concrete plinth
N.	On the bracket: five petalled medallion Camel (?)	Bhakta Anjaneya	Concrete plinth
Pillar 5 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Double rimmed medallion	Double rimmed medallion	Concrete plinth
W.	U—shaped namam	Five petalled medallion	Concrete plinth
N.	On the bracket: floral motif in rotating square Seated Ganapati	Cow	Concrete plinth
Pillar 6 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Floral medallion	Seated ascetic	Squatting lion
W.	Unsculpted medallion	Standing male figure	Squatting lion
N.	On the bracket: floral motif in square Floral motif in square	Eight-petalled floral medallion	Seated male figure
Pillar 7 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette

S.	Ascetic seated on fish	Hamsa w. rhizome in its beak	Squatting lion
W.	Floral medallion	Ascetic on cloud	Vira Anjaneya
N.	On the bracket: four petalled medallion Floral motif in square	Standing ascetic w. hands above head	Kala-Bhairava
Pillar 8 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Unsculpted medallion	Hamsa w. rhizome in its beak	Squatting lion
W.	Floral motif	Vira Anjaneya	Venkateshvara
N.	On the bracket: floral motif in rotating square Linga	Seated Padmanidhi	Vegetal motif
Pillar 9 (A)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Unsculpted medallion	Decorated linga	Squatting lion
W.	Seated Ganapati	Seated ascetic	Squatting lion
N.	On the bracket: unsculpted square Ascetic seated on fish	Nagabandha	Standing woman
Pillar 10 (A)			
E.	Bracket of colonnette	Etched medallion	Lion supporting colonnette
S.	Kitchen wall	--	--
W.	Floral motif	Vegetal motif	Makara and foliage
N.	On the bracket: four petalled medallion Dancing girl	Nataraja	Yoga Narasimha

Row B**Pillar 2 (B)**

E.	Eight-petalled medallion	Dancing Ganapati	Rama standing
S.	Floral pattern	Linga	Squatting lion
W.	Snake coiled around the linga	Vairagi bourine	Dancer playing the tam
N.	Bracket of colonnette	--	Lion supporting colonnette

Pillar 3 (B)

E.	Seated ascetic	Floral motif in square	Vase and foliage motif (?)
S.	Krishna crawling	Linga	damaged
W.	Two concentric circles	Male figure reclining	Squatting lion
N.	On the bracket: E side, unsculpted medallion W side, damaged medallion		
	Seated ascetic	Kneeling Hanuman	Dancer w. fly whisks

Pillar 4 (B)

E.	Floral pattern	Cow grazing	Concrete plinth
S.	Krishna crawling	Male dancer w. fly whisk	Concrete plinth
W.	Unsculpted square	Unsculpted medal lion	Concrete plinth
N.	On the bracket: E four-petalled medallion W plain medallion		
	Lajja Gauri w. pot	Ascetic seated on fish	Concrete plinth

Pillar 5 (B)

E.	Tortoise	Naga motif	Concrete plinth
S.	?	Hamsa (incomplete)	Concrete plinth

W.	Seated ascetic	Kalingamardana	Concrete plinth
N.	On the bracket: E five-petalled lotus in circle W three concentric circles		
	Squatting figure	Monkey jumping (?)	Concrete plinth
Pillar 6 (B)			
E.	Unsculpted medallion	-	Cow
S.	Damodara Krishna	Fish	Cow licking the linga
W.	Defaced	Unsculpted medallion	Seated Padmanidhi
N.	On the bracket: E unsculpted medallion W floral motif		
	Linga	Unsculpted medallion	Squatting lion
Pillar 7 (B)			
E.	Eight-petalled floral motif	Floral motif (incomplete)	Linga
S.	Four-petalled lotus medallion	Floral motif	Squatting lion
W.	Floral medallion	Tortoise	Squatting lion
N.	On the bracket: E floral motif in square W floral medallion		
	Seated Padmanidhi	Plain medallion	Pacing lion
Pillar 8 (B)			
E.	Plain medallion	Floral medallion	Lion
S.	Five-petalled floral medallion	Seated ascetic	Linga
W.	Floral motif in square	Seated ascetic	Squatting lion
N.	On the bracket: E floral medallion W floral motif in square		

	Floral medallion	Standing male devotee	Standing ascetic
Pillar 9 (B)			
E.	Linga	Two concentric circles	Squatting lion
S.	Vishnu's chakra	Standing male figure	Pacing lion
W.	Dancing gana	Floral motif	Squatting lion
N.	On the bracket: E W Dancing male	unsculpted medallion Two concentric circles Cow gazing at its tail	Dancing gana
Pillar 10 (B)			
E.	Unsculpted square	Unsculpted medallion	defaced
S.	--	--	--
W.	Seated male	Plain medallion	defaced
N.	Plain medallion	Floral motif in square	defaced
Row C			
Pillar 2 (C)			
E.	Four-petalled medallion	Monkey eating a fruit	Gana carrying a load
S.	Floral motif	Hamsa w. rhizome in its beak	Squatting lion
W.	Floral motif	Male dancer (?)	Dancer w. fly whisks
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 3 (C)			
E.	Mohini (?)	Gana dancing	Squatting lion
S.	Crouching bull	Seated Ganapati	Squatting lion
W.	Squatting woman	Krishna stealing curds	Male dancer
N.	On the bracket: E.	Floral medallion	

		W	floral pattern in square	
	Dancing gana		Floral medallion	Squatting lion
Pillar 4 (C)				
E.	Seated ascetic		Snake coiled around the linga	Concrete plinth
S.	Floral medallion		Eight-petalled flower	Concrete plinth
W.	Floral medallion		Squatting lion	Concrete plinth
N.	On the bracket: E		unsculpted medallion	
		W	etched square	
	Tambourine player		Floral medallion	Concrete plinth
Pillar 5 (C)				
E	Floral medallion		Male dancer	Concrete plinth
S.	Scrollwork		Scrollwork	Concrete plinth
W.	Floral medallion		Snake coiled around the linga	Concrete plinth
N.	On the bracket: E		four-petalled lotus in square	
		W	four-petalled lotus in square	
	Four-petalled medallion		Seated Padmanidhi	Concrete plinth
Pillar 6 (C)				
E.	Linga		Unsculpted medallion	Squatting lion
S.	Seated ascetic		Male mridanga player	Male dancer w. fly-whisk
W.	Crouching bull		Knock-kneed clown	Hamsa
N.	On the bracket: E		floral motif in rotating square	
		W	floral motif	
	Hanuman flying w. healing herbs		Male cymbal player	Seated musician w. tambourine

Pillar 7 (C)

E.	Unsculpted medallion	Acrobat	Musician w. rudra-vina
S.	Dancing gana	Dancing gana w. horn	Venkateshvara
W.	Dancing gana w. snake	Squatting lion	Shalabhanjika
N.	On the bracket: E W	unsculpted square four-petalled lotus medallion	
	Seated ascetic	Geometrical motif	Dancer with tambourine

Pillar 8 (C)

E.	Unsculpted medallion	Male figure on cloud	Squatting lion
S.	Vishnu's chakra	Floral motif	Standing gana
W.	Vishnu's chakra	Tortoise	Squatting lion
N.	On the bracket: E W	floral motif in square four-petalled motif in square	
	Standing male	Floral motif	Squatting lion

Pillar 9 (C)

E.	Linga	Dancing gana	Vegetal motif
S.	?	Conch	Squatting lion
W.	Standing male	Floral motif in square	Squatting lion
N.	On the bracket: E W	four-petalled flower in square floral motif in square	
	Cloud (unfinished)	Floral motif	Squatting lion

Pillar 10 (C)

E.	Eight-petalled floral medallion lion		Standing male Squatting
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S.	--	--	--
W.	Male dancer (?)	Male mridanga player	Squatting lion
N.	Scrolwork	Seated monkey	Squatting lion
Row D			
Pillar 1 (D)			
E.	Brackets of colonnettes	--	Two lions supporting colonnettes
S.	Seated Shankhanidhi (?)	Male dancing(?)	Squatting lion
W.	Floral motif	Standing rishi	Squatting lion
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 2 (D)			
E.	On the bracket: gana supporting the roof (?)		
	Floral motif	Floral motif in rectangle	Gana playing a tambourine
	On the base of the colonnettes: squatting gana blowing a conch; seated lion		
S.	Standing male	Rishi w. umbrella (?)	Dancer w. tambourine
W.	Vishnu's chakra on cloud	Two concentric circles	Rama standing
N.	On the bracket: rampant lion		
	Vegetal motif (?)	Gana dancing w. snake	Squatting lion
	On the base of the colonnettes: two lions		
Pillar 3 (D)			
E.	Linga	Floral pattern in square	Seated monkey eating fruit
S.	Four-petalled medallion	Seated monkey eating	Gana carrying a jackfruit

W.	Four-petalled medallion	Floral motif in square	Squatting lion
N.	On the bracket: E floral motif in square Four-petalled medallion	Hamsa w. rhizome in its beak	Woman w. sword
Pillar 4 (D)			
E.	Hamsa w. rhizome in its beak	Snake coiled around the linga	Vairagi
S.	(main pillar) Cow performing linga abhisheka (colonnettes) Crowned figure Supporting abacus of colonnettes	Ascetic seated on fish	Monkey Lions supporting colonnettes; gana blowing a conch
W.	(main pillar) Floral motif in rotating square (colonnettes) Gana supporting abacus of colonnettes	Seated ascetic -- --	Tambourine player Lion supporting colonnettes; kneeling warrior
N.	On the bracket: E Maithunas	floral medallion Vyaghrapada (?)	 Rama(?)
Pillar 5 (D)			
E.	Bowman	Dancing lion-faced gana	Squatting nidhi
S.	Ganapati on mouse	Seated Ganapati	Dancing Ganapati
W.	Bracket of colonnette	--	Lion supporting colonnette
N.	On the bracket: E Dancing gana(?) w. snake	six-petalled floral medallion Dancing gana w. stick	Kala Bhairava
Pillar 6 (D)			
E.	Four-petalled medallion	Seated male	Male dancer
S.	Seated female (?)	Linga	Walking ascetic (?)

W.	Bracket of colonnette	--	Lion supporting colonnette
N.	On the bracket: E twelve-petalled medallion Dancing gana	Seated ascetic	Squatting lion
Pillar 7 (D)			
E.	Geometrical motif	Dancing girl	Gana blowing in a conch
S.	Geometrical motif	Dancer w.fly whisks	Shalabhanjika
W.	(main pillar) (?) (colonnettes) Crowned figure	Kalingamardana --	Squatting lion Crowned figure and lion supporting colonnettes
N.	On the bracket: E (main pillar) Four-petalled flower (colonnettes) Male figure supporting abacus	seven-petalled medallion Male mridanga player --	Standing woman w. staff Knock—kneel clown and lion supporting colonnettes
Pillar 8 (D)			
E.	Gana blowing in a conch	Sri Lakshmi	Male dancer
S.	Crouching bull	Seated gana	Shaiva dvarapala
W.	Linga	Standing devotee	Bhairava
N.	On the abacus: E Shalabhanjika	floral motif Seated devi	Squatting lion
Pillar 9 (D)			
E.	Acrobat	Seated ascetic	Standing gana
S.	Male dancer (fragment)	Dancer playing the tambourine	Vyaghrapada (?)

W.	Male mridanga player (fragment)	Gana	Two-armed Venugopala
N.	On the abacus: E Dancer w. snake (fragment)	unsculpted medallion Dancing gana	Squatting lion
Pillar 10 (D)			
E.	Floral motif in square	Elephant	Squatting lion
S.	--	--	--
W.	Floral motif in square	Kala Bhairava	Squatting lion
N.	Kneeling crowned figure	Yoga Narasimha	Vira Anjaneya
Pillar 1 (E)			
E.	Floral motif in square	Seated male eating fruit	Pacing lion
S.	Squatting figure (overplastered) (overplastered)	Squatting lion (overplastered)	Lotus medallion
W.	Seated ascetic	Lady looking in a mirror	Seated male with sword (?) in hand
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 2 (E)			
E.	Eight-petalled floral medallion linga		Floral motif Decorated
S.	Kalingamardana	Seated ascetic	Pacing lion
W.	Dancing male	Gana w. an axe dancing	Squatting lion
N.	Venkateshvara	Mithunas (?)	Seated ascetic (?)
Pillar 3 (E)			
E.	Four-petalled floral medallion	Lajja Gauri	Standing crowned male figure
S.	Four-petalled floral	Seated monkey eating fruit	Squatting lion

	medallion		
W.	Dancing male	Hamsa	Female dancer
N.	Hamsa	Four-petalled lotus medallion	Vira Anjaneya
Pillar 4 (E)			
E.	Seated devi w. flower	Male dancing	Dancing Narasimha (?)
S.	Bracket of colonnette	--	Lion supporting colonnette
W.	Padmanidhi	Venkateshvara	Seated Ganesha enshrined
N.	Chenchu Lakshmi (unfinished)	Dancer playing on a tambourine bourine	Dancer playing on a tam
Pillar 7 (E)			
E.	Gana playing a mridanga	Seated ascetic bourine	Dancer playing on a tam
S.	On the bracket: (S) Seated gana	plain medallion Crowned female standing	Chenchu-Lakshmi (?) (damaged)
W.	Male dancing (?)	--	Shalabhanjika (?) (damaged)
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 8 (E)			
E.	Floral motif in rectangle	Male dancer playing the mridanga	Male dancer
S.	On the bracket: (S) hamsa (?) Dancing gana	Four-petalled floral medallion standing	Crowned female figure
W.	Floral motif in double square	Cow licking the linga	Male dancer w. tambourine
N.	On the bracket: (N) foliage motif Squatting lion	Repentant Krishna	Gana dancing

Pillar 9 (E)

E.	Dancing gana	Man carrying mace (?)	Standing male figure
S.	Krishna crawling	Seated gana (?)	Squatting lion
W.	Kneeling male	Standing ascetic conch	Seated gana blowing in
N.	On the bracket: floral motif in square and diamond motif Twenty-petalled floral medallion ascetic		Standing ascetic Seated

Pillar 10 (E)

E.	Four-petalled floral motif & diamond motif	Hamsa w. rhizome in its beak	Shepherd leaning on staff
S.	--	--	--
W.	Scrollwork	Geometric motif	Camel
N.	Gana dancing	Lajja Gauri	Squatting lion

Pillar 1 (F)

E.	Flying gandharva	Nagabandha	Squatting lion
S.	On the bracket: (S): Four—petalled lotus medallion Parvati embracing the linga		Four-petalled lotus medallion Shalabhanjika
W.	Crouching Nandi	Musician playing the tambourine	Seated lion w. raised paw
N.	Bracket of colonnette	--	Lion supporting colonnette

Pillar 2 (F)

E.	Squatting lion	Mridanga player	Dancing gana
S.	On the bracket (S): Dancing gana	octagon inscribed in square Dancing gana	Squatting lion

W.	Squatting lion	Yogi (?)	Virabhadra
N.	On the bracket (N): Six-petalled floral medallion	four-petalled flower in square Scrollwork	Gana carrying a fruit (?)
Pillar 3 (F)			
E.	Floral motif	Crouching bull	Linga enshrined
S.	On the bracket: Male dancing	four-petalled medallion Dancing girl	Sugriva standing
W.	Eight-petalled flower	Decorated linga	Squatting lion
N.	On the bracket: Floral motif	four-petalled medallion Crouching bull	Standing woman w. basket (?)
Pillar 4 (F)			
E.	Gana blowing in a conch	Dancing gana	Rama
S.	Bracket of colonnette	--	Lion supporting colonnette
W.	Acrobats forming a circle	Man worshipping the linga	Squatting lion
N.	On the bracket: Dancing male	four-petalled medallion Chandra (?)	Dancer playing tambourine
Pillar 7 (F)			
E.	Vyaghrapada	Vira Anjaneya	Venkateshvara
	On the bracket: five petalled floral medallion		
S.	Dancer w. fly-whisk & tambourine	Vrishabhavahana Shiva	--
W.	Parvati (?) embracing the linga	Virabhadra (?)	--
N.	Bracket of colonnette	Lion supporting colonnette	

Pillar 8 (F)

E.	Seated gana (?)	Dancing girl	Bhakta Anjaneya
S.	On the bracket: floral motif Warrior w. sword and shield	Kalingamardana	Scrollwork
W.	Dancing Narasimha (?)	Seated Ganapati	Male dancer
N.	On the bracket: dancing male Squatting lion	Bhadrakali (?)	Rama

Pillar 9 (F)

E.	Seated ascetic	Seated ascetic	Gana dancing w. vina
S.	On the bracket: Floral medallion (?) Flying gandharva	Seated ascetic shoulder	Woman looking over her
W.	Standing bhakta	Seated ascetic the head	Man carrying a basket on
N.	On the bracket: two concentric circles Crowned man seated	Seated yogi	Dancing gana

Pillar 10 (F)

E.	Hamsa	Tortoise	Squatting lion
S.	--	--	--
W.	Linga	Fish	Pacing lion
N.	On the bracket: unscripted medallion Floral motif in square	Gana blowing in a conch	Vegetal motif

Pillar 1 (G)

E.	Floral motif	Seated yogi	Shalabhanjika
S.	On the bracket: Lajja Gauri Ascetic on fish	Musician playing the tambourine	Pacing lion w. raised paw

W.	Cow licking the linga	Ugra Narasimha	Squatting lion
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 2 (G)			
E.	Dancer playing the tambourine	Garuda standing w. hands in anjali	Crowned figure w. sword walking
S.	On the bracket: floral (?) medallion Crowned figure standing	Vira Anjaneya	Crowned lady standing
W.	Standing gana w. staff in the right	Male dancing	Venkateshvara
N.	On the bracket: four-petalled flower Male mridanga player	Woman holding a snake	Crowned lady standing
Pillar 3 (G)			
E.	Floral pattern in square	Seated Ganapati	Standing lady
S.	On the bracket: four petalled flower in square Scrollwork	Cow licking the linga	Squatting lion masturbating
W.	Vairaqi	Decorated linga	Male dancer w. fly-whisk
N.	On the capital: five-petalled flower medallion Hamsa w. rhizome in its beak	Four-petalled lotus medallion	Male dancer w. tambourine
Pillar 4 (G)			
E.	Decorated linga	Mahishasuramardini	Shalabhanjika
S.	Bracket of colonnette	--	Lion supporting colonnette
W.	Squatting lion	Male dancer w. tambourine	Lakshmana C?)
N.	On the bracket: four-petalled lotus medallion Hamsa w. rhizome in its beak	Intertwined creepers	Venkateshvara

Pillar 7 (G)

E.	Knock-kneed clown	Vyharapada (fragment)	--
S.	On the bracket: four-petalled lotus in square Vegetal motif	Shiva slaying a demon	Bhairava (fragment)
W.	Squatting lion	--	--
N.	Bracket of colonnette	--	Lion supporting colonnette

Pillar 8 (G)

E.	Venkateshvara	Lakshmi-Narayana	Dancing male figure (?)
S.	On the bracket: four-petalled lotus medallion Floral motif in square	Elephant	Squatting lion
W.	Spiralling vegetal motif	Male tambourine player	--
N.	On the bracket: eight-pointed star in circle Male dancer	--	--

Pillar 9 (G)

E.	Dancing gana	Gana carrying a horn	Ascetic seated on fish
S.	Dancing gana (?)	Garuda kneeling	Rama
W.	Krishna playing the flute	Squatting lion	Squatting gana
N.	On the bracket: unfinished medallion Cobra sheltering the linga	Devotee in anjali mudra	Vira Anjaneya

Pillar 10 (G)

E.	Floral motif	Seated ascetic	Squatting lion
S.	--	--	--
W.	Dancing male figure	Tortoise	Squatting lion
N.	On the bracket: unfinished medallion Linga	Geometric motif in square	Scrolwork

Pillar 1 (H)			
E.	Geometric motif	Squatting lion	Virabhadra
S.	On the bracket: Male mridanga player	four-petalled lotus medallion Gana playing on a tambourine on the head	Male carrying a jackfruit
W.	Nimbate figure flying	Gana w. lotuses in hand running	Vegetal motif
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 2 (H)			
E.	Hanuman standing	Kala-Bhairava	Virabhadra
S.	On the bracket: floral medallion Dancing gana	Vira Anjaneya	Chamaradharini
W.	Seated monkey eating a fruit	Cow licking the linqa	Scrolwork
N.	On the bracket: four-petalled lotus medallion Squatting lion	Dancing gana	Dancing Narasimha
Pillar 3 (H)			
E.	Floral motif	Hamsa w. rhyzome in its beak	Squatting lion masturbating
S.	On the bracket: ascetic seated on fish Kalingamardana	Seated ascetic	Knock-kneed clown
W.	Flying gandharva	Lajja Gauri	Vira Anjaneya
N.	On the bracket: four-petalled lotus medallion Decorated linga enshrined	Male dancer w. tambourine	Shalabhanjika
Pillar 4 (H)			
E.	--	Male dancer w. fly-whisk	Gana playing the tambourine
S.	Bracket of colonnette	--	Lion supporting colonnette
W.	destroyed	Vira Anjaneya	Squatting lion
N.	On the bracket: cow grazing (?)		

	Acrobat	Standing Ganapati	Padmanidhi (?)
Pillar 7 (H)			
E.	Seated gana	Dancing gana	Vitthala (?)
S.	On the bracket: unsculpted medallion Dancing gana	Standing male figure	Gana (destroyed)
W.	Dancing Narasimha	destroyed (Shalabhanjika?)	Vira Anjaneya
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillar 8 (H)			
E.	Four-petalled lotus medallion	Seated Ganapati	Shalabhanjika (destroyed)
S.	On the bracket: medallion in rotating square Knock-kneed clown	Dancing gana	Vitthala
W.	Hamsa	Cow looking back	Mohini (?)
N.	On the bracket: floral motif in square Four-petalled lotus medallion	Linga	Standing woman
Pillar 9 (H)			
E.	Four-petalled lotus medallion	Male dancer w. clappers	Dancing gana
S.	On the bracket: unfinished medallion Scrollwork	Male dancer playing mridanga	Squatting lion
W.	Floral motif in square	Linga	Squatting lion
N.	On the bracket: four-petalled floral motif in square Scrollwork	Elephant	Squatting lion
Pillar 10 (H)			
E.	destroyed	Flying figure	Vegetal motif
S.	--	--	--

W.	Tortoise	Ascetic performing surya- namaskar	Gana carrying a basket on the head
N.	On the bracket: four-petalled flower medallion		
	Vegetal motif	Double-headed peacock	Squatting lion
Additional pier on the N of the mandapa adjacent to the platform:			
E.	Two concentric circles	Seated ascetic	Squatting lion
S.	On the bracket: unsculpted medallion Unsculpted medallion	Linga	Standing woman
W.	--	--	--
N.	Bracket of colonnette	--	Lion supporting colonnette
Pillars on the platform			
Pillar 1 (I)			
E.	On the bracket: --	geometric motif in square Floral motif in square	Squatting lion
S.	Lady seated on throne	Male dancer w. fly whisk	Dancing gana
W.	Crouching bull	Seated gana	Squatting lion
N.	--	--	--
Pillar 2 (I)			
E.	Seated ascetic	Crouching bull	Squatting lion
S.	Male dancer w. tambourine	Seated figure	Seated gana (?)
W.	Gana playing the tambourine	Wrestler	Squatting lion
N.	Gana playing the tambourine	Balakrishna eating curds	Standing male figure
Pillar 3 (I)			
E.	Male dancer w. tambourine	Male dancer	Squatting lion

S.	Floral motif in square	Hamsa w. rhyzome in its beak	Scrollwork
Projection (SE)			
	Temple flanked by caryatids supporting the roof	--	Lion supporting colonnette and gana as caryatid
W.	Vegetal motif in square	Rishi performing homa	Scroliwork and floral motif in square
Projection (SW) same motifs as SE			
N.	Dancing figure w. snake	Hanuman in flying posture	Seated Ganapati
Pillar 4 (I)			
E.	Bracket of colonnette	Unsculpted medallion	Lion supporting colonnette
Projection: two lions supporting colonnettes			
S.	Bracket of colonnette	Unsculpted medallion	Lion supporting colonnette
Projection: two lions supporting colonnettes			
W.	Bracket of colonnette	Unsculpted medallion	Lion supporting colonnette
N.	Bracket of colonnette	Unsculpted medallion	Lion supporting colonnette
Pillar 5 (I)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	--	Dancing gana	Padmanidhi
W.	Bracket of colonnette	--	Lion supporting colonnette
N.	Seated ascetic	Male dancer	Male attendant w.fly-whisk
Pillar 6 (I)			
E.	Bracket of colonnette	--	Lion supporting colonnette
S.	Dancing male	destroyed	Dancing Narasimha

W.	Bracket of colonnette	--	Lion supporting colonnette
N.	destroyed	destroyed	Dancing gana
Pillar 7 (I)			
E.	Abacus of colonnette	Floral medallion	Lion supporting colonnette
Projection to the NE:			
	Brackets of colonnettes	-- colonnettes	Two lions supporting
S.	Architectural motif	Floral medallion	Lion supporting colonnette
W.	Bracket console	Floral medallion	Lion supporting colonnette
N.	Architectural motif	Floral medallion	Lion supporting colonnette
Projection to the NW: same as the NE			
Pillar 8 (I)			
	Partly disappeared; modern pillar		
S.	Krishna eating curds (?)	--	Male dancer
Pillar 9 (I)			
E.	Parvati embracing the linga	Ascetic (?) in anjali mudra	Squatting lion
S.	Pacing lion	Seated ascetic	Squatting lion
W.	Dancing gana	Vira Anjaneya	Squatting lion
N	check!!!	--	--
Pillar 10 (I)			
E.	Floral medallion	Floral motif in square	Seated ascetic
S.	--	--	--
W.	Vira Anjaneya	Floral motif in square	Monkey eating fruit

N.	Dancing gana	Floral motif in square	Squatting lion
Pillar 1 (J)			
E.	--	Bhakta Anjaneya	--
S.	On the bracket: floral motif in square Vegetal motif	Crowned figure seated on fish	Male dancer
W.	Unsculpted medallion	Floral motif in square	--
On the ceiling: snake eating the moon and moon crescent.			
Pillar 2 (J)			
E.	Seated ascetic	Six-petalled lotus medallion in square	Squatting lion
S.	On the bracket: four-petalled medallion Dancing gana	Four-petalled lotus medallion in square	Squatting lion
W.	Rishi	Bhakta Anjaneya (?)	Standing male
N.	On the bracket: four-petalled flower in square Seated gana	Foreign retainer w. fly-whisk	Squatting lion
Pillar 3 (J)			
E.	Male dancer	Hamsa w. rhyzome in its beak	Padmanidhi
S.	Abacus of colonnette	--	Lion supporting colonnette
W.	Dancing Hanuman	Kalingamardana	Chenchu--Lakshmi
N.	On the bracket: floral medallion in concentric circles Seated ascetic	Cobra sheltering the linga	Standing lady
On the ceiling between pillars 3 (J) and 8 (J): snake eating the 'hare' in the moon.			
Pillar 8 (J)			
E.	Dancing gana (?)	Yogi (?) with two quivers	Kneeling crowned warrior

S.	Ascetic (?)	--	--
W.	Vegetal motif	Five-petalled lotus medallion	Seated Ganapati
N.	Abacus of colonnette	--	Lion supporting colonnette
Pillar 9 (J)			
E.	Dancing gana	Crouching bull	Standing ascetic
S.	On the abacus: floral medallion Six-petalled lotus medallion	Squatting lion	Squatting lion
W.	Dancing male	Cow licking the linga	Vira Anjaneya
N.	On the abacus: floral motif in square Seated ascetic	Floral motif in square	--
Pillar 10 (j)			
E.	Dancing gana (?)	Squatting gana	Seated gana
S.	--	--	--
W.	Vegetal motif	Unsculpted medallion	Vegetal motif
N.	On the abacus: four-petalled medallion Decorated linga	Kneeling gana	Squatting lion
Pillar 1 (K)			
E.	Vegetal motif	defaced	plastered over
S.	Unsculpted medallion	Nagabandha	Dancing girl
W.	defaced and plastered over		
N.	--	--	--
Pillar 2 (K)			
E.	Seated kingly figure	Bhakta Anjaneya	Squatting lion
S.	Dancing gana	Dancing girl w. fly whisk	Squatting lion

W.	Flying gandharva	Standing male figure	Standing lady
N.	Standing devotee	Spiralling scrollwork	Dancing gana
Pillar 3 (K)			
E.	Four-petalled lotus medallion	Floral motif in square conch	Squatting gana blowing a
<p>On the abacus, palatial by two crowned men Projection (SE): squatting lion (supporting colonnette??) flanked by two crowned men acting as caryatids.</p>			
S.	Four-petalled flower in square	Seated ascetic w. axe	Chenchu Lakshmi
<p>On the abacus: see description above) Projection (SW). Lion supporting colonnette and gana caryatids.</p>			
W.	On the abacus: jumping lion Seated kingly figure	Ascetic seated on fish puja	Devotee performing linga
N.	Ascetic seated on fish	Vira Anjaneya	Ganapati enshrined
Pillar 4 (K)			
E.	Abacus of colonnette	Floral medallion	Lion supporting colonnette
S.	Flying gandharva	Seated ascetic	Mohini and rishi
W.	On the abacus: four-petalled flower medallion Dancing gana	Standing ascetic	Squatting lion
N.	Ganapati enshrined	Crouching Nandi and linga	Mohini and rishi
Pillar 5 (K)			
E.	Abacus of colonnette	Four-petalled lotus medallion	Lion supporting colonnette
S.	Male dancer w. fly whisk	Gana running w. a tree in one hand	Squatting lion

W.	On the abacus: floral motif in square Kneeling soldier	Repentant Krishna	Squatting lion
N.	Gana holding a snake	Kinnara	Squatting lion
Pillar 6 (K)			
E.	Abacus and bracket of colonnette	--	Lion supporting colonnette
S.	Gana dancing w. snake	Kannappan tearing his eye out	Seated Ganapati
W.	On the bracket: four-petalled lotus medallion Dancing girl (?)	Dancing gana	Devi on lion (?)
N.	Vira Anjaneya	Dancing gana	Virabhadra
Pillar 7 (K)			
E.	Abacus and bracket of colonnette	--	Lion supporting colonnette
S.	Elephant	Male dancing	Lakshmana and Sita
W.	On the bracket: floral motif in square Squatting lion	Virabhadra enshrined	Rama
N.	Gana blowing a horn	Dancing gana	Venkateshvara
Pillar 8 (K)			
E.	Male dancing	Two ganas embracing	Krishna crawling
Projection (NE): on the abacus palatial structure carried by two crowned figures. Lion supporting colonnette and male caryatid.			
S.	Yogi (?) seated	--	defaced
W.	On the bracket: four-petalled floral medallion Vegetal motif in square	Seated yogi	Elephant
N.	Vegetal motif	Seated yogi	Dancing girl
Projection: see above			

Pillar 9 (K)

E.	Rama	--	--
S.	Mridanga player	--	--

W.	On the bracket: floral motif in square		
	Dancing gana	--	--

N.	Floral motif in square	Lakshmana	--
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Pillar 10 (K)

E.	Floral motif in square	Seated ascetic	Vegetal motif
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S.	--	--	--
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W.	Unsculpted square	Eight-petalled medallion	Squatting lion
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N.	Four-petalled medallion	Scrollwork in square	--
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N.B. in the row L the north and the south sides of the pillars are half concealed in the wall

Pillar 1 (L)

E.	Unsculpted medallion	Dancing gana w. snake	Squatting lion
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S.	Unsculpted medallion	Unsculpted medallion	Scrollwork
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W.	--	--	--
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N.	--	--	--
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Pillar 2 (L)

E. On the abacus: four-petalled floral medallion

	Dancing gana	Four-petalled medallion	Dancing Narasimha
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S.	Four-petalled medallion	Floral motif in square	Vegetal motif
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W.	--	--	--
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N.	Unsculpted medallion	Vegetal motif	--
Pillar 3 (L)			
E.	On the abacus: four-petalled medallion		
	Four-petalled medallion	Scrollwork	Squatting lion
S.	Floral motif in square	Five concentric circles	Linga enshrined
W.	--	--	--
N.	Concentric circles	Six-petalled floral medallion	Vegetal motif
Pillar 4 (L)			
E.	On the abacus: six-petalled floral motif in square		
	Seven-petalled floral medallion	Tribal (?) w. lotus in hand	Seated ascetic
S.	Male dancer w. staff	Dancing girl square	Four-petalled flower in square
W.	--	--	--
N.	Male dancer	Unsculpted medallion	Dancing gana
Pillar 5 (L)			
E.	On the abacus: four petalled flower and diamond motif in square		
	Vyaghrapada	Four-petalled flower in square	Squatting lion
S.	Decorated linga	Male dancer	Vegetal motif
W.	--	--	--
N.	Four-petalled floral medallion	Four-petalled floral medallion	Squatting lion
Pillar 6 (K)			
E.	On the abacus: four-petalled floral medallion		
	Four-petalled flower in square	Four-petalled flower in square	Seated ascetic

S.	Four petalled flower motif in a square		
W.	--	--	--
N.	Vegetal motif in a square	Four-petalled medallion	Standing qana
Pillar 7 (L)			
E.	On the abacus: four-petalled floral medallion		
	Geometric motif	Dancing gana	Squatting lion
S.	Three-petalled medallion	Linga enshrined	Squatting lion
W.	--	--	--
N.	Four-petalled medallion	Geometric motif	Vegetal motif
Pillar 8 (L)			
E.	On the abacus: four-petalled medallion		
	Unsculpted medallion	Vegetal motif	Seated ascetic
S.	Vegetal motif	Vegetal motif	Vegetal motif
W.	--	--	--
N.	Floral motif in square	Vegetal motif	Vegetal motif
Pillar 9 (L)			
E.	On the abacus: four-petalled floral motif in square		
	Four-petalled medallion	Floral motif in square	Elephant
S.	Seated monkey	Four-petalled floral medallion square	Four-petalled motif in square
N.	Floral motif in square	Eight-petalled lotus medallion	Male dancing

NOTES AND REFERENCES

- 1 Similar type of sculptures are in Kotitirtha and another in the inner enclosure mandapa at Virupaksha temple.
- 2 Many rock carvings of Narasimha are recorded in the site, some in rockshelter. Like UgaraNarasimha. At Vitthala temple columns many types of Narasimha are depicted in variety of forms. The narrative Sculptures, large sculptures small statues, rock carvings are available.
- 3 Relief sculpture of five heads and twelve hands are found in the site. VPR 83-84, pp 136, Three in Virupaksha temple and few reliefs carved on rocks and stone slabs. In one of the panels he is shown with the Parvati and Ganesha, Another good sculpture is in A.S.I. Museum no 4, 1738)
- 4 In a shrine near the lokapavana tank the Surya is carved on a slab with the attributes of Narayana in addition to his own. Near Kotilingas there is a Surya in standing posture. Likewise another is found in seated form at the Harihara temple. In the pre-Vijayanagara period Surya appears in kudos in the tier of the vimanas on Hemakuta hill).
- 5 Rajashekara.S, Masterpieces of Vijayanagara Art. In A.S.I. museum there is a sculpture of Vaishnavi, one of the Saptamatrikas
- 6 The temple authorities has informed me about the replacement of both Bhuvaneshvari and Pampadevi Sculptures.
- 7 In A.S.I museum an unfinished statue of seated Devi holding ankusa and pasa in her upper hands and with her lower hands in abaya and varada. This has been identified as Bhuvaneshvari by Anna Dallapiccola, obviously this is the only sculpture of Bhuvaneshvari that belongs to the Vijayanagara period in the site.
- 8 In the site different type of Bhairavas are depicted, like four-armed standing Bhairava, two-armed standing Bhairava, seated Bhairava, Bhairava with consort, etc.
- 9 Few Ganesha shrine extant in the site, the earliest is from Hodeya bagil by king harihara. VPR 84-87. The large number of deities prove this popularity.
- 10 This has been identified as Kali. In one of the legends Kali challenges Siva to a dancing performance.

