

# A Survey of Vijayanagara Temples in Karnataka

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**Abstract:** *Vijayanagara rulers like Harihara, Bukkaraya, Devaraya-I, Devaraya-II, Krishnadevaraya, Achyutaraya, Sadasvaraya and others were give much attention to Art and Architecture. They built number of forts, cannels, Temples, Sculptures and other architectural monuments in throughout Karnataka as well as South India. Specially, they give much more interest on built the temples. Why because, the temples stood as symbolic expression of the religious impulse of the people. The temples were not only the houses of Gods but they controlled the interest of the people. The temples also fulfilled the needs of the society such as imparting education, providing monetary help, administering justice and so on. In a way the temples were the nucleus of religious as well as social life of the people.*

**Key Notes:** *Vijayanagara, Architecture, adhisthana, garbhagruha, rangamantapa, mukhamantapa*

**Introduction :** Vijayanagara empire established in early of the 14<sup>th</sup> Century AD. At Vijayanagara, which is now called as Hampi. It was ruled by three successive dynasties namely, Sangama, Saluva and Tuluva till the collapse of the empire in the fateful war of Tekkalakote in 1565 AD. After the war Ramaraya's bother Tirumala escaped from the city of Vijayanagara leaving it to the fate of the victors to Penugonda where he established himself as the ruler of the empire. His successors ruled later from there.

Vijayanagara rulers like Harihara, Bukkaraya, Devaraya-I, Devaraya-II, Krishnadevaraya, Achyutaraya, Sadasvaraya and others were give much attention to Art and Architecture. They built number of forts, cannels, Temples, Sculptures and other architectural monuments in throughout Karnataka as well as South India. Specially, they give much more interest on built the temples. Why because, the temples stood as symbolic expression of the religious impulse of the people. The temples were not only the houses of Gods but they controlled the interest of the people. The temples also fulfilled the needs of the society such as imparting education, providing monetary help, administering justice and so on. In a way the temples were the nucleus of religious as well as social life of the people.

The Vijayanagara rulers have constructed about one thousand eight hundred temples throughout Karnataka. They dedicated these temples to various sects of Hinduism and Jainism. According to some art historians, their prominent temples are attributed to saiva(440), Vaishnava(400), Sakta(50), Harihara(20), Jaina(50). These temples were not only built by the kings, members of the royal family, Ministers, feudatories, generals and higher officers of the state, merchant class, local administrators, and other officials are also contributed to build the architectural activities. Some of the important temples of vijayanagara were discussed as bellow,

## 1. Mallikarjuna temple, Arasikere

**General information:** Mallikarjuna temple is dedicated to the god Mallikarjuna, this temple was built on a hillock near Arasikere in Hassan district by the mahajanans (local people) of the place in 1368 A.D. This temple consists of an approximate square garbhagruha and a similar antarala and a columned rahgamantapa. Another square sanctum housing Virabhadra cult-icon is added to the south wall of the rahgamantapa through a doorway.

## Exterior

The adhisthana on which the temple is built consists of mouldings such as a sloped upana, kantha, pattika, kantha and a denticulated pattika. This is the strong reminiscent of unornamented plinths of the Hoysala temples. A spout is positioned in the middle of the north wall of the garbhagruha to discharge the lustral water of the deity and it is below the ground level. The northern wall of the antarala is slightly recessed showing its division from the garbhagruha whereas on the south such a recess in the wall is not to be found. The walls are divided by plain pilasters, each pilaster possesses a square base, a long shaft, lasuna and a capital. On the eastern side, the rangamantapa has a doorway defined by two pilasters surmounted by kapota with five turrets. At the top of the wall is a cornice with kudos, running around the temple. This has four (two on each side) spouts to discharge rain water. Over the garbhagruha rises a single-storeyed spire which is recently renovated.

**Interior :** The garbhagruha which houses the Linga has plain walls except for corner columns and a ceiling formed of two rotated squares capped by a shallow lotus in the ceiling. The doorway that joins the garbhagruha with the antarala has a band of shallow lotus petals. The antarala also has plain walls and corner columns. Its ceiling is similar to that of the garbhagruha. The antarala doorway leading to the rangamantapa has bands of lotus petals, scroll work and the lintel has a full-blossomed lotus flower. The rangamantapa has four columns in the centre on a slightly raised rectangular floor area. Four engaged columns are placed corresponding to the central ones (two on each side) and four corner columns. These columns (including both the engaged and corner columns) are of lathe-turned type, resembling those of the Hoysala temples. Each pillar is placed on a having a cubical block at the bottom. Above is a series of horizontal circular mouldings in the form of discs or rims, and at the top, a large circular disc and wheel-shaped capital. This is surmounted by carved angled brackets. The central ceiling has two rotated squares capped by a lotus bud in the centre and the ceiling of the remaining portion is plain with horizontal stone slabs. Another square sanctum is linked to the south wall of the rangamantapa through a doorway. This contains a beautiful image of Virabhadra of 1.2 metres in height. The walls and ceiling of this garbhagruha are plain.

