

“THE MONUMENTS OF VIJAYANAGARA EMPIRE”

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The Monuments are situated mostly between the Kamalapuram and Hampi villages, and along the banks of the Tungabhadra. The remains of palace-buildings and a number of temples are inside the citadel. Along the road from Kamalapuram to Hampi are a number of monuments and images such as the underground Siva temple, Krishna temple, the monolithic images of Lakshmi Narasimha and Ganesa, and the group of early temples on the Hemakuta hill. The village of Hampi contains the ancient temple of Virupaksha and a group of early shrines. Proceeding eastwards from Hampi, along the southern bank of the Tungabhadra, the visitor may see the holy Chakratirtha and the Kodandarama temple, the old ruined bridge, the Rama temple, Achyuta Raya temple and Matanga-parvatam and a number of other temples and monuments before finally reaching the King's Palace and the Vitthala temple. Going along the Vitthala bazaar the Talarigattu Gate in the east is reached. Along the road from here to Kamalapuram there are not many monument except the temples of Raghunatha on the Malyavanta hills a Jaina temple, Bhima's gateway and so on.

A. DC. CITADEL AND ITS ENVIRONS &

Queen's bath

A number of monuments exist in and around the citadel-area, and of these the first to attract attention after leaving Kamalapuram is the Queen's bath. It is a large square structure with a plain exterior and an ornate interior. It faces south and has a bath 15 metre square and 1.8 metres deep, surrounded by decorated corridors and projecting balconies (pl. I) with remnants of elaborate stucco work and variegated designs on the ceiling of each bay.

B. King's palace-enclosure

LARGE TANK.-Just north-west of the Queen's bath is the King's palace-enclosure. Parallel to its southern wall is a large rectangular masonry tank (73 m x 27 m) with a flight of steps besides inlets and outlets.

MAHANAVAMI-DIBBA. - To the north-east of the large tank is the massive stone basement called the Dasara-dibba or Mahanavami-dibba, since it played a prominent part during the celebrations of the nineday Navaratri festival. Paes states that it was erected after Krishnadeva Raya's victorious campaign in Orissa. The monuments is also known as the Throneplatform or, as Paas called it, the House of Victory. Originally this platform must have been a gorgeously painted and decorated pillared hall or pavilion of several storeys. Contemporary records refer to the beautiful superstructures on the Mahanavami-dibba and the other platforms, but of these there is no trace now existing. The extant remains consist of a massive square granite-faced base in three diminishing tiers, the lowest being 40 metre square and the topmost 24 metre square. The structure faces north. The walls of the tiers are covered with rows of boldly-carved horizontal friezes of horses, elephants, warriors, dancers, musicians, etc. Parts of the western side are faced with dark green chlorite with sculptures of subsequent casing over the earlier granite friezes. Owing to the nature of the stone these carvings here are fine and better finished. It is about 12 metres high up to the floor of the topmost platform. On the west side are steps. It was from this side that the king ascended. the platform during the festivities connected with the Dasara.

On the east side is a small chamber projecting from the platform. Access to the chamber is by means of two flights of steps on the north and south located on the floor of the platform itself. The walls of this chamber contain many friezes and panels including figures of animals and clowns. A group of people here with plaited hair, conical caps and swords, represents probably members of a Chinese embassy sent to the Vijayanagara court. Some of the carvings in the Dibba depict foreign representatives. Arab horse-dealers and exotic animals. The friezes are worth inspection as they depict contemporary social life. An interesting relic near the north face of the Dibba is a huge monolithic stone door (3.3 m x 9 m). faithfully imitating the wooden original in all details including even bolt-sockets. It is not known where it existed originally.

BASE OF KING'S PALACE.—This large and ornate granite base (27 m x 18 m x 1.5 m), generally believed to represent the remains of a royal palace, is about 137 metres south-west of the Mahanavamidibba. A flight of steps and the remnants of an elephant-balustrade, in green chlorite, on the north show that the building originally faced north. The base consists of an ornate adhishtana with finely sculptured friezes of elephants, horses and dancers.

UNDERGROUND CHAMBER.—This small square chamber, to the north-west of the palace-base, is below ground level and is entirely of green chlorite. It has a narrow covered pillared aisle running along all the four sides. The pillars are of an early cubical type. In the middle of the chamber are remnants of four pillar-bases. The exact nature and purpose of this structure are not known at present, but very likely it may have been a shrine alluded to by Paes. A large green chlorite yali balustrade with steps and a large green chlorite image of Venugopala (1.5 m height) somewhat mutilated were recently found near this place.