- 11 Iconography of Southern India, Paris, 1937, p.58.
- 12 Sri Pampa Mahatme, middle part, chapter 2 and 19.
- 13 Anna Dallapiccola and others, *Sculpture at Vijayanagara*, pp.79.
- 14 A.H. Major, ed., *India in the fifteenth century*, London, Kaklyut Society, 1857.
- 15 Athanasian Nikatin who visited the capital in 1474 wrote. Elephants are greatly used in battle, large scythes are attached to the trunk and tusks of the elephants and the animals are clad in ornamental plates of steel. They carry a citadel and in the citadel are twelve men with bows and arrows.
- 16 this horse which is conducted with all th royal decoration state is a horse that the King keeps on which sworn and received as Kings and on it must be sworn all those that shall come after them, and in case such horse dies, they put another in its place”, (R.Sewell, A Forgotton Empire, p. 272.)
- 17 Anna Dallapiccola op.cit pp. 103.
- 18 Musician and ambassadors came from Deccan Muslim states and also from abroad. The envoy of Herat, Abdur Razaak, visited the capital of Devaraya II and has given vivid account of the capital. Because of horse trade the Portuguese also frequented the capital. The most renowned are Domingo Paes and Fernow Nuniz.
- 19 In some temples it is shown as worshipping the lings, as in Chandekesvara temple
- 20 The same types are found in Malyavanta Raghunatha, west enclosure.
- 21 As in Vittala temple mahamandapa and Pattabhirama temple *mahamandapa*
- 22 Same type of yalis are found in *mahamandapa* of Vittala temple.
- 23 Anna Dallapiccola, op.cit pp. 106.
- 24 *ibid*, pp. 108.
- 25 R.N. Salatore, *Vijayanagara Art*, Sandeep Prakashana, Delhi, 1982, p.184.
- 26 *ibid*, p.184.

PAINTINGS

PAINTINGS

The prehistoric rock paintings and fragments of murals of the Satavahana period at Ajanta speak sumptuously of the long tradition of art of painting in southern India. The Vakataka murals at Ajanta, the Chalukya paintings at Badami,¹ the traces of murals of the Rashtrakuta period at Ellora furnish sufficient proof of the continuing mural tradition. This well established tradition of decorating religious edifices with paintings continued into the Vijayanagara period.

The Vijayanagara rulers and officials encouraged painting tradition as they did with the other forms of art. There are well executed examples of Vijayanagara paintings at Hampi, Lepakshi, and Tiruparuthikunram. But the paintings at Hampi are fairly well preserved though it should be said with concern that they are fast decaying.² In these paintings different episodes are depicted very artistically. The particular themes are painted at a particular place with a perfect spacing, taking into consideration the colour combination and composition of figures. The artists have given importance for the layout of the figures and for the frame work, placing each item in a defined floral frame. First the line drawings were made. Then in the next stage colouring was done, sometimes with slight variations.³

The paintings are depicted in the rangamandapa of the Virupaksha temple, built in 1510 A.D., by Krishnadevaraya during his coronation ceremony. This Rangamantapa is of 18 x 13 mts., with three bays. The central bay is raised higher than the adjacent bays of the *mandapa* and it measures 10m.X 5 m. Here the paintings are depicted in rows and each row is subdivided further into sub divisions according to the theme. Thus several compartments are formed. The registers run in north-south and east-west axes. From the east to the west, there are eight rows. The paintings are described according to the theme from east to west. The eastern most row has the following parts.

First register

A single episode is depicted in three panels and there is continuation. They are compartmentalised. Above and below are friezes. In these friezes are two parts in different moods. There is continuity in theme without any checks. At the top and bottom of the register floral motifs are depicted. This panel is named as "Royal procession". It is backed by a historical theme, depicting the sage Vidyranya, the guiding spirit in establishing the Vijayanagara Empire. This row has the depiction of *Gopi-vastrapaharana*, (Krishna is stealing clothes of the *Gopis*); Vidyaranya is in procession; and the Virupaksha temple with its *gopura*.

The *vastrapaharana* scene is not so impressive. But the depiction of "Vidyaranya in procession" occupies important position. There are some unusual scenes. The original colour is lost.

PANEL 1

Vidrayaranya in Procession

“Vidyaranya in procession” is framed in a floral border.⁴ In this panel Sage Vidyaranya is being taken in procession in a palanquin by four retainers. He seems to have matted hair and dressed in russet garb, resting against big bolsters. He is looking at the temple. The palanquin is being carried by a troop of retainers, headed by a gently moving elephant with two men mounted on it. The retainers carry a peacock-feather flywhisk. In this retinue some carry ceremonial staffs and spears. One of the men on the elephant holds a flag. After the palanquin an elephant with a double domed *howdah* on its back follows. A camel with a drummer mounted on it is also in the procession. The procession scene is enriched by depicting the (retainers) servants and subsidiary figures in perfect movement. The procession is approaching the main entrance of the temple. The tall *gopura* and the monkeys climbing it are in front of the temple. Nandi, the vehicle of Siva, is depicted, and the bells hang from double domed howdah on its back the ceiling. Close to this is Sri Virupaksha Linga under the snake hood. The Linga is smeared with the holy ash, and has a bold moustache and powerful third eye. The depiction draws the attention of the devotee. This reflects the glory of Virupaksha in those days. The register terminates with a floral frame.

PANEL 2

Krishna with Gopikas and stealing the saris

Krishna, having stolen saris of the Gopikas, sits on a flowered tree on the bank of the river Yamuna. The saris of Gopikas hang from the tree.

Around the tree are deer, peacock and other smaller animals. The nude Gopikas are appeal to Krishana to get their saris. Of the six gopikas, two lift up a friend, one climbs the tree and another requests Krishna to return the clothes.⁵

Second register

This register has three panels (nos. 34 to 36). The delineation of figures is quite different and it has no separate frame. It differs from the paintings described earlier. The different moments are shown without any break and there is continuity of the theme. The top and bottom have floral motifs.

The first panel has been identified as a "royal procession". In this piece of painting the contemporary elements are reflected very well.

There is a depiction of two chariots containing noblemen, one in the first and three in the second. Both chariots are drawn by caparisoned horses. In between the two chariots is a third chariot drawn by a pair of decorated bullocks. The chariots are driven by charioteers. The chariots are decorated with colourful roofs with '*chattris*' (parasols); some have storeyed superstructures with flags; behind them are curtains, and above the drivers are hoods for shelter. The jungle animals, like jackals, tigers etc. surround the three chariots. There is a band of floral decorations leading to the next scene. Here are three more chariots. One of the chariots is drawn by an elephant driven by a *mahut* seated on a high seat, followed by *chauri*-bearers. Over this is a stork flying towards the next chariot moving at a slower pace. The driver of the first chariot observes this. The noble seated in the second chariot is pointing the stork to the driver. The King is seated elegantly in

the chariot. Behind him is a *chauri*-bearer. A third chariot is drawn by an elephant. The mahut points at the dropping stork. The top of the chariots comprises high structured components. The whole retinue is being followed by the soldiers equipped with different arms, probably guns (?).⁶ Below this is floral motif.

The third panel has three chariots, one of which is drawn by a horse. Nobleman is seated in the chariot; behind him is a *chauri*-bearer. The second chariot is drawn by caparisoned elephant with the *mahut* holding goad. In this chariot a nobleman and an attendant are seated. The third chariot is drawn by caparisoned horse and the charioteer holds a whip. In the chariot a nobleman and an attendant are seated, the latter is wields the fly-whisks. After this there are two groups of soldiers and a warrior with sword and shield at the extreme end. A similar depiction is noticed at the beginning of the panel.

Third register

This is like the first register and is divided into panel nos. 31 to 33, which are within the floral frames. All the squares have various sections. The central one has the main incident, Sita's marriage. Here Sita is flanked by subsidiary figures or scenes. The multilobed arch with Gandaberunda is depicted. The arch has *kirtimukha* on the top and on either side of it are parrots. On the top of each square is horizontal architectural motif.

Here the marriage of Rama with Sita is depicted. The central panel has the representation of Rama and Sita, while on the sides are Ravana and other contestants in the marriage.

Panel 6

This scene depicts the *matsya-yantra*, where Arjuna is shooting an arrow at the revolving fish, to win the hand of Draupati. Arjuna is concentrating on the reflection of the fish in the disturbed cauldron of water.⁷ Near them stands on a pedestal is Draupadi, her head lowered in shyness and holding a garland. Her father, king Drupada, stands beside her on a pedestal. The adjacent panels depict the other kings, with rich costumes and crowns. Behind Draupadi are two more aspirants. Close to them are Siva and Vishnu.

Above this panel are architectural motifs, a garden with temples which are adorned with towers. In the lush green garden are the *rishis*, giving discourses. Just above the main panel are two squares, containing crowned men looking at Siva and Vishnu. The king is likely to be Krishnadevaraya. Just beneath the panel are Brahmins in front of Kings and Queens.

Panel 7

This panel depicts the marriage of Rama and Sita. They stand near a tree. Sita is to Rama's left. They are accompanied by parents. Beside Rama are Dasharatha and Kausalya; behind Sita is Janaka. Dasaratha blesses Sita with raised hands. To the left stands Vasishta and Satananda (Janaka's priest); near him is a royal lady, besides a sage probably Visvamitra.⁸

Above the panel are temples decorated with towers in a garden of coconut trees. There are some rishis. Above the panel on either side of the scene are two groups of standing crowned figures. To the left of Sita are three women and four men. Just below the main panel are eight Brahmins,

flanked by two seated crowned men at each end. Below this panel is a band, probably floral which is effaced.

Panel 8

The panel starting above his head, where a wreath of flowers completely covers the target, this man is standing on a pedestal. A prince with arrows in a hand stands behind. In front of him is a dressed lady - Sita, who stands in *anjalinudra*. She has lowered her eyes in shyness. On either side of the central figure are crowned men gazing at the event.

Above this panel is a row of five temples with conspicuous towers, within the building a group of *rishis* are depicted. Around this temple to exhibit secretly there is a beautiful garden. This panel is surrounded by *rishis*. The depicted situation drawing the attention of Kings and queens about the marriage to happen.

At the bottom below the bands Ravana is placed in a decorated frame at his feet an attendant is standing. Very much close to him are two crowned male figures, who have taken part in the contest.

This scene is identified by art historian Thomas as 'Abhimanyu's marriage.' Abhimanyu is in a position to win the contest and marry Uttara. Near him Virata stands by the side of her daughter. Uttara with garland in her hands is ready to marry the winner of the contest. This scene is also interpreted by another art historian Pachner as Rama breaking Siva's bow.

The above opinions have some limitations. Thomas' identification of this as 'Abhimanyu's marriage' does not explain the presence of Ravana. Ravana is depicted below the band of the marriage scene. Pachner's opinion

explains the personalities present. The central panel shows Rama and Sita marriage, Rama's success in winning Sita and, in the lower part of the scene, the swooning Ravana. Anna Dallapiccola opines that Rama is shown breaking Siva's bow while tagging the string, but not aiming at the target.⁹

Fourth register

This has twelve panels. The first and the last one are bigger than the rest. Kama and Rati are shown at the north and south side and in between them the ten incarnations of Vishnu are depicted.

Each deity is depicted within the multilobed arch and its sides have no ornamentation. A bird, probably crane, is on the top of the arches over Kama and Rati. On the frieze of the *avatars* are architectural motifs. On the top of Kama and Rati panel there buildings and two *gopuras* are highlighted. On the *avatars* of Vishnu is a frieze of architectural motifs, there is depiction of palm trees along with the two *gopuras*. On this frieze is crenellated wall's likeness.

Panel 9

Kama, the lord of love is behind the elephant, with an arrow of flowers to be shot from sugar cane bow in Rati's direction. The elephant of Kamadeva is composed of nine women, i.e. *navanari-kunjara*.¹⁰

Panel 10

The four-armed warrior riding from the white horse, brandishing the long spear is the Kalki *avatara*.

Panel 11

Buddha depicted with features similar to Jina. He is in standing posture with loose hands, close to his body. He is depicted in frontal view, with reddish hue.

Panel 12

Krishna is shown as youth, bejeweled with many varieties of ornaments and a hair knot. He holds the snake Kaliya. The depiction of Krishna as a well-clad youth is attractive.

Panel 13

The *avatara* of Rama is depicted in all humbleness. Rama stands with a bow on right shoulder and an arrow in his left hand.

Panel 14

Parasurama carries an axe in his right hand, and an indistinct attribute, probably an arrow, in the left.

Panel 15

Vamana depicted as a dwarf carries *kamandalu* in his left hand and an umbrella in his right. The boy is depicted young with the tuft and the Vaishnava *nama* on his forehead.

Panel 16

Narasimha is in standing posture. The attributes are the same as in

the Matsyavatara. The lower left hand rests on the thigh, while his lower right hand is in teaching (?) posture, which is unusual delineation.

Panel 17

Varaha is shown in profile with the half human form. The upper hands have the attributes as explained above, while the lower right is in a teaching gesture and the lower left hand at his side.

Panel 18

Kurma is depicted half human in form. Vishnu is appearing from the carapace of a tortoise. The depiction frontal. The distribution of the attributes and the *mudras* in the lower hands is the same as above.

Panel 19

Vishnu in the form of Matsya is depicted frontally. The lower half is in the form of fish and the upper half is in human form. He holds *sanka* and *chakra* in upper right and upper left hand, *abhaya* and *varada mudras* in the lower right and lower left respectively.

Panel 20

Rati kneels on the back of a horse. Kama is at the southern end of the register. She is aiming an arrow at him. The horse is formed by five women (*panchanari-turaga*) of whom one holds a parasol.

Fifth register

The fourth register has three equal sized portions (panels 17 and 18);

the central part is filled by a lotus medallion placed in a square. On the north and south side of the medallion are the paintings conspicuous for their theme and format, viz., *Manmatha- vijaya*. Siva in meditation being disturbed by Kama is in north, while on the south side is Tripurantaka. The three aerial cities of the *asuras* are being destroyed. They are suited to the space, without disturbing the sequence of squares and rectangles; pictorially and ideologically the scenes attract the focus of the viewers. All the pictures have a sort of continuity. The depiction of Siva and Manmatha all has certain common features. Probably all these are creations of a single artist.

Panel 21

Kamadahana or Manmathavijaya

Kama is shown as the central figure accompanied by his wife Rati. Both are sitting on a chariot drawn by parrots. Kama's chariot has a superstructure of a temple typical of Vijayanagara roof. He wears a waist band, earrings, armlets and shoulder bands. He is depicted with only two hands, wielding his bow and arrow. The wheels of his chariot are visible. The chariot is yoked to the parrots. Behind him is Rati, with her hands raised as though in a reverential attitude.¹¹ As per the mythology when Kama perished, he is believed to be seen only by Rati, his beloved spouse. He is in archer's pose shooting flower-tipped arrow at Siva from his sugarcane bow. There is forward moment in Kama's action. Siva is seated and depicted frontally. Siva is in penance on Mount Kailasa. Rati stands behind Kama, supporting him to shoot an arrow at Siva.¹² There is life in the composition.

The painting has occupied a lot of space. It is dynamic and exhibits vitality and suspense. Siva is shown in severe detachment of tranquility and

immobility that are impressively rendered. The mood is well expressed in the compact, restrained composition.

Lord Siva is seated on a throne in *padmasana* and his hand is in *chinmudra*.¹³ The eyes of Siva are expressive of deep concentration, as an ascetic. He wears long matted hair falling to his knees. He has a short beard and a moustache. Around his arms are two snakes; another snake comes out from the background and looks at Kama's deeds. Just behind him is the mountain Hemakuta with trees and shrubs in plenty. Siva and the mountain at the backdrop are so designed that they form integral part of one another. The vehicle of Siva, Nandi is standing in the foreground staring at him. Just below is a lake full of fish and other aquatic beings.¹⁴ On its bank are Uma and other deities. They are closely watching Kama's action. The paintings are adorned by the floral border.

Panel 22

Tripurantakavatakavadha

Siva is depicted as Tripurantaka, destroyer of the three aerial cities of the demons. The artist follows faithfully the poetic description of the incident. The chariot of Siva is all-powerful. The goddess earth is the chariot, the sun and moon are the wheels, Indra, Varuna, Yama and Kubera etc. are the horses and the four-faced Brahma is the charioteer. The painter in his ecstasy has depicted five horses instead of four. According to tradition, the horse represents truth, action, incident, profit, asceticism. It is superior to serpent with many heads.

Shiva made Mandara mountain his bow; Its string is the great snake

Vasuki. The *Upanishads* are the guiding reins, the mighty ocean is the quiver and god Vishnu its arrow.¹⁵ The sun and Moon are above him. Behind him is the snake bodied deity with a human above the waist. A heavenly being floats in the air behind Siva's head. Nandi and the serpent hold the ceremonial umbrella and follow the cosmic chariot. Beneath the umbrella appears Garuda. There is a depiction of dancing girls. This probably signifies the well flourished golden city. The swords and shields represented in the painting seem to be typical Vijayanagara weapons.¹⁶ The Tripurantaka myth is well depicted in the Bhagavata and Padmapurana (ch .14, ch.33). From the left shoulder of Siva are five chopped heads touching the aerial cities of the asuras. Agni, Vayu and Vishnu constitute the tip of the shaft and the tail of the powerful arrow. This arrow is meant to destroy the aerial towns in the sky.

The aerial cities are connected by a ring and each of the cities is symbolically depicted as a circle containing *asuras*. A boon was given to them that when the three aerial cities would join together into one in thousand years they would be destroyed by a single arrow from Siva. The configuration is internally related.

In the aerial cities several figures are depicted. In one of the circles, Jaina Parsvanatha is shown being worshipped by two persons. The other roundel represents a man sharing his thoughts. Two men sitting one before the other are in conversation. The men are in their own moods and in their mundane activities. Some of them are holding sword and shield; the other depiction is of mountain, birds, deer, tigers and animals, suggesting that they live in their own world; they are drawn with accuracy.

In *Kamadahana*, Siva is in deep meditation, free from the contingencies of the day-to-day life, where as in Tripurantaka, he appears as a destroyer

of the three aerial cities. The delineation in the above paintings has some common features despite the change in the theme. Siva on a chariot occupies the prime place and a major portion of the panel. The figures of the antagonists are small; the front part has a scene of trees and birds. The border of the panel is decorated.

Sixth register

Here the *asthadikpalakas* (guardians of the eight quarters) are depicted. All the eight are shown under cusped arches decorated with lotuses. The arches have parrots at the ends. The vehicles of the dikpalakas are adorned with garlands and jewels. The depiction adheres to a programme: Kubera and Isana face the south, while the rest face north; some hold swords, but others hold staffs. But in all their right hands points towards the first two figures i.e., Isana and Kubera. These *asthadikpalakas* witness Siva's marriage. The register has eight panels. This entire register is fully allotted to *ashtadikpalakas*.

Panel 23

Indra is the master of the east. He is on a white elephant (Airavata). He carries a long staff in his left hand. The tusks, trunk, and legs are decorated with floral motifs.

Panel 24

Agni is the master of southeast and is seated on a ram and holds a long staff.

Panel 25

Yama, the master of south, is on buffalo and in his left hand holds long staff.

Panel 26

The master of south- west Nirriti, is on a well-built human. The deity holds a sword in the left hand while on his body bears *tripundra* marks.

Panel 27

Varuna, the master of west, is depicted seated on the *makara*. He carries in his left hand an indistinct object. In his right hand is a cup.

Panel 28

Vayu, the master of the north-west is on *makara*. He holds a cup and a fruit (?) in the right and left hands respectively.

Panel 29

Kubera, the master of north is on horse, with the sword in his right hand

Panel 30

Isana, the master of north-east, rides a bull. He holds in his upper right the *trisula* and in the upper left the *damaru*. He bears *tripundra* marks on his body. His vehicle white bull is by his side.

Seventh register

The register is completely devoted for the marriage of Siva and Parvati, popularly known as *Girijakalyana*. Here at the middle portion the marriage ceremony is shown. The panel is divided into five divisions, but the central

one has three sub-divisions. In the centre of it is the marriage ceremony. As in other paintings here also it is framed by a border of floral motifs.

The architectural features with ornamentations are depicted on the main panel along with mythological motifs. The scene on the horizontal band below the main panel is narrative, and it is a continuous one, depicting the scenes one after the other

Panel 31

This panel shows the three followers of Siva. The first one is Bhringi. He is four-handed and three-legged. He is red hued, wearing a diadem. As the delineation is fading away it is hard to identify them. The second figure is Nandi playing *mridanga*, he is half human and half animal, and wears *tripundra* marks. The third one is Siva's son Ganesa; like Nandi's here also the attributes are barely discernible. All these Siva *ganas* are depicted prominently under the cusped arches with parrots on the sides.

The band above has two Kinnaras carrying *vina*, the side of which has Sukamuni depicted with parrot head.

The panel beneath repeats the similar features of kettle-drum players, singers and dancers. This scene is repeated in some other panels also.

Panel 32

The noblemen with diadems wearing rich dresses witness the marriage of Siva and Parvati. All are under the cusped arches with *kirtimukha* apex. On either side are the rampant lions. Above this panel are *rishis* comprising of three groups; one group is made up of three, and the remaining two

groups are of two each under a roof. They are depicted in a flower garden, where there are monkeys also. The panel below has musicians (*Vamasringa*).

Panel 33

The depiction here forms an important panel its the position in the layout. Here the marriage ceremony of Siva and Parvati is the central theme. In this depiction Siva is holding Parvati's hand; nearer to her is Himavant, all standing by the Kalpavriksha or papal tree. The gods are under the cusped arch with *kirtimukha* at the apex, on either side of it are the lion faced winged birds smaller in size. At the backdrop is the depiction of *pushpavrishti*. Siva is standing in majestically with *mriga* in his upper right hand and raised upper left hand. He holds the hand of Parvati with his lower hands. He is tall, flamboyant with small beard, smeared with *tripundra* on his forehead. Parvati is to the right side of the tree; with her left toe she scratches the ground bashfully. Her father Himavant slowly leads her towards Siva. Close to him is Brahma with four hands; in his upper right hand he carries oblation ladle, in the upper left a water vessel, the lower right is in *varadamudra*, while the lower left rests on the thigh. He is shown under the cusped arch with *kirtimukha* at the apex. Other associate gods are under the cusped arches witnessing the event eagerly.

Above them is a horizontal band. On the top two ladies and Brahma are depicted. A Kinnara is busy in *pushpavrishti*. In the central portion above the main theme are *Vyaghrapada* and Kamadhenu in two buildings; while in the central one there is *kirtimukha*, occupying a major portion of the building.

The band beneath the panel has a huge pedestal, with rampant lions on either side. There are four men with swords, shields and clubs, on either

side of the pedestal, meant for Siva and Parvati. Nandi, the vehicle of Siva, is in front of the pedestal, witnessing the marriage.

Panel 34

This second panel shows two figures. The first is a crowned lady of a dusky hue carrying *vina* in her hand and following Vishnu. He holds *chakra* and *sankha* in upper hands; the lower right hand is in *varadamudra*, and the lower left hand rests on the thigh. These are depicted under the cusped arch with *kirtimukha* apex; the latter is flanked by lion-faced winged birds. The horizontal band has three temples in a garden (similar to panel 1) below this are trumpeters blowing the instruments.

Panel 35

The first deity is Bhaivara with third eye, having *tripundra* on forehead and wearing a garland of skulls. The attributes in his hands faded beyond recognition. Next to him are Tumburu and Narada carrying *vina* in their hands. Narada has beard and matted locks with *tripundra* on his forehead. These deities are under the cusped arch with *kirtimukha* on the top. On either side of it are parrots. Above this panel is a group of three Kinnaras carrying musical instruments; below this panel are musicians and singers with musical accomplishments.

Eighth register

This register has three squares of identical dimensions. The floral border adorns them for easy identification. The squares are divided into sections. The central portion has the main panel. On either side, the smaller figures are depicted in a narrow position. Above and below the square the

mythological beings Sages and various geometric and architectural features are depicted.

Panel 36

This panel exhibits Brahma and Sarasvati, wherein Sarasvati is seated on the left lap of Brahma. He is of reddish colour with a moustache; though he has four heads, here only three heads are shown. The god holds in his upper right hand a spouted oblation ladle while in the upper left is a book. The lower right hand is in *abhayamudra* and in his left hand he embraces the waist of his consort Sarasvati. They are seated on the throne, under the cusped arch with *kirthimukha* at the apex. On the sides are mythical (?) animals and birds. To the left and right side of Brahma and Sarawswati are *dvarapalas* carrying long staff in hands and they are depicted under the cusped arch, like other deities.

Above the central panel the horizontal register has four-armed Krishna, seated on the serpent. The central part tallies with the panel 1. Below the lateral panels is Krishna on Sesha. The smaller squares have seated figures; here also the central part is laid out exactly as described under panel 1. At the bottom of the square is a horizontal register with floral medallions shown at the free ends. In this panel the floral motifs and pairs of parrots are delicately treated.

Panel 37

The central panel has Umamahesvara. Here Siva and Parvati are shown, the latter sitting on the lap of Siva. Siva is depicted with a thick moustache, holding in his upper right hand a *mriga*, in the upper left *damaru*, the lower

right hand is in *abhayamudra*, while with his left hand, he embraces Parvati at the waist. They are seated on a throne. The deities are under the cusped arch with *kirtimukha* apex. On either side of the *kirtimukha* are parrots. Narada and Tumburu are on the right and left side of the deities respectively. The other accompanying singers are under the cusped arch, carrying musical instruments in their hands

The Kinnaras are making *pushpavrishti* on the couple, due to which the central arch is loaded with flowers. Above Brahma, the Kinnaras are placed, framed in a horizontal band. Three buildings are depicted, the one in the left has *Vyaghrapada* and the one on the right has Kamadhenu. The central part is surrounded by the *kirtimukha* motif which has occupied a major portion of the building. The Kamadenu represents the symbol of plenty. The *Vyagrapada* is a follower of Siva.

Below the panel is a band depicting the pedestal. On either side are rampart lions. In front of Siva and Parvati in front is a crouching Nandi. Near them are four demigods holding swords, shields and clubs.

Panel 38

This panel depicts Lakshmi-Narayana. Lakshmi is seated on the thigh of Narayana. He holds sankha and chakra, while his lower left hand is in *abhayamudra*, while his left hand embraces Lakshmi. They are seated on a throne. The deities are in blue colour. These gods are under the cusped arches with *kirtimukha* apex. On either side of the *kirtimukha* are parrots. Near them on the left side is Garuda in *anjalimudra*, while on the right side is Hanuman in *anjalimudra*. All these deities are under the cusped arches. Above the central panel at both ends is Krishna as a baby lying

on the banyan leaf or pipal leaf. The central portion is of interest for architectural study. There are three temples with gopuras in a lush green garden full of small animals like squirrels in joyous mood. At the base of the palm trees are two squatting lions. On the adjacent structure are groups of bearded *rishis*; one group comprises of two, while there are two more groups of three each. Just below them are panels of Krishna lying on banyan leaf and nearer them are male and female figures in north and south direction.

At the bottom of the square is a horizontal band with floral medallions at the ends. There are cranes and floral motifs in the central part.

MEDALLIONS ON THE SUPPORTING BEAMS

The paintings are executed in the ceiling. Just below the ceiling is a frieze running all around. There are medallions on the northern and southern sides of the bay; while on the western and eastern side also there are medallions. They cannot be observed well due want of sufficient light and accessibility. These cannot be studied without the help of a ladder.

The figures are as follows: *Dvarapalas*, musicians, two winged instrument players, two dancing girls, three ladies carrying *puja* vessels, two Brahmins and a nobleman accompanied by two Brahmins, priests performing *yajna*, Virupaksha enshrined, Nandi, three Brahmins, two noblemen, two armed retainers, male figure carrying a *kavadi* like structure on his shoulder, accompanied by a retainer, two musicians, *Dvarapalas*.

The paintings on north side of the bay (from west to east) are random, and the depiction is of the popular images and themes: Sarasvati riding on a peacock, *navakunjara* worshipped by Arjuna, a sage seated on a tiger

accompanied by two disciples. Kamadhenu is a composite figure of tiger and men.

The other composite animals are half lion, half man, horse headed and six handed bird made of women, *yogis*, man fighting wild animals, Yashoda, Krishna roped to a mortar, Linga worshipped by a four-headed cow, lion hunt, Kali, Devi, Durga, Tirumala, goddess, wrestlers, two ladies and a sage.

The east side of the bay has a long sequence. The insufficient light, the corner placement, and bad state of preservation have lead to poor visibility.¹⁷

The Virataparva of *Mahabharata* narrates the capturing of Virata's cows (*Gograhanaparvan*), to instigate Arjuna and his brothers to come out from their disguise. The Pandavas disguised variously were hiding in Viratanagara. The Kauravas sensed this should the Pandavas be detected, they had to under go another term of exile for twelve years. So the Kauravas wanted to invite Virata for fight. As a symbol of invitation for war the Kauravas behold Virata's cattle. Uttara, the son of Virata, boasted of his prowess and wanted a charioteer to wage battle. Arjuna accompanied him as a charioteer. When Uttara lost courage in the battlefield, Arjuna fought for Uttara and defeated the Kauravas.

In the painted frieze, the narrative is from north to south. There are two chariots in a jungle. Arjuna takes the weapons from the Sami tree and hands them over to Uttara in the midst of beautiful woods represented by deer. Arjuna as a charioteer, with Vira Hanuman on the flag flying atop the chariot, exhibits the false identity. A herd of cows surround the chariot.

The last episode depicted is of Uttara and Arjuna on a chariot drawn

by four horses waging the battle against the troop of footmen and Kauravas seated on chariot. The shooting of arrows is continued in battlefield at the edge of jungle dominated by wild beasts like boars and bears. A few deer are also represented.

THE PAINTINGS ON THE SOUTH SIDE OF THE BAY

1) Vamana *avatara* 2) composite animal with elephant and buffalo 3) Mahisasuramardini 4) Nobleman with two ladies 5) Lakshmi-Narayana 6) Man in the garden with a couple of ladies seated on a dias with musical instrument along with another lady.