## 2. Triyambakesvara Temple, Triyambakapura

**General information :** Triyambakesvara temple is situated at Triyambakapura in Gundlupete taluk of Mysore district. The temple complex is set up within a rectangular prakara. Gateways in the middle of east and south sides of the prakara provide access into the temple complex. A lofty lamp-column, the east gateway, a balipitha, a platform for flag-post, a Nandi-mantapa and the principal temple are all set up in the principal axis of the temple. A Parvati shrine is built to the north of the principal shrine. To the west of the Parvati shrine is a Panchalingesvara shrine with five Lingas housed in five chambers in a single structure. To the south-west of the principal temple, and abutting it is a fifty-four columned kalyanamantapa. Two chambers are joined to the south-east corner of the prakara and of the two. The west one houses Mahishasuramardini icon and Saptamatrika panel and the east chamber is a yagashala. The remains of a columned mantapa is to be seen in the north-east corner of the prakara.

**Temple Plan :** A rectangular garbhagruha is joined to a rectangular antarala through a doorway on the east. The antarala opens into a square rangamantapa which has 4x4 free-standing columns. The rear side (west) of the rangamantapa has two openings flanking the antarala leading to a pradakinapatha which circumambulates the garbhagruha and antarala. The rangamantapa has two doorways in the middle of the east and south walls leading to mukhamantapa.

*Exterior:* The adhisthana of the rangamahppa consists of a series of mouldings having upana, jagati, tripattakumuda, kantha, pattika, kantha and prati in an ascending order. Walls are defined by pilasters at regular

intervals. In the middle of the north wall is a niche interrupting the uppermost moulding of the plinth and is exactly in the direction of the south doorway. This niche is formed by split pilasters. In the middle of the east and south walls are doorways leading to the mukhamantapas set up on platforms. The eastern mukhamahcapa has flights of steps on south and north sides flanked by yaali balustrades. The southern mukhamantapa has access steps in the middle of its south side. The west walls of the rahgamantapa have joined to the plain walls of the pradakshinapatha and this has a small perforated stone window in its south wall. At the top of the wall of the rahgamantapa, is an uttira beam surmounted by kapota with kudos. Over the roof, is a stone parapet having a frieze of vyalas which runs around the temple (including the rear plain walls). At the top of the eastern mukhamantapa is a double-flexed cornice while on the southern mukhamantapa is an angled eave. A series of stucco niches are on these mukhamantapas. The stucco niches are in an utterly ruined state and some of them are devoid of idols.

*Interior:* The rectangular garbhagruha has plain walls and corner columns with angled brackets. The ceiling of garbhagruha has two well decorated rotated squares and a pendant bud in the centre. In the centre of the floor is a Siva-linga which is worshiped as Triyambakadeva. This has a doorway on the east leading to the east-west rectangular antarala. The doorway has shallow shakas. The walls and the ceiling of the antarala are plain and the corner columns have angled brackets supporting the beams which, in turn, carries the ceiling. This has a doorway leading to a columned rangamantapa. On either side of the doorway are pithas to affix the idols of dvarapalas.

The rangamantapa has 4x4 columns. The 4x2 columns flanking the east-west central aisle have three blocks of diminishing size and these blocks are relieved by divinities. The columns on peripheries have square blocks at the bottom; just above the square blocks, are octagonal sections and sixteen vertically faceted tapering shafts. These columns have angled brackets which support beams of the ceiling.

There are twelve engaged columns against south, north and east walls. The ceiling is plain, but the central ceiling over the four columns has two rotated squares with a pendant bud in the centre. This resembles the ceiling of the garbhagruha. In the north side, three compartments are made with brick and mortar to house Rama, Lakshmana, Sita, Anjineya and Sanmukha. These are later additions. There is a stone rectangular water trough and an icon of Nandi in the rangamantapa.