KING'S AUDIENCE-HALL.—This large structure is about 137 metres to the west of the Mahanavami-dibba. 'Adbu'r-Razzaq states that it was the loftiest building in the Citadel. Vestiges of pillar-sockets and bases show that it was originally a hall of hundred pillars. It faces north, on which side two large flights of steps at the eastern and western extremities lead up to the top of the platform. A shorter central flight of steps with a surul balustrade in green chlorite having lotus medallions, leads to an intermediate platform which runs round three sides. The southern side of this platform has a staircase rising from the ground-level to a height of about 4.5 metres above the floor level of the platform. On the western side a similar staircase seems to have existed through an annexe on that side, and very likely these staircases were used by the Zanana women to gain access to the top storey of the audience hall to witness the Dasara festivities and other entertainments. The eastern side of the platform almost abuts the entrance to 'the palace-enclosure. The general style of the King's audience hall suggests for it an earlier date than the majority of the exposed buildings in the Citadel area. There is a paved courtyard at the south-east corner where probably the homa was performed during the festivities. A row of pillar-bases is found on its southern side, and a little further away on the west is a square moulded base which probably was a shrine.

Remains of a colonnade extend from its east face almost up to the underground chamber and probably formed part of a larger structure.

The large enclosed space south of the audience-hall and the Throne-platform must have contained the quarters for the Zanana and the large retinue of maids and servants. Paes describes the existence of thirty-five streets with single-storeyed houses which were the quarters of the Zanana staff. Very likely these streets occupied the western half of this enclosure, while pleasure-gardens, baths, etc., were perhaps located in the east and south-east.

The remains of a stone aqueduct near the Throne-platform show that they formed part of an elaborate system of channels laid out in Vijayanagara for the supply of water to the Citadel. The aqueduct consists of long and deep stone channels made up of lengths of open stone conduits placed end to end and raised above ground-level by means of tall square pillars. Similar remnants of aqueducts may be seen all over the city. Water was perhaps raised to the height of the conduits from well or the river.

In front of the audience-hall is a large enclosure running from that end right up to the Mahanavami-dibba. It was in this enclosure that all the public festivities seem to have taken place during the Dasara and other important occasions. In front of the audience-hall is the Arena, a large paved court, whereon dancers, jugglers and wrestlers and other such people made their performances and the chieftains and nobles came to pay their tributes. On the ground, opposite the Mahanavami-dibba, were held religious functions connected with the festivities. It was here that the state horses and state elephants and other royal paraphernalia were offered for worship by the king, the royal maids and the priests. The intervening space was filled with many decorated pavilions and platforms erected for the occasion by the chiefs and captains. Near this place is a large stone trough 12:5 metres long, cut out of a single block of granite.

C. Hazara-Rama temple

The small but highly ornate temple (pl. II) abuts the north-west corner of the King's palace-enclosure. It was originally dedicated to Vishnu in the form of Ramachandra, but the sanctum is at present empty and the temple is not in use. The general plan of this east-facing

structure (33.5 x 61 m) consists of the sanctums of the god and goddess, a kalyana-mandapa and other subsidiary shrines, all contained within a prakara enclosed by a high wall. The main sanctum has a number of axial mandapas, the easternmost of these being an open mandapa with tall and ornate cubical type of Vijayanagara pillars. Behind it is the ardhmandapa with two side-porches and a pillared platform on the east. The heavy pillars of the porches are of the early cubical type but the cross-corbels are of the Vijayanagara pushpapodigai type with joining band. The outer walls of the ardhmandapa are richly carved with many fine bas-reliefs depicting scenes from the Ramayana. In the centre of the ardhmandapa are four exquisitely-carved and polished blackstone pillars. These heavy cubical pillars contain well-chiselled bas-reliefs of Ganesa, Mahishamardini, Hanuman and many forms of Vishnu, including the Kalki avatara. Kalki is represented here as a four-armed Vishnu holding sankha, chakra, sword and shield and riding on a horse. The corbels are of the pushpapodigai type with joining band. The large and ornate central ceiling consists of the usual diagonally alternating square courses with a finely carved lotus motif in the centre of the ceiling.