Sages in discussion

Unidentified scene

Tirumala, with Sridevi and Bhudevi

Animals

Unidentified scene

Lion attacking man

Man on elephant

Three *yogis*

Man holding bird

Krishna stealing butter

Elephant

Mohini with sages

Cow with Linga

Vyaghrapada

Sages

Gajalakshmi

Ganesha on mouse

Early paintings and development

The paintings of Vijayanagara occupy a unique place in the art history of Karnataka. The theme, the delineation, the colour combination, the composition of the painting, etc., are still to be studied in detail. The stylistic antecedents of this painting and its continuity are yet to be properly understood. The paintings of Vijayanagara exist in many temples. In a large number of cases they have faded away. In some of the temples they are preserved to a tolerable extent. To this category mention may be made of Anegundi, Hampi, Tadapatri, Lepakshi, Tirupati, Kalahasti, Kanchipuram, Tiruvannamalai, Tiruvarur, Chidambaram, etc. These paintings date back either to Vijayanagara period or the period of the feudatory successors, like the Nayakas who held sway in the Telugu and Tamil regions.¹⁸

The painting tradition of Vijayanagara appears to have borrowed many features from the earlier painting traditions. The continuation of Ajanta and Bagh tradition can be seen in the caves at Aihole and Badami. The paintings at Ravalapadi at Aihole and Vaishnava caves at Badami still retain the paintings in their original form and they are very informative. The paintings at Aihole and Badami caves are unique in representation. The painting traditions at Ellora are of Rashtrakutas period, the Pallava paintings at Kanchipuram, Chola paintings at Sittanavasal and at Tanjore are studied in

detail and the period of the paintings is determined.¹⁹ In Karnataka the continuation of painting tradition from earlier period to Vijayanagara is not clear. The paintings of Badami, Ajanta, Ellora, Sittanavasal have a distinct tradition of their own. After the Chalukyas of Badami, again during the Vijayanagara period, much impetus and encouragement was given by the rulers.²⁰ Many paintings of Vijayanagara have not survived. The travelogues speak plenty about the Vijayanagara palaces, temples. The different paintings in those places are mentioned and along with it the different poses in the paintings are discussed in the travelogues. Paes, the Portuguese traveler informs that the decoration of the inner apartments with charming scenes representing the paintings of different countries. In the dance hall of the palace there was the depiction of dancers with different scenes. The court hall had the depiction of ladies wielding bow and arrow. The images on the pillars are of stags and other animals. They are painted in colours with pink colour on their faces.²¹ In excavations at Noblemen quarters at Hampi some of the palaces were found decorated with line drawings and paintings. The decorative medallions and their petals are decorated with vibrant colour paintings.²² Only some of the stray examples are found in exavations. Paes also noticed that the statues are also painted. He states that “at the entrance of the door outside are two images painted life like and the one on the right is the father of this King; the one on the left is of this king (Krishna Rao). The father was dark and a gentleman of fine form and stouter than the son is; they stand with their apparel and such raiment as they wear of used to wear”.²³ The paintings in domestic environments have not survived, but there are literary evidences which furnish the detail of paintings and how they were patronized not only by kings and nobles but also by the commoners. It was customary to adorn their houses with painted pictures. The court and drawing rooms were filled with the scenes of Rati-Manmata,

Menaka-Visvamitra, Gopika-Krishna etc., generally representing stories of the Hindu mythology.²⁴ The paintings in the Virupaksha temple also carry many stories of Hindu mythology and provide the best example of Vijayanagara period.

Dating

The paintings in the ceiling of the *rangamadapa* of the Virupaksha temple are thoughtfully programmed and delineated. A close look at the paintings reveals certain important features. Each panel is framed within the floral motif and each one to that extent is an independent panel. The drawings have perfect outlines. The feature of the paintings and its delineation is presented through strong and sure lines.²⁵ A protective coat was given to retain the original colour. The colours like, white, yellow and green are used here.

There are diverse opinions regarding the date of the paintings. These were ascribed to 15-16th century by S. Parama Siva,²⁶ C.T.M. Kotraiah²⁷ dates it after 15th century A.D. i.e., after the coronation of Krishnadevaraya²⁸. C.Sivaramamurti ascribed it to 15th century.²⁹ But S. Rajashekhara³⁰ and Anna Dallapicolla³¹ have ascribed the paintings to 18-19th century. Anna Dallapicolla surmises that the paintings at Vijayanagara have close similarities with the Mysore style of paintings and dates it to 19th century. S. Rajashekhara has identified these paintings to be works after Holalgundi paintings, on the basis of certain themes. It is said that Vidyaranya has matted hair.³² But in reality he covers his forehead by *kashayavastra*, a mendicant's cloth.

Keeping in mind all these views, if we analyse the paintings, certain important points emerge. It is known that the *rangamantapa* was constructed

in 1510 A.D., as revealed by the inscription in front of the *rangamantapa*.³³ The rich painting with varied features has been carried out in its hey day. Hence it can be ascribed to Krishnadevaraya- Achyutadevaraya period. Such a marvelous creation could have taken place only in peaceful times. If we consider the period of 17th-18th or 18th-19th centuries there is no such creation. Prince Tirumala in 17th century caused some repairs to the temple, but there is no mention of repairs to *rangamantapa* or its paintings. Again in 18th-19th century, the condition was not conducive for such ambitious artistic creation. In that particular period no great architectural creations took place, nor is there any mention of the paintings in traditions or in folklore. The architectural delineation in the paintings compare well with the architectural edifices of 16th Century. The artist has presented the features as he had seen them then. Hence the paintings may have to be dated to 16th century. The period of Krishnadevaraya and Achyutadevaraya were hey day of splendor and grandeur. The depiction represents the contemporary structures and forces us to think the depiction must have taken place during that time. The delineation of the features like the long caps and guns, if any, seem to have been added later, probably during the conservation in 18th-19th century, but not by the Britishers. None of the British collectors of Bellary, speaks about the conservation of paintings.³⁴ It is noticed that the paintings are badly retouched during some later period. "Later layers of colours are so very bold and contrasty as to project the panels. Touched up lines also is too strong although the original figures retain old postures".³⁵ Hence one can surmise there may be not be much conservation but to certain extent it happened in 18th century or immediately after that period.

The miniature paintings were well developed by neighbouring Deccan Sultans. Though there is difference in the use of colours, it might have

influenced these paintings too. In the same period in Rajasthan the miniature “Chikani” paintings were slowly taking its shape, where as in central India the “Chaura” and “Panchasika” stories were depicted in the form of paintings. During the period of 1500 A.D. there was revival of Art according to the art critics. Probably in Vijayanagara also there was a great activity in paintings and art. During 16th century at Vijayanagara, the architecture and stucco works reached the pinnacle and at the same time the artists mastered the art of the above said medium. The theme like *Girijakalyana* was very popular during the same time; even the copper plates, found accidentally during the excavation of a pit at Anegond ³⁶ and folklore register this theme. The local artists conceived and composed the paintings by depicting the contemporary architectural features, like *gopuras*, shrines, etc. The contemporary theme of architecture and constructions, arms and armory, the *ratha* are depicted in all their beauty and elegance.

The paintings in thirteen horizontal rows on the ceiling of the *rangamandapa* seem to have been worked out in different stages. The themes of the paintings are drawn from Indian mythology. The mythological scenes like the classical sculptures have been executed, mostly in accordance with the cannons, prescribed in the classical works like the *Agamas*.³⁷ Abdur Razzak, the Persian ambassador to the court of Deva Raya II (1419-44?), observed in 1443 certain types of Vijayanagara paintings which he personally witnessed during his stay in the capital. In the course of the Mahanavami festival, “on that beautiful plain (not specified) were raised enchanting pavilions from two to five stages high, on which from top to bottom were painted all kinds of figures imagination can conceive of, men, wild animals, birds, and all kinds of beasts, down to flies and gnats.”

All these were painted with exceeding delicacy and taste.³⁸ These paintings must have been, as the ambassador suggests, either on cloth or on canvas. He also saw similar frescoes in the same city. He relates how, on either side of the Dancing Girls' street, there were similar paintings: "On the two sides of the avenue formed by the chambers are represented the figures of lions, panthers, tigers and other animals". In this case the frescoes must have been on canvas or cloth or silk and not on any walls which he does not specify.

But he clearly mentions frescoes on walls somewhere near Mangalore, South Canara district, Karnataka state, in a temple which was full of paintings but unfortunately he does not note its name. In it, he observes a great number of pictures and figures had been drawn by the pencil and the pen, that it would be impossible, in the space of a month to sketch it all upon damask or taffeta. From the bottom of the building to the top there is not a hand's breadth to be found uncovered with paintings after the manner of the Franks and the people of Khata (China). Abdur Razzak says that "all the other buildings great and small, are covered with paintings and sculptures of extreme delicacy".³⁹ It is possible that Abdur razaak saw some Jaina paintings on his way to the capital. He does not furnish any details regarding the precise locality where he found them. But it is interesting to note that the paintings were not confined to the delineation of only human figures or forms but also the representation of animals some of which he specifies with gusto. Moreover, it is worth observing that those Vijayanagara painters made the best of the space available for their paintings.⁴⁰

NOTES AND REFERENCES

- 1 This Cave III is dated to 578 A.D. There are remnants of paintings in the cave, still the colours are very much in position.
- 2 C. Sivarama Murthy, *The South Indian Paintings*, New Delhi, 1968, pp99-105.
- 3 Kukakarni R.H., *Hampi DevaDevalayada maharangamantapada oha maligeya bitti chitragalu* in *Vijayanagara Adhyayana*, pp. 148-153.
- 4 H.R.Kulkarni identifies this as Vyasraya, *Vijayanagara Adhyana*, vol 7, Hospet, pp 148-62.
- 5 Most common themes in the columns of the sixteenth century structures in Hampi
- 6 Shivarama Karanta, *Karnataka paintings*, Mysore, 1973. pp 42. The close observation clearly shows retouching.
- 7 This theme is common in Hoysala sculptures.
- 8 The delineation is highly decorative and the costumes reflect the contemporary period.
- 9 Anna Dallapiccola's unpublished manuscript on paintings, pp 12.
- 10 Ibid pp 13.
- 11 R.N. Saleore, *Vijayanagara Art*, New Delhi, 1982, pp. 223.
- 12 Ibid, pp 224.
- 13 There he is depicted as he is just free from deep penance, gazing at Manmata in the in the last pace, of burning him through last sight.
- 14 To make it very perfect and natural the depiction of water adds beauty.
- 15 R.N. Saleore, op.cit., 1982, pp 222.
- 16 Ibid pp223.
- 17 C.T.M.Kotriah *Vijayanagara paintings at the Virupaksha Temple, Hampi*, QJMS vol xlix 1959 pp 67.
- 18 B.K.GururajaRao, *Perspectives in Indian Archaeology Art and culture*, Sri K.R.Srinivasan Feschrift (Ed) K.V.Raman and others

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- 20 Vijayurao The Jaina manuscript paintings, denote the Tirthankaras, Jaina Yaksha and Yakshis. 1989, *Mural paintings at the Jaina Math, Sravanabelagola* MFA dissertation furnishes the descriptions of paintings
- 21 Robert Sewell, *Forgotten Empire*, pp 287-289.
- 22 Balasubramanya, Vijayanagara Palaces *Vijayanagara adhyana-1*, Hospet, 1996 p.2. In NMQ 4, the door jambs are decorated with tendrils and flowers. They are decorated with bold colours.
- 23 Robert Sewell, op.cit., pp 284-285.
- 24 N.Venkataramanayya., *Studies in the Third Dynasty of Vijayanagara*, Madras, 1921, pp.364-65
- 25 R.H Kulakarni Vijayanagara chitra shiliya Kinnalada mattashtu rekhachitragalu, *Vijayanagara Adyayana* vol 6,2002, pp. 43-67.
- 26 S.Parama Siva, Vijayanagara paintings: *late Vijayanagara paintings in Brihadeswara temple at Tanjore* in Vijayanagara Sexcentenary commemoration Volume, Vijayanagara Sexcentenary Association Dharwas, pp. 326-343).
- 27 C.T.M. Kotraiah, op.cit., pp. 228-237.
- 28 SII. IV no, 258.
- 29 C.Shivarama Murthy, op.cit., pp101-3.
- 30 S. Rajashekhara, *Holalgundi Paintings*, Dharwad 1982, pp45-46.
- 31 Anna Dallapicolla, "Ceiling paintings in the Virupaksha Temple" Hampi, *South Asian Studies*, cambridge, No 13, pp 55-6.
- 32 Ibid pp63
- 33 SII, Vol. IV, No. 258.
- 34 Virupakshi Pujarihalli, *Collectors rule in Bellary District*, unpublished M.Phil. Thesis, 1996, pp 130.

- 35 Shivarama karanta, op.cit, 1973. pp 40-1.
- 36 Along with the author, C.S.Patil collected this inscription, now in the position of state Archaeology Department.
- 37 T.A. Gopinatha Rao *The elements of Hindu Iconography* vol I and II for details.
- 38 R.H.Kulkarni, *Vijayanagara Adyana* vol 7, Hospet,2003,pp 158-9.
- 39 H.M.Elliot and John Dowson, *The History of India as Told by its Historians*, vol iv, London, pp287.
- 40 R.N.Salatore, op.cit.,pp226.

INSCRIPTIONS

INSCRIPTIONS

Virupaksha temple at Hampi has been a pilgrimage centre since centuries. Here Siva is worshipped in the name of Virupaksha. The kings of Vijayanagara sought blessings from this god to rule over their country. Virupaksha is also called as Pampapati, Pampa-Virupaksha and so on. In tradition Pampa is referred to as the river. Siva, after marrying Pampadevi, was called as Pampapati. It is also said that many of the goddesses in course of time married Siva, the great god of Hindu pantheon, and thus joined the main stream. After such marriages, the importance of Devi was gradually lost, and the position of Siva became dominant. In the inscriptions the deity is referred to as Virupaksha Linga. He is not shown in iconic form.¹ The Linga is covered by mask. Similar representation is found in the paintings in the ceiling of *rangamandapa*, suggesting that this tradition goes back at least to the Vijayanagara times. Virupaksha is one of the sixty eight svayambu Lingas.² Though Virupaksha is not represented in iconic form the *utsavamurti* is called Siva and Parvati and not as Virupaksha and Pampadevi. Probably these names were confined to the god and goddess placed in the *garbagriha*.³

The earliest reference to Pampa as river or lake, appears in the

inscription of 689 A.D. Probably by this time, Hampi had come to be called Pampatirtha.⁴ There are two more epigraphs of 10th and 11th century A.D., which refer to the lake.⁵ In the Durgadevi shrine located to the north of Manmathakunda, is an inscription of 1199 A.D., and it refers to goddess Pampa.⁶ The *Pampamahatme* the local *sthalapurana* speaks of the penance of Pampa to marry Virupaksha. Pampa incarnated as Dakshayani and Parvati.⁷

Early references of Virupaksha

The earliest reference to Virupaksha is in the inscription of 1018 A.D., and it speaks about the grants given in the presence of Virupaksha. The land grant was given by Chalukya Jagadekamalla, who was ruling Kondavi Aiyannur.⁸ Another inscription from Kukkanur of 1163 A.D. is of Bijjala and it speaks about the land grant given to Virupaksha.⁹

Virupaksha became a popular deity around 1199 A.D. when it was under the control of Kurugodu Chiefs. But it later felt that Virupaksha was their prime god and ruler of Hampi. At the end of 12th century, there was a land record for flower gardens. Probably this may be the same garden mentioned in the works of Harihara. This flower garden might have inspired him to write Pushparagale. This inscription at the Durga temple further speaks about the land grant given to 900 Brahmins of Hampi for the worship of deities Hampadevi, Bhairava and Rachamallesa.¹⁰ During this time Madeyanayaka was ruling from Matanga parvata. He was the subordinate of Virakalidevarasa of Kurugodu, the latter was serving as a minister under Chalukya Rachamalla II. Chaudayya, a relative of Madeya Nayaka, bestowed the above grants. Another inscription in the precincts of the temple, i.e. near the northern *gopura* of the temple, is dated 1236 A.D. and it gives the genealogy of the Hoysala kings and records the gifts made by King Somesvara (1233-

67 A.D). It is stipulated that the revenue of the village was to be spent for conducting worship of Virupaksha at Pampakshetra and feeding the Brahmins in the *chatra* attached to the temple. In this inscription, the donation is given to the *chatra*, hence it is inferred that the temple was already established as a centre of religious and scholarly institution as also a charitable institution for the devotees.¹¹

There were a lot of conflicts during the last days of Hoysalas. Ballala III called himself as Vira Virupaksha Ballala Hampe Odeya. Temporarily he shifted his capital to Hampi and called it “Sri Vira Vijaya Virupakshapura”, “Hosa Hampeya pattana.” He shifted his capital temporarily for strategic reasons and to check the onslaughts of the enemies. In the inscription of 1139 A.D., it is mentioned that he was ruling from Sri Vijaya Virupakshapura (Pampa Virupaksha, Sanshat Kula Paramadaiva). This establishes the fact that Virupaksha had occupied a high place and it was believed that he was the protector of the kingdom.¹²

Virupaksha as personal deity

During the early 14th century, Hampi was a great centre of Saiva pilgrimage and many kings and nobles paid their tributes by donating lands for the maintenance of the temple. The Sangama brothers selected this place, probably keeping in view the strategic advantages of the rocky hillocks for the defense of their capital and for its importance as a great pilgrimage centre. As mentioned earlier the Vijayanagara rulers adopted Virupaksha as their family deity. They paid their obeisance and recorded this in the inscriptions. The inscription dated 1347 A.D. of Marappa reveals about the family deity. Another inscription of Harihara II proclaimed “Virupaksha himself as the supreme deity of his family” and further states that “He is the royal

bee at the lotus feet of the Virupaksha".¹³ His successors up to Devaraya II continued the same claim.

Many inscriptions speak of Virupaksha as the lord of Hemakuta.¹⁴ There are inscriptions he is in the region of Hemakuta.¹⁵ Only a few inscription speaks he is near *Hemakuta*.¹⁶ or in *Hemakuta*.¹⁷ However it can be surmised that he is in Hemakuta and hence it is equated with *Pampakshetra*, having the circumference of more than 12 miles, comprising the city and suburban and the surroundings.¹⁸ This *kshetra* has four gates at the four cardinal directions. Virupaksha Linga is at the centre of the Pampakshetra and he is the presiding deity of the region.¹⁹ In some of the inscriptions it refers to the sacred area to the south of the river²⁰ even Vittalesvara is in Pampakshetra.²¹ A of the record of 1410-11 A.D. mentions the Malyavanta hill as located to the east of Pampakshetra, with in the urban core.²² The above said inscriptions vary in their description; hence, it may be surmised that Pampakshetra encompasses Kinnaresvara in east, Jambukesvara to the south, Somagiri to the west and Manibhadresvara to the north.²³

The Vijayanagara Kings prayed Virupaksha to protect the capital and kingdom. The second, third and fourth dynasties i.e. Saluva, Tuluva and Aravidu rulers continued the tradition of accepting Virupaksha as the paternal deity of the kingdom. After the first dynasty, i.e. the Sangamas, the succeeding dynasties, particularly Seluva, Tuluva and Aravidu, adopted Vaishnava deities as their personnel and family deities. Though they adopted the Vaishnava deities they continued the tradition of worshipping Virupaksha as state deity till 1565 A.D., and for a short period thereafter. After the debacle of Rakkasa-Tangadi in 1565 A.D., though the capital was shifted to Penukonda, this tradition continued. In the new capital at Penukonda, after a short span

of time, Virupaksha was replaced by Srinivasa as family deity since Tirumalai was close to that place, and they believed they were under his domain and accepted him as their *Kuladevata*.

Accepting Virupaksha as *kuladevata* (family deity) and “Sri Virupaksha” as signature for documents commenced right from Harihara I. It was a novel development in the history of Karnataka. Excepting a few, most of the Kings used “Sri Virupaksha” as their sign manual. N. Venkataramanayya, the noted historian, has rightly pointed that, nowhere else do we come across a king or a line of kings signing the state documents with the name of God although this god was the family deity (The Benehalli inscription ends with Sri Virupaksha, though it is an early inscription). The practice continued even in the reigns Saluvas, Tuluvas, and Aravidu dynasties. This tradition of signing continued by Sangama rulers such as Harihara I (1356-57)²⁴, Bukka I, (1356-77),²⁵ Hariha II(1377-1404)²⁶ Devaraya I (1406-22)²⁷, Devaraya II (1424-46)²⁸ and Virupaksha II, (1466-85),²⁹. The Saluva rulers had Vishnu as their personal deity. Viranarasimha (1505-9),³⁰ Krishnadevaraya (1509-29)³¹, Achyutaraya³² (1529-42), and Sadasiva (1542-65)³³ also used this sign manual. It continued to be used even by the royal families irrespective of kings and relatives. In 14th century from Marappa³⁴, younger brother of Harihara I, to Saluka raja and Chikkatimma, brother-in-law of Achyutaraya³⁵, have issued grants in the name of “Sri Virupaksha.” There are numerous references to worship of Viruapaksha and taking him as witness to several grants and deeds. Virupaksha was also considered as a patron deity, prime god of the capital city. This tendency continued till 1565 A.D., and afterwards for a short period of two years. Virupaksha was in the mind of rulers and subjects till the rule of Venkatadri I (1586-1614), the Aravidu king who ruled from Penukonda. During his time there was a remarkable change in the sign

manual. The kings began to use “Sri Venkatesvara” for sign manual.³⁶ His predecessor, Sriranga I (1572-86), however, continued the tradition of their predecessors and issued the inscription in the name of “Sri Virupaksha”.³⁷ However there is a sudden change in the next ruler and many reasons are given and it is said that Chandragiri is close to the renowned pilgrimage centre – Tirupati. Venkatadri II replaced this tradition and pleaded for the protection of Sri Venkatesvara.³⁸ Chandragiri became the capital in 1592 A.D., and the influence of Tirumala Tirupati which was nearer to the new capital became exceeded that of Virupaksha of Hampi, now considerably far off. Several theories have been propounded to account for the change of the deity. One explanation is that the god was displeased and cursed them, and therefore they were wiped out easily³⁹ after a span of 15 years. The rulers lost their fame and political power and finally went out of the sight from 1685 A.D. By the time of Sriranga III, the Kingdom almost come to an end. Sriranga III (1642-85) was only a king without a kingdom. He was the last king of dynasty.

From 14th century to 16th century the influence of Virupaksha can very well be seen as the state deity. Virupaksha was the deity of every family of the empire. The popularity of Virupaksha in this period reached the pinnacle. In the Virupaksha temple to cater to the needs of the day many additions were made to the *mandapas* and sub-shrines. Many *gopuras*, sacred platforms, *balipithas* were erected. So a small shrine developed into a large temple complex with extensive scope for development. Near the *rangamandapa* is an inscription of Krishnadevaraya, which records the construction of the *rangamandapa* of the temple and the repairs undertaken by him.

The early temple might have enclosed the later buildings like ante-chamber and *mandapas* all around. The *navaranga* was built before the

rangamandapa; this can be gathered from the inscription on the north side of the *navaranga*. In the *navaranga adhisthana* moulding, the inscription speaks of “Minister Saluva Narasayya” who was serving under the Sangama ruler and he became the king in 1485 A.D. At the time of the accession of Krishnadevaraya in 1509-10 A.D., he built the ornate *rangamandapa* and the middle *gopura*. He also repaired the great *gopura*, probably the front *gopura* which is at the easternmost end.⁴⁰ In the 16th century the building activity in the capital and in the kingdom was exhaustive because of the prosperity and the generosity of the kings and the royal personalities. The finest architecture with highly carved composite pillars is of 16th century creations, the pillared hall gallery and the hundred-pillared hall exhibit the features of 16th century. There are inscriptions on the south and north doorway of the *navaranga* and these inscriptions speak of the donation of gold plates and other gifts for the maintenance of the temple.

Early epigraphs and grants to Virupaksha

The earliest epigraph is of 1366 A.D. from Sounda, Shimoga District. This inscription speaks of the service to god Virupaksha at Hampi by Virupanna Odeyar, the son of Bukka I.⁴¹ The inscription is clear in mentioning the service in the temple. In the capital the earliest record is the one recording a land grant given to Virupaksha in 1366 A.D.,⁴² The land grant in the temple is of 1379 A.D., and belongs to Harihara II. This inscription is placed in the passageway of northern *gopura* and it is of great importance.⁴³ There are inscriptions which mention the land grant and a share to the Brahmins and two parts to god Virupaksha of Hampi.⁴⁴ A record of 1406 A.D., carved on the rock to the south of Virupaksha temple registers a gift by the donor.⁴⁵ An inscription of Devaraya II refers to the special *Linga mandapa* in the presence of Virupaksha.⁴⁶ Sashidhara, son of Madhava

amatya, got the Dipastambha made in 1429 A.D. Another inscription of 1467 A.D. informs that the king Virupaksha named the Somalapura *Agrahara* as Virupakshapura.⁴⁷ The record of 1435 A.D., speaks about the gift of a village to Brahmins with certain shares of the land being set apart for Venkatesvara of Tirupati and Virupaksha of Hemakuta.⁴⁸ During the coronation of Krishnadevaraya in 1509-10 A.D., gift of a village and a number of golden and silver objects were given to Virupaksha. Another land grant in 1510 A.D., inscribed on the east wall of *rangamandapa* refers to the gift of land by Bukkajiyamma, the grand mother of Krishnadevaraya.⁴⁹ During the coronation of Krishnadevaraya, Virupaksha temple benefited much, and many inscriptions were set up to record the grants to the temple. Another inscription dated 1513 A.D., issued by Krishnadevaraya, carved on either side of the doorway records that on the occasion of a solar eclipse, the donation of several villages, gold and silver items were given to Virupaksha temple.⁵⁰ The inscription of 1513 A.D., speaks about the worship of Virupaksha and about the rituals like *Amritapadi nivedya*, *Nitya-naimitya*, car festival in Chaitra, car festival on Makara Sankranti, monthly and bi-monthly, yearly, *diparadhana* and *panchaparva*.⁵¹

Another inscription of 1520 from Ginigere states that Antaravalli Niranjanayya Mooru Javadayya and many others visited Hampi to witness the car festival of Virupaksha.⁵² Viranna Nayaka (15-16th Century A.D.) for the well being of his father Sangamesha Nayaka gave a gift of two plates and lands.⁵³

Importance of Virupaksha declined and correspondingly Vitthala assumed the prominence. Vijayanagara has become the important pilgrimage centre for god "Vitthala". The prominence given to Virupaksha was replaced by Hazara

Rama and Vitthala in 1524 A.D. The grant given to Virupaksha temple was directed to other temples. The best instance of this is provided in the inscription of 1524 A.D. Gopinatha Dikshita son of Virupaksha Bhatta of Terakanambi got constructed Ranganatha temple and King Krishnadevaraya ordered for the issue of rice and oil from Virupaksha temple.⁵⁴ In 1529 A.D., the shares are given to Hazara Rama and a part to Virupaksha. This grant was given by Pichariseti and others.⁵⁵ A record of 1535 A.D., mentions the grant of a garden to Padma Vinayaka located near Virupaksha temple. The study of the inscriptions and literary sources reveals about the importance gained by Vitthala temple during the time of Tuluvas and their successors.

To the south of inner east *gopura* within the temple complex is an inscription dated 1529 A.D. which records the gift of land by the devotees.⁵⁶ The copy of the same is found in another place of the capital.⁵⁷ There is another land grant to the temple by the devotees.⁵⁸ An inscription of King Sadasivaraya datable to 1536 A.D., records the renewal of the gift again. This inscription is not far off from the capital.⁵⁹ Originally the village was given to a family for maintaining the services in Virupaksha temple. As there was no heir, subsequently it was ceded to Government. Again Sadasivaraya renewed the gift of that village. The last great grant given to Virupaksha is from a village in Chitradurga district. This inscription is dated to 1559 A.D. and records the donation of a village.⁶⁰ There were other land grants or gifts of land found within the capital city.⁶¹ Many devotees who made it as an ambition to visit Pampa Virupaksha carved inscriptions on stone. In 1494-95 A.D., a record informs that an individual sought blessings of Pampa Virupaksha.⁶² North of the Virupaksha temple, on a boulder on a boulder in the Tungabhadra River is an inscription around a pair of feet. The inscription records that the pair of feet is of Virupaksha and it further says

that one who does not visit this place and does not worship the god will be cursed.⁶³

Many inscriptions were issued in the presence of Virupaksha and in few inscriptions he was called as a witness. The grants were not only for Virupaksha, but also for other gods. This elucidates the importance of the city enjoyed during its hey days. No doubt, Virupaksha occupied the prime position during the early dynasty, i.e. Sangamas. But the later rulers opted for Vaishnavism; hence there is a steady growth of popularity of the Vaishnava deity, i.e. Vitthala. From the period of Tuluvas till the Aravidus the position in importance of Virupaksha was replaced by Vitthala. The Vitthala temple inscription stands as a good example about the importance it occupied in the society. Krishnadevaraya made grants in the presence of god Vitthala in 1516 A.D. calling him witness. In his entire period three inscriptions were issued in the presence of Vitthala. It is said that half of the inscriptions of Achyutaraya's period narrate the grants given in the presence of Vitthala. While during the rule of Sadasiva all grants were made in the presence of Vitthala only. Slowly the importance of Virupaksha was sliding away towards shadow.⁶⁴ Particularly after 1513A.D., till 1564A.D., many inscriptions were issued in the Vitthala temple complex; there are nearly to 30 inscriptions, whereas in the Virupaksha temple the last inscription is dated to 1513 A.D. After this there is no inscription from the Royal personalities in Virupaksha temple. Among the three inscriptions, one belongs to Harihara and the remaining two belong to Krishnadevaraya. Other than these, there are two inscriptions belonging to the donors and the devotees. The inscriptions in these two complexes i.e., Virupaksha and Vitthala, when compared suggest a shift in the patronage from Tuluva period onwards, particularly after Krishnadevaraya. The decline in patronage and importance in the case of

Virupaksha temple is noticed by the corresponding rise in Vitthala temple. The decline in the popularity of Virupaksha in the royal circles continued up to the great battle of Rakkasa-Tangadi. After the fall of the empire again the lost popularity was regained and it remained as the principal deity.

Several inscriptions speak about the common people visiting the temple to pay their respects. Piriya Naganna son of Ramaya prostrated to the tower of Virupaksha temple tower and got *Kritarthabhava*.⁶⁵ A record narrates that Ramagi daughter of Mattarasa prostrated to the tower of Virupaksha and got *punya*.⁶⁶ A record narrates that one Madanna, son of Ketappa, visited Matanga and having seen the tower of Virupaksha temple, became *kritartha*.⁶⁷

Another inscription of 15-16th A.D. mentions about the "Holy feet of Virupaksha; one who does not worship these will be cursed".⁶⁸ This exhibits a sort of psychological compulsion on the worshippers. There are inscriptions of a later period which identify a certain spot as sacred view-points; one can see the three *gopuras* (Muru *gopura*) from that spot.

Virupaksha temples in the empire

Temples for god Virupaksha were constructed in various parts of the capital. Of these one to the west of the Royal enclosure is called Prasanna Virupaksha. This temple has a long archaeological and architectural history from 14th century to 16th century. The location and patronage has raised its importance. Krishanadevaraya has issued an inscription recording the gifts given to this temple.⁶⁹ Another temple on the Hemakuta is also dedicated to Virupaksha; it is located to the north of the double-storeyed south gateway on the hill. It was built in 1398 A.D. by two individuals.⁷⁰ The similarities in the foundation suggest that they were constructed at the time of the

Sangamas. There is one more temple popularly identified as Mula Virupaksha at Hemakuta. About the true affiliation of this temple there is no record.

Outside the capital the popularity of Virupaksha resulted in establishing temples dedicated to this god. A few inscriptions inform of the grants to the temples constructed before Vijayanagara. Some of these can be ascribed to Hoysalas. In 1615-1616 A.D., a late Vijayanagara record speaks of the renovation of the temple built by Hoysala Vira Ballala. For the maintenance of the temple eleven villages were donated.⁷¹ The worshipping of Virupaksha was in vogue before Vijayanagara. Hampi became the center of Virupaksha worship. Achyutaraya (1529-42 A.D.) ordered for the payment of a part of levy to Hampi Virupaksha at Tadapatri and two other places located in the present day Andhra Pradesh.⁷² A similar reference to construction of temple at Kampli for installing Virupaksha and Hampadevi is recorded in the inscription of 1553 A.D.⁷³

In Tamilnadu the Sangama period inscriptions record grants to Virupaksha temple.⁷⁴ Another inscription in the early 15th century near Vellore, North Arcot, also alludes to the construction of a Virupaksha temple and grants to maintain it.⁷⁵ In Tamilnadu and further down the south, which happened to be a part of the empire, the worship of Virupaksha was widely prevalent.

The worship of Virupaksha in the capital influenced the construction of temples with *pushkaranis* and also naming them as in Hampi. An instance of this is noticed at Virupakshi in Kolar district. Minister and General Lakkana Dandanayaka and his brother Madanna built a temple to Prasanna Virupaksha, with an enclosure, adorned by golden finials and a Manmathakunda, *mandapas*, *agraharas* and a *matha*.⁷⁶

During the hey days, especially in the time of Krishnadevaraya, a local chief constructed a temple to Virupaksha in 1509 A.D.⁷⁷ Another inscription in 1542 A.D., from Dakshina Kannada alludes about the construction of Virupaksha temple⁷⁸ and another inscription of 1553 A.D., from Chikkamagalur district also mentions the construction of temple.⁷⁹ In the case of last two inscriptions it may be noticed that through royal patronage was declining in the capital, the popularity was growing unabated elsewhere in the Kingdom.

The popularity of Virupaksha undoubtedly reached the peak in the Vijayanagar period prior to the great war of 1565 A.D. In that war the capital was occupied, sacked, and looted by the victorious armies of the Bahamani Sultans. After this war the looted city was abandoned. None of the temples was spared, almost all the temples were damaged and the main deities were mutilated by the victors and then treasure hunters. Some of the Siva temples are not much damaged.⁸⁰

Though grants were given in Tuluva, Saluva period, they were not of much value. Most of these were given by commoners. Mallanarasa, Naganagauda and Mudayamma's son Somannagowda gave a bell to god Virupaksha.⁸¹ The devotees continued to worship the god even after the war of 1565 A.D.⁸² Many of the temples in the capital lost their importance; but the Virupaksha temple continued with its prominence and worship by devotees.

The Virupaksha temple was not ransacked much. No major damages are noticeable within the temple complex.⁸³ Unlike in other temples, in the Virupaksha temple, the sanctum Linga was not mutilated by the victorious army.⁸⁴ No doubt they must have tried to damage it and storm it, but damages were restrained because they were bought off or were pacified in

some other manner devotees or custodians of the temple. No literary or epigraphic records give the information regarding the state of affairs that prevailed during the occupation by the victor's army. The question of the ransack of Vaishnavite temple and the good state preservation of this Saiva temple is difficult to explain.⁸⁵ The folklore narrates the ravages of war and the condition of Virupaksha temple.⁸⁶ Many Virupaksha temples in the capital were subjected to mutilation but the main Virupaksha temple was not damaged. The reason cannot be ascertained precisely.