*Exterior of the garbhagruha and antarala :* The garbhagruha and antarala are built within the pradakshinapatha on a basement having upana, jagati, kantha, pattika, kantha and prati. The prati is interrupted by shallow niches on the walls. In the centre of the north and south walls where the garbhagruha and the antarala are joined are deep recesses. A pilaster has been shown in each of these recesses, This shows the demarcation between the garbhagruha and antarala. The walls of the garbhagruha and antarala on all sides (north, south and west) have niches (one in each wall) which are defined by half-pilasters. Each niche carries a prastara form in miniature with Kirtimukhas and a vaulted sikhara with panchastupis. On either side of the niche are two pilasters and at the corners are also pilasters. On the north side, in the middle of the garbhagruha wall, there is a spout to discharge lustral (abhisheka) water, and the spout emerges from the mouth of a yaali.

*The Mukhamantapa :* The rangamantapa has a doorway on the east leading to an open mukhamantapa of 4x2 columns. The peripheral columns have detached colonnettes supporting vyalas. The corner columns have three detached colonnettes supporting lions and a human form. The main shaft of the columns have three blocks, each face of which has figures in reliefs. The central two columns are placed on tripartite basements. These have slightly square blocks at the bottom; above the block is an octagonal shaft which has latina, tadi, urdvapadma, and phalaka at the top. The column supports the brackets of pendant buds which, in turn, carry beams. The doorway of the rangamantapa has an enlarged kirtimukhatorana of brick and mortar. This is the strong reminiscent of the kirtimukhatorana of brick and mortar of Anantapadmanabha temple at Ananthashayanagudi, near Hampi. This mukhamantapa is placed on a raised platform, having upana, kantha and kapota. At the top, there are a double

flexed cornice and a horizontal band Of vyalas. Above the band Of vyalas is a brick and mortar parapet, which has a series of niches. They arc in ruins.

The rangamantapa has another doorway on the south leading to another mukhamantapa of four columns. This doorway has a brick and mortar kirtimukha resembling that Of the Cast. The columns Of this mantapa have three blocks of diminishing size separated by octagonal Sections. They support angled brackets, and these inturn carry the beams. At the top is an angled cave. Above the angled eave is a horizontal stone band having vyalas in relief. On the top is a brick and mortar parapet having the niches which are also in ruins.

Other members on the axis : A circular stone, a Nandi shrine. a bali-pitha, a dvajastambha and the east dvaramantapa are placed in the axis of the principal temple. The Nandi mantapa is placed on a platform having the mouldings like upana, a broad kantha and pattika. In its four cordinals there are four columns supporting a brick and mortar Superstructure above. This mantapa enshrines a Nandi idol of soap Stone. The bali-pitha has the mouldings like upana, kantha, tripagakumuda, antarita, pattika and a circular Stone.

### **Dévi shrine**

*Exterior:* The temple is built on adhistana Of two varieties. The plinth of the garbhagruha and antarala is different from that Of the rangamantapa and the mukhamantapa. The plinth of the garbhagruha and antarala has an angled upana, a small kantha, a multifaceted kumuda, kapota with uncut kudas and there is another band which is carved on the west side. The plinth of the rangamantapa has upana, tripattakumuda and prati. The walls Of the temple are plain and the walls Of the antarala are recessed slightly showing the line of demarcation between the garbhagruha and the antarala. At the top Of the wall there runs kapota. Above the kapota is a series of brick and mortar niches around the temple. They are now empty and in a ruined state. The superstructure of this temple is square at the base having karna, Sala and karna on each side. Above this is a round brick and mortar sikhara.

*Interior:* The garbhagcha of this shrine is an approximate square in plan and has plain walls except for the west which has a shelf-like horizontal stone beam at the height Of 80 cms. from the ground level. There are corner columns with uncut brackets supporting horizontal stone beams. The walls are plain, and formerly, they were covered with plaster. The ceiling has three rotated squares and a lotus medallion with a pendant bud. In the centre of the floor is a beautiful icon of Parvati placed on a pedestal. This has a doorway facing cast leading to a rectangular antarala. The doorway has shallow Shakas having scroll work; the lintel and the underside of the same have lotus medallions. The corner columns have angled brackets. The walls and the ceiling arc plain. This has a doorway on the east leading to a rangamantapa. The lintel of the doorway has a relief of Naidi with In front Of the doorway is an enlarged a human face just below its forceleg. In front of the doorway is an enlarged brick and mortar kirtimukhatorana. This appears to be a later addition. On the right side of the rangamantapa is a chamber which is now empty. The rangamahtapa has 2x2 columns, creating 3x3 ankanas. The columns have three blocks interspersed by sixteen sided sections. These columns support uncut angled brackets. The walls and ceiling arc plain. The rangamantapa has a doorway on the east leading to an open mukhamantapa. This has four columns on periphery placed on tripartite basements and the engaged columns are set against the west wall of the mantapa having colonnettes with pendant buds above. Usually, the peripheral columns of the Vijayanagara temples have colonnettes, but in this case, this fact is reversed.