The sanctum of the god is a tri-tala vimana. Each side of the sanctum exterior is thrown forward into three bays with two alternating recesses. The exterior wall of the garbhagriha, antarala and ardhmandapa are finished in a similar style and contain devakoshthas flanked by Vaishnava dvarapalas and well-proportioned kumbhapanjaras. The wall-spaces are decorated with many exquisite and artistic bas-reliefs. The first two storeys of the dilapidated brick superstructure consists of the usual karnakutas, panjaras and salas. The square griva supports a square domical sikhara. The superstructure is projected forward over the antarala in the form of a sala-sikhara a characteristic of the earlier Chalukyan structures.

The two-storeyed Amman shrine is to the north of the main sanctum. Though smaller it is more ornate. On grounds of style it may be classed as later than the main sanctum. As in the main sanctum the wall here is also thrown into bays and recesses and is decorated with devakoshthas and kumbhapanjaras as well as bold bas-reliefs depicting scenes from the Ramayana. The Amman sanctum has an antarala in front, a south-facing side shrine to the north and an ardhmandapa in front. The east wall of the antarala contains a large

number of Narasimha reliefs, while the door-jamb here contains two bas-reliefs of a king, making dana to a Vaishṇava sage and receiving something from a sage.

The kalyana-mandapa of the temple at the northeast corner of the courtyard was built in ad 15211 and was evidently an addition after the outer enclosure walls were built, since it abuts on the walls and hides many of the bas-reliefs on the inner surfaces of the courtyard-walls.

The Hazara-Rama temple is a veritable picturegallery and its walls and pillars represent a highly artistic and magnificent attempt to capture in stone the immortal legends of the Ramayana. The most prominent among the Ramayana bas-reliefs in the temple are those of Rishyaṅga doing the putra-kameshthi yaga, Siva's bow being carried to the court by several men for Sita's svayamvara, Rama shooting an arrow through seven trees. On the walls of the god's sanctum are two small bas-reliefs of Vishnu in the rare form of Buddha avatara. The exterior of the north, east and west enclosing walls contain five rows of friezes showing elephants all in procession, horses, infantry, dancing girls, and scenes from Krishna-lila.

The Hazara-Rama temple, which was probably begun by one of the early Vijayanagara rulers presents many interesting transitional features. It may be judged from the architectural features and inscriptions that the temple dates from an earlier period. The main entranceporches with their early architectural features, the presence of early type of pillars in other parts of the temple, the absence of gopuras and composite Vijayanagara pillars and the plainer features of the god's sanctum when compared to that of the Amman point to the existence of the temple prior to the time of Krishnadeva Raya.. The ornate Amman shrine with its bas-reliefs of a royal personage was perhaps an addition made in the time of Krishnadeva Raya.

The name of the Hazara-Rama temple is popularly taken to mean 'the temple of the thousand Ramas' on account of the numerous Ramayana bas-reliefs on its walls. But the temple was evidently called HajaraRama, because it was the palace-temple and was also at the entrance to the royal palace-enclosure.

- a. The mint
- b. Excavated sites
- c. The Zanana-enclosure

D. Ganigitti temple

This neat and compact early structure is popularly called the Ganigitti temple or 'the oil-woman's temple'. It is situated on the Kampili road, about 0.8 kilometre from the Travellers' Bungalow at Kamalapuram, and is on the way to Bhima's Gate. It is a Jaina temple facing north and has a garbha-griha with an antarala, ardha-mandapa and a maha-mandapa with an attached sub-shrine facing east. The pillars are of the early heavy cubical variety. The stone superstructure is a stepped pyramid of six diminishing talas of plain horizontal slabs. The griva is square and the low square sikhara is domical. A lofty manastambha in front of the portico contains an inscription stating that the temple was built in AD 1385 by Iruga the minister of Bukka II, in the reign of Harihara II and that it was known as the chaityalaya of Kunthu Jinanitha.

E. Pattabhirama temple

This temple (pl. VI) is about 0.8 kilometre to the east of Kamalapuram. Though it contains two inscriptions of Achyuta, its date is not clearly determinable. The various parts of the temple-complex are contained within a large rectangular enclosure (163.7 m x 93 m). The god's sanctum with its, axial mandapas is situated in the centre of the courtyard. A pillared colonnade runs along the inside of the wall round the courtyard. The tall five-storeyed east gopura is in a bad state of preservation.

