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A STUDY OF KARNATAKA EMPIRE ART AND TERRITORY ABILITY - A STUDY

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ABSTRACT

The Vijayanagar Empire became a Hindu empire based within the Deccan plateau region of South India. It began in 1336 by using Harihara (who dominated from 1336–1356 CE), it enjoyed its best political and cultural prominence under Emperor Krishna Deva Raya (who ruled from 1509–1529 CE) and lasted till 1646, when it was conquered by means of the Muslim Sultans of Bijapur and Golkonda.

The empire's patronage enabled its quality arts and literature to upward thrust to new heights, and its legacy of sculpture, portray, and structure motivated the improvement of the arts in South India long after the empire got here to a cease. There had been fantastic improvements in Hindu temple production at some point of this era, and many various temple building traditions and patterns in South India came together inside the Vijayanagar fashion of structure, the greatest examples of that are to be located within the capital Hampi. Vijayanagar era structure can be broadly categorised into spiritual, courtly, and civic architecture.

Its style is a harmonious combination of the Chalukya, Hoysala, Pandya, and Chola styles that advanced in advance centuries and represents a go back to the simplicity and serenity of the past. desired for its durability, local difficult granite turned into the constructing cloth of preference, because it had been for the Badami Chalukyas; but, soapstone, which turned into gentle and without difficulty carved, became also used for reliefs and sculptures. Vijayanagar art consists of wall art work along with the Dashavatara (the Ten Avatars of Vishnu) and the Girijakalyana (the wedding of Parvati, Shiva's consort) inside the Virupaksha Temple at Hampi; the Shivapurana work of art (the tales of Shiva) at the Virabhadra temple at Lepakshi; and those on the Kamaakshi and Varadaraja temples at Kanchi. The maximum famous of the manuscripts detailing the numerous nuances of the Mysore college is the Sritattvanidhi, a voluminous work of 1500 pages prepared underneath the patronage of Mummadi Krishnaraja Wodeyar. This pictorial digest is a compendium of illustrations of gods, goddesses, and mythological figures with commands to painters on a great variety of subjects regarding composition placement, coloration choice, person attributes, and mood. The seasons, eco-happenings, animals, and plant world are also effectively depicted in these paintings as co-themes or contexts. Other Sanskrit literary sources such as the Visnudharmottara Purana, Abhilasitarthacintamani, and Sivatatvaratnakara also highlight the objectives and principles of painting, methods of preparing pigments, brushes, qualifications of the chitrakar (the traditional community of painters), and the technique to be followed.

Keywords: Vijayanagar Empire, Virupaksha Temple, art, architecture, Hampi.

INTRODUCTION

Vijayanagara architecture of 1336–1565 CE became a first rate constructing idiom that advanced for the duration of the rule of the imperial Hindu Vijayanagar Empire. The empire dominated South India, from their regal capital at Vijayanagara, at the banks of the Tungabhadra River in cutting-edge Karnataka, India. The empire constructed temples, monuments, palaces and different systems throughout South India, with a biggest attention in its capital. The monuments in and round Hampi, inside the Vijayanagara principality, are indexed as a UNESCO world history site.

Similarly, to building new temples, the empire delivered new structures and made changes to masses of temples throughout South India. some systems at Vijayanagara are from the pre-Vijayanagara duration. The Mahakuta hill temples are from the Western Chalukya generation. The location around Hampi was a famous place of worship for hundreds of years before the Vijayanagara period with earliest statistics dating from 689 CE whilst it was called Pampa Tirtha after the neighborhood river God Pampa. There are masses of monuments inside the center place of the capital metropolis. of those, fifty six are protected through UNESCO, 654 monuments are blanketed by the authorities of Karnataka and every other three hundred await safety.