The Virupaksha has occupied the minds of the people hence they were successful in withstanding the attack by the victors and the worship continues in the temple even to this day. But the destruction of 1565 A.D. is not known much. Channabasava purana by Virupaksha Pandita belongs to 1584 A.D. In this literary work there is salutation to Pampa Virupaksha.⁸⁷ It is mentioned that the idol of Vireshaa on the Matanga had been taken away.⁸⁸ In an inscription of 1576 A.D., Sriranga II⁸⁹ grant made in the presence of Virupaksha of Hampi is recorded and it winds up with the signature of "Sri Virupaksha".

The Telugu work Ramarajyamu by Venkayya mentions the visit to the Virupaksha temple at Hampi by the Aravidu prince Chinna Venkata. The exploits of the princes are recounted in it.⁹⁰ The nephew of Sriranga III, Timma or Tirumala, has repaired the eastern *gopura* of Virupaksha temple as it was damaged, and he also makes arrangements for the worship of Virupaksha.⁹¹ Sriranga was a pious and charitable man and he carried on a lot of work at Virupaksha temple. Sriranga's reign is from 1642-1685 A.D.⁹² The great *gopura* had suffered damage during or after the great war of 1565 A.D. It was repaired earlier by Krishnadevaraya in 1509-10 A.D., as it was

falling off.⁹³ Krishnadevaraya built many *gopuras* in various parts of his empire and hence they were recognized as *Raya gopuras*, remembering the contribution of the great king. There is a mention of Tirumala visiting Hampi and it proves that worship was being carried on in the temple; though it may not have been like in the days of earlier kings.⁹⁴ After this there are several mentions in the literary works about Virupaksha of Vijayanagara.

In the early 18th century the Britishers made several attempts of recording the state of affairs in Hampi.⁹⁵ In 1799A.D., Colonel Mackenzie visited the Virupaksha temple and made a wonderful collection of *Hemakutakanda* of Skanda Purana containing the *Pampa Mahatme*.⁹⁶ In 1825A.D., this literary work was acquired by India Office Library at London. After this not much is known about the worship in this temple. In 18th century the northern *gopura* is said to have been constructed by Kanakagiri chief.⁹⁷ The cost involved seems to be quite much and it stands to impress the importance of Virupaksha in the minds of the people and local kings. It is also mentioned that in the late 18th century repair work was done to northern *gopura*⁹⁸

The popularity and the zone of influence continued further in the 19th century. This can be evidenced by the paintings in Virupaksha temple. It is believed by some group of scholars that the painting is of Vijayanagara period, but now the scholars are of the opinion that they pertain to early 19th century.⁹⁹ This area was under the control of British Collector of Bellary and the northern *gopura* of the temple was repaired by them.¹⁰⁰ The Hampi festival has drawn the interest of some of the travelers. One of the British travelers has described about the congregation of people and also the impact of cholera epidemic, which resulted in the decrease of the people visiting

the festival. He records that one lakh forty thousand people keep visiting the festival.¹⁰¹ It is also described that Pampapati Temple occupied the highest place and considered to be very holy by the people¹⁰² The two wooden chariots are newly built, and about twenty thousand people attend this annual ten-day car festival.¹⁰³

The Virupaksha temple is drawing a lot of devotees from the early seventh century till these days. The temple was under the patronage right from the early Vijayanagara rulers, of course for a brief period it was overshadowed by the prominence of Vitthala temple. The splendour and popularity of Virupaksha declined for few decades till the end of 1565 A.D. The city of Vijayanagara enjoyed a prime position for nearly 200 and odd years and acquired the status of a great capital of a great empire. All these years Virupaksha became the guardian, patron of the kings, the people of the Vijayanagara Empire and now also having the status of family deity of many families in Karnataka and other parts. Many grants were made in presence of the god Virupaksha. Lot of grants were also given to this temple throughout the kingdom, generous endowments were made to the great Virupaksha temple. Virupaksha stood as an evidence for the grants given to many temples, individuals in the empire. No doubt Virupaksha was being worshipped before Vijayanagara, but in the times of Vijayanagara it acquired the status of family deity and thus elevated to the highest position. The zenith of its popularity reached its peak in the 16th century. Though shadowed for some time, again it gained its significance and maintained its importance even to these days. Its significance is well recorded in the modern day poems and other literary works.

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RITUALS

RITUALS

The worship in the temple of Virupaksha is of different types. It is routine in nature and different types of worship are offered on different days in each year. The rituals formed part of the social and religious life of the people. This fact is ascertained by the frequenting of the people. These spiritual channels are available for directing the various channels.

The ritual is connected with the different periods and is connected with the temple and temple complex with the village and the precincts of the temple. These rituals are in vogue since the ages and are connected to the particular occasions.

DAILY RITUALS

Ritual of consecration

This ritual of consecration starts in the morning, right in the early hours. The images of Virupaksha and Pampadevi are brought from the bedchamber. This bedchamber restored in recent days is at the north of the Navaranga in the Pampadevi temple. The god is awakened in the morning

to take a circumambulation around the garbagriha. They are taken to the main temple by the priests and placed before the lingam. This symbolises the transfer of spirit from the image to the linga. This processional deity is then placed in the ardhmantapa in a special niche reserved for the purpose. This morning ritual is common in most of the temples. Here the performance is quite different.

The priests who attend this ritual start the day by purifying themselves and then chant the *mantras*. They pray to the god on behalf of the community for their well being. Several people gather for the first ritual of the day.

Bindige seve

As the god and goddess are brought from the *Shayanagriha* (bedchamber). The junior priest prepares for fetching water from the Tungabhadra river for *abhisheka* to the god. Accompanied by the temple musicians and the torch bearer, he walks to the river located to the north of the temple through the Kanakagiri gopura. After collecting water, accompanied by the musicians, he enters the temple from the east gopura. This water is used for the *abhishekam* to the god. This is a very elaborate ritual. The priest also draws water from the well, which is in the first enclosure. For the *abhisheka* of the deities in sub-shrines the well water is used.

According to one version this is Ganga, taken by Shiva in the early hours of the morning, and is left behind in the evening every day. The other version is that the Ganga water is used in the morning for purification like any human being in the morning.

Nandadipa aradhana

After this ritual this holy god is seen in the light of lamps. The lamps are lit in the main shrine and the other sub-shrines. As of now, the lamps are lit in this *garbhagriha*, *antarala* and *navaranga*. Through the northern gate they go to the Pampadevi and Bhuvaneswari, Rudrakshavana, Navagraha, Anjaneya and the Chandikesvara temples. After the morning *abishekam* lighting other lamps in the temple is a common ritual as in almost all the south Indian temples.

Sub shrine worship

After lighting lamps, the deities in the smaller shrines in the temple complex are worshipped. This starts from the Varada Ganapati. Here *abhiskam* is performed by holy water, and the deity is decorated with the sandal paste and the flowers. The priest then goes to Chamundi, Anjaneya, Suryanarayana and other gods in the complex. After completing these rituals in each temple, he goes to the next temple. In this way one priest systematically performs puja in all the minor shrines of the complex.

Main Puja

Usually the head priest does this puja to the Virupaksha linga in the morning; some times the junior priests with good knowledge of rituals and chanting of mantras perform puja. This puja is done to the god in the morning, noon and in the evening. The priest after cleaning the entire *garbhagriha* starts puja with *prana pratistapana*, puja to the *ashta dikpalakas* and then he performs *panchamrita*, *abhisheka*, with milk, sugar, honey, ghee and curds, over the linga. After the *abhisheka*, the linga is cleaned with

water and smeared with sandal wood paste. Then the deity is decorated with garland of flowers, turmeric and vermilion, and on special occasions with jewels. The priest then performs the *arati* to the deity. Rice, fruits, and sweets are offered to god. After this the multi tongued lamp is lighted and moved around the deity clockwise. Chanting of mantras, ringing of bells marks the culmination of the puja. The devotees then prostrate before the god. The fragrance of scented sticks and the coloured flowers add to the ritual. Some pray for the fulfillment of their desire.

Naivedya

The Naivedya is made after the main puja. Naivedya is offered to the gods in the form of the cooked rice along with the water at all the sub-shrines. In this ritual the priest is helped by an assistant, accompanied by the torch bearers and musicians. They move in a circumambulatory path commencing from north gate way and ending at the same point.

Bali Puja

Bali is offered at different platforms located at the circumambulatory path. The head priest, along with another priest and the torch bearer, performs the Bali puja. The musicians occupy the front part playing the music. This ritual is being continued since ages.

Paduka Seva

This ritual is performed after Balipuja. This is the symbolic representation of Vidyanayasvami, the founding spirit of Vijayanagara. A pair of silver sandals of Vidyanayasvami is kept in the garbhagriha. The padukas of the

swami are brought to the rangamantpa on a silver plate and then placed in the Palanquin.

The palanquin carrying the *padukas* is taken around, accompanied by the torchbearer and the musicians. Starting from 'Dipastambha' the palanquin is circumambulated around the temple three times. The priest chants the *mantras* all along. The *padukas* are brought back to *rangamantapa*. Before the *padukas* are removed from the palanquin *mangalarati* is performed to the *padukas* and they are then taken to the *garbhagriha*.

Probably this ritual is symbolic of the age-old ritual of the guru Vidyaranya performing *puja* to Virupakshaswamy.

Ekanta Seva

After the *paduka seva* and after *Dolotsava* on Mondays and Fridays, *ekanta seva* is performed. This consists of a procession of the idols of Pampapati and Pampadevi in the shrine of Adishesha. In this *utsava* many devotees participate and join the procession. It is a token of identification of god with this community.

BI-ANNUAL RITUAL

Giri Pradakshina

Twice a year the *giri pradakrishina* is performed. During this ritual, the idols are taken around the Virupakshapura. After *bali puja* this ritual is performed during *makara sakranthi* and *vaishaka suddha purnima* day i.e. in January and in May.

The head priest and other priests (about two or three), the musicians, and torch bearers go around the temple and the surrounding areas almost covering a distance of two kilometers. En-route number of coconuts are offered to the deity.

After the *Giri pradakshina*, while returning to the temple many devotees offer coconuts and fruits. The procession ends at the *rangamantapa* for *Dolotsva* and *Ekanatha seva*.

Annual Rituals

There are several annual rituals also. They may be listed as *Phalapuja* and *Kalyanostava*.

Phalapuja

The *Phalapuja* is the betrothal ceremony of lord Pampadevi with Pampapati. This is one of the celebrated and important ritual and lasts for four days. This *Phalapuja* takes place in *maghamasa*, every year.

Magha suddha chaturdashi (fourteenth day of the increasing moon) first day

On this day, this *utsvamurthis* of Pampadevi and Pampapati are taken round and then placed in the mantapa, specially made for this big event. It is called *Phalapuja* mantapa, situated in the 1st enclosure. All the first three days the idols are kept for the people to view and to pay obeisance. In the evening the *Ekantaseva* is performed here.

Purnima (Full moon day) second day festival

On the night of the *purnima* or full moon day the idols are placed

in the palanquin for taking them round the main shrine. This event happens the day after *Balipuja*. The palanquin is taken to the Manmatahonda for the great event, through the Kanakagiri gopura. In the tank, they are taken round at least five times. After this the idols are brought to the car street for procession and then brought back to the *Phalapuja* mantapa. While bringing back, the idols are brought through the front gopuram, and thus it marks the termination of *Teppotsavam*.

First day of the waning moon, third day

On this day the idols are taken in the palanquin round the temple and are brought back to the *Phalapuja* mantapa, and kept for *Kunkumarchana*.

This *seva* is for temple deities and is performed only on Fridays. The head priest visits Durgadevi, Chamundeswari, Laxmi, Venkteswara, Sharadadevi and Pampadevi shrines. All the important female deities are offered coconut and kunkum. The head priest along with the torch bearer and the musicians, followed by a lady carrying coconuts, visits Durgadevi and the *seva* ends at the pampadevi shrine.

Fortnightly Ritual

On the full moon day a ritual is performed like any other special ritual. They inform two personalities, and take the permission from the guru Vidyaranya temple. Then the executive officer is invited. The idols are placed in the palanquin, decorated with colourful clothes and flowers. An umbrella tops the palanquin.

The palanquin with the idols is taken around the temple, and there after to the Virupaksha bazaar. After going half way the procession returns.

Probably in the past, this procession used to go upto the eastern end of the bazaar. At present the palanquin is taken upto the Canara Bank, from there the procession returns to the temple. While returning to the temple devotees offer coconuts and bananas or fruits to the god. Then the *Dolotsva* and *Ekantha seva* are performed.

Torch bearers lead in the front and are followed by the musicians and the priests. One of the priests visits the Vidyaranyaswamy temple. After seeking the permission, he proceeds to the office of the executive officer, with all the musicians and the torch bearers and invites him for the ritual. The god and goddess are placed in the palanquin which is kept in the *rangamandapa*. With two more palanquin carriers the palanquin following the *pradakshina patha* reaches the Adishesha shrine. There the *Ekantaseva* is performed and the *arati* and *prasada* are given to devotees. The offering to the god and goddess is made behind the screen to ensure privacy to the god. Then the god and goddess are taken back to the bed-chamber along with the musician and torch-bearers. There the god and goddess are placed inside the bed-chamber for the night. This is the last part of the ritual of every day.

WEEKLY AND BI-WEEKLY RITUALS

Dolotsava

This is also called the swing ceremony and is performed twice a week, i.e., on Monday and Friday. The idols are placed on the swing in the *rangamantapa*, after *Paduka seva* and before *Ekantaseva*. After obtaining permission from the *Guru Vidyaranyaswamy* and then from the temple authorities, the god and goddess are on the swing and a priest swings the

idols. The chief priest performs the *puja* to the god. Like any other *seva*, here also the torch-bearers and three musicians are present. Then the deities are taken to the *Adishesha* chamber for public view and for *Ekantaseva*.

Maga bahula Bidige, Dvitiya-fourth day (Second day of the waning moon)

On this day after the daily *puja*, just as on other days, Pampapati and Pampadevi are taken around the temple. While taking the idols for procession the head priest and other junior priests, torch-bearer, and the musicians will be occupied with the devotees and they proceed to the river near the *Kodandarama* temple. Here the betrothal details like the date of marriage, dowry to be given, etc., as in common man's life, are discussed. Some times the *Guru* of Vidyaranya mutt, attends with full ceremonial dresses. The idols are brought back to the temple through the main gate and placed in the *rangamantapa* and kept for devotees to view. The last rituals of *Dolostava* and *Ekantaseva* end with taking the idols to *Sayanagriha*. There ends the last day of *Phalapuja* ceremony.

Kalyana Utsava

This is the biggest ritual of the entire festivals performed in the temple and it lasts for nine days. On the ninth day of the increasing moon of the month this festival is performed. On this day the *Ekanataseva* is performed at the *yajnasala*.

Ninth day of the increasing moon-Ramanavami

The trisula is taken around the temple for once through the east gopuram. Balipuja is performed thrice a day. On these days the *Dolostava* and *Padukasevas* are not performed.

Dashami (tenth day of the increasing moon)

On this day after the daily routine *puja*, the **Balipuja** is extended upto the Kamma temple. The trisula is taken in the palanquin; *utsava* is performed twice a day. As is the practice on these days also, *Dolotsava* and *Padukaseva* are performed.

Ekadashi (third day-eleventh day of the increasing moon)

On this day also after the usual rituals, the *Balipuja* is extended further down upto the temple chariot in the car street.

Dvadashi (fourth day of the festival- twelfth day of the increasing moon)

After the ritual in the temple the *Balipuja* is performed up to the point where Kamalapur road intersects the car street.

Trayodasi (fifth day of the ritual- thirteenth day of the increasing moon)

On this day also after the ritual the *Balipuja* is performed. In the night the marriage of Pampadevi and lord Pampathi is performed in the inner court. This takes place after the *Balipuja*. The marriage lasts for a pretty long time till mid-night. After this function the *utsava* of the god and goddess is performed around the temple, keeping them in a palanquin.

Chaturdashi (sixth day-fourteenth day of the increasing moon)

The rituals are the same as on the second day, but the *Balipuja* is performed upto a palace further down the car street, where the deviation road leads to Kamalapura and Hospet.

Purnima (seventh day-full moon day)

As on the previous day, the *Balipuja* is carried on upto the car street to a distance more than that on the *chaturdashi* day. The *Brahmotsava* festival is performed by the *swami* of Vidyaranya mutt and he is taken in procession in the temple car. To begin with, the car is drawn by the close devotees of the mutt. After this ritual, the idols are taken back to the temple. In the evening the main car is drawn. The *utsava murtis* are taken in the palanquin, Pampadevi and Pamapati are placed in the main car. There after the car is drawn by the public for a distance of about 250 mts. In the early days it was pulled till the end of the street, where the large monolithic Nandi is seated. Now it is drawn for a short distance, and again it is brought back to the starting point. The pilgrims keep attending the deity by offering coconut and plantains and flowers. The car is decorated with wood carvings at the base, and the top is covered with colourful clothes around the dome, etc. The idols are removed after the *Balipuja*. This *Balipuja* has significance in the car festival. The idols are placed in the *yajnasala*, and the *Ekantaseva* is performed there.

8th day (*pratipada*-first day of the waning moon)

The extra ritual on this day resembles that of the second day. But the *Balipuja* is performed till the deviation leads to the Vitthala temple near the eastern end of the car street.

9th day (*dvitiya*-second day of the full moon)

Like the second day, the *Balipuja* is performed upto the monolithic Nandi at the east end of the car street. After the *phalapuja*, the idols are

taken to the Kodandarama temple. On this day the *rathotsava* of Rama, Sita and Laxmana is performed. This *rathostova* is called the Rama *rathotsava*. The idols are brought and kept in the *yagasala*. In the night the *teppotsava* is performed in the temple tank. Then they are brought back to *rangamantapa* for *Dolotsava* and *Ekanataseva* and finally taken to the resting place in the Bhuvaneswari shrine. This is the last part of the ritual and it marks the end of the festival.

The rituals and traditions followed in the temple are similar to those in other Siva Temples. However, certain local traditions have also crept in the ritual system in course of time, as elsewhere.

Common festivals

There are certain festivals which are celebrated since long in full swing. Certain festivals like Vinayaka, Navaratri, Shivaratri, are celebrated in temples as well as individual homes. On the respective days, the concerned deities are venerated and special *pujas* take place. This is practiced, though it does not have any textual sanction. There were certain festivals performed in olden days. Now these festivals are not celebrated. Mention may be made of drawing the Ganesha ratha (as mentioned in the *Virukpaksha Vasanthotsava Champu* of Ahobala) during the car festival. Unlike in some other temples there is no particular inscription which records the grant of money to the car festival¹

Hampi rathotsva

One of the biggest event in Hampi is rathotsva or car festival, known for pomp and pageantry and draws the devotees not only from the

surrounding region even from the far of places regarding its greatness there are *lavanis* and *kolata* poems, which praise lord *Virupaksha*. The whole village actively involves in the festival. The grandeur of the festival is so common among the populace of the region. This festival attracts people from wider areas of different social structures of the society and causes for social amity among them. Though this festival is of religious nature there is relief and entertainment.

Grants for functions

For the *nitya*, *naimittike*, *paksha*, *masa* and *samvatsara* rituals, the grants were given grants were issued by the king to the temples of *Virupaksha*, *Prasanna Virupaksha*, *Ramachandra*, *Vittala* temples in sixteenth century.² During the solar eclipse and lunar eclipse. Though there was no mention of certain rituals it was in practices as it was in tradition and the same is being continued through centuries, probably not mentioned in the inscription. In eighteenth century, the 'Rivaz' book specifies the details offerings and about *pujas*. Later in British period *Virupaksha* temple was administered under the Madras act. About the number of *pujas*, it is not mentioned in the inscription, the other contemporary inscriptions in *Srivaishnava* temple mentions three *pujas* at different times of the day. At present in *Virupaksha* temple as per the *saiva* agamas *trikala* puja is being performed. The *shodasha upacharas* like *dhyana*, *avahana*, *asana*, *padya*, *acharya*, *arghya*, *snana*, *vastra*, *pushpa*, *dhupa*, *dipa*, *naivedya* as it was the daily ritual. There is no mention of these in epigraphs. The *angabhoga* and *rangabhoga* commonly seen in inscriptions. The sixteenth century expansion of temples resulted in many rituals. The deity encompasses both spiritual and temporal capacities. In *Virupaksha* temple, the *panchaparva* days were common rated every month.

Rathotsava in *chaitra* and *makara sankranti* is to take place at Virupaksha temple.³ The latter festival was celebrated in the temple with pomp and glory. The grants were issued in his presence and recorded in epigraphs.⁴ The Virupaksha Vasanthotsava champu by Ahobala narrates the festival. The festival commences with *Dhvajarohana*, the *Rathotsava*, *Mrgayostava* (i.e. taken for hunting), the *phalapuja* (I.e. estrangement of Virupaksha and Pampadevi) and the festival ends with the *Kalyanotsava*-car festival.⁵ In the Kalyanotsava, Vidyanaraya, Swamiji is mounted on the *ratha*.⁶ Paes mentions about *rathas*, pulled in the streets in front of the respective temples. There is a reference of *Rathasapthami*, in one of the temples. These kind of popular festivals were followed in almost all the temples of that particular period, i.e., 1521 A.D.⁷

NOTES AND REFERENCES

- 1 R. Vasantha, The Narayanaswamy Temple at Melukote, Mysore, 1991, pp.36
- 2 SII IV, no. 253, 273 and 278 and SII, pt. 11, 490, 491 and 493
- 3 SII, IX, pt. 11, no. 493
- 4 P. Sreenivasachar, "Polipadu grant of Krishdevaraya", JAHRS, 10, pp. 121-142, EC IV, Gu.1
- 5 ibid, V. Raghavan, The Virupaksha Vasantotsama Champu of Ahobala JORS, Vol. XIV, 1940, pp 31-32
- 6 ibid, p. 18, p.30
- 7 K. Sarojini Devi, Ramachandra Temple inscription, *Religion in Vijayanagara*, p.348, Ph.d. Thesis.

TEMPLE AND SOCIETY

TEMPLE AND SOCIETY

FUNCTIONARIES AND MANAGEMENT

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

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

data, and the oral tradition, an attempt is made here to study the social dimension of the temple.

The customs of this temple are no way different from the other temples like the one in Melkote. Untill recently the post of the functionary was held hereditarily by convention.¹ The services were dependent on conditions. The remuneration was paid in the form of lands. It is just mortgaged to the member of that family and does not infer ownership. As long as he can enjoy the proceeds of the land, he can cultivate and take the things from them. A few years back this practice was given up and the concerned was paid in cash. Different categories of functionaries are noticed here.

TEMPLE MANAGEMENT

The administrative responsibilities of the temple were on the under *sthanadhipati* or *sthanika*. These are two words which were derived from *sthanika*.² He acts like a manager. *Sthana* is interpreted as temple or temple office. The administration of the temple was under *sthanika*, *sthanapati*, *sthanadipati*, *sthanacharya* and *tapodhana*. All these words are used in inscriptions as synonyms. *Sthanadhipati* was in-charge of temple and its property, if the *sthanapati* was replaced, all the properties enjoyed by him was made over to the successor also. He was expected to be sincere, experienced and learned. He was to supervise the activities of the temple like worship, festivals, education feeding people, *matha* and also to supervise temple servants and their remuneration. He collected taxes as authorised by the king and nobles and officers and make arrangements for deposition in or r utilizing it for some purpose of the temple.

TEMPLE ADMINISTRATION

In the Virupaksha temple, there are references to *sthanikas* and the *sthanadipatis*.³ The managers or trustees, their number varies from one temple to the other, sthanadipati must have been the head of the board of trustees. The Virupaksha temple was the centre of activity and hence the devotees and celebrations are concentrated there. It is reflected in the gifts and grants offered to the god and the maintenance of lands and properties. Due to this the administration of the temple was extremely important and all those responsibilities were managed by several sthanikas. From 10-14th century A.D., the following system was prevailing. Whenever a *sthana* was entrusted to a new man i.e., new *sthanadhipati* the property of that temple was also transferred to him. This is traced in Virupaksha temple at Kuknur.⁴ In the temple *sthanadhipati* had to handle a huge financial transaction in connection with festivals. He had to be a sincere, learned and experienced person. Hence *sthanapathi* had to possess certain qualifications. They were appointed by kings, Chiefs, Mahajanas, Urodeyas, Garundas and Hittus.⁵ The whole management was controlled by *sthanadhipatis*. There are a lot of references about it in the near by Vaishnava and Sri Vaishnava temples, but the details of administration in Siva temples is not mentioned. In Vaishnava temples, there were accounts officers i.e., *senabovas*⁶ or *Karanikas*.⁷ In Vittala temple the *bhandari* was there to look after the treasure. There were different managers in the temple, apart from *sthanika* and *sthanadhipati* and no other functionaries are noticed in inscription.

In the Vaishnava temples, there were many officers and priests. In sixteenth century the expansion and expansion of elaborate rituals demanded many personnel for the services. In the local area, certain families have

certain surnames, which clearly represent certain professions. The persons who followed those professions were called by their names and they were Saivates. The ghaliyara (the watchman of the temple) struck the hour from time to time. This profession is mentioned in the inscription of Srivaishnava temple. At present they are the Saivites.⁸

Function of *Sthanapati*

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

Archakas

The priests belonged to the *smartha* Brahmin sect. In addition to the head priest there are junior priests. They perform *puja* in the main temple. The worship in Pampapati and Bhuvanewari shrines being conducted by two priests. These priests function on rotation basis. Once in three months there is a change of the priest. The Durga, Suryanarayana, Narasimha and all subsidiary deities are worshipped by the third assistant priest.

The inscriptions in the temple do not speak about the priests or their appointment. At present the priests are appointed under the guidance of the Vidyaranya mutt which has complete control over the temple. Since 1960, an executive officer is appointed by the Government. He executes the work under the guidance of Vidyaranya mutt. There is not much information about the priest and assistants in this temple, but there is a clear cut example in the inscription at Krishna temple about that temple. Krishnadevaraya appointed thirty seven members for a variety of duties in the Krishna temple (SII, IV, No. 254, 255). They are *acharyas*, *purohitas*, *a sadasya*, *a Brahma*, a man for *Vedaparayana*, another person for *mantra-pushpa* and for *purnakumbhabhisheka* and for *namatreya*. In the Tiruvengalanatha temple.¹⁰ along with the above services, there were a few more *paricharakas*, Brahmins for recitation of *ithihasa* and *Bhagavata*, the *ghaliraya*, the *katiyara and Svayampakis*.¹¹ The cooks prepared food for the offering of the deities and also for *chhatras* and *Ramanujakutas*. Other than this the suppliers of oil, hulling the wheat, pounding of paddy which was concerned with the kitchen work were also paid for in the temple (SII, pt.II, no.653, 678). In another Sri Vaishnava temple i.e., Vitthala temple, along with the above, there were some additional members required to beautify the temple car, erecting pendals and decorating them on important occasions. These functionaries are specified in one of the epigraphs of this temple.¹² The epigraphs also furnish information on the performance of dance and music in the temple.¹³ This temple was the centre of the fine arts in promoting different artists.

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

Provisions for the worship

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

The inscriptions speak less about the *pujas* performed, but there is one epigraph ¹⁴ which mentions about *nitya*, *naimittika*, *paksha* and *masa* and *samvatsara* rituals or festivals, i.e., the daily, the special, the fortnightly, the monthly, and the annual festivals. The king made arrangements to carry on these rituals. The *pujas* performed in the temple vary from three to five times. Above small grant was given to the temple not only for Virupaksha, but also in given to Prasanna Virupaksha and Ramachandra temples.

The rituals and functions seem to be similar in certain aspects. The inscriptions speak about the grants given for the supply of oil and for the light offerings to the god ¹⁵ Other than this for the daily worship cooked food, fruits and other offerings were made to the deities. Tender coconuts, bananas and sugarcane were also offered (SII IX, pt.11, no. 653, SII IV, No.250). In the Saivite temples *panchaparva* days were commemorated (SII,

IX, pt. No. 493), particularly in the Virupaksha temple this was performed. Every month on the new moon day, full moon day, Sankramana and Sivaratri day (Sankramana day, the sun enters the zodiacal sign; so there are twelve sankrantis, four corresponding to equinoxes and solstices) and the eighth and fourteenth corner days of the dark half of every lunar month special pujas were done.¹⁶

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

Almost all the big temples irrespective of Siva or Vaishnava, have these common festivals and rituals.

The epigraph of 1513 A.D. clearly points out the two *utasavas*; one is *rathotsava* and the other is *makara sankranti*.¹⁹ The *Rathotsava* is in *chaitra*, equated with the car festival, where as during the *makara sankranti*, there is no car festival. On the auspicious day of *makara sankranti* in the presence of Virupaksha, two grants were given by Krishnadevaraya in the year 1510 A.D.²⁰ The *Rathotsava* in the *Chaitramasa* is a grand function, at the Virupaksha temple. To this effect there is no epigraphical corroboration. The grand festival is being celebrated since long. The *Virupaksha Vasantotsava Champu*, by Ahobala narrates the festival in a classic manner and this festival of *Vasantotsava* also lasts for nine days.

The day begins with *dhvajarohana*, (hoisting the flag), the Chaitra suddha navami (the ninth day of the bright fortnight) and ends with *avabhritha* or the ablution of the idols in the Tungabhadra²¹. During the *mrigayotsava*, Virupaksha Pampa devi and then the reconciliation and marriage festival (*kalyanotsava*) take place.²² Then on the *rathotsava* day the temple car is drawn ²³upto the Nandi *mandapa* the eastern end. Now a days it is pulled only upto the Canara Bank building. Then the utsava murti is placed in the *yajnasala* (ibid 3). Vidyaranya swamy ascends the *ratha*. The king and the subordinates participate in the festival . The king also pulls the *ratha*.²⁴ One of the records speak about the nineteenth century situation and about the large gathering on the festival day. Even to day the festival is being conducted in the same way today. Now this festival is carried out on Chaitra shudha navami and the *rathotsava* coincide with the full moon day. The same day the *kalyanotsava*, *mrigayotsava* and *avabhritha* festival

take place under the guidance of the swami of Vidyaranya mutt. The Anegondi raja, the erstwhile ruler, also participates on these days. Now on the last day the *kalyanotsava* and *Brahma rathotsava* of Kodandarama temple take place. This festival is celebrated under the stewardship of the Virupaksha temple authorities. The required materials will be supplied from Virupaksha temple. Probably this stresses the point that Rama is the brother of Pampa and Vishnu is the brother of Durga. So, in the marriage ceremony of Pampa and Virupaksha, Vishnu makes the *Kanyadana*. During the days of Ahobala, these practices were not in vogue. Probably this might be a later development, i.e., after 1565 A.D. Virupaksha and Rama were brought together apparently in order to mitigate the sectarian rivalry between the temples priests and devotees of Siva and Vishnu. The *Phalapuja* is another important festival, after which the betrothal ceremony takes place. This fixing of day for marriage takes place near the Kodandarama temple after the Utsava murthi is bathed in Tungabhadra near Chakratirtha. The *utsava murthi* is taken in procession to the spot as part of this ritual. When this was started and how it was being carried out is not known. Even the smaller temples also have the festival of *rathotsava*, for which there are references in epigraphs. The travelogues also speak about the *rathotsavas*. Paes description is clear in this aspect. The inscription of 1545 A.D., Virabhadra temple speaks about the foundation of the temple, and the festival it is called as *ratha-maha-utsava*.²⁵ The details about the rathotsava is not given in the inscription. During sixteenth century the grants given to Sri Vaishnava festivals and customs made a thorough change in the social system. The Srivaishnavas got extensive patronage; hence many new procedure were introduced in the festival. The festivals are not so much mentioned in the inscription before sixteenth century. There are many inscriptions which speak extensively about Sri Vaishnava temple festivals.

The maha sivaratri festival falls in *magha*, of course no inscription speaks about that festival, but the practice is there since long. It draws people in a good number. As Virupaksha is a Saivite temple the festival is elaborate. The Makara sankranti and *uyyalotsava* during the kalyanotsava are common for both Saivite and Vaishnavite temples.²⁶

During *Brahmotsava* time the deity is taken the raft on the ninth day. This is being practiced in Vaishnava temples even to day. It is called as *Teppa-tirumalu*²⁷ Many festivals were celebrated in Vijayanagara. Among the festivals *Mahanavami* occupies the highest place. The travelogues and the literary sources mention plenty about the splendour of the festival.²⁸ Nuniz (EE 376-379) give vivid description. The duration and date of the festival mentioned by Abdul Razaak do not tally with the date (R.T.V., p.105). Though it is a religious function it is more a socio-economic and political festival. For the kings it is an important occasion to review their armies. The month of *Asvini* was the best time of the year for *Digvijaya*. The flow of water is moderate in the river.²⁹ Nicolo conti mentions the four festivals and rituals. R.Sewell clearly identifies this to the New year, Deepavali, Mahanavami and Holi.³⁰ By quoting Paes, he further states that the New year was celebrated in the month of October. It seems he made a mistake in identifying it in the month of October. In the *saka* era, new year comes in *Ugadi*, i.e. Chaitra.³¹ *Deepavali* was identified by R.Sewell and B.A. Salotre, but this seems to be '*Kartikotsava*'.³² Now this has been identified by scholars as (T.V. Mahalinga) *karnikototsava* and is considered as correct. Even these days during the entire month of Karthika, the festival of lighting the lamps is continued. *Kartikotsava* is still being practiced.³³ *Kartikotsava* is performed on the full moon day in the month of *Kartika* (R.T.V., 105)

Nicolo conti speaks of a festival and this has been identified with

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

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

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

Dance and music played an important role in the temple ritual. The pillar reliefs and other panels depict female dancers in different postures and also the stick dance or kolata. During In the reign of Krishnadevaraya, Paes visited the capital and narrates the dance being taught in the royal

household. Temple dancers and their role were well recorded by Paes (FE, pp. 241-242 and p. 262). Abdur Razaak (Abdur Razaak, opt. Cit. pp. 36-37) and Nuniz (FE, p. 379) also narrate the dance in the city and at court. Paes furnishes the information of female temple dancers and court dancers. About the temple rituals he remarks that they feed the idol every day..... and when he eats, a women dances before him who belongs to that pagoda..... He also remarks the hall in the palace where women are taught dancing, it is decorated with dancing panels.each panel here is a dancer in proper position at the end of the dance; this is to teach the women, to stay in the position in which they have to remain when the dance is comes to end. They may look at one of the panels to know is the end of the dance. The temple dancers were required to participate in the Mahanavami festival. In the South Indian Princely states this was the practice.³⁸ The foreign travellers give different descriptions of female dancers and their role in temple services and processions. It seems they were temple dancers and court dancers. The dancers and musicians accompanied the deity during car festival. In the chariot streets space is provided for temple car and also for the dancers and musicians who escort the deities. This is true in one of the main temples, so the same tradition is continued here also. The major temples especially Virupaksha, Vittala, Krishna, Tiruvengalanatha irrespective of their affiliation, the big festivals have common practices. The classical and folk varieties are evident from the beginning till the Great War in 1565 A.D.