The east-facing Svami sanctum is a tri-tala vimana with an antarala, ardha-mandapa and maha-mandapa. The large and square maha-mandapa is a finely-proportioned seven-aisled structure with tall and slender composite pillars of various types. To the east of the ardha-mandapa is the usual covered pradakshina-prakara enclosing the garbha-griha and antarala. The walls of the covered prakara are about 7.6 metres high. The brick superstructure of the sanctum-vimana has the usual arrangement of karnakutas, panjaras and salas and a circular griva and a circular sikhara. The eastfacing Amman shrine is a dvi-tala

vimana with a salasikhara running north-south. The kalyana-mandapa of the temple is to the south-east and is similar in style to the maha-mandapa.

The Pattabhirama temple, which is as large as the more ornate and grandiose Vitthala temple, is also as impressive as the latter, though it is simpler and less ornate.

F. Large underground temple

Proceeding further along the road one reaches this large Siva temple. It is to the west of the Danaik's Enclosure. It faces east and is much below the present ground level. The temple is much dilapidated. The large and wide two-tiered gopura on the east has no superstructure extant. The main sanctum has many axial mandapas. The easternmost of these is a pillared seven-aisled maha-mandapa with a tall and tapering dipa or dhvaja (?) stambha protruding through its roof top.

To the north and south of the mandapa are the remnants of corridor with pillars of the heavy early cubical type as in the Ganigitti temple and elsewhere. The floor of the maha-mandapa, the other axial mandapas as well as the main sanctum, are under water. The maha-mandapa leads to the three-aisled ardha-mandapa, the large cubical pillars of which are also of an early type, with cubical base, octagonal shafts, a thin pointed kumbha, large idal and palagai and bevelled cross-corbels. Beyond the ardha-mandapa is a covered prakara enclosing the garbha-griha and antarala. The prakara pillars are also of the early type.

The Amman sanctum, to the north-west of the god's shrine, is a plain and dilapidated structure. The kalyana-mandapa at the south-west corner of the temple is an ornate one in the typical Vijayanagara style. The mandapa has a large broken loose slab containing an inscription which records a grant to the temple of Prasanna Virupaksha by Krishnadeva Raya on the occasion of his coronation. It may be inferred from the inscription that the deity of the temple was originally named Prasanna Virupaksha. On grounds of style, the main parts of this temple with its many early features may be assigned to the fourteenth century.

Leaving the underground temple and proceeding northwards, the visitor may see the gigantic natural arch formed of two huge boulders. Such arches are popularly known in the Bellary region as Akka-tangi-gundu (the sister-boulders).

G. Uddhana Virabhadra temple

About half a kilometre further north is one of the few temples where worship is still carried on. The priests here are Lingayats. The Virabhadra image is a large four-armed one (3.6 m high) holding the arrow, khadga (sword), bow and shield. A small figure of Daksha stands to the right of the god. An inscription records that the image of Mudu Viranna by Daḷavayi Jangamayya, (i.e., Virabhadra) was set up in this temple in ad 1545.1 A unique linga, known locally as sarvaṅga-linga, is also seen in the temple.

H. Chandikesvara or Chandesvara temple

This temple faces east and is opposite the Uddhana Virabhadra. Its name appears to be a mistake since all available evidence point to its being a Vaishṇava temple. It is a typical Vijayanagara structure with an open maha-mandapa having yali and other composite pillars. Most of the reliefs on the facets of the pillars have Vaishṇava themes. The door-jambes of the ardha-mandapa and antarala have Vaishṇava dvāra-palas. The Svami sanctum is a tritāla vimāna with a circular sikhara. The empty and ruined garbha-griha (now open to the skies) has a pitha carved with the figure of Garuda in anjali. The Amman shrine is in the same style and is a dvi-tāla vimāna with a sala-sikhara. A pillared cloister runs round the two sancta.

A long covered pillared colonnade running to the west of the Virabhadra temple might originally have been a part of a bazaar or an anna-chhatra (feeding house). Just a few metres to the north of the Chandikesvara temple the road crosses the Turuttu (swift) channel. This irrigation-channel, remarkable for its length and swiftness, was probably made by Bukka II.

