ART ARTICLES


This article speaks about the image of Sudharsana Chakra at Hampi.


This article narrates the different court attire prevalent in the court of Vijayanagara. Author has emphasised the different styles as depicted in the sculptures in the temples. In Vijayanagara many monuments exhibit lot of sculptures in different postures and attires.


This article narrates the court attire of Vijayanagara rulers based on sculptures found at Hampi. For the study the author has selected five monuments built during the second ialf of 14th century A. D. to second quarter of 16th century A.D.

Anila Verghese,


Anila Verghese,

See Anna Dallapiccolla, Vol 75.


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This article describes the memorial stones at Vijayanagara. Plenty of sculptures are carved out of rocks and boulders in the various places at the site. Some of them are memorial stones. The memorial stones include Satikals, Virakals and suicide Memorials. Along with these memorial stones, Virakals at Kummata are also discussed.

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This article is an analysis of the Ramayana panels carved on the walls of the Southern gopura of the ‘Old Shiva’ temple, situated in the North-east of Vitthala Temple. It is popularly called as ‘Old-Shiva temple’ but it is a Vaishnava Temple. The depiction here, starts with Balakanda, Ayodhya Kanda, Aranya Kanda, Kishkinda Kanda, Sundara Kanda and Yuddha Kanda.


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This article narrates the frieze running on the outside of the Ramachandra Temple enclosure, from its southwest corner to its eastern gate. A huge procession organized in five, registers around three sides displaying kingly poses is carved. There are depiction of soldiers, spear men, bow men and wrestlers and men on horses, probably the top officials. Apart from this there are depiction of elephants, some of them are caparisoned ones. In the same style are the parade of horses with grooms. The top most row depicts dancers and musicians.

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This article narrates the paintings depicted in the Virupaksha Temple at Hampi, the themes are of Vidyaranya in procession, Tripurantaka vadha, kama dahama etc., the style and the date of the painting are discussed.


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This article speaks about the Mahanavami Dibba, the reference of the Portuguese travellers, in their travelogues are made use of to support the structural phases. In total four structural phases are noticed. This platform depicts the relief carvings of courtly life and Vasantotsava scene. The absence of sacred images, the unique architectural form and sculptural wealth, are explained.


Bibliography on Hampi – Art Articles
This article states the different festivals particularly Kalyanotsava, Vasanthotsava held in Virupaksha temple. The rituals and the history of Vasanthotsava are mentioned. Here also explained how the present day festival is different from the earlier festival as explained in the poem Virupaksha Vasantotsava. The importance of the festival is highlighted.

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This article narrates the Jambukeswara Temple at Hospet. This temple is on the Jambukeswara Hill, South-East of Hospet Town. The different parts of the temple, the inscription which speaks about this temple are explained in detail.


The hero stones, self immulation stones are at various places in Hampi, along with this the ‘sidi stones’ with depiction are near the Krishna Temple, its description are given.


Vijayanagara city is rich in sculptural wealth of which the Hanumantha sculptures occupied unique place, they are so abundant, exists in different forms almost in every place, these are explained in this article.

See in Magazines – Annual.


This article deals with the Pre Vijayanagara Temples at Hampi. In all 15 temples are identified in Hemakuta and by the side of Virupaksha Temple as pre-Vijayanagara Temples. A detailed study including, plan, elevation, interior and exterior of the temples are considered for the study.


See in Folklore.

The article refers to the importance given by the kings of the Vijayanagara dynasty in promoting the hydro-architecture. It discusses the techniques and construction patterns of tanks, sluices, water weirs, wells and canals. It directly mentions about the Turtha canal at Hampi, twelve barrage across the river Tungabhadra and Rayakere. Incidentally it also provides details about the inscription of Lakshmidhara. The importance of wells and canal irrigation are highlighted.


See in Folklore.


See Anna L. Dallapiccola, 1979.


This article speaks about the architectural documentation undertaken at Vijayanagar in 1987 and 1988, in Hemakuta hill, Virupaksha Temple complex Hampi Gateways, and Manmatha Tank. The inscriptional evidences, the material for building the temples are also taken into consideration, while explaining the monuments. The temples and shrines at Hemakuta are studied in detail.


The paintings of Vijayanagara are patronised by; their rulers. Besides mural paintings in the temples, the paintilngs on the walls, there were painted images in the Vijayanagara court. The paintings of Vijayanagara at different places are discussed in this article.

The article discusses the art and architecture of the Vijayanagara period with special reference to the temples found at Hampi.