Devadasi system in Vijayanagara is well explained in the various accounts of foreign travelers.³⁹ This system was very much prevalent in the society. Theree were many temple dancers and one called Muddu-Kuppayi was deputed to the Tirumala Tirupati *devasthanam* in 1531 A.D. by Achyutadevaraya

to perform dance. Another record of 1540 A.D. states that one Hanumasai, the temple dancer sent by the King, records registering of money to god Venkatesa (ibid, no.142). During the *utsavas*, before the *utsava* murthis, the dance was performed.

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

The dance depictions are found in this temple and else where in other temples. In the Vijayanagara period existed codified classical dance and the folk dance, called as *marga* and *desi* respectively. The temple columns show different *Karnam*. The *kolatam* is shown in frieze in the hundred columned hall. The relief's exhibit the dancers beating in both *karihasta* and *svastika hasta*. These were being followed by other pairs. This is a group composition.⁴⁰ Along with this there are classical dancers. This exhibits the existence of two schools together.⁴¹ There are representation of dance in the sixteenth century monuments. The variation in the costume can be noticed over years. The study of sculptures reveals the different dancers, even male dancers. Different instrumentalists were seen in sculptures. Both male and female instrumentalists played the instruments. In another temple there is an inscription to this effect.⁴² On the columns of Navaranga in Virupaksha temple there

are some beautifully carved dancing women. Some are in 'Lalatatilakam' pose exuberantly decorated with jewels and adorned with flaked, pleated skirt. In the rangamandapa there are women in different dancing postures. Some carry baskets; another group of women are adorned with jewels with typical multi folded sari and others are wearing long costumes up to the foot, the pleats hanging down. The upper garment over the shoulders are so thin, that they appear as if they are not wearing. Another dance group noticed in the colonnades almost resemble the same type. There are certain places where in, one can notice female dancers with female musicians in some of the panels. These type of rarities are found on Mahanavami platform. The east gopura has a slab that has been reset into it on the west side. On either side of the passage way are dance scenes. In one of the panels in front of royal figures the performance is going on and the attendant is holding a fly whisk. A female dancer and two male musicians are depicted; one is beating a drum and the other is a trumpet

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

Entertainers: Musicians and Dancers

Music and dance was well developed in the Vijayanagara period like the folk dance and traditional dance. Among this the *kolata* occupies the highest place. The Vijayanagara artists dispose the figures mythically. Individual dancer appears on various wall panels and on pillar blocks. The Sangama carvings inserted in the granite base, on the east *gopura* of the Virupaksha

temple is important. Here is a female dancer, dancing before a seated royal figure accompanied by two male musicians. There are three male musicians accompanying a dancer.

Musicians

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

monuments to later type of monuments in vigour and virtuosity (AAR 289), the style of playing the instrument remains the same.

The Haridasa movement gave a thrust to vocal music. Lakshmi-narayana, the author of Sangita-suryodaya was in the court of Krishnadevaraya. Aliya Ramaraya was a great patron of music.⁴³

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

ECONOMIC AND SOCIAL INTERACTION

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

The temple posses plenty of lands. The foremost possession of the temple was its agricultural wealth. It got great agricultural wealth and those who tilled the temple lands supplied the commodities it needed. Temple invested its wealth in public works with farfetched imagination, like repairing the tanks and streams and improvement of the catchment areas. Then the construction and maintenance of the tank was undertaken by Kings, the temples and such institutions. As these institutions are rich in men and material, it was an easy task contributing for the welfare of the society. To control such vast lands, it demanded the service of various personel. Thus it offered employment to a number of people. It maintained huge staff for

performing the ancillary works of the rituals. For rendering the special services, a good number of people received lands as endowments. During the festivals, it attracted a large number of people. Thus it has created not only employment but a good business to the nearby areas.

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

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

Lands to the temples

For the betterment and for maintenance landed property is given. Many inscriptions have the reference about the land grants. To conduct festivals, services, rituals, demand the permanent funds are needed. Then the casual contributions from the people, the income from the lands and the taxes collected from other sources are given to the temple. Such income is substantial and sufficient for carrying on the activity of the temple without

any hindrance. Several inscriptions speak about these assets. The earliest inscription which speaks about grants to Virupaksha temple along with the offerings to other deities enshrined in the precincts of that temple is of 1199 A.D. In Vijayanagara period especially during early Vijayanagara period (Harihara), some grants were given, and as this temple began to grow gradually, substantial grants were given, especially in the beginning of sixteenth century (1509 A.D.).

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

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

Temple finance

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

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

people to the temple. Due to these the temple amassed wealth and catered the needs of the society.

Items of expenditure

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

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

arrangement existed here. In the temple expenditure include the items like the worship, offerings, burning lamps, remuneration to *pujaris*, teachers, servants, feeding ascetics and others etc., Regarding the expenditure incurred to the temples is limited to the region under study.

Tenancy

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

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

Temple as a consumer

The temple acts as a consumer of various products. In a temple like Virupaksha lot of rituals and functions are there. Hence it requires lot of products for its daily services and festivals. In the early times probably in Vijayanagara period, the rituals and festivals were not very elaborate. In the sixteenth century due to the influence of Sri Vaishnava cult many rituals and festivals were added not only in Sri Vaishnava temples, but also in the Siva temples, resulting in the increase of quantum of requirements. As years

passed the nature of demand increased. The temple required many items, continuously like rice, oil, ghee, grams, sugar, tamarind, chillies, mustared, honey, milk, betel, areca nuts, pepper, coconut, camphor, curd and bananas. Such articles were required every day and on special occasions the quantity required was heavy. Through no epigraph in this temple is available at Krishna temple, the details are available, As said earlier the great temples of the city had almost the same type of performance and social obligations. So, it can be inferred that in this temple also the same type of consumption took place.

Apart from the above said articles, some more articles were required for the temple like cloth, jewels, wooden objects, gold and silver objects.⁴⁴ By consumption of these articles by the temple and the pilgrims who visited the temple it encouraged the marketing of the materials produced and in turn it boosted producing industry. In the medieval period most of the articles were grown in the agricultural land and supplied to the temple directly by those people who held the lands.

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

Gardens

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

in the garden. So, to maintain the flower garden there must have been many gardeners.⁴⁵

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

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

Jewellery and Utensils

The temple functions demanded additional things for the daily rituals and for festive occasions. An inscription of 1199 A.D. speaks of different utensils and materials granted to this temple for its daily worship. The donation of articals for *puja*, also called *Devara-upkarnas*, are as follows *ghante* (bell) *addanige* (metallic tripod), *arati* (waving lamp) *dhupagatta* (pot or stand for burning incense), *paryana* (plate), *kalasa* (vessel), *tilivattu* (drinking vessel or bowl) with *sugandha* (perfume), *vastra* (clothes), *bhushana*

(ornaments). They are donated to God Virupaksha, Pampati and Bhairava. The illustrious ruler Krishnadevaraya bestowed golden Jewelleries like golden lotus studded with nine gems, one nagabarana, one golden vessel and twenty four lamps.⁴⁶ Another record of 1513 A.D., speaks about the golden jewels, gold plate, Gold and silver waving lamps. ⁴⁷

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

SOCIAL INTERACTION

General remarks

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

The Indian Social structure has different social stratification. The social institutions depend upon the magnitude of its interaction with numerous classes and caste groups, identify their own function, with the meeting of needs and promotion of interests and ambitions of all the populace. The role of the

temple is tried assessed from the information collected from various historical groups and interpreting them in the back ground of the present day situation. If found necessary it was made use of.

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

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

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

right from Pre-Vijayanagara period and perhaps reached the pinnacle during the period of Vijayanagara

Promotion of Social good

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

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

Temples as Brahmapuris

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

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

Temple Mathas

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

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

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

Temple as a feeding house

Many temples had arrangements for feeding priests teachers, students, ascetics and guests. Such feeding facilities are mentioned as *anna-dana* or *ahara-dana*, gift of food in the inscription. A place with feeding facilities was known as *satra* or *agrasana*. The *annadana* is considered as highly meritorious among the *danas* and more so was the *annadana* to an ascetic,

a *bramana* and a student. *Vidyadanas* were for boarding and clothing of the students and importing education. Teachers were employed in the temples, for reading *puranas* for the benefit of students and public. The inscriptions of 1199 A.D., records the grants given to the *chatra* for feeding Brahmins. The *chatra* is located to the right side of Virupaksha temple.⁴⁹ There were stipends for teachers. One of the inscriptions of the Hoysala Someswaradeva speaks about the grant given to the temple *satra* for feeding Brahmins.⁵⁰

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Resume and conclusion

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

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

During this time Hampi was a prominent Saiva *kshetra*. This can be evidenced by the many Saiva temples in Hemakuta and around the

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

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

As started earlier, the Virupaksha temple witnessed the height of popularity from mid fourteenth century to early sixteenth century. The rulers completely devoted to constructional activity in a grant scale, perhaps no kingdom in the history of India involved too much in building and expanding temples. The constructional activities of the kings inspired the subjects to

dedicate themselves for such activities. Due to this the simple temple expanded with *mandapas*, subshrines, and *gopuras* and became a temple complex, the typical feature of sixteenth century temples of Vijayanagara. The *garbagriha*, *antaralas* and pillared passage are of the early fourteenth century during the period of "Minister Saluva Narasimha". Again during the coronation of Krishnadevara Raya, the *rangamandapa* and the east *gopura*, popularly called as *Rayagopura* was added. The composite column marks its first appearance. The ceiling of the *rangamandapa* is noticed for numerous panels of Vijayanagara paintings assignable to sixteenth century. The double flexed eaves is one of the beautiful features marks its appearance in this rangamandapa.

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

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

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

The popularity of Virupaksha slightly decreased after 1513 A.D. with the rise of Vitthala temple even after the great war of 1565 A.D. Tirumala,

the last monarch made arrangements for its worship, many not be in the grand scale as in its hey day and the worship continued unabated.

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

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

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

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

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

Appendix

MANMATHAKUNDA (THE TANK)

This lies to the northeastern side of the Kanakagiri ~~opera~~ of virupaksha temple. West of this tank is a group of small temples, on the north is enclosure wall of the Virupaksha temple, on the east is Nagaresvara temple with entrance pavallions. The descending steps on west and north leads to manmathakunda. All the four sides of the tank have gallery type of walls smeared with the red ochre and lime vertical strips. The basreliefs of Hamsas, Nandis and Sages are on the topmost course of the sidewall. The south sidewall is bit different than the rest of the walls.

Access to the tank is through the flight of steps from the west and north east and north of Manmathakunda. This tank is rectangular in shape surrounded by projected descending row of steps are on three sides, except on the south. The projected rows of steps are in east, west and north. At the south west side it is partly subsided. The sides are long courses with bands at places. The lower part of the tank were built out of rectangular blocks placed in alternate series with length and breadth variations, with a square platform all around the central part of the tank. The alternate series of length and breadth scheme is continued to certain extent and then at the top it ends with tripartite adhisthana series of typical Vijayanagara style. The tripartite adhisthana series have the provision for niches and they are in the upper rows in east, west and north. The east has two and north has four niches, but the west has only one niche. Two niches are

devoid of miniature shrine arrangements; each niche is like a miniature shrine with finials on the top. The door way is simple and the top of the door way has kaput motif.

Towards the west of the tank there is a cluster of temples, built at various point of time with different orientation. Over many years, by the ravages of time some of the temples have reached the final stages of destructions. Few temples have lost the walls and superstructures. Three temples are still being worshipped and others are abandoned and some are being used as temporary shelters for short period. The north and west have retaining walls, but in the later side it is completely collapsed, now represents with broken section here and there. while on the west, at the center, the flight of steps leads to the Vidyaranya mutt, recent construction are made over the earlier adhisthana, this can be evidenced in north west of this area and this is used as a cow shed, beyond the temples on north is a gate way with a passage on north-south leads to river, on the northern face of this colonnade are two temples. To the south is another temple with super structure tallies with Nagareswara temple

SHRINE NO. 1

This shrine lies to the north of the northern enclosure wall and the south side wall abuts the above enclosure wall. This has a square *garbhagriha* and a porch in the front with four columns. The adhisthana has a single *upana* course and the walls are plain. In the north at the lower portion of the northern wall is the *pranala*. The wall, terminated by a projected *prastara*, consists of a course topped by a roughly formed series of members in brick and stucco (vajana quarter-rounded moulding *kapota* with *nasikas*). No traces of the super structure survive above.

The inner side of the *garbhagriha* is plain. The floor is made out of flat stones and the *pranala* is placed at the lower level. The top of

the wall terminates with plain rectilinear beam. The ceiling slabs are laid flat over it. The doorway jamb is devoid of any decoration with two recesses and one projection. The pillars of the porch are square in section throughout and the pillar base has *padma* and high *padma*.

SHRINE 2

This shrine is very close to the enclosure of Virupaksha temple and it abuts the northern enclosure wall. The temple consists of a *garbhagriha* and a porch in front. The shrine is filled with soil all around. Here the *adhistana* mouldings are not clear. The walls are plain and they are terminated by a *kapota* (Single curved profile). Above this is a tower with four storeys, each storey has coarsely curved rectilinear course and this is capped by an *uttara-vedi* consisting of *kandhara*, recess, upturned *padma* and over flying *vajana*. The square *griva* holds, double flexed *shikhara* with bosses at the corners. The super structure seems to be covered with thin plaster. There is very rough finishing is on the tower.

Inner part of the *garbhagriha* is plain with square pilasters at the corners. The ceiling is flat. The door frame has three plain *shakas*. The columns in the front porch stand on the column bases which have high *padma* mouldings. The angled brackets have a projected central band. The beams of the *mandapa* have grooves once plastered and perhaps painted. A low course of roughly cut masonry has been inserted between adjacent pillar bases in the porch.

SHRINE 3

This consists of *garbhagriha* and an open *mandapa* facing east (an open fronted *antarala*). The *garbhagriha* has corner columns and horizontal veneer slabs formed the walls. The *adhistana* is covered under the earth. The exterior of the wall is plain and the four corner pillars carry the brackets

and there is no super structure, comparing the adjacent shrine this is at higher level.

Inner part of garbhagriha is filled with soil up to the top so no part of the temple is visible here. The doorframe is carved with three plain bands. In the corner pillars of *antarala* there are square shafts with angled brackets carrying the beams. The end part of the beam is designed to place the eaves but the eaves are missing. Flight of steps lead to the level of the shrine.

SHRINE 4

This shrine faces east and it consists of a *garbhagriha* and an *antarala* (probably added in due course). The *adhistana* is buried under the raised floor. The top portion of *adhistana* is visible. It consists of projecting patta moulding between fillets above and below. The walls are devoid of any decoration. The wall is terminated by prastara with flat projected *pattika*, above and it is *kapota* with uncut *kudus*. The superstructure is two storeyed, each storey consists of a vertical course. The top *kapota* has four uncut *kudus* and the bottom portion is curved. Above the second storey is a plain *kanta* over which is a square griva with pilaster at corners and over it is a double curved uncut flat projection (dentate *nasika*) at the centre, The top of this is adorned with a single *padma*.

The exterior of the *antarala* is different from the *garbhagriha*. Like the *adhistana of the garbhagriha* this *adhistana* is also covered under the surrounding raised floor and it is flat without any mouldings. The walls are comparatively not so well finished like *garbhagriha*, up to the roof it is plain. The south side the top of the wall is disturbed.

Garbhagriha is square with corner pilasters. The shaft is square and has no bases or capitals. The flat ceiling and the beams are not having any decoration. The slabs on the floor are rough, devoid of any decoration. The periphery are not so delicately trimmed. The walls are made out of

plain slabs vertically placed one above the other. There are three slabs on each side and it is devoid of any architectural features. The door has two recesses, so the last one is projected.

The *antarala* and its front portion have two pilasters. They are plain without any base, but carry the bracket, with single projection on the east side. The pilasters in the front are slightly widened. They carry the bracket with single projection towards the door. The doorjamb of the *antarala* is divided into three plain concentric bands and the Gajalakshmi is carved on the lintel. The rear brackets are angled with grooves at the edges, while the front brackets are angled with central band and grooved at the edges. The southern wall of the *mandapa*, its outer veneer slabs are fallen. The out side has three tiers, the in side has two vertical slabs on north and south side.

SHRINE 5

This temple faces west. It consists of a square *garbhariha* with a front porch to the west. The adhisthana with its lower portion is covered under the raised pavement. The visible portion has *tripatta kumuda*, *kantha* with two *pattika* at the top and bottom, over which is a projected *patta* with recession on the top. The wall is completely in ruins, the exterior veneer slabs are also in ruins, what remains now is the inner slabs placed vertically one above the the other, originally the wall is constructed out of double shell made out of slabs placed one above the other. The super structure is dilapilated.

The inner part of the *garbhagriha* is filled with fillings, the *pranala* opening is there on the north wall. Which is attached to the drain block. Like in other temples the load bearing corner pilasters are square and on the top it carries the beams. The floor of the sanctuary is lower than the kumada. The inner part of the wall is made up of three vertically placed

slabs. The beams and the horizontally placed ceiling are flat and there is devoid of decoration. The surviving *garbhagriha*, exhibits the two recession bands. The right jamb of the *garbhagriha* is preserved and has concentric bands. The left jamb and lintel are missing.

The front porch is well dressed. The pillar is of square type and consists of four parts. The base of the pillar is square with two grooves, the upper part is hollow, the central part has projected band flanked by recesses on either side and at the bottom is a triangle. The upper part has a groove, the third part is square with grooves at the top like the bottom block. The top part has deep grooves with upward triangles on the top and recessions at the either side. The brackets have projecting central band with bevelled ends. The beams are well dressed with a *pattika* on the top and supports the flat roof slabs. The end slabs are projected and carries the beams. On the north a square pillar is placed horizontally in between the columns erected recently. The north-west projections of the beams are trimmed probably for easy movement. The beams are fixed with interlocking system and can be seen at the four corners above the pillars.

SHRINE NO 6, SHANKARESWARA TEMPLE

This small temple has a *garbhagriha* with a *mandapa* in front, which is added later. The *adhistana* of the *garbhagriha* has *upana*, *jagati*, *padma* (with corner bases) fillets, *kandhara*, fillet, *vajana* and fillet. From the top course of *adhisthana* a *pranala* with *makara* and pendent lotus projects in the north wall. The walls are free from decorations or bas reliefs. The top of the wall is terminated by two horizontal slabs and above is a super structure now completely covered by thick plaster.

The inner part of the *garbhagriha* has a *linga* placed on a square *peetha* at the centre. The walls are plain and there is no corner pilasters, like in other temples. On the walls are the beams with projections and

recesses, over which the flat slabs form the ceiling. At the centre of the ceiling is a rotated square of two tiers capped by the inverted lotus flower.

The doorframe of the *garbhagriha* has Shaiva *dwarapalas* at the base, the jamb part has three *shakas*, concentric bands with lotus petals, flowers, lotus petals, meandering creeper, lotus petals. On the lintel of the door frame is the Gajalakshmi panel.

Among the eight pillars in the panels, only the front four have carvings. The front pillars stand on the pillar bases which are carved at the bottom. The lower part of the shaft is square with figures on all the four sides. The top of it has grooves with central band and the top of the bottom block has upturned lotus petal at the corner with 8-16-8 bands and the central square shaft with relief sculptures on the top it has 8-16-8 bands and top most part is square with relief sculptures. The brackets above are angled with central bands and carry beams, over which are the horizontal ceiling. There is a short straight-edged chadya running around the perimeter of the porch. Nandi is placed on the floor in the entrance bay and there is a Kannada inscription naming it as 'Shankareswara' temple. The two stone blocks placed in front close to adhisthana serve as steps and provides access to the shrine.

SHRINE 7, NAGANANDISWARA TEMPLE

The temple faces east. It consists of a square *garbhagriha* and a *mandapa*. The adhistana consists of *jagati*, *padma*, with scalloped profile, fillet, recess, small *padma*, *tripatta-kumuda*, small *padma*, fillet, recess, fillet, quarter rounded mouldings, *kapota* (with slightly raised edge, slight double course, and plain *nasikas* aligned with the pilasters in the wall above) and fillet. In the north wall of the *garbhagriha* a big *pranala* is issued. This is connected through *tripatta kumuda* in the north wall of *garbhagriha*. The wall is filled with pilasters at the edges of all angles (including upabhadra).

The shaft is part square, the upper part is a projected square, above it is curved and there is a ridge at the top. It carries two capitals and they are square with *kapota* and on it is another partly square capital, the under side of it is curved.

On the capitals are the brackets are angled with raised central bands. The brackets have projections on lateral and ventral arm, on line with *adhistana*. The wall terminates with a *kapota* cornice with uncut *kudu* motifs. The uncut *kudus* are plastered and designed as *kirthemukhas* with festoons, in line with pilasters of the wall. *Kapota* is surmounted by a superstructure, which is of brick and mortar and it is thickly coated with plaster with steep gradient on all the four sides. Triangled tower has a projected central band without any decoration. The top of the shikara has a *stupi* with two projections and on each projection is a *simhalalata* with festoons issuing out from the mouth.

The inner part of the *garbhagriha* is square and plain. The beams have projection and a *pattika* on the top. The beams support the flat ceiling and it is free from any sculptural representation. At the centre of the *garbhagriha* is a *peetha* of a *linga*, now on it is a *nandi* facing east. The doorway of the *garbhagriha* has pilasters on its jamb portion and also it supports the entablature. Over this is a double curved *kapota* eave delicately designed with *kudu* motifs. Out of three *kudus*, one is placed on the pilaster and two at the center. On either side of the pilasters are slight projections. On the rear side there is a *shaka* of lotus petals, it is not continued on the top. The lintel has two shallow recesses with *Gajalakshmi* on it. The base of the doorframe has *Shiva* *dwarapalas*.

The *antarala* interior is plain and has four pillars and the pillars on the east are decorative. The pilastes have rounded top, with projections on all the four sides. The bottom part is square with grooves on the top. In the central portion of the pilaster is a tower in relief, almost like an inverted

funnel, touching the top ridge and above it is a square block with ridges, capped by a triangle, flanked by double curved area. On the top of it is an angled bracket with projected band, grooved on either side with projections only towards the doors. The wall terminates with the beam of a pattika on the top. On it is a flat ceiling with lotus medallion.

The door of *antarala* has four *shakas* with the central ridge carried all the way to the lintel; on it is Gajalakshmi. The peripheral *shakas* have lotus petal designs surrounding the whole frame. The base of the doorjamb is plain.

The front open *mandapa* is of nine ankanas made up of 3x3 columns and it is open around its perimeter. The *adhistana* of the *mandapa* is partly buried in the surrounding stone pavement. What remains is the top *kantha* and the angled mouldings, which are clear these forms the tripartite adhisthana. It is blocked on the three sides, i.e. north, south and east but in the east side there are flight of steps. The four columns at the middle has column bases, with tripartite base, with series of horizontal mouldings, and classified as chitrakanda form (143, Philip Wagnor) and the central part has projections with simha lalatas. The shaft of the column has a square shaft, 16-8-16 in between horizontal grooves. The upper part is square with curved top with top curved projections on all the four sides. The cushion capital has convex projections on the under side. The bracket is bevelled with central projected band. The middle part of the ceiling and the front portion of the *antarala* have flat ceiling with lotus framed in the square. The peripheral columns are of three types: 1) The lower portion of the shaft is square; above it is a circular fluted bell like formation with projected central band. Over this is a cushion with grooves. At the bottom and top are two armed brackets with projected central band. 2) The two columns on north west and south west have square base. The middle with vertical and intersecting horizontal band above it is square, with bell shaped top curved portion and square projected band.

The shaft is square at the lower portion; the middle part of it is cylindrical; the upper part is square ended with curve and also with central projection, over which is the capital as already explained.

The peripheral columns do not have any pillar bases and are shorter than the central four pillars and the two pilasters flanking the *antarala*. Since the central pillars are higher they carry flat ceilings. The peripheral columns are shorter, without column bases. There is a sloped roof from the central bay towards the peripheral columns. The beams over the periphery are identical like beams in *antarala*, the sloped ceiling lacks any sculptural adornment.

SHRINE NO7A

This temple lies to the north of shrine 7. It is completely razed to the ground. What remains from the plan is a *garbhagriha*, and a front *mandapa*, with provisions for columns can be noticed by grooves on the existing slabs.

SHRINE NO 8

This temple faces east and it has a *garbhagriha* and an *antarala* in the front with no articulation between two units. The *adhithana* portion is covered by the surrounding pavement and the upper course is clear and it is of flat vertical portion. The walls are devoid of any carvings. The *prastara* consists of a single, plain rectilinear course; of the superstructure, there is only a simple brick parapet over the *garbhagriha*.

The *garbhagriha* is plain and has four corner pilasters. These pilasters have square shaft and bevelled armed brackets. They carry the rectilinear beams; on it are the unadorned flat ceiling. The walls are formed by vertically placed slabs and they are plain. The doorway has three plain shakas with central one projected. This formation is carried all the way to the top. At

the base of the door jamb, no figure is carved. The antarala has four pilasters, of which the two close to garbhagriha door have plain surface without any mouldings. It carries an angled bracket with arm to the east. The front two pilasters are of usual type, i.e. the lower portion is square, with grooves, the central portion with projected vertical band and a triangle at the base. The upper one is square with festoons holding horizontal grooved top. On it sits the upward pointed triangle with recessed sides. The bracket is in north south side for carrying beams. The beams are plain, over which is a flat ceiling without any decoration.

SHRINE NO 9

This temple also faces east and consists of a *garbhagriha* and a front porch. The construction of a modern wall, with flight of steps leads to Vidyaranya mutt and this is close to the northern portion of the temple. The south side is covered by the platform, apart from east the rest of the sides, it is covered by retaining walls, hence elevation details are lost. The interior of the *garbhagriha* is plain and devoid of any carvings. The four corner pilasters have square column base and the shaft is square in section and carry angled brackets at the centre of the ceiling. It is of rotated square with three levels and capped by an inverted lotus panel. At the base is a pranala in the north side. In the inner side of the wall that is on the west and the north are projected shelves. The doorframe has *shakas* carried all through the top with a lotus medallion on the lintel. In the front porch are four columns and are placed on square column bases. The shaft has rectangular lower portion, octagonal middle portion with rectangular upper portion, over which is an angled bracket. The bracket surmounts the beams, covered by the sloped eaves, over which is a rectilinear parapet formed by single square blocks on each side.

The rear pillar of the porch are plain, carry slightly bevelled bracket and beams. None of the beams and pilasters is neatly designed, all are of rough workman ship.

SHRINE NO 10

Covered under Thatch and dirt hence not visible

SHRINE NO 11: DURGADEVI SHRINE

The temple faces east with square *garbhagriha* and an *antarala* and a front porch. On the south, towards the west end is the inscription (SII, No.280, ARSIE 1889, No.31). The *adhistana* of the *garbhagriha* consists of *jagati*, fillet, recess, *tripatta kumuda*, fillet, *gala* (with vertical bands), moulded *kapota*, *pattika* and *kapota*; worn out, with grooves on the top. On the top northern side the heavy *pranala* issues from the top moulding course. The *adhistana* has three projection and two recesses. The wall is articulated with pilasters, filled with pilaster and each one is placed at the free end of the projections. The pilasters are partly square in form, and there are no bases, but the upper portion has a slightly bell like formation with horizontal ridges at the top and bottom. Above it double curved with two square capitals, the first capital is round while the upper one is projected square with double curved underside. On it is bevelled capital carrying beams and rafter, projected from the wall on line with *adhistana*. In between the pilasters is a trimmed beam, with *pattika* on the top. In the central projection is a pair of pilasters, with cusped design in between and over the pilasters are uncut crudely designed *makara*. The wall ends with *kapota* with uncut *kudus* in alignment above the pilasters. A *vyalamala* is not clear. But it has *makaras* at the ends of projecting centre and also at corners.

SHRINE NO 11A:

Behind the Durga temple is the small shrine basement represented by *tripatta kumuda*. The west basement is partly concealed by later platform, now being used as a cow shed.

SHRINE NO 12:

This is represented by the doorway of the *antarala* and the *navaranga* and mukha *mandapa*, facing south east. The west of *navaranga* was the *garbhagriha* and it is completely lost, now represented only by the door way in the western part of the *navaranga*. The exterior of the *mandapa* is completely lost and the inner part is intact. Navaranga is preceded by open *mandapa*.

The exterior elevation of the *navaranga* is not preserved, probably the outer shell has fallen on its own, the usable material might have been taken away. At the center of the *navaranga* are four pillars, and has nine *ankanas*. The central four columns are raised on pillar bases with angular top edged with grooves. On it raises the column, lower portion of the shaft is square and the middle portion has 6-16 flutings. The upper portion with octagonal facets, horizontal ridges at the upper and lower ends, on the upper side of each facet has festoon like design. The shaft ends with curved profile with upturned festoon design. On it raises the capital with grooved central ridge. The ends of it are rolled. They carry dressed beam with *pattika* on the top portion. The ceiling is flat and plain apart from the lotus medallion at the central bay. All the pilasters are placed at equi distance on the walls, in between them the slabs are placed vertically. Above the brackets are beams and they runs across the top of each wall, but the pilaster flanking the *garbhagriha* door way is different, this has four portions.

(1. The first one is square with grooves. 2. The second portion has upturned funnel at the central part 3. The third one above the square has festoons on the upper portion. 4. The fourth part has upturned projected triangle which sits over the grooved patti. They carry the bevelled bracket with slight grooves.)

This *antarala* door way has three *shakas* starting from central projected *shakas* with flower decoration. The outer recess has scroll design, the inner recess is plain and the peripheral has only mouldings. At the base of the door frame there are Shiva *dwarapalas* and on the lintel is Ganesha. The four corners of the door frame are angled according to the existing space and it is crudely fitted in between the western columns of the *navaranga*. The pilaster behind is fully carved and it suggests that this door frame is a later addition inserted crudely on the west side. This doorframe is leading to the vanished *antarala*. The floor of the *navaranga* is flat, the central *ankana* is raised and has Telugu inscription on the slabs, placed in between the front and rear pillars .

The front porch on the east is placed above the pavement. The moulded basement stones are covered by entwined Naga slabs. The colonnade wraps around the west and south sides of the earlier *vimana* of *Manmata* shrine¹³. The columns here are of two types, 1. The central two columns on south side are raised on column bases. The plain rectangled shafts with bevelled brackets. 2. Columns are placed on square pillar bases. The shaft has rectangle lower portion, octagonal central, square above. It ends with octagonal i.e. 4-8-(4-8) bevelled brackets carrying beams over which is a horizontal ceiling with no carvings. The central pillar perhaps added later crudely, done with no pillar base, rectangled lower portion with octagonal upper portion and carries no brackets. The west and south side columns and pilasters, have 4-8-4 pillar types. The whole thing is not well done. The angled brackets carry beams in east west direction and they carry horizontal unadorned roof slabs. On the east the beams are projected and angled they carry sloping eaves. Over the *mandapa* is a low high parapet made out of brick and mortar.

The *navaranga* door way has three *shakas*, the central projected plain

shaka, flanked by plain shakas and in the inner side. there is one more plain shaka. At the base of the door frame purnakumbha is depicted, the lintel is plain, no carvings. At the inner part there is a provision for doors and represented by four sockets.

The *mandapa* extends to the north of the navaranga. Through the north east of front open *mandapa* there is access to the north *mandapa*. It is closed by the wall on west and north. The columns are rough and undressed with square sectioned shafts carrying angled brackets. This has raised ceiling on the west, on the east the roof sits over antarala roof.

SHRINE NO 13

This shrine lies to the north east of shrine no 12. The shrine no 13 and 14 forms a unit though they are two separate structures. Both have common *mandapa*. Shrine no 14 is latter thought amalgamated with shrine in latter stages. These two structures are studied separately. The shrine faces north and has a garbhagriha and antarala. The adhistana consists of upana,

jagati, Pdma (with corner bases), fillet, recess, small padma, kumada, small padma, fillet, recesses, fillet, quarter rounded moulding, kapota with sloping top containing dentil projection. There is no trace of pranala, probably buried under the pavement portion.

The walls are plain, without any decoration, the wall ends with the moulded course with projected patti on the top (prastara consisting of utara with vajana section of equal height and a kapota palika of the square form as in adhistana). It ends with kapotapalika, which has padma, moulding below and sloping top with dentil projections.

Inner part of the garbhagriha is plain. There is a raised floor all around the edge of the garbhagriha wall. The corner pilasters are raised over it. The pilasters have shallow cut tripartite base over which there is square shaft,

divided into four parts, in between two parts it is angled. The angled brackets have concave undersides. The brackets carry the beams with a projected pattika on the upper side. Ceiling has rotated squares with two tiers, on the central part is the inverted lotus carvings.