Vijayanagara structure may be extensively categorized into non secular, courtly and civic structure, as can the related sculptures and artwork. The Vijayanagara fashion is an aggregate of the Chalukya, Hoysala, Pandya and Chola styles which evolved in advance in the centuries while these empires dominated and is characterised via a return to the simplistic and serene art of the beyond. For the approximately 400 years in the course of the guideline of the Western Chalukya and the Hoysalas empires, the most popular cloth for temple construction became chloritic schist or soapstone. This changed into additionally authentic for sculpture as soapstone



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is gentle and without problems carved. during the Vijayanagar duration the nearby hard granite changed into preferred in the Badami Chalukya fashion, despite the fact that soapstone changed into used for a few reliefs and sculptures. while the usage of granite reduced the density of sculptured works, granite became a greater long lasting material for the temple shape. because granite is at risk of flaking, few portions of person sculptures reached the high ranges of best seen in previous centuries. To cowl the unevenness of the stone used in sculptures, artists hired plaster to give the difficult floor a easy finish and then painted it with energetic hues.

OBJECTIVE

This paper intends to explore the art and architectural advancements made during Vijayanagara Empire.

EDIFICE DESIGN

Vijayanagara temples are usually surrounded by a strong enclosure. Small shrines consist simply of a garbhagriha (sanctum) and a porch. Medium-sized temples have a garbhagriha, shukanasi (antechamber), a navaranga (antrala) connecting the sanctum and outer mandapa (hall), and a rangamantapa (enclosed pillared hall). Large temples have tall Rayagopuram built with wood, brick and stucco in Chola style. The term Raya is added to indicate a gopura built by Vijayanagar Rayas. The top of the gopuram has a shalashikhara resembling a barrel made to rest on its side.

Large life-size figures of men, woman, Gods and Goddesses adorn the gopuram.

This Tamil dravida-influenced style became popular during the rule of king Krishnadevaraya and is seen in South Indian temples constructed over the next 200 years. Examples of Rayagopuram are the Chennakesava Temple in Belur and the temples at Srisailem and Srirangam. In addition to these structures, medium-size temples have a closed circumambulatory (Pradakshinapatha) passage around the sanctum, an open mahamantapa (large hall), a kalyanamantapa (ceremonial hall) and a temple tank to serve the needs of annual celebrations.

Temple pillars often have engravings of charging horses or hippogryphs (Yali) — horses standing on hind legs with their fore legs lifted and riders on their backs. The horses on some pillars stand seven to eight feet tall. On the other side of the pillar are usually carvings from Hindu mythology. Pillars that do not have such hippogryphs are generally rectangular with mythology themed decoration on all sides. Some pillars have a cluster of smaller pillars around a central pillar shaft. The bottom supports of these pillars have engravings of Gods and Goddesses. Carvings of hippogryphs clearly show the adroitness of the artists who created them.

Vijayanagar temples are surrounded by strong enclosures and characterised by ornate pillared kalyanamandapa (marriage halls); tall rayagopurams (carved enormous towers at the entrance of the temple) built of wood, brick, and stucco within the Chola style; and adorned with existence-sized figures of gods and goddesses. This dravida fashion have become famous throughout the reign of Krishnadeva Raya and is visible in South Indian temples constructed over the next two centuries.

Vijayanagar temples also are regarded for his or her carved pillars, which depict charging horses, figures from Hindu mythology, and yali (hippogryphs). a number of the larger temples are committed to a male deity, with a separate shrine supposed for the worship of his girl counterpart. a few famous temples exemplifying the Vijayanagar fashion encompass the Virupaksha Temple at Hampi and the Hazara Rama temple of Deva Raya I.

The maximum vital feature of the Vijayanagara temple structure is the use of granite for the temple structure, halls, gateways and enclosure walls. but, for the superstructures, the Vijayanagara architects preferred the brick and mortar and stucco carvings. The alternate within the constructing way of life, now not handiest inside the substances however additionally inside the fashion from the previous temple fashion of the geccan and southern Karnataka and Andhra calls for rationalization.