This article deals with the buildings constructed out of stone rubble coated with plaster. In total these buildings have an overall Islamic appearance. The features derived from the neighboring Deccan sultanate were used without any political or religious associations. This article focuses on decorative elements in the four sultanate styled courtly buildings – Elephant Stables, Octagonal Pavilion, louts Mahal and Queen’s bath.


This article is a complete survey of different types of Virabhadra Sculptures found in and around Hampi. It also traces the religious conflicts that might have been responsible for the presence of Virabhadra sculptures in such numbers and varieties.


A chapter deals with the temples of South India, in which there are references about the monuments of Hampi, the early history of Hampi before and after founding of Vijayanagara empire. The Sculptures of Hampi, particularly Ugra Narasimha, the Ganesha and other sculptures are explained in this chapter.


This article describes the structures located on the Kamalapura Papinayakanahalli road. This structure is a part of complex having stepped tank which is in ruins and a dilapidated temple. The structure is of a plinth and a high basement on which the columned hall is elevated. This hall is rectangle, three by five bays, with one bay projection on north and south and three bay projections on the east and west sides.

The article examines the origin, date and worship of God Vitthala, the tutelary deity of Purandaradasa. Further it mentions that the worship of Vitthala had extended up to Karnataka and this fact is supported by the archaeological and other evidences from Maharashtra. It is further stated that the icon of the God installed at Vitthala temple in Hampi was taken to Pandharapura in Maharashtra.

The article throws light on the social life of common man as depicted in the bas-reliefs found on various monuments at Hampi and their contribution made to the contemporary society during Vijayanagara period.

The article deals with dress and ornaments used by the people during Vijayanagara period. The different types of saris worn by the ladies in Vijayanagara as depicted in the sculptures of Vijayanagara are discussed.

This article informs about the music under Vijayanagara empire and also the encouragement given for arts in the court of Vijayanagar.

This article deals with the paintings of Vijayanagara in the ceiling of the Maha-mukhamandapa of Virupaksha temple at Hampi. There are 13 panels with many insets and surrounded on all the four sides with ornamental bands. The different panels, like Tripurathaka vada, Arjuna winning Draupadi, Royal party, etc., are narrated. The author recommends for the chemical cleaning to the paintings.
This article narrates the stories sculptered in the Temple at Bukkasagara. The Shiva and Veerashiva traditions and its depiction are pointed out with apt photographs.


This article traces the importance of a linga super imposed by another linga, is seen in the premises of Uddana Virabhadra Temple at Hampi. The concept of Siddarama transferred on to stone at Hampi during 16th Century is explained.


This article refers to the etymology of the word Hampi, it’s status before and after the establishment of Vijayanagara empire. The Veerabhadra sculptures, the different maths in Hampi, the patronage given by Praudha Devaraya are explained. The photographs of Girija Kalyana, Kamadahana and others are published.


The article deals with the Buddhist panels found in the excavations at Hampi, and it takes back the history of Hampi, before founding of Vijayanagara empire. It is noted that the earliest Brahmi inscription found at Hampi, reads as ‘Tarasa Putasa Danam’. The article further refers Buddhist artifacts found near by Hampi area.


The article deals with the ceiling paintings at Rangamantapa of Virupaksha temple at Hampi with detailed description of each paintings compared with legendary stories. These ceiling paintings were done during the time of Krishnadevaraya. The article contains photographs of the paintings.


This article deals with the linga in the Uddana Virabhadra temple. The speciality of this Linga, the probable date of its consecration, the deliniation of the Linga as per the Veerashiva consecration are dealt here. The photograph of the Linga is illustrated.

The article speaks about an unique Linga kept in the Garbhagriha of Uddana Veerabhadra temple at Hampi. Identified as **Sarvanga Linga** as codified in the *Saivagama*. The same article is published in Kannada in the Hemakuta-Monthly mazine


This article introduces the art and architecture, monuments, monolithic sculptures, fort and fortification and other details about Hampi.


The article speaks about the mending of sculptural pieces of Chenchu Lakshmi to Narasimha statue. The photographs of Narasimha is also given.


The article is about the Anjaneya sculptures found in and around Hampi. It also traces the origin and worship of Anjaneya tradition in South India and sculptural variations.


This article describes the sculptures carved on the boulders located to the south of the Matunga Hill and south east of Krishna Temple. The sculptures of Ganesha, Durga, Kartikeya, Brahma, Bhairavi, Bhadrakali and other sculptures are explained in detail.