**Kalyapamantapa :** In the south-west corner of the prakara, there is a 6x9 columned hall creating east-west aisles. The columns are heavy having three blocks of diminishing Size. separated by sixteen and eight sided sections. There are two levels Of floor areas of which the rear is on the western side having a raised platform of 70 cms. In height. The platform has three access steps flanked by vyali balustrades. The four central columns on the platform have reliefs of divinities. The columns are surmounted by angled brackets. which, in turn, carry heavy stone beams. On the north side, half of this structure is abutting the south wall Of the principal temple. There is an opening in the centre of the north side.

**Dvararmantapa and Prikāra :** In the middle of the east and south sides of the prakara are two dvaramantapas which were once perhaps surmounted by gopuras. The whole temple complex is enclosed by a prakara wall of 3 metres high. This has a coping stone in the form of kapota. At the top just below the coping stone there runs inside the prakara, a frieze Of reliefs of Brahma, Sanmukha. Lakshmi, Parvati, Saptamatrka, etc. The prakara wall still exists on the south side and the other three sides it is ruined.

### 3. Ramachandra Temple, Hampi

**General information :** The temple is situated in the heart of the Royal Centre at Hampi. The temple is popularly known as Hazara Rima temple, but in inscriptions it was dedicated to the god Ramachandra. This temple complex is set up within a rectangular prakara with gateways on east and north sides. The principal temple occupies the centre of this prakara. Between the east gateway and the principal temple, is a small altar. Built up to the north-east Of the principal temple and against the prakara wall. is a columned but closed structure with an opening on its south side. There is a colonnade and open columned structure abutting the west wall of the prakara. In the south-east side of the prakara, another colonnade is positioned.

*Temple Plan:* The principal temple has a square garbhagruha having a doorway on the east leading to a rectangular antarala. This has a doorway connected to a rectangular mukhamantapa which itself opens into a square rangamantapa. This mantapa has four free-standing columns on a slightly raised square floor area. This mantapa has two small openings in the west wall serving as doorways. Besides these doorways. three more regular doorways are fixed on other sides; those on north and south, lead to parshvamantapas; the One On the east, leads to the mukhamantapa with four columns. At a later stage, an open two by four columned pavilion was added to this mukhamantapa .

*Exterior:* The temple is set up On an adhisthana having upana (in two tiers), padma. jagati, tripattakumuda, kantha. pattika, kantha and prati. The tripattakumuda becomes a ribbed one in the area Of the parshvamantapas. The last two mouldings are interrupted by niches on the walls.

The walls of the garbhagruha have three projections framing two recesses. The central projections are broader and larger, and they have niches defined by split pilasters. Kumbhapanjaras are depicted in recessed areas. The portion between the kumbhapanjara and the pilaster is decorated with reliefs of divinities. The walls of the antarala are recessed slightly and a niche is positioned on each of them. The walls Of the rangamantapa are decorated with pilasters. The area between the pilasters is utilised for the depiction Of the entire Ramayana sequentially in a series of reliefs in two panels. On the north wall of the garbhagruha, is a spout issuing from the mouth of a yali and it is fixed to the bottom moulding of the adhistana. Below the spout is a receptacle formed by stone slabs. The cornice on the walls is decorated with kirtimukhakudus at regular intervals and this becomes double flexed one in the areas of the parshvamantapas and mukhmantapa.

On the garbhagruha, is a brick and mortar superstructure of two talas and and a square sikhara above, Each tala or storey has a central Sila projection on either side which are karna and karnakutas. The walls of each of the storey are defined by pilasters and split pilasters. Each storey contains mythical figures which are totally defaced beyond recognition. Over the antarala, the superstructure has a sukhanasa projection. The parshvamantapas have their own plinth mouldings like upana, padma. sharp edged kumuda and prati.