I. Image of Lakshmi-Narasimha

This huge monolith (pl. VII), about 6.7 metres high, stands within a walled enclosure at a short distance to the west of the road. Though of great size, it is a carefully carved and well-finished icon. It is a four-armed seated figure, but all the arms are now broken. There is a large seven-hooded naga above the head. Originally there was a figure of Lakshmi seated on the left thigh. The deity is seated below a makara-torana springing from two ornate pilasters. The image was one of the last additions of Krishnadeva Raya to Vijayanagara, as an inscription states that Krishnadeva Raya made a grant in AD 1528 to the temple of Lakshmi-Narasimha which he had built and that the deity was made out of a

single granite boulder by a Brahmaṇa. Though now badly mutilated, the statue is still one of the most striking objects in Vijayanagara.

J. Siva temple .

Next to and on the left of Lakshmi-Narasimha statue is a small single-chambered Siva temple containing an enormous linga (about 3 m high) with the part of its base permanently under water.

K. Sarasvati temple

Due south-east of the Narasimha statue, on the east side of the road, is a north-facing shrine, now called the Sarasvati temple. It is built in a coarse style and has an empty garbha-griha, antarala and an open ardha-mandapa. The brick parapet of the superstructure has many mutilated stucco figures including a large group (1.5 m high) with crawling Krishna. Originally the temple as perhaps a Vaishṛava shrine. A bas-relief on a boulder, to the east of the temple depicts a two-armed seated Devi, holding a palm leaf in her hands. It is perhaps a representation of Sarasvati.

L. Krishna temple

This is to the north of the image of Narasimha. It has an inscription of Kōishṇadeva Raya, dated AD 15131 recording that an image of Bala-Krishna, which he had brought from a temple in Udayagiri, was enshrined in a mandapa in this temple. This large and ornate east-facing temple-complex is built in typical Vijayanagara style. A large open prakara with high walls contains the Svami and Amman sancta and many subshrines. The main sanctum-group contains the usual typical arrangement of an open maha-mandapa, an ardha-mendapa and a covered prakara running round the garbha-griha and antarala. One of the pillars in the ardha-mandapa is noteworthy, as all the ten avatars of Vishnu including the rare form of Kalki are carved on it. Kalki is depicted as a seated figure with a horse's head. The garbha-griha and antarala have an ornate and well-finished exterior with fine bas-reliefs. The sanctum is a three-storeyed vimana with a circular sikhara, much dilapidated. The Amman shrine is to the north-west of the Svami sanctum, and both have sala-sikharas.

The Krishna temple is interesting for the numerous sub-shrines it contains. One of these in the south has many stucco figures of Subrahmanya seated on a peacock. The

presence of a Subrahmanya shrine in a Krishna temple is rather unique. The three gopuras of the temple-east, south and north-are much dilapidated. The large east gopura has only a part of its superstructure existing. Its west face contains many fine stucco figures of warriors with shields and spirited horses and elephants. This probably represents a war-scene connected with the Orissan campaign of Krishnadeva Raya.

M. Sasivekaḷu and Kad'alekaḷu Ganesa-images

Beyond the Kṛishna temple there are two huge stone images of Ganesa on the slope of the Hemakuṭa hill. One is the Sasivekaḷu Ganesa (pl. VIII), about 2.4 metres high and ironically named the Sasivekaḷu or mustard seed'. The god is seated in a large and open mandapa with plain rough square pillars. The right hands hold the ankusa and broken tusk, while the upper left holds a looped pasa. The lower left hand and the trunk are broken. Nearby is the other monolith called in the same vein, the Kadalekalu (gram) Ganesa. The huge seated god, carved in the round out of a massive boulder, is about 4.5 metres high and is housed in a large shrine with a fine open pillared mandapa in front. The tall, slender and graceful pillars are of the ornate cubical Vijayanagara type with solid early pushpapodigai corbels. The mandapa is singularly classical in its architectural proportions and has been admired by many architects and critics. The temple also forms one of the important vantage points from which a good and picturesque view could be had of the Hampi monuments.

N. Vishnupada

To the right of the Sasivekaḷu Ganesa is a small shrine-chamber built above two footprints with an encircling naga carved on the sheet-rock. It is commonly known as Vishnupada. Inscriptions of footprints encircled by a naga occur in many places in Vijayanagara, especially along the banks of the Tungabhadra. Their significance is not clear.