This article deals with the Saumya Someswara Temple at Nimbapura, east of Talavaraghatta. This temple was built by Praudha Devamaharaya i.e. Devaraya II in 1450 A.D. The different parts of the temple are described. Near the temple there is an inscription and its contents are explained.


The article refers to the tradition of painting in India as mentioned in the ancient literature and states about the tradition of painting during Vijayanagara period especially at Hampi. It gives an account of Abdur Razak, a foreign traveller who visited Hampi during the 15th Century AD.


The article discusses about the God Vitthala and the installation of the image in the temple and further it narrates how the construction of the temple was completed. This is contrary to the belief that the temple was never completed. The relation between the idol at Phandharapur and Hampi are discussed. A broken statue of the king Krishnadevaraya, Vitthala and Tirumalamba were discovered at the temple and photographs of the same are provided in the article.


This book deals with the Vijayanagara paintings in which the paintings at Virupaksha Temple are dealt. The words of Domingo Paes regarding the paintings in the palace of Krishnadevaraya are discussed.


The article examines the various erotic sculptures portrayed on the walls of temples and monuments of Hampi and states that such erotic sculptures were not a taboo during the Vijayanagara period.


See Manjunathaiah,

The article attempts to trace the origin and antiquity of art from the prehistoric times to the Vijayanagara period. It mentions about the various types of stones that were employed in preparing the specimen of art.


This article deals with the door Guardians in the gate ways particularly in the Singharada Hebbagilu and Penukonda gate. There are also references about the door Guardians in other Temples.


This article speaks about the door guardians at Vijayanagara. The travelogues of visitors are quoted in identifying the door guardian sculpture in one of the gates at Vijayanagara. The male and female doorkeepers holding sticks and scourges were common near the gates of Vijayanagara. Sculptures of different door guardian figures are noticed and discussed in the article.


The article speaks about the Vijayanagara paintings in detail and they are compared with the other paintings in Andhra Pradesh and Tamil Nadu. Here the technique, subject and influences are narrated.


This article speaks about the early reference of Hampi during 6th century A.D. There is an attempt to trace the pre-existing forms and traditions, some adapted to strengthen the legitimacy of the ruling dynasty. To study this objective several phases were marked to prove how ‘Tirtha’ transformed into ‘Capital City’.

Raghunatha Bhatt H.R, Line drawings of the Vijayanagara Period, Souvenir, National Seminar on Vijayanagara Empire. The Department of Archaeology and Museums, Hyderabad and the Osmania University, Hyderabad, 1999, p. --
The abstract of the research article gives details about the line drawings as found in the inscriptions, monuments, slabs with sculptures, Herostones, Mahasati and Nishadi stones of the Vijayanagara period with particular reference to Hampi.


The article refers to a sculpture of Krishnadevaraya depicted on a pillar in the mukhamantapa of Krishna temple at Hampi. The sculpture is depicted in the standing pose with folded hands.


This translated article traces the history, physiographical features, monumental remains and temples of Hampi. Further it mentions about the contemporary society and literature of the Vijayanagara period. (See Shama Rao, P. Journal of Andhra Historical Research Society)


The article deals with the Pattanada Ellamma, the guardian deity of Hampi, as this place is usually referred to as Pattana by the locals, and the patronage received by the kings of the Vijayanagara dynasty.


The article describes the greatness of the illustrious, ruler Krishnadevaraya. The various developments in the field of art and architecture, particularly the construction of Temples and others allied structures are described. The towers, pillars, sculptures and paintings made during his period are duly recorded.


The article depicts the different aspects of life in which the women has occupied the highest seat, many examples from the Sculptures and Monuments are taken to put forth their argument.

Bibliography on Hampi – Art Articles

See Rama Rao R S.


The article discusses about the art form depicted through the metal medium. It traces the origin and antiquity of metal art in India and Karnataka from the earliest times until the Vijayanagara period. It provides details about the bronze icons and statues of deities and the king and his consorts, found respectively at Kamalapur Museum and Tirupati temple.

Silumati Shayama Rao, *Vijayanagarada kale Mattu sahitya,* (Kannada) Mysore Samsthana Sahitya mattu samskruti Abhiruddhi Ilake, Bangalore, 1956, pp……

This article deals with the different aspects of Vijayanagara, particularly art and architecture, dance, Music and literature. These are discriptions written by Domingo Paes about Hampi, especially the forts rivers etc, other than this it also contains more than forty five photographs.


The article is about a rare image of Varaha, incarnation of Vishnu, that was brought from Anantasayanagudi, near Hospet. The image in the sitting posture is a rare and solitary example. The iconographic details are mentioned in the Skanda Purana II and the present image is sculpted according to the text.