*Interior:* Within the temple, the garbhagruha has plain walls except for a shelf like projection in the west wall. The ceiling has a large medallion with a pendant bud in the centre. A rectangular pedestal has three sockets to affix the cult-icons which are now missing. Its plain doorway on the east leads to the antarala. The doorway of the garbhagruha is formed by split pilasters. The walls and ceiling of the antarala are plain except for the west wall which has two kumbhapanjaras on either side of the doorway. The doorway of the antarala on the east leads to the mukhamantapa. The doorway has two door-frames, the inner doorframe is decorated with several bands Of lotus petals. flowery motifs and beads. An icon Of Gajalaksmi is depicted in the middle of the lintel. On the lower

part of the jambs are two Vaisnava dvarapalas. The second doorframe has the decoration of the foliage; on the base of it, figures of two yakshas are depicted. The lintel is decorated with upturned lotus petals. The walls and ceiling of the mukhamantapa are plain except for the west wall which is decorated with niches on either side of the doorway formed by split pilasters. At the east corners of the mukhamantapa are two engaged columns. These columns have three blocks of diminishing size separated by 8-16-8 sided sections and these are surmounted by brackets of pendant buds. The mukhamantapa has two stone steps to descend into the rangamantapa and this mantapa has three doorways on east, north and, south. There are two narrow doorways in the west wall. The rangamantapa has four columns in the middle on a slightly raised square floor area. These columns are highly ornamented and they possess tripartite basements. They have three blocks of diminishing size. Each face of these blocks has the reliefs of Vaishnava divinities within a niche under a kirtimukhatorana and these blocks are separated by three bands of octagonal sections. Each band is decorated with feather motifs, foliage, upturned petals, etc. These columns are exceptionally beautiful works of the Vijayanagara art.

The walls have horizontal projections like a band above which are engaged columns, The walls and ceiling are plain. The central ceiling over these columns has two diminishing rotated squares with a pendant bud in the centre. These columns including the engaged ones have brackets of pendant buds. The doorways on north and south lead to two parshvamantapas. The north doorway has several Shakhahs decorated with bands of lotus petals, beads and foliage. In the middle of the lintel is a Gajalakimi relief. The north parshvamantapa has two columns in the front corners placed on tripartite pedestals and have two blocks of diminishing size separated by 16-8-16 sided sections. At the top are latina kumbha, pali, phalaka, surmounted by brackets of pendant buds. The parshvamantapa of the south doorway has two columns in front, similar to those found on the north parshvamantapa. At the periphery, the parshvamantapa has semi-circular stone beams like kakshasanas. The south doorway has collapsed. At the top, the beams are decorated with a frieze of vyalas and ganas. The ceiling is plain and the beams are decorated with a frieze of petals. The doorway on the east is smashed and is almost like the doorway on the north. There are two platforms on either side of the doorway. The platforms have two columns on each side. These columns are like those of the parshvamantapa on the north. The ceiling is plain with horizontal stone slabs. At the top is a double flexed cornice. A 2x4 columned open mantapa is attached to the temple in its front side at a latter stage.

### **Amman shrine**

*Temple Plan* : Two garbhagruhas of which the principal one is facing east, the other south, are attached to a common antarala. The antarala is combined to a columned hall of later period. Cult-icons are missing here also.

*Exterior*: The garbhagruhas and the antarala are set up on both upapitha and adhishtana. The upapitha contains upana (in two tiers), padma, ribbed kumuda, kantha, kapota with kirtimukhakudus at regular intervals. The kantha is decorated with vertical bands at regular intervals in between which reliefs of dancers, various divinities and amorous figures are depicted. The adhishtana comprises upana, padma, jagati, ribbed octagonal kumuda, small kantha, pattika, kantha and prati. The last two mouldings are interrupted by niches in the middle of the garbhagruha walls. The walls of the garbhagruha on three sides have three projections and two recesses. The central projections have a niche on each side and all the projections are defined by pilasters. The areas between the pilasters are depicted with reliefs of various divinities. The recessed areas have kumbapanjaras. The antarala walls are slightly recessed showing the line of demarcation between the antarala and garbhagruha.

The north wall of the garbhagruha has a yali spout, positioned in the middle of the central projection of the upana of the adhishtana. The wall treatment of the second garbhagruha is similar to that of the garbhagruha described above. The garbhagruha facing east has a single storeyed superstructure and a sala sikhara.

The adhishtana of the columned mantapa in front of the antarala is a little different, and it is composed of upana in two tiers, padma, ribbed kumuda. These are the continuation of the upapitha of the garbhagruhas and antarala.

Then, rises a kantha and kapota. The exterior walls of the mantapa are plain with dressed stone slabs. In front side, at the top of the mantapa is an angled eave.