The peetha of the linga is at the centre of the garbhagriha. It has tripartite base and the top has the round formation with the central hole to fix the lingas. The socket hole has oval section with rounded bottom. The linga is identified as Bana linga? (wagnor pp148). On the south and east side are shelves projecting from the wall.

The garbhagriha door way has many plain shakas, no figures are at the base or in the jamb and lintel. The antarala is square. It has four pilasters, one each on all corners. The two pilasters close to antarala door way resemble the pilasters of garbhagriha (although a rudimentary lasuna is carved at the top of the shaft). The pilasters close to the garbhagriha, i.e. on the rear side pilasters have the square shaft. The bases of the pilasters have square shakas and they have slightly designed potika arms.

On the outside the inner pilaster of the antarala flanks the antarala door way. The door way has many mouldings and all are plain, no carvings on jamb and lintel, but the base of the purna kumbha is carved. This temple and the adjacent temple to the west have a common *mandapa*, designed with slight variations.

SHRINE NO. 14

Like the temple mentioned above this temple is also of single garbhagriha connected to the *mandapa*. The above said temple no 13 and this temple have common *mandapa*. but this *mandapa* is extended to the south side. This temple is added to the antarala of shrine no13.

The exterior of this temple is covered by earth, on the north and

west side while on the south it abuts the *mandapas* of the shrine 12. So most part of the temple is covered. Only the top portion of the wall and the above portions are visible. The wall is plain and ends up with a kapota mala, but there is no super structure on the top. But the external appearance of this structure tallies with the neighbouring one.

The garbhagriha is plain at the four corners. The pilasters are placed over the tripartite base with square shaft and octagonal sections at intervals. The brackets are angled, over which are beams, with projected pattika on the top. On the walls of the west and north there are projected shelves. The inner part of the garbhagriha is covered by dirt, hence the inner part and the floor are not clearly visible. The door frame of the garbhagriha is simple. The door jambs have plain shakas, no decorations, but on the lintel Gajalakshmi is depicted. While on the base kalasa motif is depicted.

The *mandapa* in front of this temple and the neighbour one have the common *mandapa*. It has nine ankanas, like any central *mandapas*. Here also in the centre which an irregular appendage has been added at the south, with two columns at the line of juncture with the *mandapa* proper link it with temple 13 i.e., (adjacent temple). As the floor is completely covered, the details are not available. Some of the beams are broken and the columns are lying on the ground. The columns stand on column bases with tripartite designs.

All the beams are plain, apart from the beams of the central bay which have projected patti on the top. Over the central bay is the rotated square and the inverted lotus at the centre. The rotated square has two tiers only. The adjacent ceiling excluding this, are all laid horizontally without any figures or carvings. The walls are raised using the rectangular shaped veneer slabs, placed one above the other. On the outer side one more set of horizontal slabs are laid towards the eastern side, so that the columns are covered fully. The doorway of the *mandapa* is simple and not so delicately

designed, devoid of any figures and scroll designs. On the lintel or on the jamb portion.

The beams are so designed that they have projections which carry the angled eaves. Above the eave on the wall is a parapet of brick and mortar. It is roughly designed. As already explained the south side *mandapa* of shrine¹² happens to be the back portion of this shrine.

SHRINE 15 A, GATE WAY

The gate way is an entry point to the group of temples and abuts the north western part of the tank and the northern eastern end of the *mandapa* of temple 14. This also acts as an entry point for the devotees coming from bathing ghat. The north south passage way is flanked by jagatis or raised platform one bay deep. In the middle of the passage way is a doorway. The doorway has carvings only on north side, the jamb has lotus petals, while on the lintel and on the underside of it are lotus medallions. The platform has *upapitha* and *adhithana*. The *adhithana* of the doorway consists of *upana*, *jagati*, *padma* with scalloped petals, *kanta*, *padma*, *gala* with vertical band and ribbed *kapota* with *kudus*. Over the vertical bands, *kudus* have *simhalalata* on the top. At the passageway three mouldings end as the blocks with bas-relief sculptures. The passage way also has lotus medallion. On either side of the passage way both on north and south side there are decorated columns. Each column has tripartite base, fixed to the shaft. The four sides have three square blocks and in between them are fitted with 8-8-8 *pattis*. The free ends of the blocks have bud like features. The columns abutting the wall have simple rectangle shaft without any carvings. The columns carry *pushpabodika* brackets with pendent bands on the sides and carry beams transverse walls connect the platform.

On north and south the beams are projected and they carry the angled eaves. The brick tower rises over the gateway. This has three storeys with

central opening and on either side it has pilasters but at the ends it is adorned with projected pilaster with two recesses, over which is kudu type design. This is carried all through the descending form in the upper two storeys. Above the second opening five pigeons are carved. The top of the tower has shala roof and on north and south are simhalalatas. On the east and west side are arched frame with flame like design with kirthimukha on the top.

SHRINE 16, PAVALION

On the western edge of the tank is a pavilion with flight of steps leading to the manmata tank. This pavilion is raised on four pillars. The pillars are placed over the plain square column bases. The shafts have square lower bases with 8-16-8 patti, over which is on another square block. The top of the square block has curved top, like pot with projections on all four sides, cushion capitals and angled brackets. The free end of the brackets has sloping eaves, missing at places. Above this is a square super structure in ascending order. The top ends with kuta roofs, In the inside, at the middle is a lotus medallion over the two rotated square. On the north side the south wall of the platform abuts. The steps is placed exactly at the centre of the pavilion. On either side of the steps are angled, tripartite basement mouldings.

SHRINE 17, PAVALION AND STEPS

There are two pavilions, one is near the north east of manmata tank and provides access to manmatakonda tank through flight of steps. The pavillions which serves as an entrance to Nagareswara is of moderate size. This is raised on four columns. The column bases are square. The shaft has two square blocks placed in between octagonal sections. The top of the shaft is circular and curved.

The top of the shaft is curved, above it are disc capitals. The brackets

are rolled and the beams are projected on the sides and they are so designed as to carry the eaves. At many places it is lost except on the southern side. Above this the roof ends with two roof slabs. Two vertical slabs placed in between the columns and thus the pavillion is converted into a chamber with opening on all the four sides. In the inner part, the ceiling consists of three rotated squares without any carvings in the middle

To the west of the pavilion are a series of descending series of basement mouldings including three tripartite basements, one below the other. They have mouldings with circular medallion bases, now much worn out. The upper most tripartite has a recessed vertical stone course with devotees in folded hands and other bas reliefs. In the top most basement mouldings in the third projection of the top most moulding in vertical course are the niches, one each on either side of the flight of steps.

From the street level there is a flight of steps. From reused columns a *mandapa* is constructed. The front two column shafts have two square blocks separated by octagonal, curved projections on all four sides. The rear columns are rectangle through out. The shaft carries angled brackets, surmounted by beams and flat slabs and has free ends with slight projections.

NAGARESWARA SHRINE NO 18 .

This temple lies to the east of the tank. This was renovated about two decades ago and the entire temple has new look. Now it is at lower level than the present street, which is on east side of the temple. This temple has a square *garbhagriha*, *antarala* and *rangamandapa* and an open *mahamandapa*. Behind the *garbhagriha* the raised floor abuts the Virupaksha temple enclosure wall, on the raised floor are Nagarakalls and other broken images.

The adhistana is common for *garbhagriha*, *antarala* and *rangamantpa*. This has *upana*, *padma*, which are carved. The walls of the temple are plain without any strings. The wall ends with two projected band with uncut kudus. Above the roof there is no parapet. The low height walls are on *antarala* and *rangamandapa* and indicates the end of roof slabs. The superstructure over the *garbhagriha* consists of four diminishing tiers one above the other with rectilinear corners with an inverted angled mouldings with kudus. The angled moulding supports the *kuta shikhara*. This is decorated with petal motif and at the apex as a *kalasha*. *Rangamandapa* doorway has Shaiva *dwarapalas* at the base. The jamb has *shakas* with no decoration. These *shakas* meet at the lintel where the *Gajalakshmi* panel is carved.

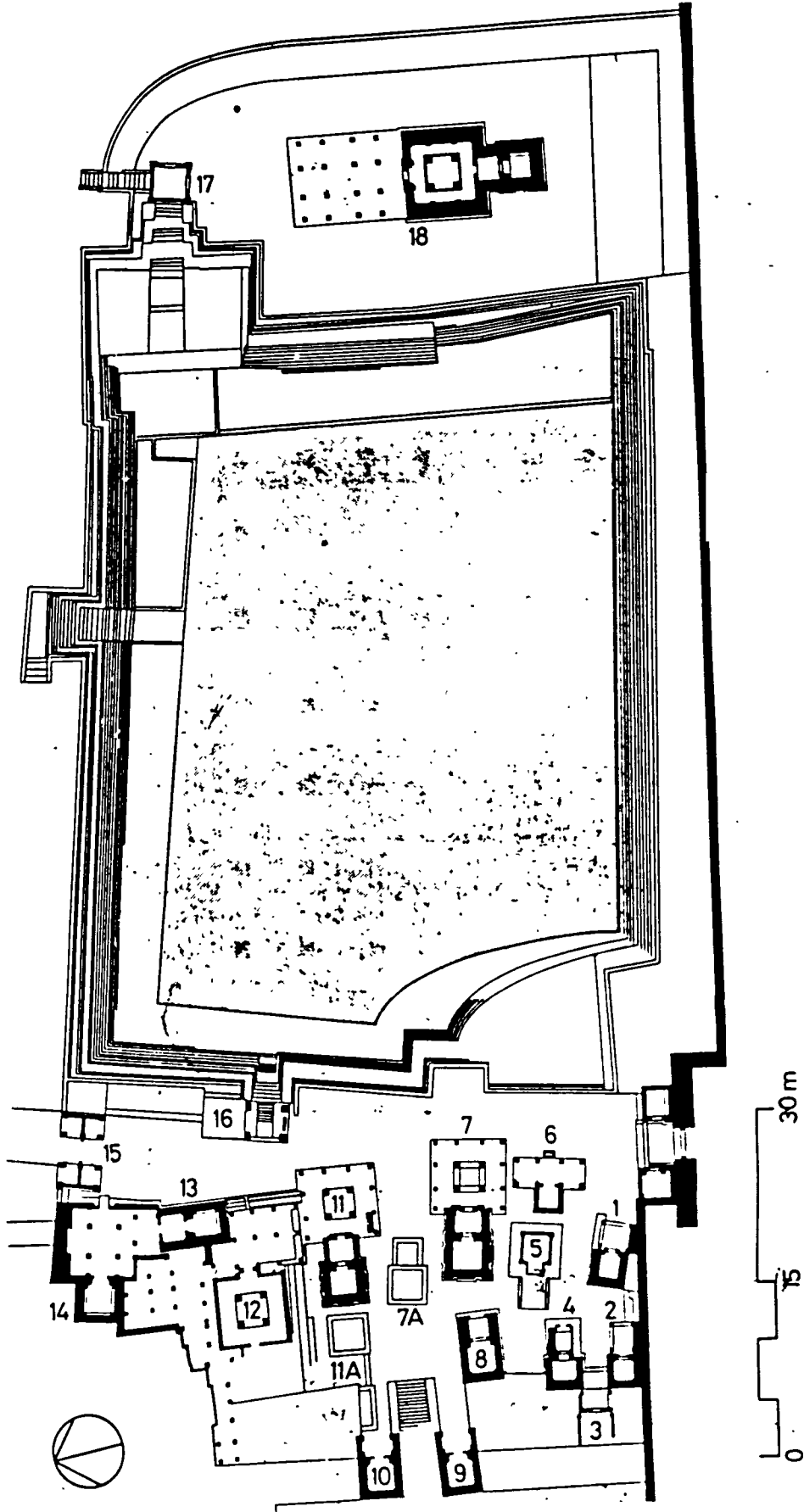
The *garbhagriha* is square in form. At the corners are four plain columns and they carry the brackets above it are the beams. The walls are plain, but the east wall has a projected shelf with angled under side. In the inner part of the *garbhagriha* is a rotated square ceiling capped by lotus medallion. At the middle of the *garbhagriha* is a *lingam* placed on square *peetha*. The *garbhagriha* doorway has plain *shakas*, with *Gajalakshmi* panel at the centre of the lintel. The *antarala* has four columns at the corners. These columns stand on a tripartite *adhistana*. The shaft of the columns are square with intervening recess and its free ends have bud motifs. The *antarala* ceiling also has a rotated square with three rings lotus petals at the centre. The doorway has blocked out *shakas* with eroded bas-relief of *Ganapati* on the lintel. On either side of the doorway are columns. These stand on column bases. The shafts have three blocks with intervening recess of octagonal shape, the free ends of it have bud like decoration and the brackets are angled. At corners are four columns standing on column bases. The columns stand on roughly hewn footing blocks with bosses on the top. The shaft has rectangular block with octagonal band in the middle. The column ends with curved profile with uncut *kudu* projections at corners. Over this is a disc capital, on it is a projected square with curved bottom. The brackets have rolled ends. The in between floor area is raised. At the middle

part of the ceiling are two rotated squares with lotus medallion top. The triangular portion are carved with partly carved petal designs. This medallion is encircled by knot design. Each side of the square has a miniature lotus medallion.

The columns have plain shafts capped by rolled brackets. The columns at the corner have angled brackets. The walls, beams and ceilings carry the thick coating of plaster.

The front open columned path has sixteen columns placed in 4x4 type. Two types of columns are noticed and hence they represent two phases (Wagnor, 150). The four columns placed in front of *rangamandapa* are quite different, placed on tripartite column bases with central kudu motifs. The shafts have three blocks with intervening 16-8-16 facets. Above the corner blocks are bud like motifs. The columns have two pushpapotika brackets. These hold beams, on which are placed the horizontal roof slabs, except on the north the side, which is abruptly ended. The rest of the columns are of another group are marked on the second phase of construction. The columns have no column bases. The shafts have three rectangular block with figures in between. These blocks are interspersed with faceted blocks. The figures are not carved delicately. Over the columns pushpabodika brackets with proportionate arms carry the beams. The side beams are projected with angular end to carry the eaves on north, east and west. On the south bays are at a higher level.

In the temple there are a lot of variations, many of the columns are reused. Some of the columns are pretty old and they are reused here. There are different types in the columns and brackets of the *rangamandapa* and they belong to different periods. Many architectural members are reused here and can be noticed easily.



Manmatakunda shrines

GLOSSARY

Abhaya	Gesture suggesting protection
Abhisheka	Obi at ion
Acharya	Teacher
Adhi shthana	Basement
Alidhasana	Posture used by bowmen
Anjali	Gesture suggesting submission
Ankana	Ceil ing
Ankusa	Goad
Antarala	Ante-chamber
Apsara	Celestial rempt
Ardha-mantapa	Compartment in front of the shrine
Ardhaparyankasana	Sitting posture without interlocking legs
Avatara	Man if e st at ion
Bana	Arrow
Chaityas	A decorative motif; Arch motif
Chakra	Disc
Damaru	Small drum
Dasavatara	Ten manifestations of Vishnu
Dhafala	A kind of a drum

Dhanush	Bow
Dvara	Door
Dvarapala	Guardian of the door
Gada	Mace
Gala	Neck; a basement moulding
Gandharva	A celestial being
Garbhagriha	Sanctum
Garuda	Celestial bird
Gopura	Superstructure above the entrance gateway
Hala	Ploughshare
Hamsa	Bird
Jagati	A basement moulding
Jata	Lock of hair
Kalasa	Finial
Kalpavriksha	A celestial tree
Kalyana-mandapa	Hall for performing weddings
Kamandalu	Pot
Kambali	Woolen rug
Kapota	A basement moulding; eave

Kati	Waist
Khadga	Sword
Khetaka	Shield
Kinnari	A mythical divine being
Kirtimukha	Lion msk
Kolata	Stick-play
Koshtha	Niche
Kuchabandha	Bra
Kumbha	Pot; vase; pitcher
Kumuda	Basement moulding
Kuta	Miniature shrine motif
Lamba Hasta	Hand posture used at the time of dancing
Lolahastha	Hand posture indicating ease
Makara	Crocodile-fish with floriated tail
Mandapa	Pillared Hall
Matsya	Fish
Modaka	Sweet ball
Mukha-mandapa	Front open pillared hail
Naga-bandhas	Corner terminations on pillars shaped like snake hoods
Nama	Mark on fore-head
Nala	Gargoyle

Nasika	Arched opening
Navaranga	Central hall adjoining ante-chamber
Padma	Lotus
Padmasana so that the	Sitting posture wherein the two legs are kept crossed feet are brought rest upon the thighs
Parijata	Celestial tree
Pasa	Noose
Pitambara	Saree; undergarment
Pitha	Seat; throne
Parivara	Attendant
Pradakshinapatha	Circumambulatory passage
Prakara	Enclosure
Pushpapotika	The bracket arms end in pendent lotus buds
Ranga-mantapa	Pillared hall
Sakhas	Jamb
Sakti	Spear
Sala	Wagon roofed rectangular structure
Samabhanga	Erect posture
Sankha	Conch
Sarpa	Snake
Sikhara	Superstructure above the sanctum

Sopana	Flight of steps
Stupi finial	The topmost part of the sikhara on which is set the
Suchi hasta	Hand gesture in which a finger points at an object
Sukhasana	A sitting posture
Surulyali curve of	A legendary animal with long proboscis with a terminal the trunk
Tambura	A musical stringed instrument
Torana	Arch
Tribhanga	Triple flexion
Tripatta Kumuda	A basement moulding
Trisula	Trident
Upana	A basement moulding
Utsava-mandapa	Hall where the processional images are kept
Vahana	Vehicle
Varada	boon conferring hand-pose
Yaksha	A semi-divine being
Yali	Leogryph
Yogasana	A sitting posture for meditation
Yoga-patta	A band that holds the knees
Yogi	Ascetic

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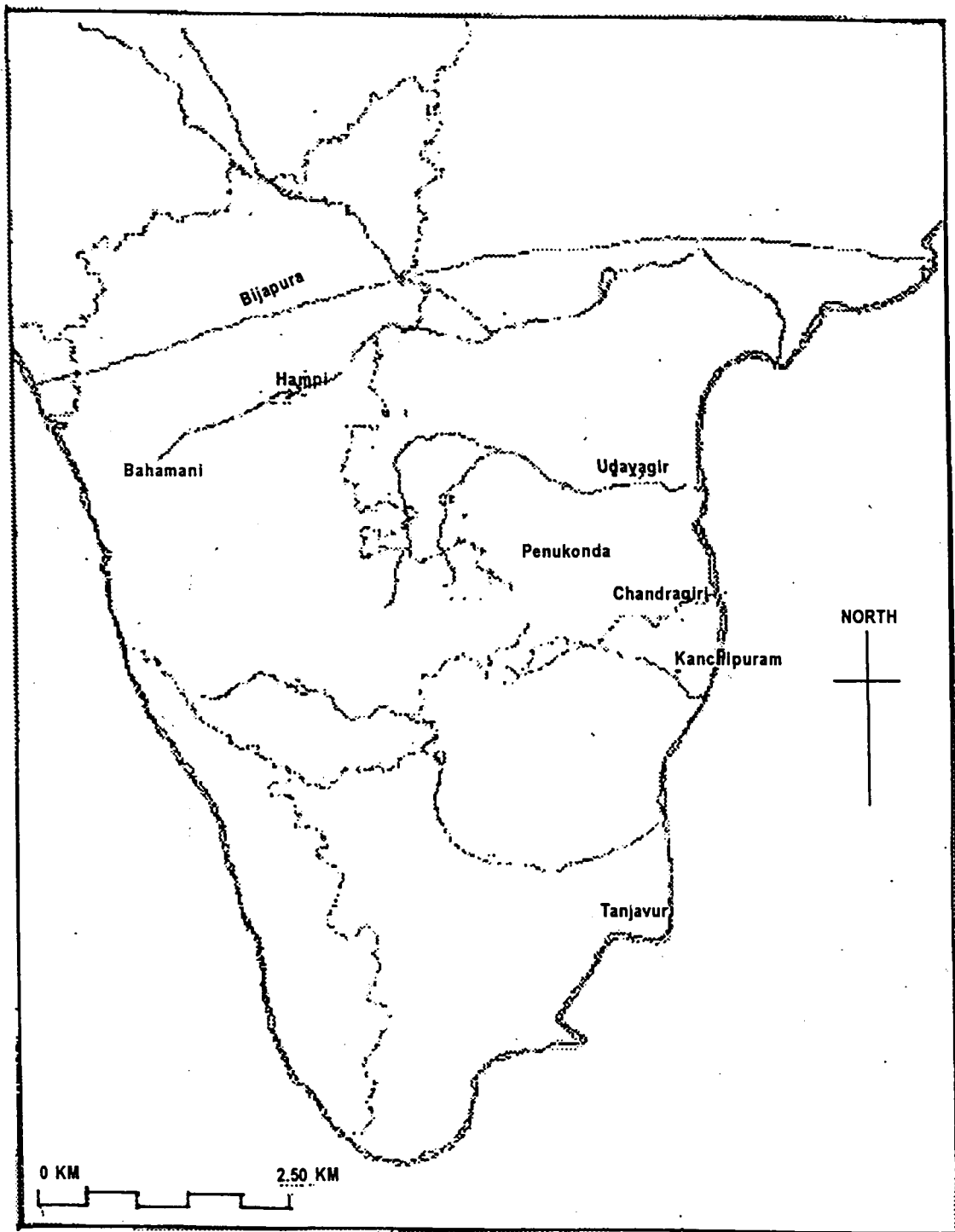
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Vijayanagara Empire Map

Figure:



Vijayanagara Site Plan

Figure: 1

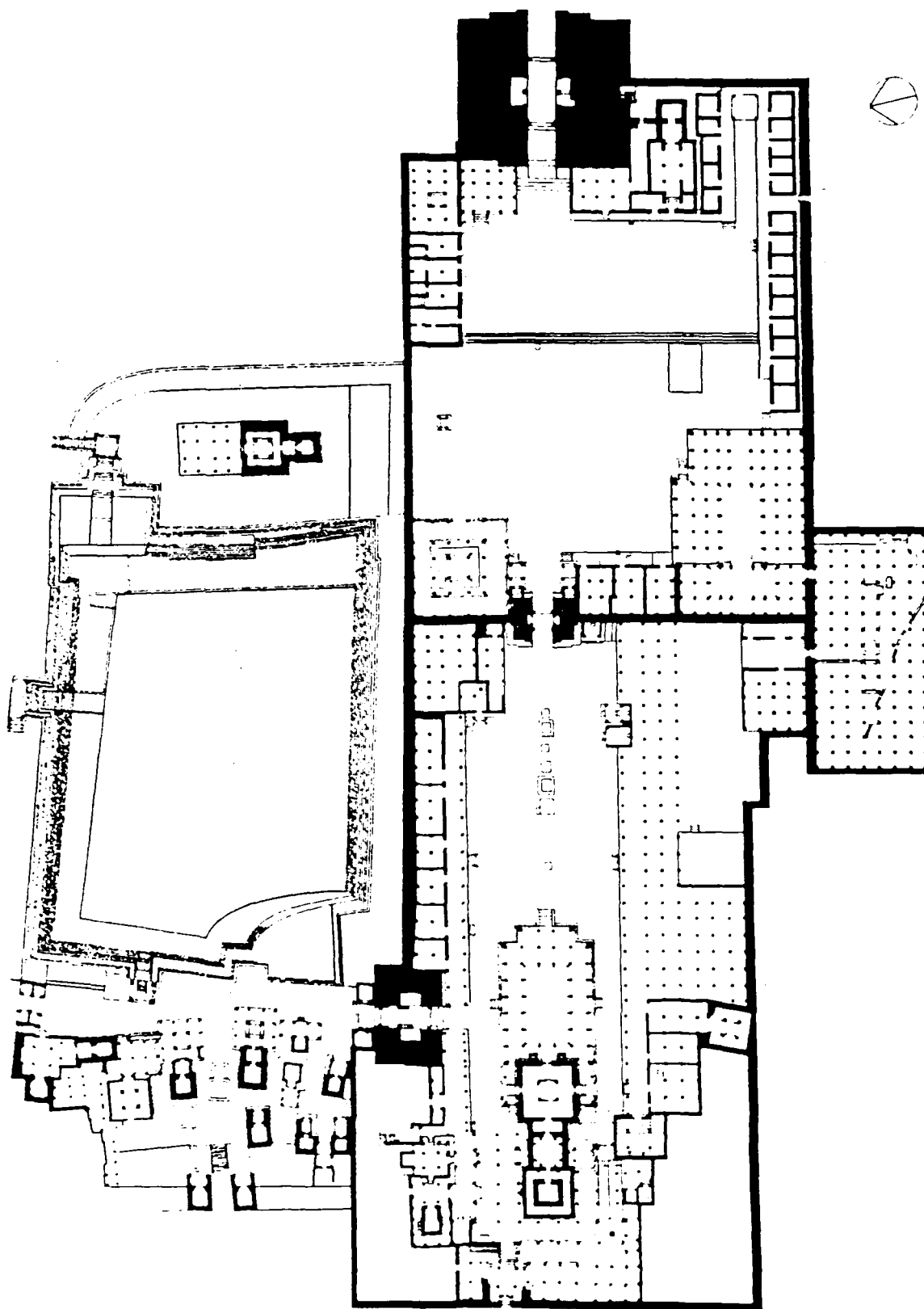
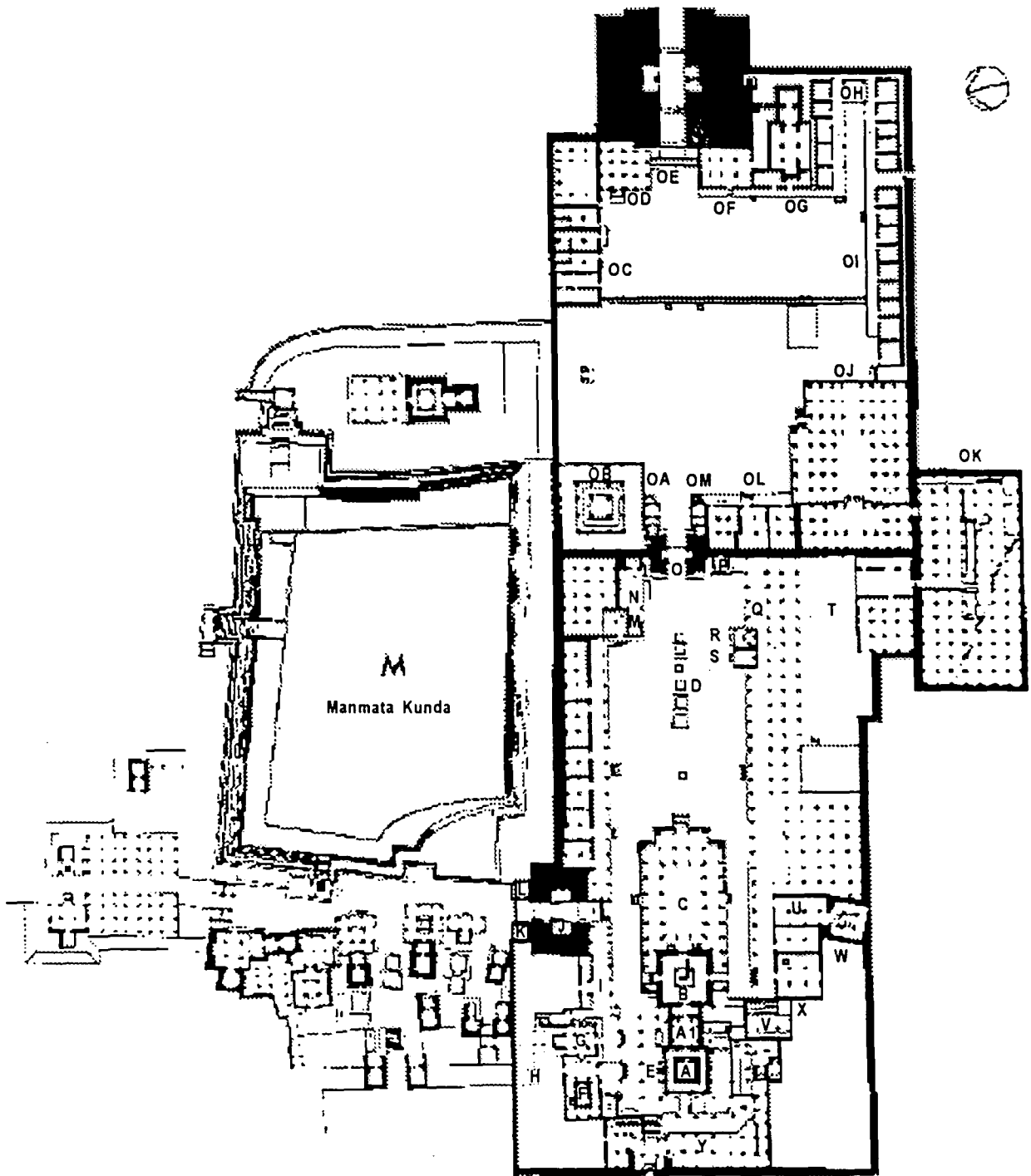


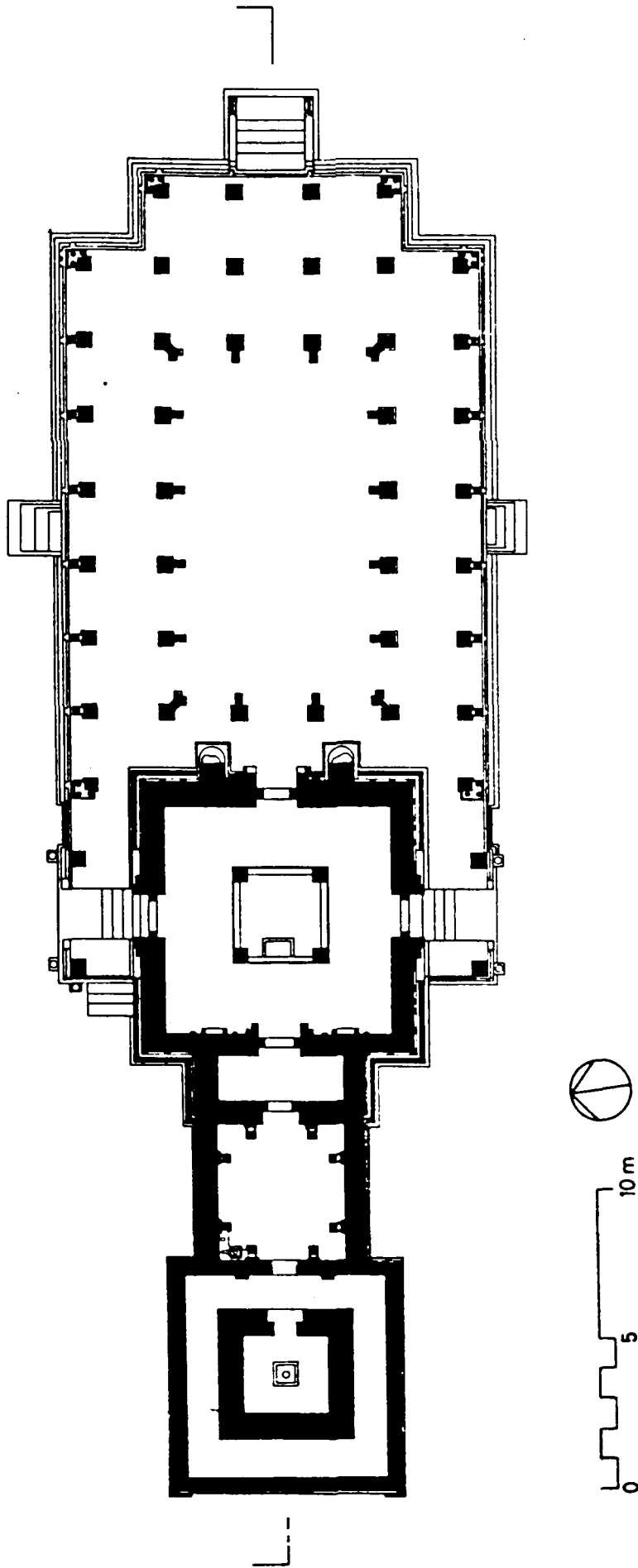
Figure 1 : Virupaksha Temple Complex and Manmathakunda Group, Plan

Figure No.1A



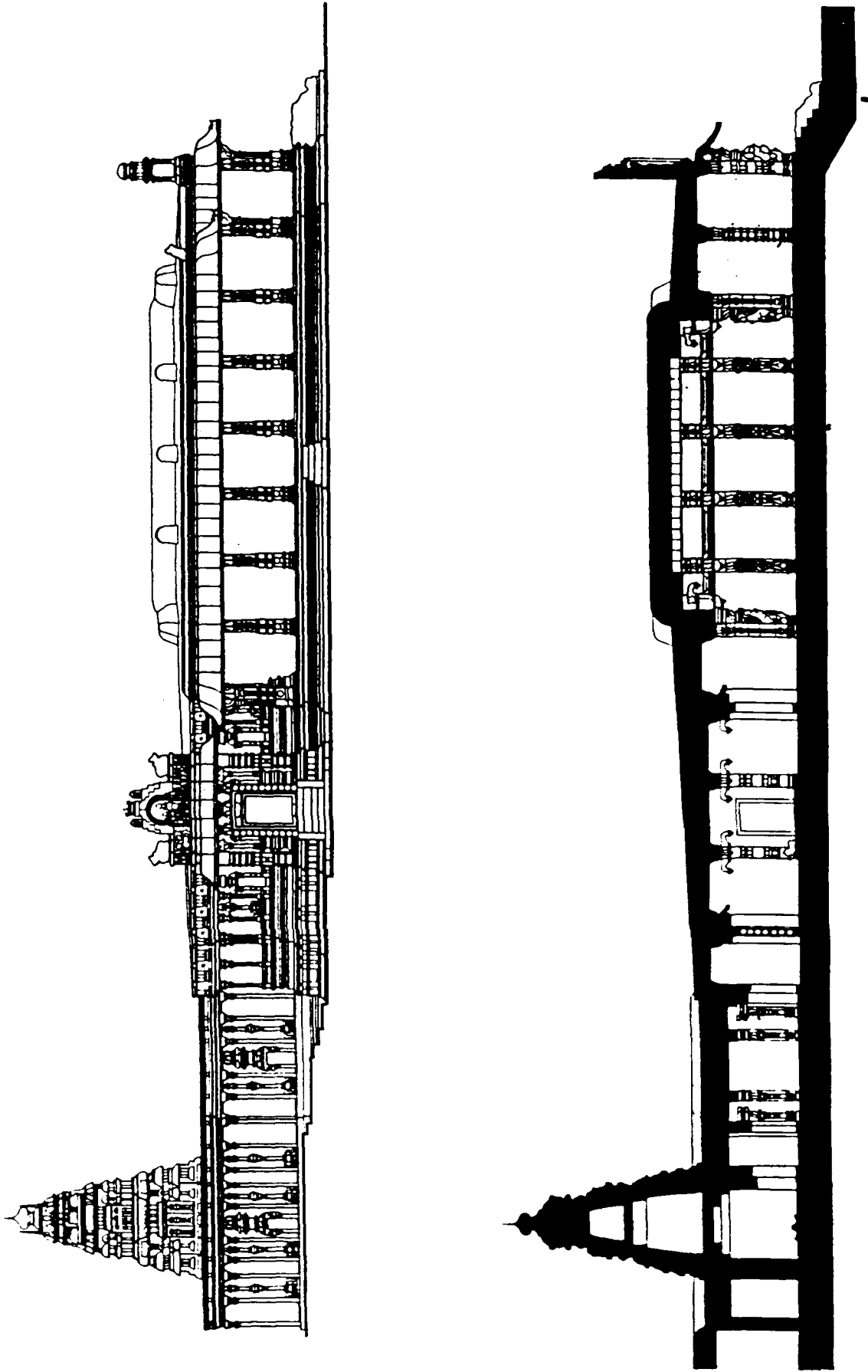
14) Virupaksha Temple Complex Plan

Figure: 2



Virupaksha Temple Complex, Main Shrine C), Plan.