O. Temples on the Hemakuta hill

The sacred Hemakuta hill is dotted with numerous shrines (pl. IX) and mandapas, the most interesting being a group of temples in the early style on the northern slope of the hill. Access to the group is by way of a large east-facing gateway which is reduced to its base. Entering the gateway and proceeding westwards the visitor can see a group of fine early temples, mostly of the trikutachala plan and facing north. Their neat superstructures are of

the peculiar stepped pyramidal variety. Most of the temples do not have any icons in the sanctum. The characteristic features of these temples are three shrines facing east, west, and north; a common ardha-mandapa; a front porch; walls with large rectangular slabs neatly dressed and fitted with a central horizontal band; heavy early cubical pillars with large corbels; and stepped pyramidal superstructures of stone with square domical sikharas.

The easternmost temple is towards one's left and is a trikutachala, typical of the series. The main shrine faces north with two others on the sides facing east and west. The second trikutachala shrine (pl. X) on the east has an inscription recording that Vira Kampiladeva, son of Mummaṅgi Singeya Nayaka, built the Sivalaya and installed in it three lingas. 1 This epigraph evidently refers to the famous Kampili chief (first quarter of the fourteenth century AD) who resisted the onslaught of the Muslims.

Proceeding further towards the north-west, one comes across another trikutachala shrine facing east. It is the most ornate of the temples on the Hemakuta hill. Its walls have square pilasters. The three-storeyed superstructures of the three shrines are fashioned in the southern manner with karnakutas, panjaras and salas in the first tala. The door-jambes and lintels of the temple have interesting bas-reliefs on them, such as dancing Gaṇeśa, dancing Devi, a fine carving of two elephants holding a pot and flower above a round lotus medallion, and men with long plaited hair blowing conches. Judging from the numerous sculptures of Gaṇeśa occurring in this temple it is evident that the temple was perhaps dedicated to that deity.

To the north-east of the above temple is a wellfinished double-shrined stone temple facing east. It is also in the same early style as the temple built by Kampila. It probably belongs to the early Vijayanagara period. Almost abutting this temple is another small one to the north, at a lower level. It is also a stone structure with a tri-tala vimana facing east. It is much worn out and dilapidated. The sanctum-exterior has three bays on each side. The garbha-griha and antarala have a continuous moulded adhishtana including a short curved kapota of an early type with kudas having a circular centre. The square pilasters are in an early style. The first two talas of the superstructure have karna-kutas and salas. The square domical sikhara has four worn-out nasikas. Above antarala is a sala-sikhara. Stylistically the temple may perhaps be assigned to the ninth-tenth century AD.

To the south-east of the above temple and immediately in front of the twin-shrined temple described earlier (p. 49) is a plain small rectangular stone cell (about 3 mx 2.4 mx 6 m) facing north. The early, though coarse, style of the structure reminds one of the Pallava monoliths. The walls are mostly made up of vertical slabs. The slightly curved roll-cornice has small flat kudas which are now almost completely obliterated. The rectangular griha supports a sala-sikhara with large násikas. The nasikas originally seem to have had simhamukha-finials.

At some distance to the east of this temple is a north-facing temple with a stepped pyramidal ashtatala vimana with the usual characteristics found in these early temples.

The group of temples described above are clearly of Saiva origin and judging from their style appear to date from about the ninth to the early fourteenth century AD. Thus they form one of the earliest group of structures on the site of Hampi.

Proceeding some distance due southwards along the Hemakuta hill one comes across another group consisting mostly of small stone shrines facing different directions. Stylistically they also seem to be early structures. Among these is an east-facing shrine, now known as the Prasanna or Mula Virupaksha. It has a garbha-griha, antarala and ardhmandapa with pillars of the early cubical type. The sanctum contains a linga. The low superstructure consists of five dented diminishing tiers. The two lowest tiers are slightly projected over the antarala. The temple is under worship.

To the south of the Prasanna Virupaksha is a slightly larger temple facing north and of the same type but much dilapidated. Behind the Prasanna Virupaksha is a small chamber with an image (3.6 metre high) of Anjaneya. This is known as the Prasanna Anjaneya temple. Behind this temple is a large artificial tank. Two inscriptions on the rock here are dated AD 1398 and record that Virupaksha Pandita and his brother constructed a temple of Virupaksha and dug a tank to the left of the temple. It is not clear whether the temple mentioned in the epigraphs is that of the Prasanna Virupaksha or the bigger but mutilated one to its south.

The rock round about here contains many rock-cut lingas. An inscription on a rock here records the setting up of a lamp-pillar in the temple of Jeļeya Sankaradeva by Bukkayave, the queen of Harihara II in the year AD 1397.