*Interior:* The garbhagruha, in the axis of the temple facing east, has plain walls. and the ceiling has two diminishing rotated rectangles. This has a plain doorway leading to the rectangular ahtarala. The doorway is formed by split pilasters. Another square garbhagruha is incorporated into the ahtarala through the doorway in the north wall. The ceiling of this garbhagruha is similar to that of the other. The walls and ceiling of the antarala are plain except for the west wall which possesses two kumbhapanjaras. The antarala has a doorway leading to a hall containing 2x3 free standing columns and 3+3 engaged columns.

The doorway Of the antarala is not preserved. Its outer frame is decorated with a horizontal frieze of foliage. and pilasters. Above the doorframe is prastara surmounted by a cornice. The west wall is adorned with projections and recesses. The recessed areas accommodate kumbhapanjaras. The projected portions are defined by pilasters at the corners in between which the incidents from Narasimhāvātāra are depicted. The columned maṭṭapa is closed on north and south sides and is open On the east. The north and south walls. and ceiling are plain. The columns have 3 blocks of diminishing sizes separated by 16-8-16 sided sections, surmounted by brackets of pendant buds and they further support beams which carry the ceiling. Each face of the blocks of the columns is carved with reliefs of Vaiṣṇava symbols and various divinities. South-west maṭṭapa In the south-west Of the principal temple is a 3x4 columned open maṭṭapa, abutting the west wall of the prakāra. In its centre is a raised platform. The ceiling has plain slabs except for the raised one in the centre over the platform. Colonnade In the west side Of the prakāra there is a colonnade consisting of two rows In south-east. there is another of ten columns and one row Of engaged columns. colonnade on a raised platform. consisting of two rows of ten columns and one row of engaged columns and it has a plain ceiling and abuts the prakāra wall in the east and south. On the opening side it has access steps flanked by balustrades. North-east maṭṭapa In the north-east corner, there is a closed maṭṭapa abutting the prakāra wall. It is built on adhiśṭhāna having upāna. padma, kaṭha and kapōta. It has access Steps in the middle of the opening area of the south side, skirted by Yili balustrades. The exterior walls are plain. At the top of the wall, the uttira beam is beautified by slanted motifs, ganaś and yū(is and over this beam runs a prastara. Within the structure. is a platform in the centre. Its walls are plain and the ceiling has rotated Squares in the centre and the remaining portion is plain. Bali-piṭha Balipitṭha is in the axis of the principal temple. It consists of mouldings like kapōta with kirtimukhakūḍus, kaṭha, tripat. lakumuda. jagnti and a square padma. prakāra and doorways The prakāra wall that runs around the temple complex in a rectangular form is another beautiful work Of art. It is about three metres in height and has doorways on the east and north and a small passage on the south leading to the Royal areas. The exterior side of the prakāra is decorated with processional friezes. They are noticed on east, north and west sides in this order from bottom to top: dancers female dancers, soldiers, horses, elephants. The detailed incidents from the Rāmāyāna are also depicted on the interior side of the prakāra on east and on half of the north side in five to Six friezes. Some portions of this are obscured by the north-east maṭṭapa. East doorway: The east doorway, is set up on the adhiśṭhāna having upāna, padma, kaṭha and horizontal projected bands sculpted with dancers, Kinnaras and various divinities, elephants, lions, etc. On the kaṭha, hamsas are decorated. This is capped by kapōta with uncut kirtimukhatōraṇas. Its two doorframes have beautiful bands of foliage, lotus petals all around with Gajalakṣmi in the middle of the lintel. The doorway has proches in its front side and its columns have tripartite pedestals and two blocks Of diminishing size separated by 16-8-16 sided sections. At the top are laṣṭha, tādi, pili, phalaka and angled brackets. The western doorframe is of later period. At the top, there runs an angled eave. North doorway: The north doorway is similar to the one on the east but has a single doorframe. There are platforms on either side, with two columns and two engaged columns. This has an angled eave.

#### 4. Somesvara Temple, Guidipalli

**Introduction :** Gudipalli is a small village in Mulabagilu taluk of Kolar district. There are four temples in this place of which, Somegvara and Rama temples belong to the Vijayanagara period.

