



AN OVERVIEW : VIJAYANAGAR ART AND ARCHITECTURE

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ABSTRACT

The Vijayanagar Empire was a Hindu domain situated in the Deccan level area of South India. Set up in 1336 by Harihara I (who managed from 1336–1356 CE), it partook in its most prominent political and social conspicuousness under Emperor Krishna Deva Raya (who governed from 1509–1529 CE) and went on until 1646, when it was vanquished by the Muslim Sultans of Bijapur and Golkonda.

The realm's support empowered its expressive arts and writing to ascend higher than ever, and its tradition of model, painting, and design impacted the advancement of human expressions in South India long after the domain reached a conclusion. There were extraordinary developments in Hindu sanctuary development during this period, and numerous different sanctuary building customs and styles in South India met up in the Vijayanagar style of design, the best instances of which are to be found in the capital Hampi. Vijayanagar time engineering can be extensively characterized into strict, elegant, and urban engineering. Its style is an agreeable mix of the Chalukya, Hoysala, Pandya, and Chola styles that advanced in before hundreds of years and addresses a re-visitation of the straightforwardness and peacefulness of the past. Liked for its solidness, nearby hard stone was the structure material of decision, as it had been for the Badami Chalukyas; in any case, soapstone, which was delicate and effectively cut, was additionally utilized for reliefs and sculptures. and those at the Kamaakshi and Varadaraja sanctuaries at Kanchi. The generally well known of the original copies specifying the different subtleties of the Mysore school is the Sritattvanidhi, a voluminous work of 1500 pages ready under the support of Mumtaz Ali Krishna Raja Wodeyar. This pictorial overview is an abridgment of representations of divine beings, goddesses, and fanciful figures with guidelines to painters on an inconceivable scope of points concerning creation arrangement, shading decision, singular credits, and state of mind. The seasons, eco-happenings, creatures, and plant world are additionally viably portrayed in these artworks as co-topics or contexts.

KEYWORDS - Vijayanagar Empire, Virupaksha Temple, art, architecture, Hampi

INTRODUCTION

Vijayanagaraarchitecture of 1336–1565CE was an eminent structure maxim that created during the standard of the supreme Hindu Vijayanagar Empire. The domain constructed sanctuaries, landmarks, royal residences and different designs across South India, with a biggest fixation in its capital.

The Mahakuta slope sanctuaries are from the Western Chalukya period. There are many landmarks in the center space of the capital city. Of these, 56 are ensured by UNESCO, 654 landmarks are secured by the public authority of Karnataka and another 300 anticipate assurance.

Vijayanagara engineering can be extensively arranged into strict, elegant and metro design, as can the related figures and artworks. The Vijayanagara style is a blend of the Chalukya, Hoysala, Pandya and Chola styles which developed before in the hundreds of years when these realms governed and is portrayed by a re-visitation of the shortsighted and peaceful specialty of the past. This was likewise valid for design as soapstone is delicate and effectively cut. During the Vijayanagar time frame the neighborhood hard rock was liked in the Badami Chalukya style, despite the fact that soapstone was utilized for a couple of reliefs and figures. While the utilization of rock diminished the thickness of formed works, stone was a more strong material for the sanctuary structure. Since rock is inclined to chipping, scarcely any bits of individual models arrived at the significant degrees of value seen in earlier hundreds of years. To cover the lopsidedness of the stone utilized in figures, craftsmen utilized mortar to give the harsh surface a smooth completion and afterward painted it with energetic shadings.

OBJECTIVE

This paper means to investigate the craftsmanship and structural progressions made during Vijayanagara domain

EDIFICE DESIGN

Vijayanagara sanctuaries are generally encircled by a solid fenced in area. Little hallowed places comprise essentially of a garbhagriha (sanctum) and a patio. Enormous sanctuaries have tall Rayagopuram worked with wood, block and plaster in Chola style. The highest point of the gopuram has a shalashikhara taking after a barrel made to lay on its side. This Tamil dravida-impacted style became famous during the standard of lord Krishnadevaraya and is found in South Indian sanctuaries built throughout the following 200 years. Notwithstanding these constructions, medium-size sanctuaries have a shut circumambulatory (Pradakshinapatha) section around the sanctum, an open mahamantapa (enormous corridor), a kalyanamantapa (stylized lobby) and a sanctuary tank to serve the necessities of yearly festivals.

Sanctuary columns frequently have etchings of charging ponies or hippogriffs (Yali) — ponies remaining on rear legs with their front legs lifted and riders on their backs. The ponies on certain columns stand seven to eight feet tall. On the opposite side of the column are normally carvings from Hindu folklore. Columns that don't have such hippogriffs are for the most part rectangular with folklore themed adornment on all sides. A few columns have a group of more modest columns around a focal column shaft. The base backings of these columns have inscriptions of Gods and Goddesses. Carvings of hippogriffs obviously show the competence of the craftsmen who made them.