Figure: 3



Virupaksha Temple Complex, Main Shrine (A, B), Section

Figure: 4

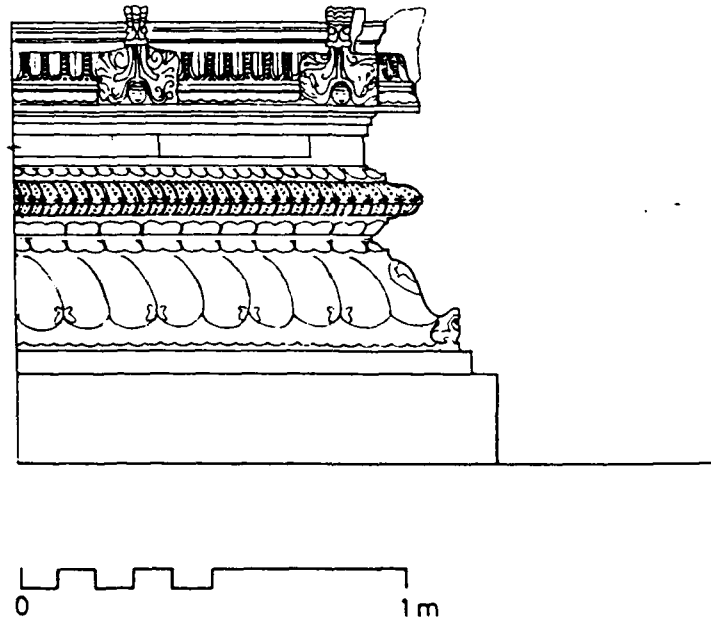


Figure 308: Virupaksha Temple Complex, Mahamandapa (C), Adhishthana

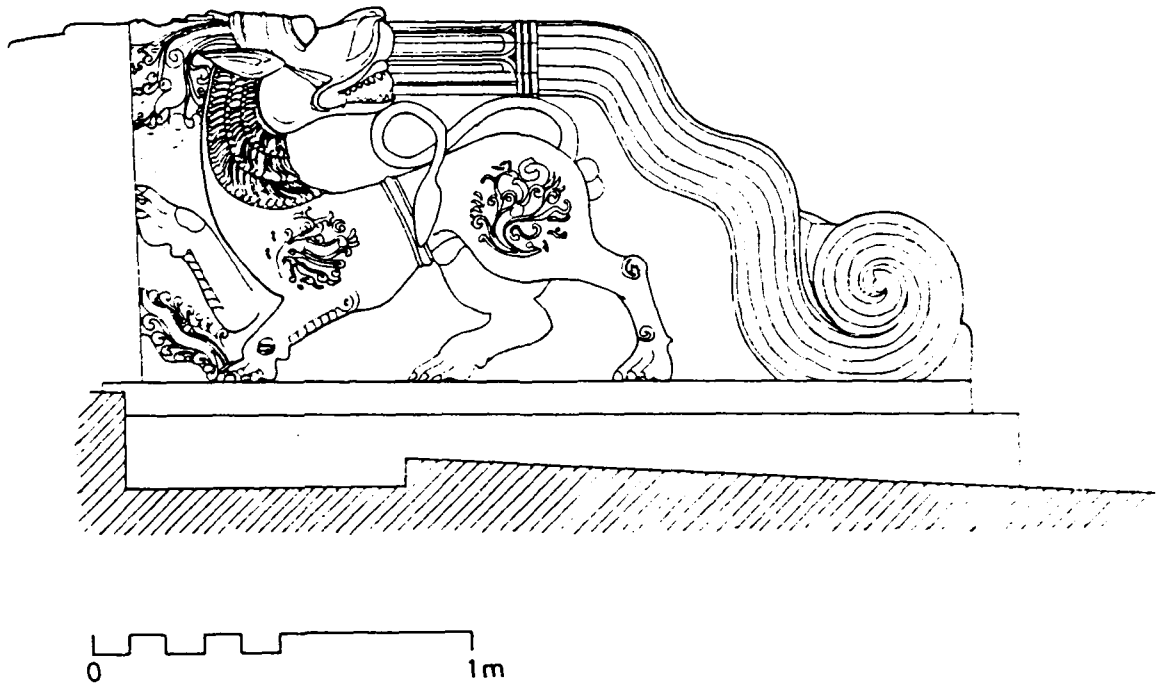
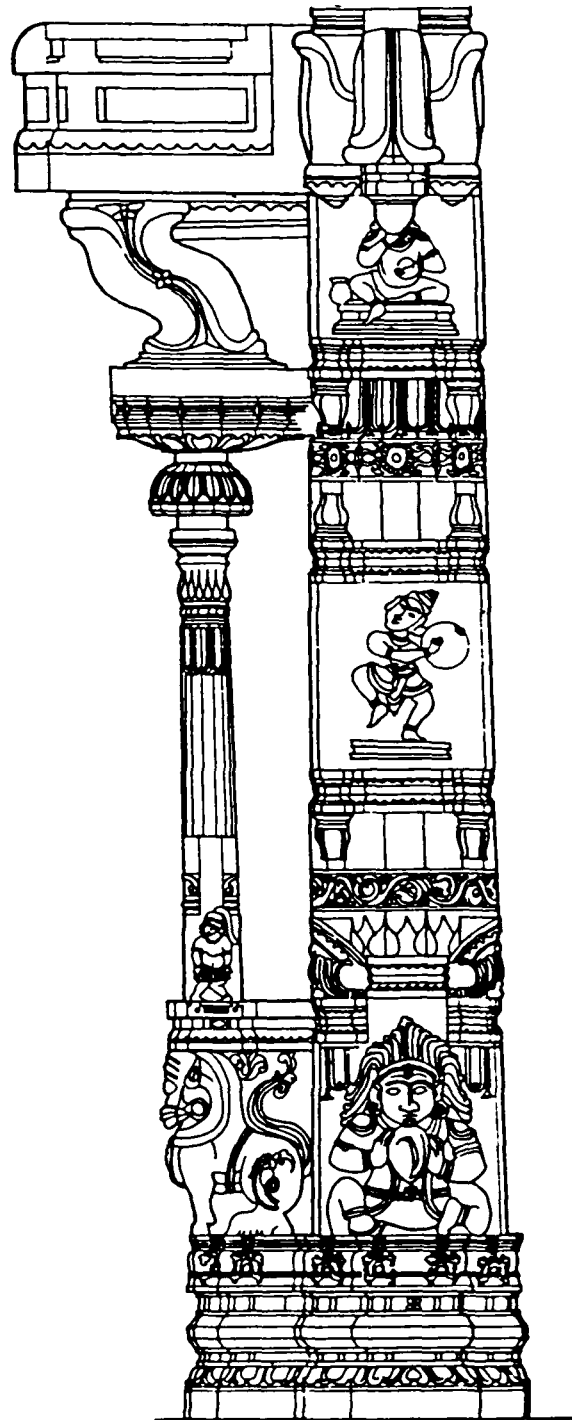
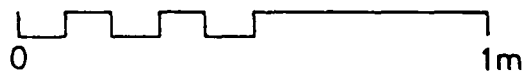
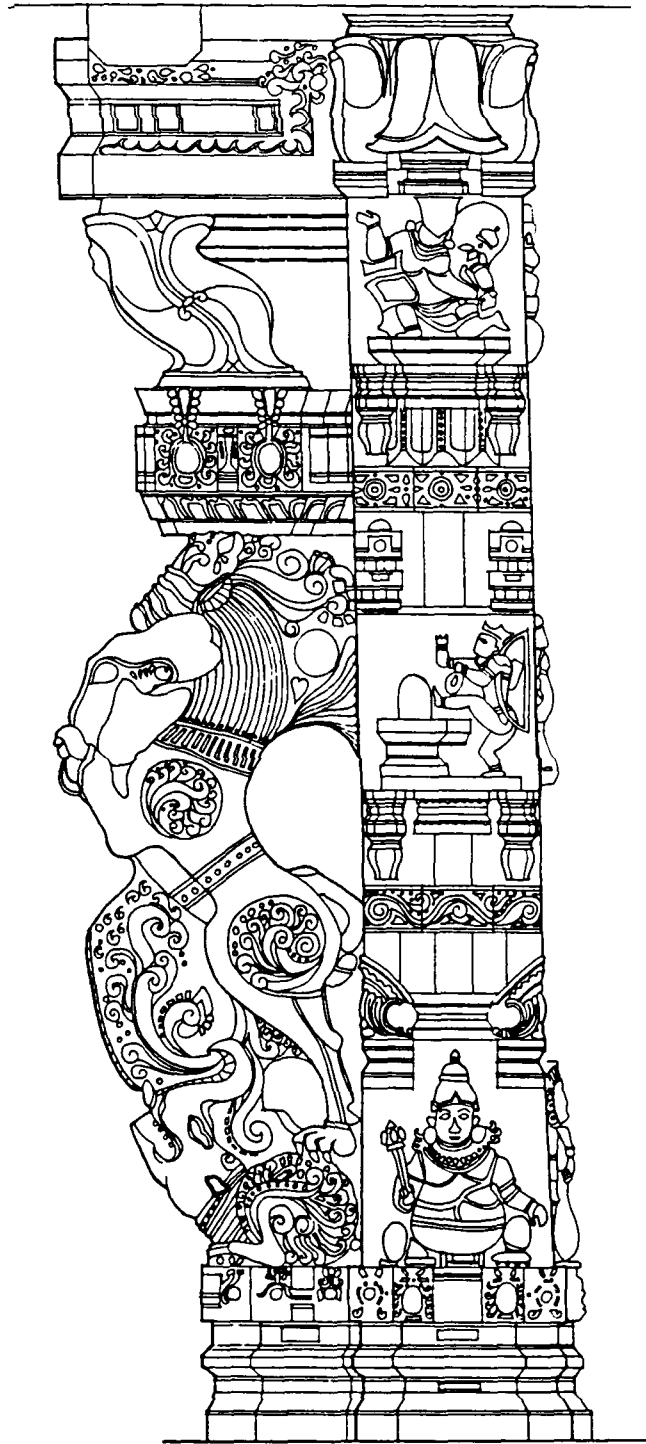


Figure Virupaksha Temple Complex, Mahamandapa (C), Balustrade detail.

Figure: 5

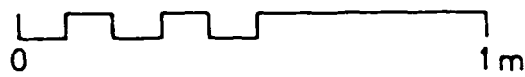
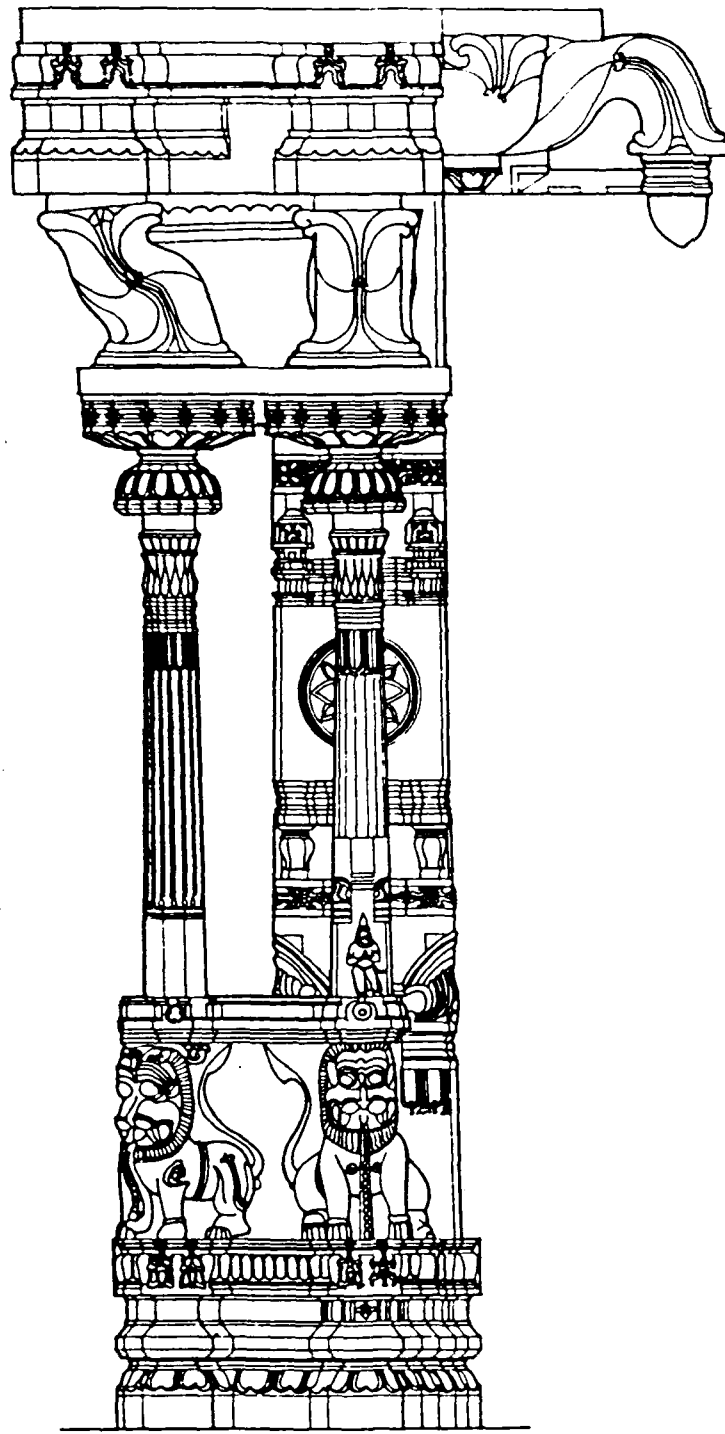


1 Virupaksha Temple Complex, Mahamandapa (C), exterior column with single colonette.

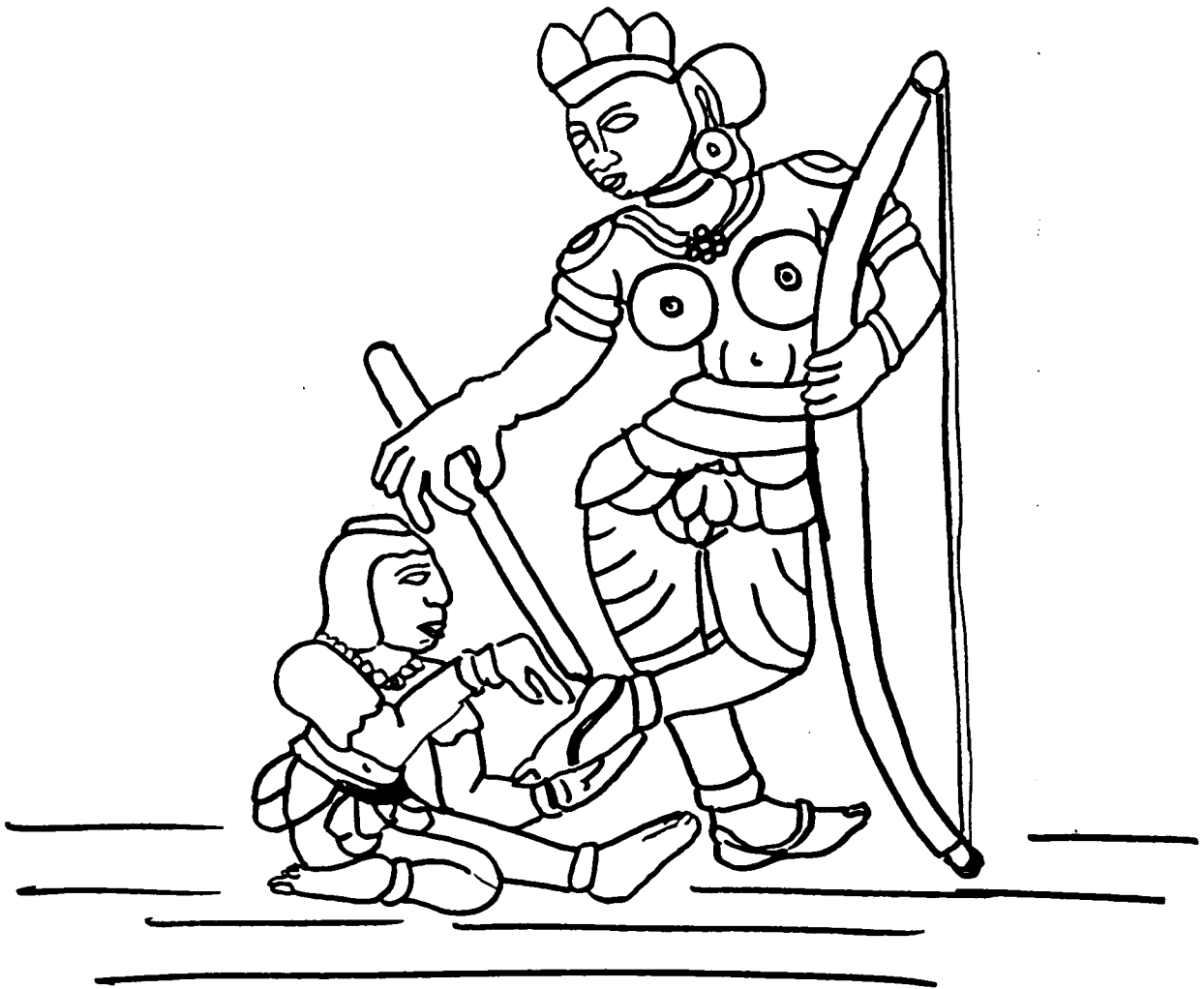


Virupaksha Temple Complex, Mahamandapa (C), exterior yali Column. n

Figure No.7



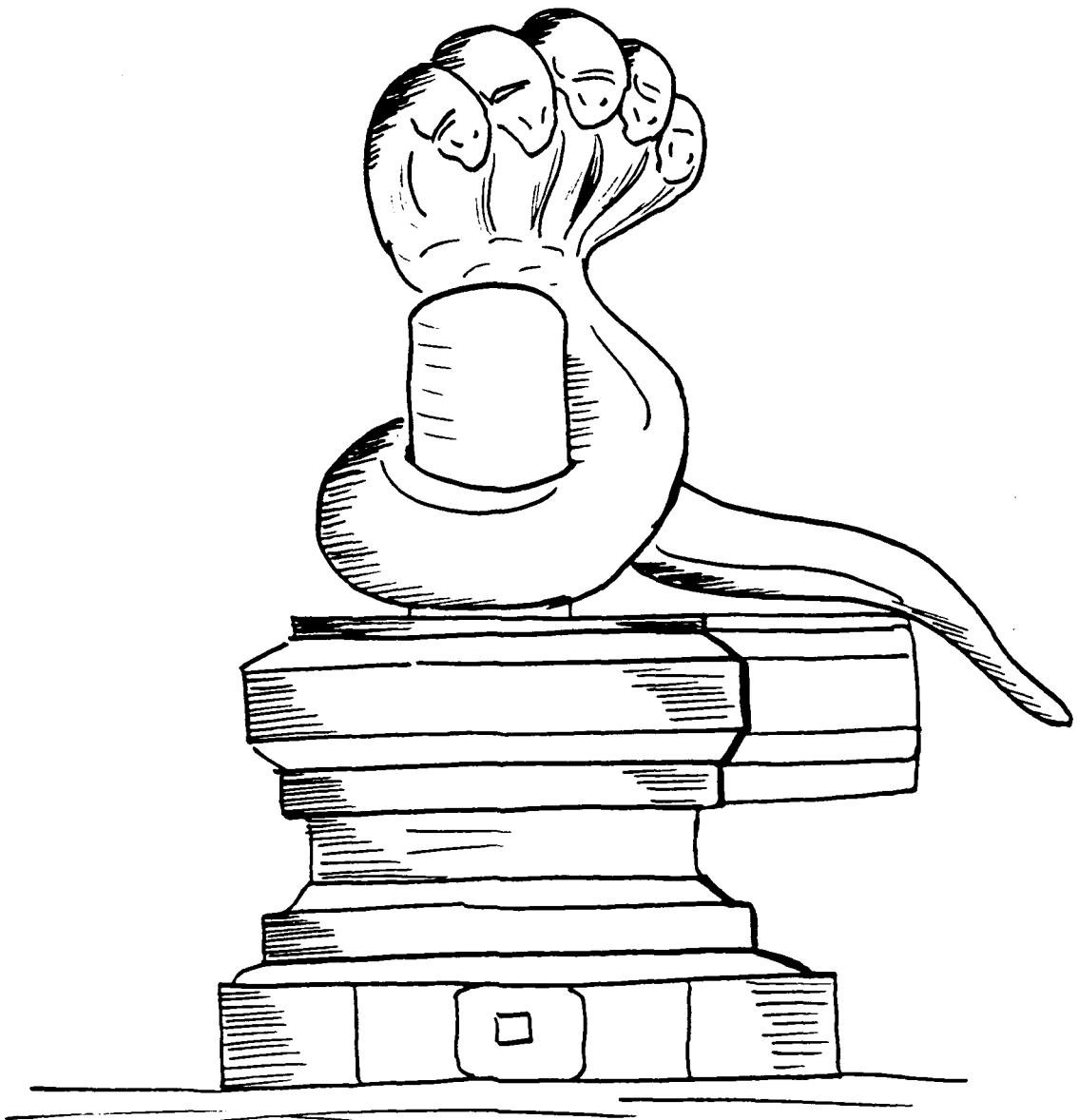
Virupaksha Temple Complex, Mahamandapa (C), exterior column with double colonette



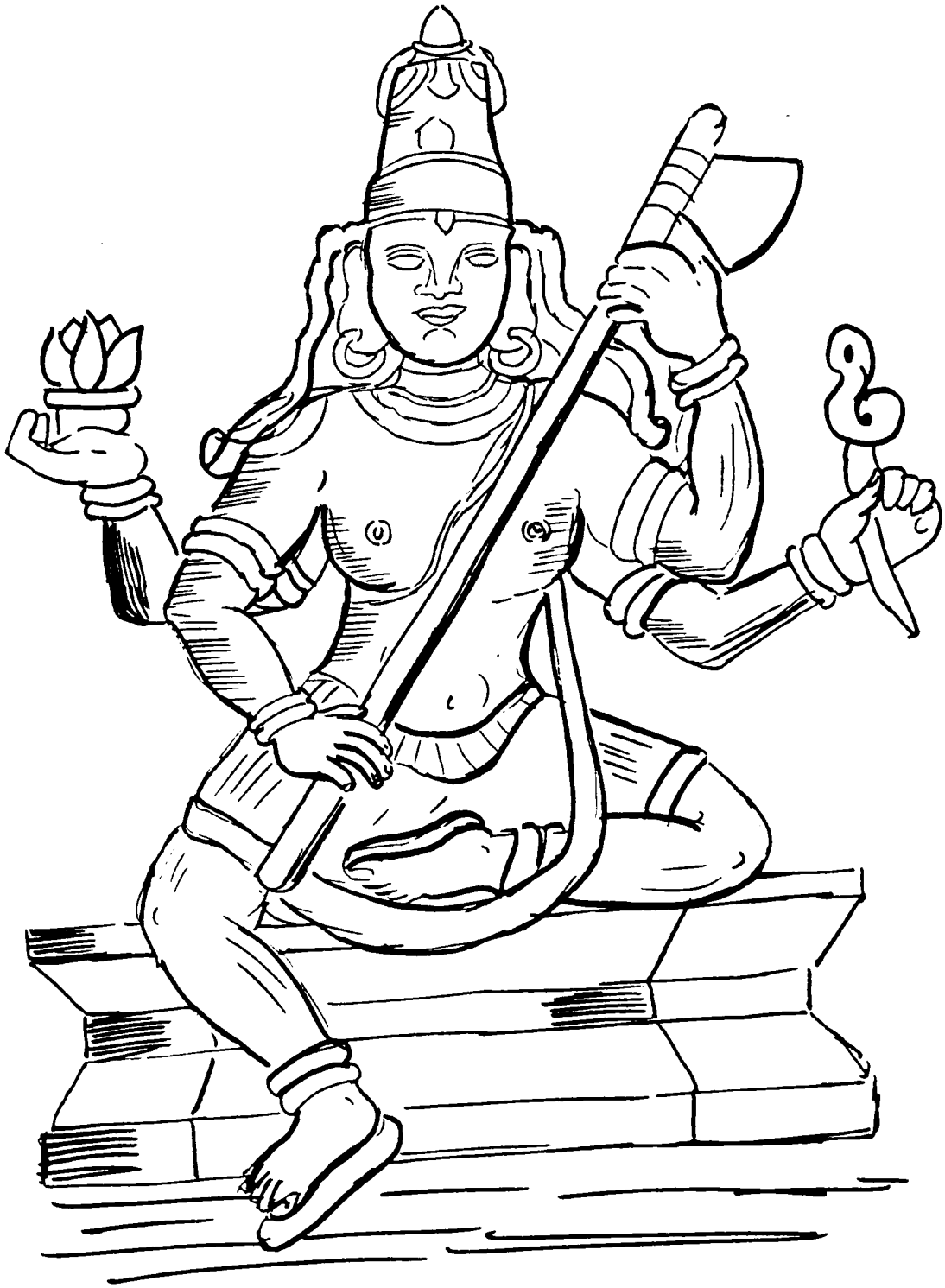
1) Narasimha, extracting a thorn from the foot of Chenchu Lakshmi.



2) Devi embracing Linga



3) Snake protecting the Linga with its wood



4) Chandikeshwara



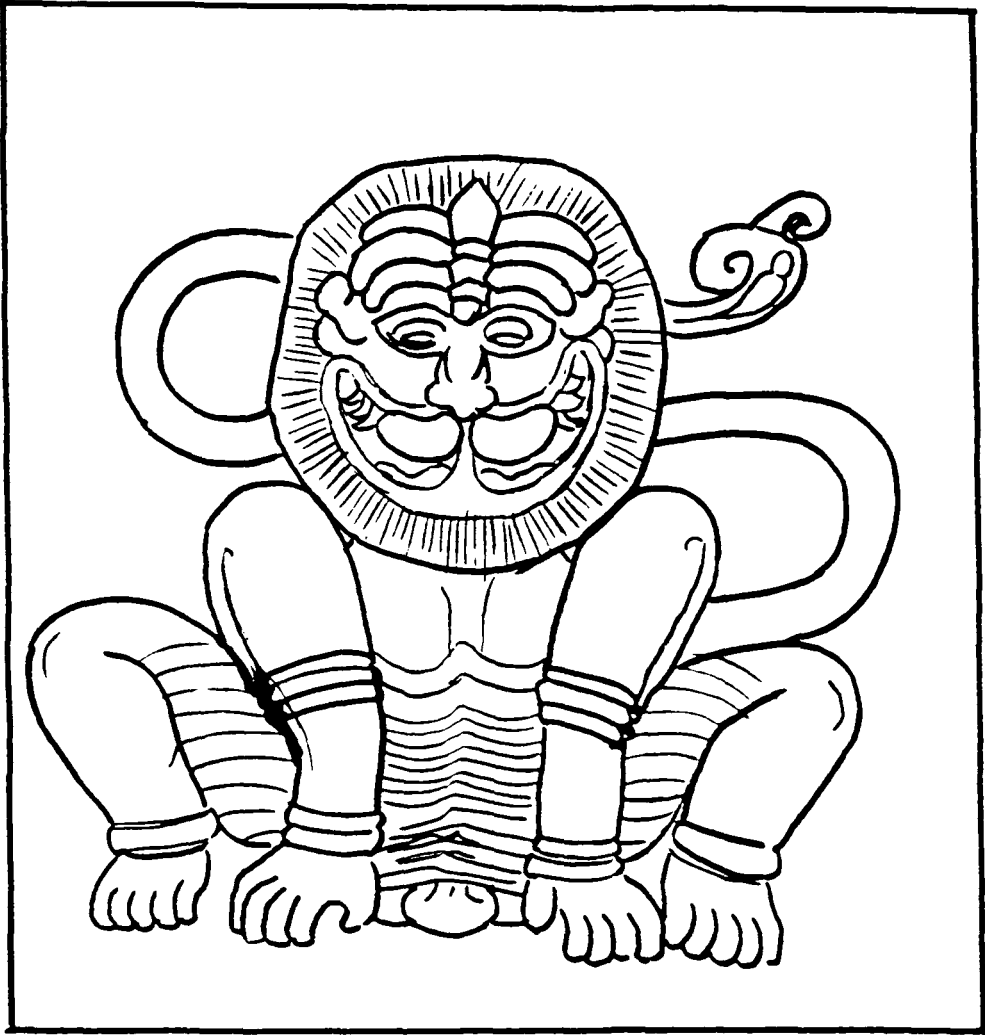
5) Bhikshatanamurthy



6) Standing Bhairava



7) Dancing Yali



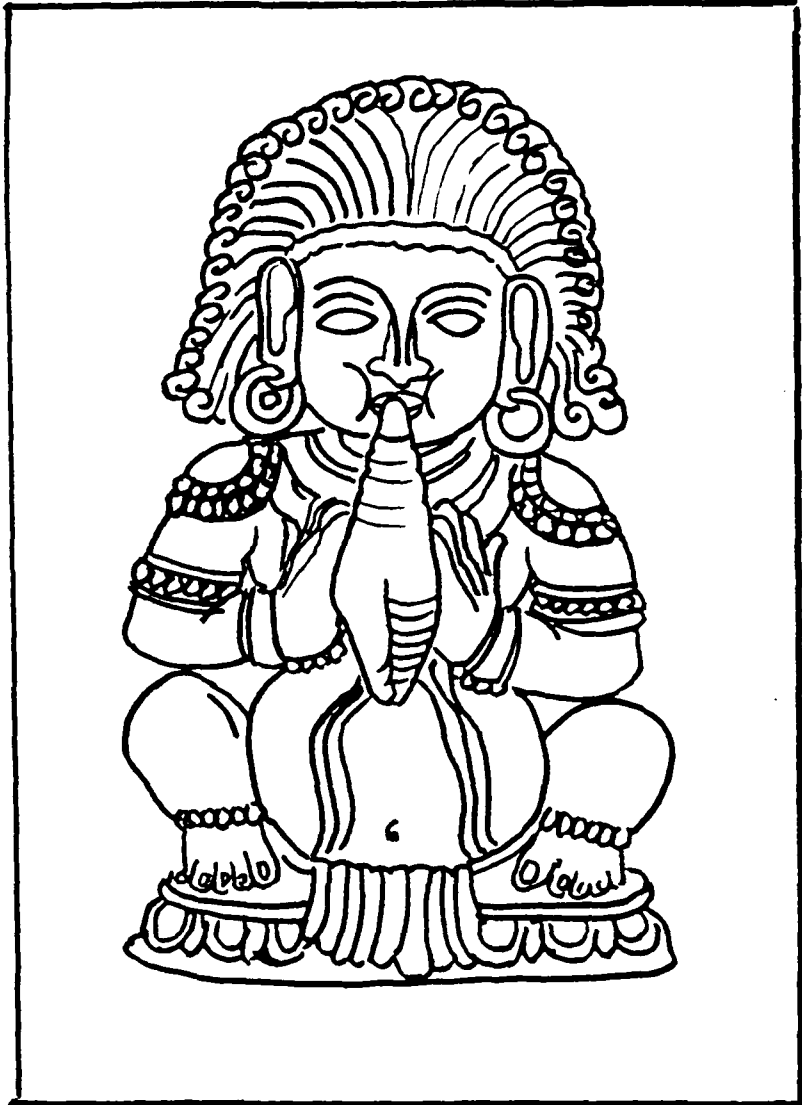
8) Squatting Lion



9) Bedara Kannappa



10) Blanket Clad ascetic



11) Sankanidi



12) Krishna dancing on Kalinga

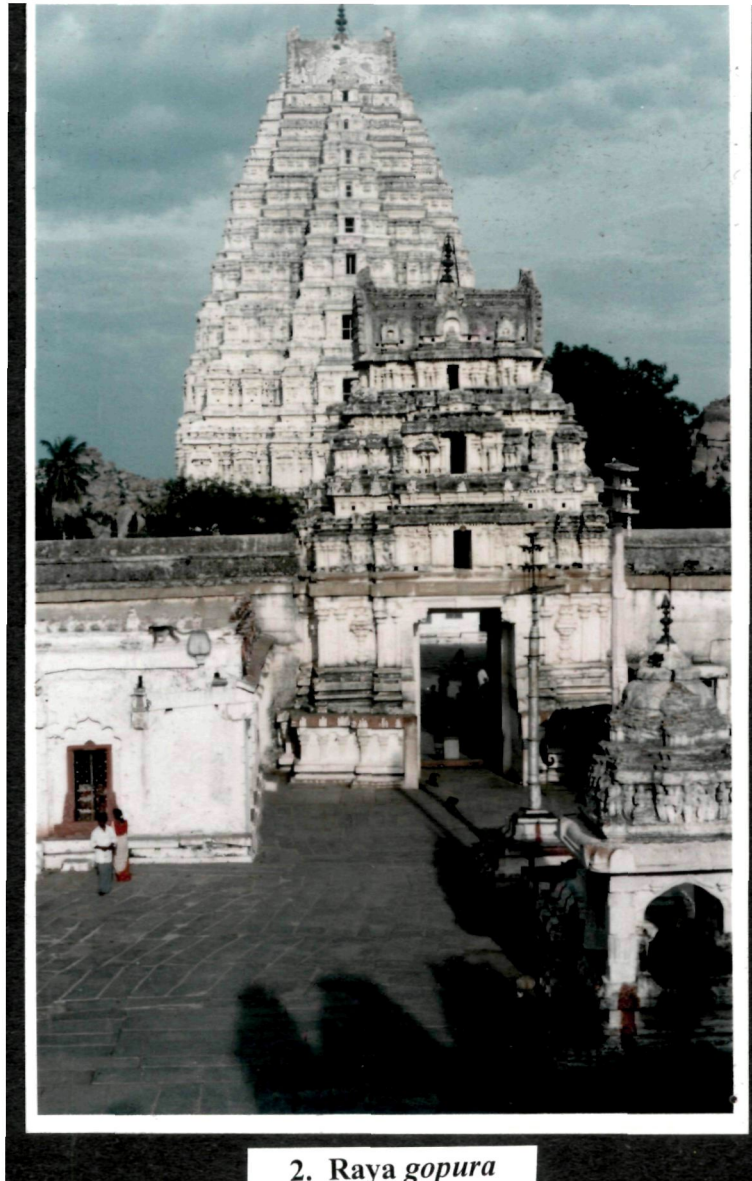
LIST OF ILLUSTRATIONS

- 1) Front Gopura
- 2) Raya Gopura
- 3) Facade of Rangamandapa
- 4) Navaranga Exterior
- 5) Vimana of Virupaksha Temple
- 6) Nandi Mantapa
- 7) Deepa Stamba
- 8) Tarakeshwara shrine
- 9) Suryanarayana Shrine
- 10) Narasimha
- 11) Southern Colonnade
- 12) North Colonnade
- 13) Kapota Kambha, *Rangamandapa*
- 14) Peripheral Columns
- 15) *Yali* Columns
- 16) *Gaja Vyalas*, *Rangamandapa*
- 17) Corner Columns
- 17A) Door Way - East
- 18) Columns, South Colonnade
- 19) Phalapuja Mandapa
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- 21) Manmata Kunda and Pre-Vijayanagara Temples
- 22) Kanakagiri Gopura from South side
- 23) Naganandiswara Shrine No. 7
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- 25) Rachamallesha Shrine
- 26) Nagareswara Temple
- 27) Lakshmi Narasimha
- 28) Narasimha fighting Hirnyakasipu
- 29) Dakshina Murthy