*Temple Plan:* The Sorngvara temple, oriented to the east, has a square garbhagruha and a square antarala and a rectangular mukhamantapa. The mukhamantapa has an opening into a rangamantapa which has an opening towards a parshvamantapa on the south. There are two small shrines to the north-west and south-west corners of the temple. The north-west shrine has a square garbhagruha attached to a rectangular antarala. Its rangamantapa has disappeared leaving the traces Of its joining to the antarala and this could be seen on its front elevation. This was probably a devi or amman shrine. A Ganesha shrine is to the south-west of the principal temple. The whole temple complex was set up in a rectangular courtyard with a dvaramantapa in the east. The prakara wall has Completely disappeared leaving the traces of its foundation here and there.

*Exterior:* The principal temple is set up on an adhishtana having upana jagati. Tripattakumuda, kantha with vertical bands. pattika. again kantha with vertical bands and prati which is interrupted by niches in the middle of the garbhagruha and antarala walls. On the northern wall Of the garbhagruha, in the middle Of the kantha moulding, is a spout jutting out of a yali's mouth.

The garbhagruha and antarala walls are decorated with pilasters, and niches which are formed by split pilasters and are capped by prastara and a vaulted roof form. At the top of the wall runs all around the temple. Over this is kapöta with kudas. There is a stone parapet with a frieze of vyalamalas. On the south, a relief of Gapapati is also shown on the parapet. There was a brick and mortar sikhara, which has now disappeared.

The antarala walls are recessed slightly showing the demarcation between the garbhagruha and the antarala. There are offsets on the walls Of the mukhamantapa. The rangamantapa has an opening on the south side. It has a diamond-shaped small orifice set into a niche in the east wall providing ventilation. In the centre of the north wall there is another niche.

There is a parshvamantapa in the middle of the south side of the rangamantapa. This is set up on an adhistana (discontinuous to that of the temple) having upana. kantha and pattika. In its south corners, are two columns which resemble those inside the rangamantapa. There are access steps on either side of the parshvamantapa flanked by the southern walls of rangamantapa and yali balustrades.

*Interior:* The garbhagruha, facing east, has in the centre, the Someswara Linga of 75 cms. high. This has a plain doorway leading to the antarala. The walls of the garbhagruha are plain, and the ceiling has two rotated and diminishing squares with a pendant bud in the centre. The walls and ceiling of the antarala are plain with horizontal stone slabs. This has a doorway leading to a rectangular mukhamantapa. The doorframe of the antarala has bands of lotus petals and a scroll work; inner side of the threshold as well as the lintel have lotus medallions. The door has two steps descending into the mukhamantapa. At the east corners of the mukhamantapa. there are two engaged columns. To the east Of it, is the rangamantapa with four free-standing columns. These columns have three blocks of diminishing size separated by 8-16-8 sided sections, which support angled brackets above. The brackets, in turn, are surmounted by stone beams decorated with upturned petal bands. In the north and south walls there are two engaged columns. is a platform of 90 cms. high abutting the north wall. In the middle of the south wall or the is a doorway. Its doorframe has bands Of lots petals; the centre and the underside of the lintel have lotus medallions. This doorway leads to the parshvamantapa

#### 5. Tiruvengalanatha (Achyutaraya) Temple, Hampi

**General information:** This temple, oriented to north, overlooking a broad market street known as Achyutapete on the south bank of the river Tungabhadra at Hampi, is located to the east of the Matanga Hill. It is locally called Achyutaräya temple, but it is dedicated to Tiruvengalanätha, as expressed in the inscriptions of the temple. To



The patron Of this grand temple was Hiriya Tirumala Rāja Odeya, brother Of Varadāmbika, the queen-consort Of the king Acyutarāya. He erected this temple in 1534 in association with the king. This temple is built inside the two concentric rectangular prakāras with two large gateways with gōpuras on the north.

The outer prakāra that abuts the boulders of the Mataiga hill in the south- west has a small opening in the south wall, two smaller gateways in the west and a larger gateway in the north. To the West Of the north gateway is a kalyānamantapa which is a later addition. Running along the inside of this prakāra is a colonnade. but most part of this has collapsed. In the north-east corner. is a structure on a raised platform which is utterly in a ruined state. Within this prakāra is a structure abutting the wall or the inner prakāra in its north-west corner. This is elevated on a raised platform having two different levels. This also is in a ruined condition.

*Temple Plan:* A square garbhagruha is joined to a square antarāla through a doorway. The later has a doorway leading to a rectangular mukhamantapa. Opening to the rangamantapa on the north, this has side doorways providing access to a closed pradakshinapatha. The square rahgamantapa has four free-standing columns on a slightly raised square floor area. This has a doorway on the north introducing into a square mahārahgamantapa which has 5x6 columns plus two more columns in the south corners. The rahgamantapa has two more doorways on the east and west opening into pārshvamantapas .