The article provides details about the idol of Balakrishna, it’s discovery in the Krishna temple at Hampi by Longhurst in September 1916. The iconographic details of the idol are described and further it narrates as to how it reached the Madras Museum. Photograph of the idol is provided.


The article deals with the Vijayanagara paintings depicted on the ceiling of mukhamantapa in the Virupaksha temple at Hampi. The detailed description of each painting like Vidyaranya’s procession, Tripurantaka, Skanda’s Marriage scene of Siva and Parvati as Virupaksha and Pampambike are given.

This article deals with the costumes during pre-Vijayanagara and Vijayanagara period. Change in Vijayanagara period due to its contact with the outside world is highlighted. The author has taken examples from the paintings of Hampi and Lepakshi.


This article deals with the sculptures found in the precincts of Virupaksha temple. Attention is drawn about a sculpture in yogic posture and identifies it as vidyaranya, and further argues this might have been installed by their rulers.


The article deals with inscription of king Mallikarjuna with the portrait sculpture of the king found at Hanuman temple near Uddana Veerabhadra temple at Hampi.

Srinivas V. Padigar, *Continuity and Change. Some observation on Art and Architecture in Karnataka during Vijayanagara*, *Souvenir, National Seminar on Vijayanagara Empire*, The Department of Archaeology and Museums, Hyderabad and The Osmania University, Hyderabad, 1999, p. --.

The objective of the abstract is to assess the magnitude of continuity and to analyse the reasons for continuity and change towards art and architecture within the capital and Vijayanagara empire.

S.S.S, *The Vitthala Temple at Hampi*, *Quarterly Journal of the Mythic Society* Vol. XXXI (2), S.Srikantayya and K. Devanattachariar, Bangalore, 1940, pp...

This article speaks about the Vitthala temple at Hampi. The author arrives at a new date about the foundation of Vitthala temple. Based on Telugu work *Narasimha puranam* by Haribhatta he argues that the temple was built during Devaraya II (1419-1446). The earlier writers like G.H. Kare have given the date as 16th century.

The article deals with the two terracotta figurines found at Kamalapur near Hampi and these are compared with the Gandhara figurines and thus it speaks about how Hampi attracted the business people and travellers.


This article deals with the sage Vidyaranya and his love for music. There are references about the capital Vijayanagara.


Hampi was an important Shaiva Centre before the founding of Vijayanagara. *Kalari Murthi* one of the *Samhara Murtis* of Shiva noticed at Hampi is explained. This sculpture is in the front wall of the main entrance of Virupaksha temple

Suresh K. M, *Veerabhadra Cult and Sculpture from Hampi*, *Souvenir, National Seminar on Vijayanagara Empire*, The Department of Archaeology and Museums, Hyderabad and The Osmania University, Hyderabad, 1999, p. 24.

The abstract of the research paper mentions the various forms of Virabhadra sculptures from Hampi area.


This article narrates the Surya sculptures existing in different temples and other places at Hampi. The features of these sculptures are mentioned.


The article states about the usage of stone as the medium of expression of art and traces the origin and antiquity of art form from early times. The sculptures found in the temples are the main mode of expression of art form and they are basically dependent on the religion. It recalls the tradition of art form of various dynasties till Vijayanagara period. It mentions about the use of various kinds of stones in the depiction of art and for construction of monuments at Hampi.

The suburbs of Vijayanagara are reposataries of Temples and are rich in sculptural representation, the different forms are narrated.


The article deals with the tradition of painting in ancient India and makes reference to the paintings found at Virupaksha temple at Hampi.


This article discusses in detail about the Shaiva, Vaishnava images, Goddesses and Miscellaneous sculptures of Hampi, Lepakshi and Timmalapura. The scenes of some of the important ceremonies are identified.


The article narrates the iron ore mines found in and around Hampi area. The iron ore was found at Kuditini, Linganabandi, Gollahallli, Nandibandi, Chilakanahatti, Ingalaadhal, Kamalapur and other places. These are very close to Hampi.


The article states about the Virupaksha temple, Virupaksha was the presiding deity of Hampi. The social, economic and religious role that was played by the temple during the Vijayanagara period is discussed. It also mentions about the various grants given to the temple by various kings of the dynasty.


See Magazine – Annual.

Bibliography on Hampi – Art Articles

The article narrates about the hunting scenes as depicted in the sculpture of Hampi. Different types of hunting concepts adopted by the people are also exhibited in the Vijayanagara sculptures at Hampi.