- 30) Bedara Kannappa
- 31) Hanumantha lifting Linga
- 32) Dancers
- 33) Chenchu Lakshmi
- 34) Latha Sundari
- 35) Ganesha
- 36) Balakrishna
- 37) Vamana
- 38) Rama
- 39) Bhirava
- 40) Rama Shooting an arrow
- 41) Lakshmi Narasimha
- 42) Vrishaba Vahana
- 43) Rama, Laksmana, Sita
- 44) Sage
- 45) Devi
- 46) Lakshmi - Narayana
- 47) Elephant balustrade
- 48) Paintings on the ceiling
- 49) Yali Balustrade
- 50) Rudrakshi Linga
- 51) Sage Worshipping Linga
- 52) Dwarapala
- 53) Bhairava
- 54) Surya
- 55) Venugopala and Lakshmi Narayana
- 56) Seated Narasimha



1. *Front gopura*



2. *Raya gopura*



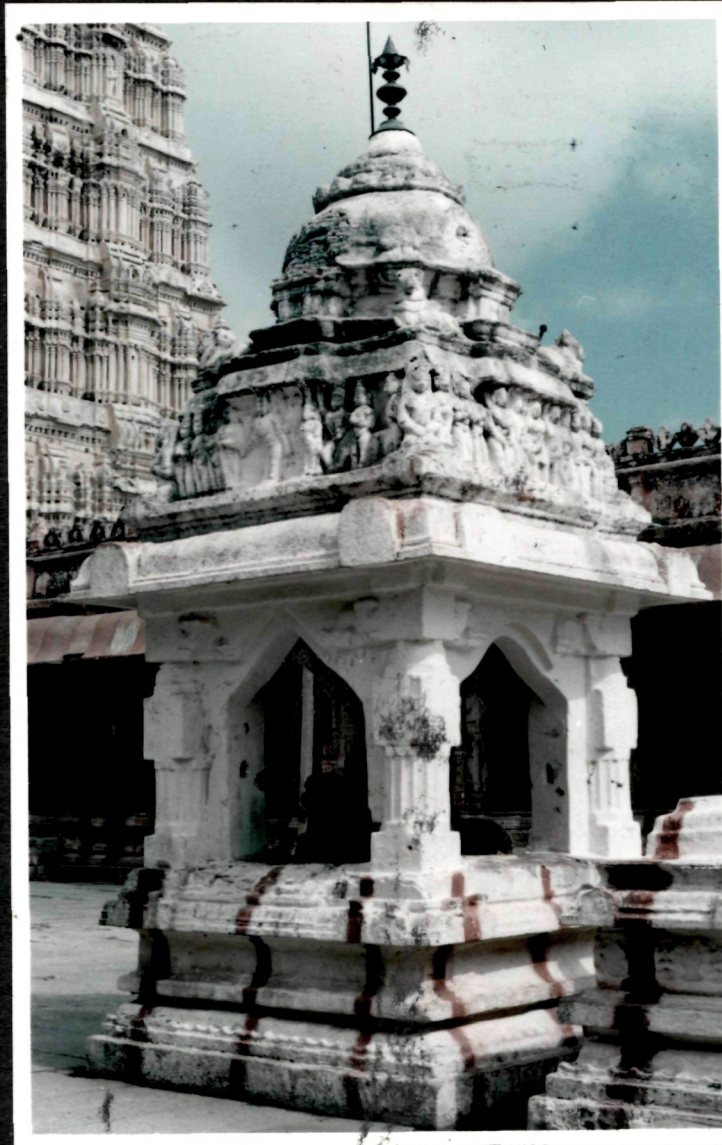
3. Façade of *Rangamandapa*



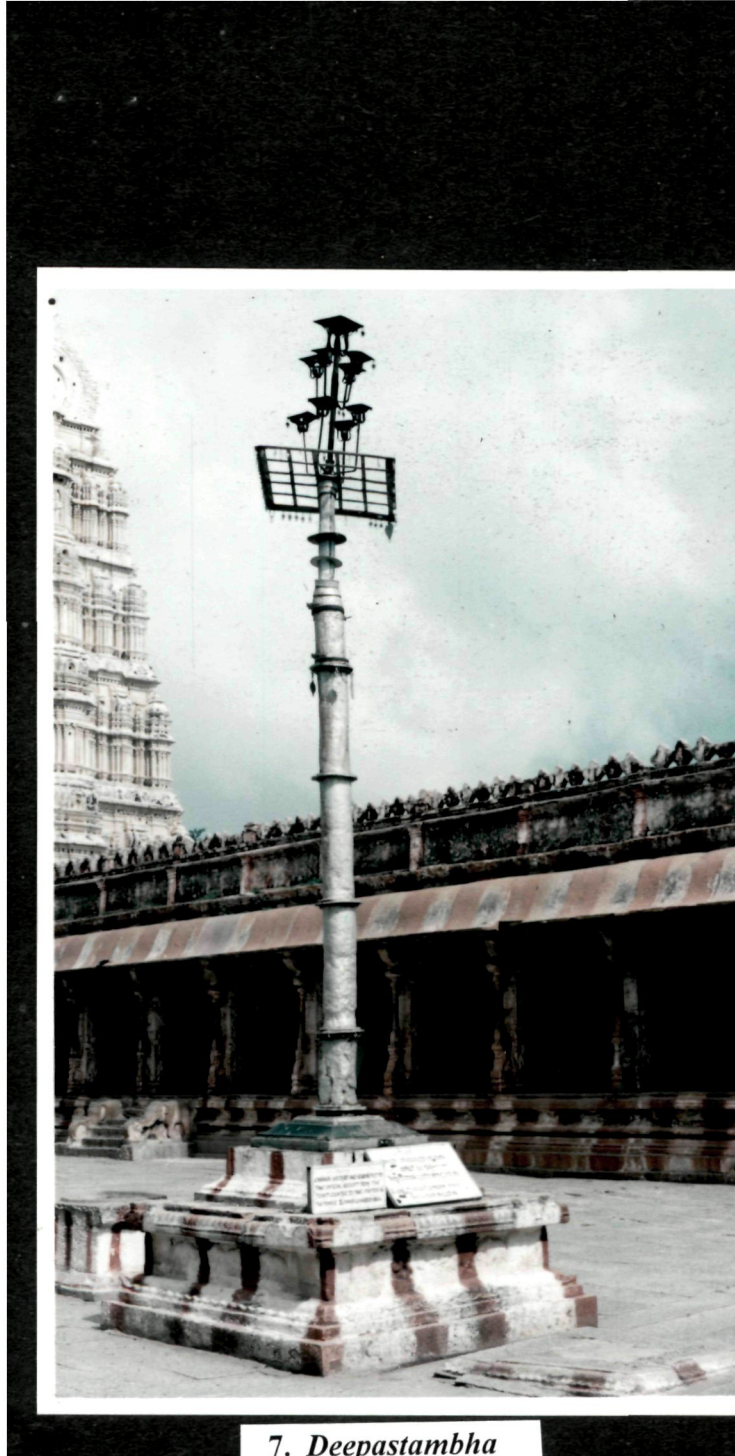
4. Navaranga -exterior



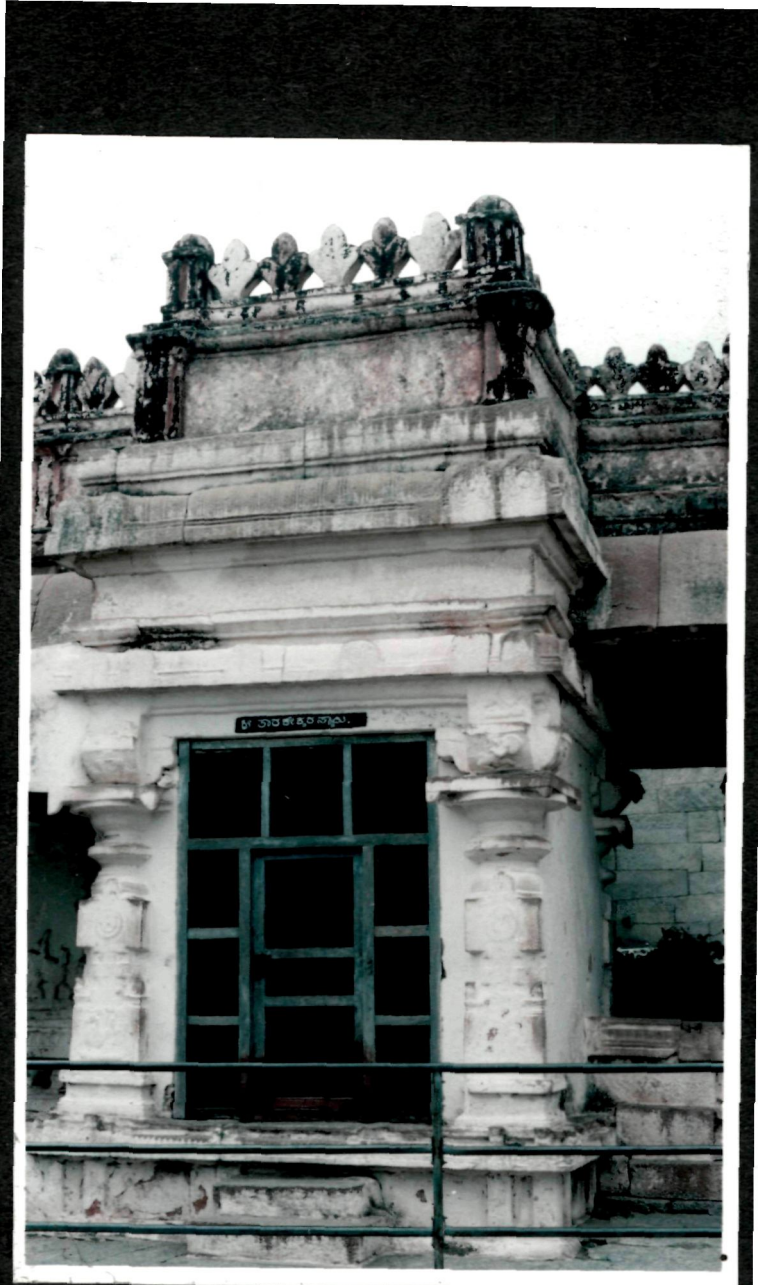
5. Vimana



6. Nandi *mandapa*



7. *Deepastambha*



8. Tarakeswara shrine



9. Suryanarayana shrine



10. Narasimha shrine



11. Southern colonnade

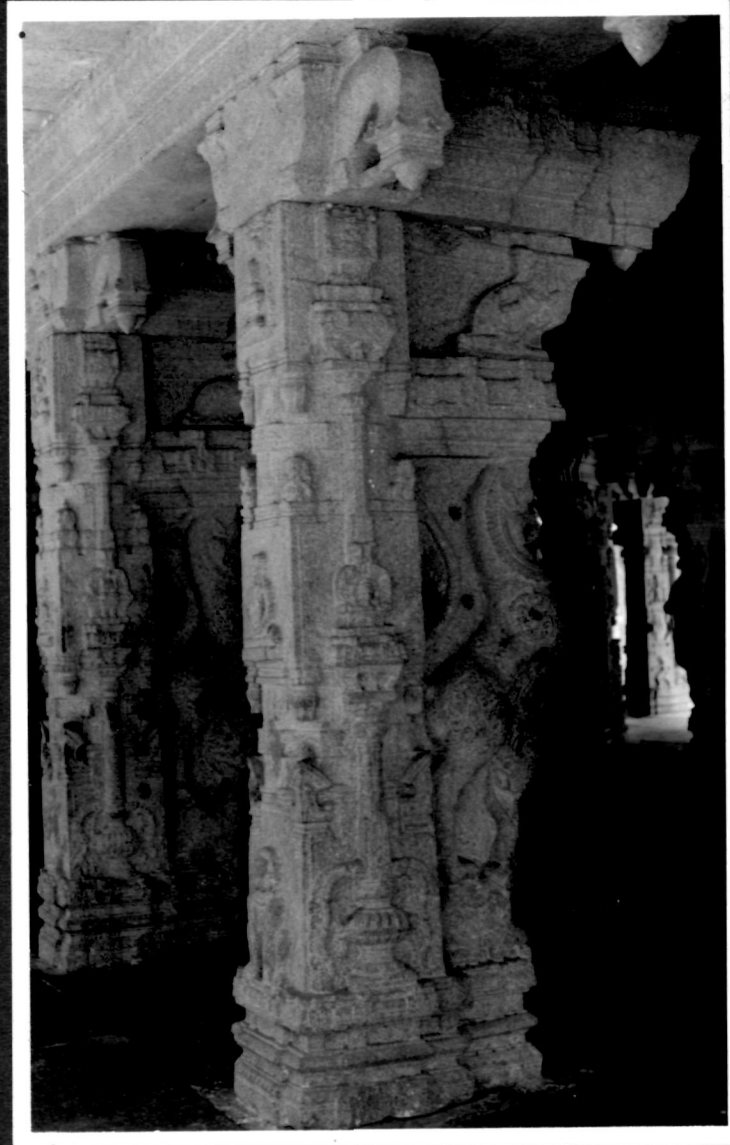


12. Northern colonnade

13. *Kapotakambha, Rangamandapa*



14. *Peripheral columns*



15. *Yali* columns



16. *Gajavyalas (Rangamandapa)*



17. Corner columns



17 A. Doorway-East



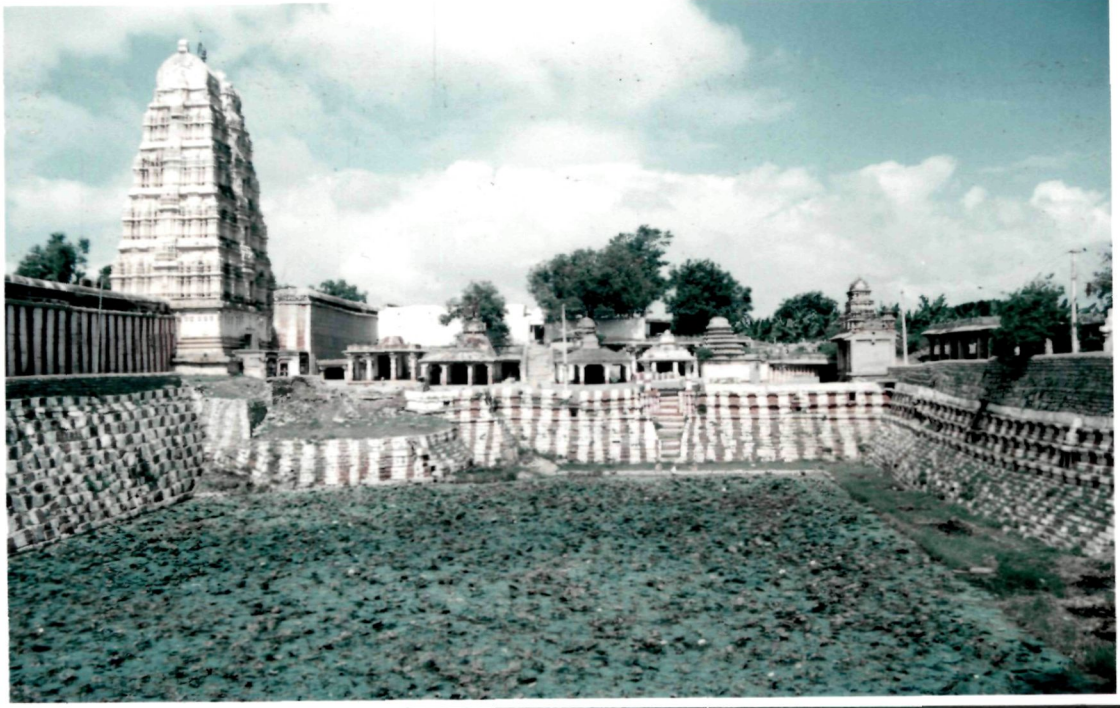
18 Columns of the south colonnade



19. *Phalapuja mandapa*



20. Hundred Columned hall



21. Manmata Honda and pre-Vijayanagra temples



22. Kanakagiri gopura-From south side



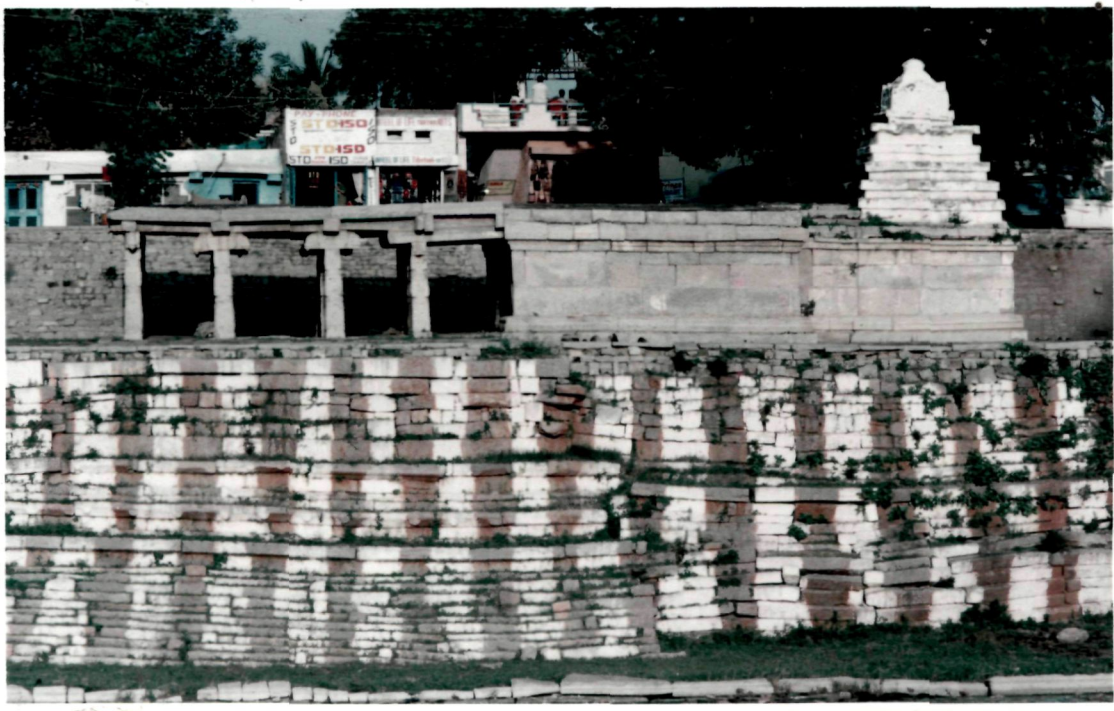
23. Naganandisvara (shrine no.7)



24. Durga shrine



25. Rachamalla.



26. Nagareswara Temple

27. Lakshmi-Narasimha



28. Narasimha fighting with Hiranyakasipu

29. Dakshinamurthy



30. Bedara Kannappa

31. Hanumantha lifting Linga



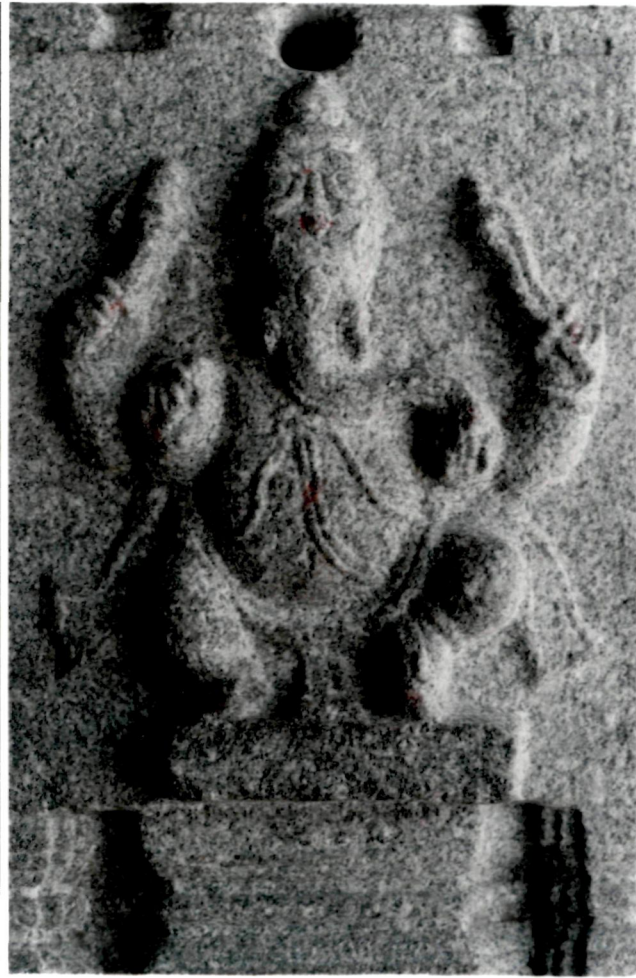
32. Dancers

33. Chenchu Lakshmi



34. Latasundari

35. Ganesa



36. Balakrishna

37. Vamana



38. Rama

39. Bhairava



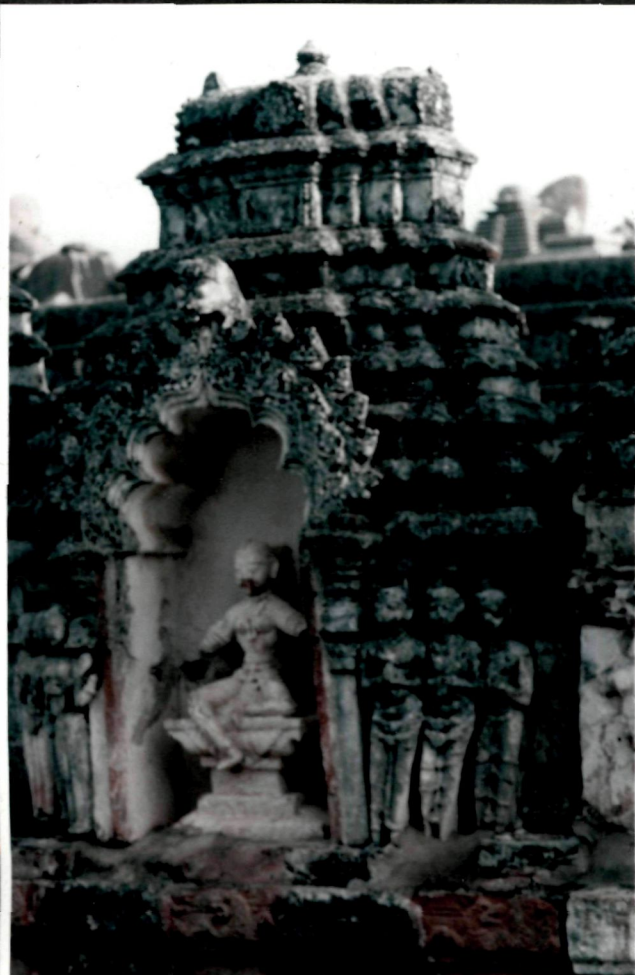
40. Rama shooting an arrow

41. Lakshmi-Narasimha



42. Vrishabhavahana Shiva

43. Rama, Lakshmana and Sita



44. Sage

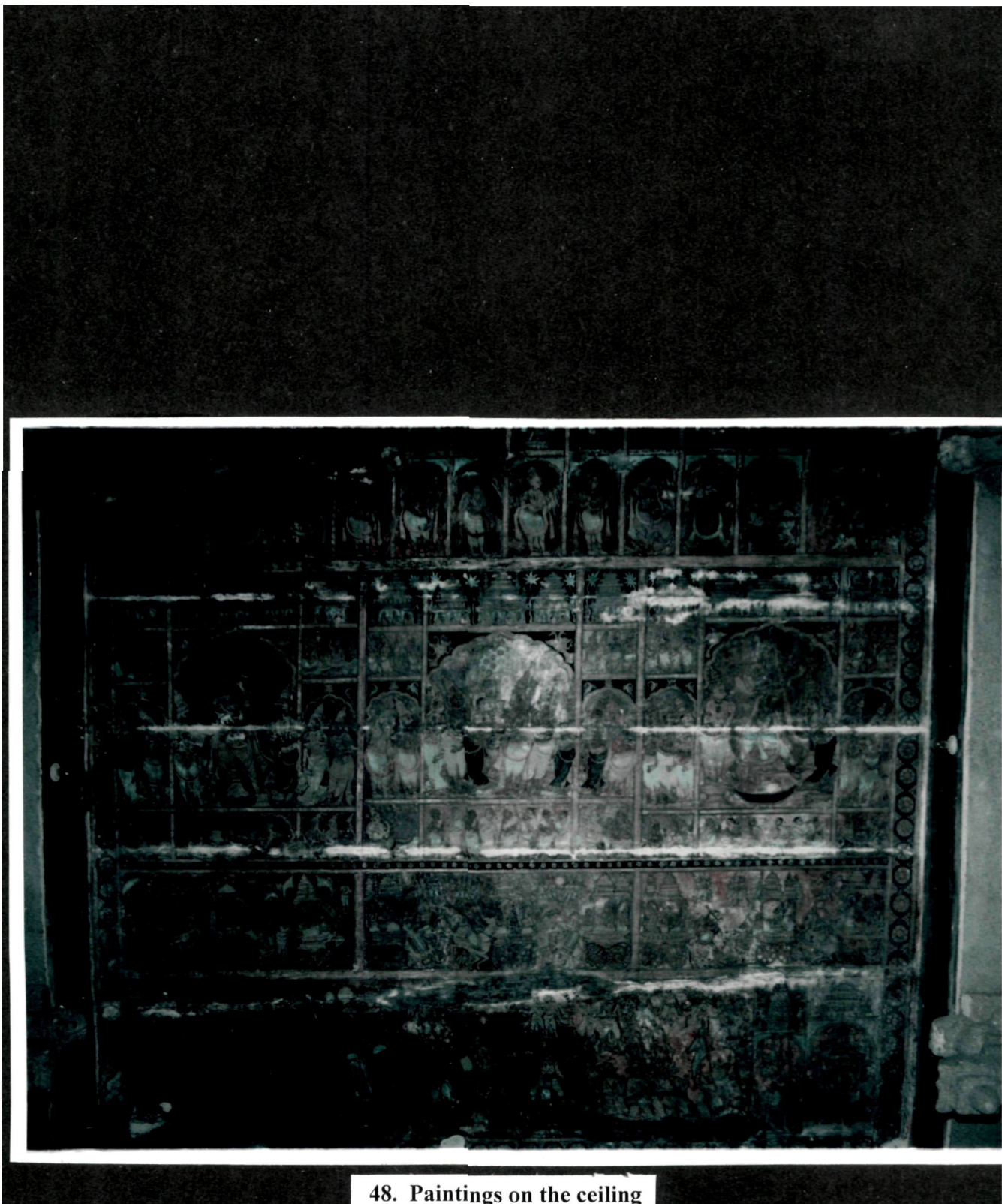
45. Devi



46. Lakshmi-Narayana



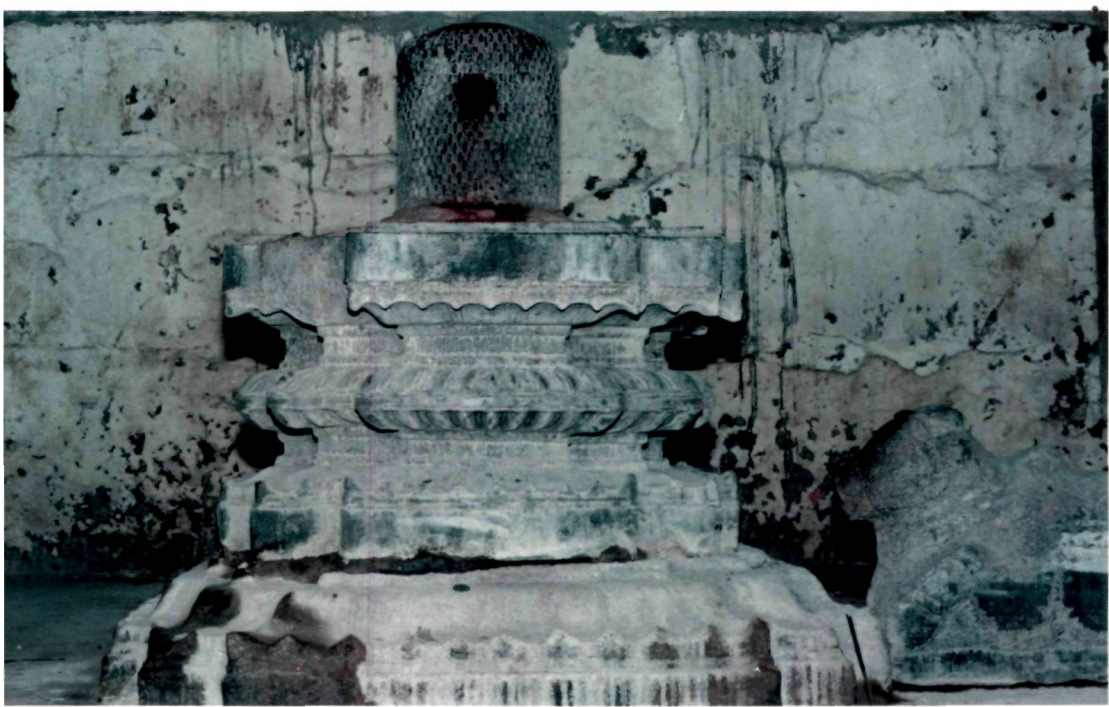
47. Elephant balustrade



48. Paintings on the ceiling



49. *Yali* balustrade



50. *Rudrakshi* Linga

51. Sage worshipping Linga



52. Dwarapala

53. Bhairava



54. Surya



55. Venugopala and Lakshmi-Narayana



56. Seated Narasimha