*Exterior:* The temple stands on a plinth consisting of upapitha and adhisthana. The upapitha has the mouldings such as a small upāna, padma, antarita, tripattakumuda, kantha with vertical bands, and kapōta with kūdus at regular intervals in alignment with pilasters and kumbhapanjaras carved On the walls; the adhistāna has the mouldings like a small upāna, padma, jagati, antarita, kshudra- urdvapadma, tripattakumuda, kantha, pattika, kantha, and prati. The upper mouldings namely kantha and prati are interrupted by shallow niches on the walls above. The central portion of the walls of the garbhagruha and antarāla are slightly projected on their three sides. In the middle of the east wall of the garbhagruha is a spout issuing from the mouth of yāli. The walls have the depiction of pilasters, kumbhapanjaras and shallow niches. At the top of the wall is a cornice with foliated kūdus running around the temple. The superstructure over the sanctuary is of brick and mortar and only the lower portion of it survives now.

The pārshvamantapas on the east and west sides of the rangamantapa are elevated on a plinth that continues the upapitha of the temple. Steps to these porches are modern. The porch columns have tripartite mouldings at the base and have three blocks of diminishing size. On these blocks, Vaishnava gods and symbols, hunting scenes and various animals are carved. At the top of the columns are brackets of pendant buds surmounted by beams which carry a double flexed cornice. The doorways of the porches have two parts; the inner doorframe consists of bands Of petals and foliation with Gajalaksmi on the lintel and underside of this has a lotus medallion. On the lower part of the doorjambes are Vaishnava dvārapālas. The outer doorframe has flowery designs and lion motifs at the base. Above these, are scroll works issuing from the mouth of makaras. The lintel has the form of kapōta with kūdus and above, rises a miniature prastara, sāla with kalasas and karnakūtas.

*Interior:* The walls of the garbhagruha are plain. Since the ceiling slabs are missing, the hollow interior of the brick and mortar spire could be seen. On the north, it has a plain opening leading to the antarāla. This has plain walls and ceiling. Setting deep into the mukhamantapa, the doorway has the bands of lotus petals and Gajalakshmi on the lintel. This closely resembles the doorways of the rangamantapa. The Side walls Of the mukhamantapa have two doorways leading to the closed pradaksipapatha which surrounds the garbhagruha and antarāla on three sides. A row of columns also runs around them. Within the pradakshinapatha, the exterior walls of the garbhagruha are similar to those of outside (already described).

The rahgamantapa has four columns of a slightly raised square floor area. These columns have tripartite basements and each has three blocks of diminishing size separated by 8-16-8 sided sections, and brackets of pendant buds at the top. Vishnu and his entourage are carved on the faces of these blocks. The central ceiling over these columns is elevated a little and that of the remaining portion is plain with dressed stone slabs. The rangamantapa has

doorways on the east and west paving way to the parshvamantapas, and the other on the north, which is a little wider, heading into the maharahgamantapa. Inside the maharahgamantapa are two large, mutilated Vaishnava dvarapalas of 1.5 metres high kept on either side of the doorway. This hall consists of 6x5 columns with two more column, in the south corners, creating a nave and four aisles, The south wall has niches pilasters and kumbhapanjaras. The ceiling of the maharahgamantapa has fallen down and several columns are missing.

**Conclusion :** The Vijayanagara temples occupy a unique place in the history of Indian art and architecture. A mass movement was created regarding the construction of the temples as they became a unifying force among various states of the empire. Vijayanagara kings constructed as a means to express and extend their royal power. Hence, we see that a large number of temples were built during this time. The Vijayanagara artists opted for the Dravidian mode of architecture for the erection of their temples. Conspicuous blending of the local art tradition with that of the Dravidian is clearly discernible in the Vijayanagara art. The Vijayanagara artists used four varieties of adhistanas for the construction of the temples. A detailed analysis made in this article, clearly indicates that the impact of Dravidian tradition.

The Vijayanagara temples are rich in sculptural decoration. They can be observed largely on columns, gopuras and parapets, and in a lesser degree on plinths, walls, beams and ceilings. The sculptural programme of this period is varied in nature. They are represented in round as well as in relief, in stone as well as in stucco. Forceful representation of the sculptures with expression of liveliness characterize the sculptural wealth of the Vijayanagara period. Thus the Vijayanagara empire made invaluable contributions to the Indian art and architecture.

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