Vijayanagar sanctuaries are encircled by solid walled in areas and described by luxurious pillared kalyanamandapa (marriage lobbies); tall rayagopurams (cut amazing pinnacles at the passageway of the sanctuary) worked of wood, block, and plaster in the Chola style; and enhanced with life-sized figures of divine beings and goddesses.

A portion of the bigger sanctuaries are committed to a male god, with a different sanctum proposed for the love of his female partner. Some well known sanctuaries representing the Vijayanagar style incorporate the Virupaksha Temple at Hampi and the Hazara Rama sanctuary of Deva Raya I.

The main element of the Vijayanagara sanctuary engineering is the utilization of stone for the sanctuary structure, lobbies, passages and nook dividers. In any case, for the superstructures, the Vijayanagara planners favored the blocks and cement and plaster carvings. The adjustment of the structure custom, in the materials as well as in the style from the previous sanctuary style of the

geccan and southern Karnataka and Andhra requires clarification. # The rock replaces the delicate stones like the sandstone, schist or basalt, in Karnataka and Andhra areas. Dr. A. Sundara sees that it is because of the geology of the Vijayanagara city which is brimming with stone slopes. Because of this factor, engineers gifted in working in stone were welcomed from the South from the southern Tamil country which shaped piece of the Vijayanagara domain. It might likewise be brought up, in this specific situation, ' that in the Hoyasala territories the sanctuary building movement had nearly stopped after A.D.1268. Similarly in the Kakatiya region the development of sanctuaries was very little in proof in the late thirteenth Century A.D. The muslim attacks against Warangal and the Hoyasalas in the initial twenty years of the fourteenth Century were a central point in the respite in the sanctuary building movement. With the establishment of the Vijayanagara realm and the capital, the imperial support to the structure movement started which brought about the relocation of planners and stone carvers from the South and Andhra where the rock building custom won. This load of variables added to the significant change in the structure materials. The utilization of block and plaster for the superstructures of the sanctuaries and the doors show the congruity of the sanctuary building custom of the Kakatiyas and the Telugu cola period in the Andhra district. The broad utilization of schist in the sanctuaries and doors at Tadapatra is a special case for the overall pattern.

The Mantapas are upheld by resplendent columns. The 1,000-pillared style with enormous lobbies upheld by various columns was mainstream. Bigger sanctuaries have a different altar for the female god.

A few altars in the Vitthalapura region inside Vijayanagara were blessed explicitly for Tamil Alwar holy people and for the incomparable Vaishnava holy person, Ramanujacharya. Compositionally they are distinctive in that each holy place has a picture portraying the holy person for whose love the sanctuary was fabricated. Each holy place has its own fenced in area and a different kitchen and traveler taking care of lobby. The water stockpiling tank inside the regal focus, the stepwell ventured tank] called, "Pushkarni", is a new archeological revelation. The ventured tank is designed with completed chlorite schist pieces orchestrated in an even arrangement with steps and arrivals plummeting to the water on each of the four sides. The engravings on the pieces demonstrate the material was brought from outside the Vijayanagara region

THE BLUEPRINT FOR INFINITY

Making a plan is the key advance to making any sort of engineering. Also, legitimately, under the Vastu-Shastra custom, a sanctuary can't be worked before its outline. However, this outline isn't really one of the sanctuaries. A Vastu-purusha Mandala is a mathematical chart of the construction of the universe.

In Hindu engineering, this 'diagram' is made before the house – as a figure of the last plans. These standards spread out in the 6th century design manual Vastu Shastra, give Hindu sanctuaries much in the same manner as the present PC illustrations.

Everything begins with a square. This can be a matrix of measurements 1×1 or 32×32 – anything as long as it's underlying thought begins with a square. Additionally, PCs store recollections based on numbers being squared – consequently the fixed RAM sizes of 512,1024, 2048; numbers that are each ideal squares.

However, sanctuaries are not made with squares alone. The universe, emblematically, is addressed by a circle – the vast egg. Making this ellipsoid utilizing squares alone is the thing that gives Indian sanctuaries their worn out edges. A more critical glance at these edges uncovers another part of sanctuary engineering that PC illustrations have taken a leaf from – fractals.

In "Hindu Temple: Models of a Fractal Universe," teacher Kirti Trivedi of IIT Madras writes: The holy, self-comparative, recursive calculations of sanctuary craftsmanship is established in Hindu idea. Hindu way of thinking sees the Cosmos as basically holonomic (and as a result self-

comparable). Like a 3D image, each part of the universe is accepted to be entire in itself and to contain all the data of the entirety.