The granite replaces the tender stones just like the sandstone, schist or basalt, in Karnataka and Andhra areas. Dr. A. Sundara observes that it's far due to the topography of the Vijayanagara city that's complete of granite hills. due to this issue, architects professional in running in granite had been invited from the South from the southern Tamil country which fashioned part of the Vijayanagara empire. it may also be pointed out, on this context, ' that in the Hoyasala dominions the temple building hobby had almost ceased after A.D.1268. Similarly, in the Kakatiya territory the development of temples changed into no longer a lot in proof inside the late 13th Century A.D. The muslim invasions towards Warangal and the Hoyasalas within the first a long time of the 14th Century were a prime issue in the lull in the temple constructing interest. With the muse of the Vijayanagara nation and the capital, the royal patronage to the constructing pastime commenced which resulted within the migration of architects and sculptors from the South



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and Andhra where the granite building way of life prevailed. most of these factors contributed to the most important shift within the building materials. the usage of brick and stucco for the superstructures of the temples and the gateways show the continuity of the temple building tradition of the Kakatiyas and the Telugu cola period in the Andhra region. The extensive use of schist in the temples and gateways at Tadapatri is an exception to the general trend.

The Mantapas are built on square or polygonal plinths with carved friezes that are four to five feet high and have ornate stepped entrances on all four sides with miniature elephants or with Yali balustrades (parapets). The Mantapas are supported by ornate pillars. The 1,000-pillared style with large halls supported by numerous pillars was popular. The 1,000-pillared Jain basadi at Mudabidri is an example. Larger temples have a separate shrine for the female deity. Some examples of this are the Hazara Rama, Balakrishna and Vitthala temples at Hampi.

Some shrines in the Vitthalapura area inside Vijayanagara were consecrated specifically for Tamil Alwar saints and for the great Vaishnava saint, Ramanujacharya. Architecturally they are different in that each shrine has an image depicting the saint for whose worship the temple was built. Each shrine has its own enclosure and a separate kitchen and pilgrim feeding hall. The water storage tank inside the royal center, the [stepwell stepped tank] called, "Pushkarni", is a recent archaeological discovery. The stepped tank is fashioned with finished chlorite schist slabs arranged in a symmetrical formation with steps and landings descending to the water on all four sides. This is clearly a Western Chalukya-Hoysala style tank and is seen in many parts of present-day Karnataka. The inscriptions on the slabs indicate the material was brought from outside the Vijayanagara area.

THE BLUEPRINT FOR INFINITY

Making a blueprint is the fundamental step to creating any type of architecture. And rightfully, under the Vastu-Shastra tradition, a temple cannot be built before its blueprint. But this blueprint is not necessarily one of the temples. A Vastu-purusha Mandala is a geometric diagram of the structure of the universe.

In Hindu architecture, this 'blueprint' is made before the house – as a forecast of the final designs. These principles laid out in the sixth-century architecture manual Vastu Shastra, give Hindu temples much in common with today's computer graphics. It all starts with a square. This can be a grid of dimensions 1×1 or 32×32 – anything as long as it's initial idea starts with a square. Similarly, computers store memories on the basis of numbers being squared – hence the fixed RAM sizes of 512,1024, 2048; numbers that are each perfect squares.

But temples are not made with squares alone. The cosmos, symbolically, is represented by a circle – the cosmic egg. Making this ellipsoid using squares alone is what gives Indian temples their ragged edges. A closer look at these edges reveals another aspect of temple architecture that computer graphics have taken a leaf from – fractals.

In "Hindu Temple: Models of a Fractal Universe," professor Kirti Trivedi of IIT Madras writes:The sacred, self-similar, recursive geometries of temple art is rooted in Hindu thought. Hindu philosophy views the Cosmos as essentially holonomic (and as a consequence self- similar). Like a hologram, each fragment of the cosmos is believed to be whole in itself and to contain all the information of the whole.

When you look at the stepping tanks at Hampi or the Shikhara designs in Virupakshi temple, you can see how the design incorporates fractals into its mix. The temple's Vimana – the house for God or sanctum sanctorum – is set with small shapes similar to the larger shape. Arranged in a pattern in layered horizontal levels, the repetitive shapes form a sort of garland, called Samvarna.

In computer terms, this is a recursive process, starting from the inside and expanding outwards.

Operational since the seventh century A.D., the temple was built by order of the queen Loka Mahadevi. Its walls are lined with images of Shaivite and Vasihanvite deities; friezes that were exclusively hand-carved, some telling the story of Sita's abduction by Ravana.