P. Virupaksha temple

The Virupaksha or Pampapati temple has been considered throughout centuries to be the most sacred of the temples at Hampi. Pampapati means either the lord of Pampa, the daughter of Brahma or the lord of the Pampa-tirtha. The Tungabhadra here is known as the Pampanadi. The Pampapati temple is situated in picturesque surroundings on the southern bank of the Tungabhadra, immediately to the north of the Hemakuta hill. The various parts of the temple complex are within a long rectangular enclosure divided into two large courts. The lofty eastern gopura (pl. XI) gives access to the outer court, while a smaller inner east gopura leads to the inner court containing the main vimana with its numerous subsidiary shrines. From the account left by Paes, who visited Vijayanagara in AD. 1520, it may be inferred that the temple-complex had assumed its present form even by about the time of his visit. The temple faces east and overlooks the long and broad Hampi bazaar with the dilapidated remains of many ancient mandapas and two-storeyed stone buildings on either side. The lofty east gopura, the main entrance to the temple, is a well proportioned nine-storeyed structure 52 metres high with the usual two-tiered stone base and a superstructure in brick. In the gopura-chamber are a few early-type heavy square pillars with bands of scroll-decoration at the base and flat carved slabs in place of the corbels. From literary evidences it may be inferred that the gopura was probably built by Proluganti Tippa, an officer of Deva Raya II (AD 1422-46).¹ It was later repaired by Krishnadeva Raya in AD 1510.²

From the east gopura one enters the large outer court (78 m x 51 m) containing many sub-shrines and a large number of mandapas including what are termed the Phalapuja mandapas. The so-called old Phalapuja Mandapa at the south-west corner of the court is in Vijayanagara style with composite pillars, while the new Phalapuja Mandapa at the north-west, although so named, has earlier styles of pillars.

An interesting feature is that a narrow channel of the Tungabhadra flows along the terrace of the temple, then descends to the temple-kitchen and finally flows through the outer court.

The small three-storeyed inner east gopura, named after Krishnadeva Raya forms the entrance to the inner court. It was built by Krishnadeva Raya about AD 1510.¹ The inner court has a pillared cloister along the four sides, with a number of sub-shrines, while the

main sanctum of Virupaksha with its axial mandaba is situated in the central part of the court and faces east.

The sanctum of Virupaksha has in front an antarala, an ardha-mandapa and a large maha-mandapa which is referred to in inscriptions as the ranga-mandapa. This ranga-mandapa is a highly ornate Vijayanagara structure built by Krishnadeva Raya in about AD 1510. It is a five-aisled mandapa with various types of composite pillars. The sixteen pillars of the central rectangle have rampant yalis with chains hanging from their mouths, makaras below their feet, and riders, on their backs. The mandapa is of considerable height with the roof of the central aisle raised up further as a clerestory. On all the four sides, along the beams of the clerestory and above there had been originally friezes with many figures in basrelief. But at present they are mostly hidden behind large modern painted stucco groups. The ceiling of the ranga-mandapa is noted for its numerous panels of Vijayanagara paintings. The figures depicted include sage Vidyaranya going in procession. Arjuna shooting the matsya-yantra to win the hand of Draupadi, the Dasavataras, the Dikpalas, Siva as Kamadahanamurti, Tripurari (pl. XII) and Kalyanasundara. The panels are in a fair state of preservation and are noteworthy as one of the few remaining original specimens of Vijayanagara painting.

To the west of the ranga-mandapa is the ardha-mandapa, the entrance to which is flanked by a fine pair of huge four-armed dvarapalas of granite, about 2:7 metres high. Stylistically the ardha-mandapa is also a Vijayanagara structure, with its exterior walls decorated with many bas-reliefs as in the Hazara Rama temple and with a multi-petalled lotus motif in the central ceiling.

The garbha-griha is enclosed by a narrow covered pradakshina-prakara. The exterior of the prakarawalls is finished in a coarse style. The sanctum is a tri-tala vimana with a square domical sikhara and a large central stupi with four smaller stupis at the corners. The walls of the garbha-griha are made of large plain neatly-dressed slabs. The sanctum enshrines the well-known Virupaksha-linga.

There is a large number of subsidiary shrines in the inner court including those of the Mukti-Narasimha, Patalesvara and Náva Durga. In the Süryanarayaṇa shrine there is a southern form of the deity. The Mukti-Narasimha shrine nearby has a small seated deity.