At the point when you take a gander at the venturing tanks at Hampi or the Shikhara plans in Virupakshi sanctuary, you can perceive how the plan joins fractals into its blend. The sanctuary's Vimana – the house for God or sanctum sanctorum – is set with little shapes like the bigger shape. Organized in an example in layered flat levels, the tedious shapes structure a kind of wreath, called Samvarna. In PC terms, this is a recursive interaction, beginning from within and extending outwards.

Functional since the seventh century A.D., the sanctuary was worked by request of the sovereign Loka Mahadevi. Its dividers are fixed with pictures of Shaivite and Vasihanvite divinities; friezes that were solely hand-cut, some recounting the narrative of Sita's snatching by Ravana.

The folklore behind Virupaksha has to do with an old sentiment between Pampa – the neighborhood goddess of the waterway – and Virupaksha, a symbol of Shiva. Consistently, right up 'til today, the wedding of Virupaksha and Pampa is praised by explorers who come here.

Vijayanagara modelers didn't confine themselves to Hindu impacts either – they followed Bahmani, Islamic sultanates also. As the UNESCO report said:

Vijayanagara engineering is likewise known for its appropriation of components of Indo Islamic Architecture in mainstream structures like the Queen's Bath and the Elephant Stables, addressing an exceptionally advanced multi-strict and multi-ethnic culture.

The Vijayanagara planners added their own contacts too – Virupaksha sanctuary's passageway includes a huge Gopuram, a special aspect of South Indian sanctuary engineering. The city, in contrast to those in North India, is walled off – with seven strongholds altogether. Its roads were wide enough for different chariots, and it was realized that chariot celebrations were well known at that point.

However Vijayanagara is not any more a city, it has for quite some time been host to the typical arrangements that accompany being a sanctuary town; a marketplace, a few shops, inns. In the hurry to monitor the site, the ASI ousted the marketplace and every one of its occupants; themselves all piece of a noteworthy culture that flourished in this land.

OTHER STRUCTURES

Quite a bit of what is known today of Vijayanagara castles is drawn from archeological unearthings at Hampi as no regal royal residence structures have endure. Most royal residences remain in their own compound characterized by high tightening dividers made of stone or layered earth. Castles are drawn nearer through an arrangement of courts with ways and entryways requiring numerous shifts in course. All castles point toward the east or north. The bigger castles have side augmentations giving the complex a balanced shape. Palaces were based on raised stages made of stone. The stages have numerous levels of moldings with very much improved friezes. The enhancements can be flower, Kirtimukha shapes (evil presence faces), geese, elephants and at times human figures. Columns, shafts and rafters inside the castle were made of wood as proven by debris found in unearthings. The rooftop was made of block or lime concrete, while copper and ivory were utilized for finials. Royal residences normally comprised of numerous levels with each stairway adorned by balustrades on one or the other side, with either yali (nonexistent monster) or elephant models. The passage ventures into royal residences and sanctuary mantapas were also enlivened. Water tanks inside the royal residence complex have brightening water spouts, for example, the cut middle of the Nandi with a vast mouth to permit water stream into the tank. Different designs usually found inside a royal residence complex are wells and sanctuaries.

No regal royal residence structures from the Vijayanagar time frame have endure unblemished, and the vast majority of what is thought about them has been drawn from archeological unearthings at Hampi. The greater part of the royal residences pointed toward the east or north and remained inside compounds encompassed by high, tightening stone and earth dividers.

They were based on raised stone stages with numerous levels of moldings designed with cut friezes. Castles normally traversed numerous levels and had tall stairwells flanked on one or the other side by balustrades cut with yali and elephants. Columns and bars were made of wood and the tops of block and lime concrete. The dignified engineering of Vijayanagar was for the most part made of mortar blended in with stone rubble and regularly shows mainstream styles with Islamic-affected curves, arches, and vaults.

The dignified design for the most part show common styles with Islamic impacts. The effect of this style of engineering was seen all the way into the seventeenth century when the progressive Nayaka realms kept on empowering columns with hippogryphs and stone turned into the primary structure material.

CONCLUSION

The Vijayanagara planners added their own contacts too – Virupaksha sanctuary's passageway includes a gigantic Gopuram, a one of a kind feature of South Indian sanctuary engineering. The city, in contrast to those in North India, is walled off – with seven strongholds altogether. Its roads were wide enough for various chariots, and it was realized that chariot celebrations were well known at that point.

However Vijayanagara is not any more a city, it has for some time been host to the standard arrangements that accompany being a sanctuary town; a marketplace, a few shops, lodgings. In the hurry to preserve the site, the ASI removed the marketplace and every one of its occupants; themselves all piece of a memorable culture that flourished in this land.

Today, Vijayanagara addresses the most extravagant, enduring landmark to South Indian engineering. All of its sanctuaries addresses the intersection of the best impacts in India at their season of creation. The individuals who are interested by fractals – a theme with its own way of thinking on life – will have a lot to be astonished by at these intricate and old locales.

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