The mythology behind Virupaksha has to do with an ancient romance between Pampa – the local goddess of the river – and Virupaksha, an avatar of Shiva. Every year, to this day, the wedding of Virupaksha and Pampa is celebrated by pilgrims who come here.



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Vijayanagara architects did not restrict themselves to Hindu influences either – they took cues from Bahmani, Islamic sultanates as well. As the UNESCO report said:

Vijayanagara architecture is also known for its adoption of elements of Indo Islamic Architecture in secular buildings like the Queen's Bath and the Elephant Stables, representing a highly evolved multi-religious and multi-ethnic society.

The Vijayanagara architects added their own touches as well – Virupaksha temple's entrance features a massive Gopuram, a unique facet of South Indian temple architecture. The city, unlike those in North India, is walled off – with seven fortifications in total. Its streets were wide enough for multiple chariots, and it was known that chariot festivals were popular at the time.

Though Vijayanagara is no more a city, it has long been host to the usual assortments that come with being a temple town; a bazaar, some shops, hotels. In the rush to conserve the site, the ASI evicted the bazaar and all its inhabitants; themselves all part of a historic culture that thrived in this land.

OTHER STRUCTURES

Much of what is known today of Vijayanagara palaces is drawn from archaeological excavations at Hampi as no royal palace structures have survived. Most palaces stand in their own compound defined by high tapering walls made of stone or layered earth. Palaces are approached through a sequence of courts with passageways and doorways requiring multiple changes in direction. All palaces face east or north. The larger palaces have side extensions giving the complex a symmetrical shape. Palaces were built on raised platforms made of granite. The platforms have multiple tiers of mouldings with well-decorated friezes. The decorations can be floral, Kirtimukha shapes (demon faces), geese, elephants and occasionally human figures. Pillars, beams and rafters inside the palace were made of wood as evidenced by ash discovered in excavations. The roof was made of brick or lime concrete, while copper and ivory were used for finials. Palaces commonly consisted of multiple levels with each flight of stairs decorated by balustrades on either side, with either yali (imaginary beast) or elephant sculptures. The entrance steps into palaces and temple mantapas were similarly decorated. Water tanks inside the palace complex have decorative water spouts such as the carved torso of the Nandi with a gaping mouth to allow water flow into the tank. Other structures commonly found inside a palace complex are wells and shrines.

No royal palace structures from the Vijayanagar period have survived intact, and most of what is known about them has been drawn from archaeological excavations at Hampi. Most of the palaces faced east or north and stood within compounds surrounded by high, tapering stone and earth walls. They were built on raised granite platforms with multiple tiers of mouldings decorated with carved friezes. Palaces usually spanned multiple levels and had tall flights of stairs flanked on either side by balustrades carved with yali and elephants. Pillars and beams were made of wood and the roofs of brick and lime concrete. The courtly architecture of Vijayanagar was generally made of mortar mixed with stone rubble and often shows secular styles with Islamic-influenced arches, domes, and vaults.

The courtly architecture generally shows secular styles with Islamic influences. Examples are the Lotus Mahal palace, Elephant stables, and watch towers. Courtly buildings and domed structures were built with mortar mixed with stone rubble. The impact of this style of architecture was seen well into the 17th century when the successive Nayaka kingdoms continued to encourage pillars with hippogryphs and granite became the main building material.

CONCLUSION

The Vijayanagara architects added their own touches as well – Virupaksha temple's entrance features a massive Gopuram, a unique facet of South Indian temple architecture. The city, unlike those in North India, is walled off – with seven fortifications in total. Its streets were wide enough for multiple chariots, and it was known that chariot festivals were popular at the time.

Though Vijayanagara is no more a city, it has long been hosting to the usual assortments that come with being a temple town; a bazaar, some shops, hotels. In the rush to conserve the site, the ASI evicted the bazaar and all its inhabitants; themselves all part of a historic culture that thrived in this land.

Today, Vijayanagara represents the richest, surviving monument to South Indian architecture. Every one of its temples represents the confluence of the finest influences in India at their time of creation. Those who are fascinated by fractals – a topic with its own philosophy on life – will have much to be amazed by at these elaborate and ancient sites.



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