The image is a fine specimen of Chalukyan sculpture. Next to it is the Tarakesvara shrine with a small figure of Siva with Parvati seated on his lap. Near the south-west corner of the court is a Sarasvati shrine with a small and graceful blackstone image of a two-armed seated Devi playing on a vina. The figure is surrounded by an ornate prabhavali with pierced stonework. The icon is in the Chalukyan style.

The western corridor contains a much worn-out black-stone figure of a six-armed Mahishamardini. Behind the west corridor of the temple is a small shrine dedicated to sage Vidyanāya, and said to have been built by Harihara II (AD 1377-1404). The north corridor contains two of the earliest extant structures of the temple, namely, the Parvati and Bhuvaneshvari shrines. Both have the highly ornate and decorated black-stone pillars of the lathe-turned type, carved ceilings and wide door-jambes with elaborate pierced cut-work, characteristic of the Later Chalukyan period. On grounds of style the two shrines may be assigned to about the twelfth century AD.

The tall five-storeyed north gopura, known as the Kangiri Gopura, is ornamented with many decorative pilasters. Facing the Virupaksha temple is the broad Hampi bazaar (about 10.6 m wide and 732 m long), one of the important thoroughfares in the ancient city of Vijayanagara. Even in its ruined state it still impresses the visitor. At the eastern end of the bazaar is a large two-storeyed mandapa with twelve well-carved and polished black stone pillars of the Later Chālukyan lathe-turned type. Behind the mandapa is a huge but rather coarsely-carved Nandi.

Q. Temples north of the Virupaksha temple

To the north of the north gopura of the Virupaksha temple there are about twenty shrines around the Manmatha Gundam tank. Most of them are small shrine-chambers with an antarala and a pillared porch. They are much dilapidated, and many of them are only partly visible above the ground. Some of the shrines appear to be similar to those on the Hemakuta hill. Two have mixed south Indian and Chālukyan features and are probably among the earliest of the temples at Hampi. Of the two, one is a Durga or Chamundesvari shrine still under worship. It faces east and is of moderate size. This stone structure has a garbha-griha, antarala and an open ardha-mandapa. The exterior is much worn-out. The walls of the garbha-griha have early type of square pilasters, small slightly-curved early

cornices with flat kudus and deva-koshthas with a curved torana above and a large uncarved block behind. The tri-tala vimana has karnakuta, panjaras and salas in the first tala, while the second has only decorative pilasters. A square griva supports a square domical sikhara. Above the antarala is a well-rounded sala-sikhara covered with plaster. This does not seem to have formed a part of the original construction. The ardhamandapa is larger than the garbha-griha. The four large central pillars are of an early cubical type and have a peculiar semi-bulbous capital in place of palagai, and bevelled cross-corbels. The outer pillars are variants of the same type. The ceiling consists of large straight sloping slabs. The parapet above appears to have had many figures of Nandi. The mandapa contains a large and boldly-sculptured Hoysala crest showing the ancestral hero Sala killing the lion. A large well-dressed inscribed, slab built into one of the side walls of the ardha-mandapa records of gift to the Virupaksha temple of Hampi by the wife of a Kurugodu chief of the Kuntala country in AD 1199.1 The deity enshrined in the sanctum is a large standing eight-armed Devi (1.92 m high). The smiling goddess, with a karanda-mukuta and large round ear-rings, holds in her right hands a ring-like chakra, arrow, khadga and a long sula which is striking Mahishāsura, while three of the left hands hold the sankha, bow and round khetaka (shield). The fourth left hand is depicted as pulling out the tongue of Mahishasura. The right foot is placed firmly on the ground and the left is placed on the back of the Mahisha. To Devi's right is her mount, simha, at the base. The head of Mahisha is turned towards the Devi. A scroll-torana surrounds the whole image. On the whole the Durga shrine may be assigned to the ninth-tenth century AD on grounds of style.

The dilapidated temple to the left of the Durga shrine is similar to it in style and features. It is also a tri-tala vimana with a brick superstructure. The square domical sikhara is decorated with large nasikas. The exterior walls have roll-cornices with kudus. The kapota of the lintel above the garbha-griha door contains fine floral kudus of the early Chalukya type which rather resemble Pallava specimens. Considering the presence of numerous early features the temple may be assigned to about the same period as the Durga shrine.