

Vijayanagar Kings and their Contribution to Art and Architecture

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ABSTRACT

Vijayanagara design is a lively blend of the Chalukya, Hoysala, Pandya and Chola styles, colloquialisms that flourished in past centuries.[167] Its tradition of model, engineering and painting affected the advancement of human expressions long after the domain reached a conclusion. Its elaborate trademark is the luxurious pillared Kalyanamantapa (marriage corridor), Vasanthamantapa (open pillared lobbies) and the Rayagopura (tower). Craftsmans utilized the locally accessible hard stone in view of its strength since the realm was under steady danger of intrusion. While the domain's landmarks are spread over the entire of Southern India, nothing outperforms the huge outside venue of landmarks at its capital at Vijayanagara.

1. Introduction

During the rule of Vijayanagar rulers, they focused more on the improvement of craftsmanship and design. They developed various castles, sanctuaries and Mandapams all through their domain. They embellished them with different sorts of appealing models. The improvement of specialty of that period demonstrated the mentality of the Vijayanagara rulers towards workmanship and design. To put it plainly, they mirrored, the way of life and civilization of individuals of Vijayanagara period.

Engineering

Vijayanagar Empire controlled Andhra and Karnataka notwithstanding Tamil Nadu. They disparaged workmanship and figure by building sanctuaries. Mandapams, Gopuram, Kalyana Mandapams and a couple of little sanctuaries. They followed Dravidian style of engineering, the Indo-Sarasonic components likewise involved a noticeable spot in it.

Expressions like Kanchi Varadharaja Perumal koil Kalyanamandapam, Vellore Thalakandasvarar sanctuary Kalyanamandapam, Kuthiraimandapam in Thiruvarangam sanctuary were significant and they developed in a comparable style.

Significant Gopurams like Kanchi Ekamparanathar koil Gopuram and Gopurams at Nadaraja sanctuary and Thiruvannamalai were appealing. Such colossal Gopurams were called as Rajakopurams.

Kanchi Ekambaranatha sanctuary was built during the rule of Krishnadevaraja. The tallness of the Gopuram was 188 feet. He additionally built northern Gopuram of Chidambaram sanctuary and Kalakastha koil Kopuram. These Kopurams were lovely and profoundly appealing. Again Kulams were built in the premises of the sanctuaries.

Aside from Mandampa and Kopurams they developed various enormous and appealing structures and castles. They were large in size. The development of eight calculated Thamari Mahal, the bend formed madams, Kaval Gopurams strongholds, castles, washing focuses at different spots during the rule of the Vijayanagara rulers uncovered the creative excellence and ability of the planners.

Figure making was a workmanship and it was thrived during the Vijayanagar time frame. The models were utilized to design the koil Mandapams and Gopurams. The Kalyana Mandapam of Varadharaja Perumal koil at Kanchi contained a number appealing solid columns. They were organized in lines. They contained various delightful figures. The models of ponies and elephants with troopers, drawn in the consideration of individuals. Certain model of troopers sat on elephant ponies utilized blade, lance and safeguard to assault their foes in the conflict field. The model of troopers embellished with gems, dresses, head turbans and safeguard.

The two columns in the southern piece of the Mandapam contained the figures of God of Kama. The inward bit of the Mandapam contained a couple of alluring columns. The center bit of the Mandapam contained a phase. The four corners of the Mandapam contained chains made of stone. It looked like iron chains.

The Jalakandesvarar koil at Vellore contained a Kalyanamandapam. The mainstays of the Mandapam were designed with various sort of figures. The model depicted Vaishnava, purana and legendary tales. Again there were shaped models of creatures in an alluring and run of the mill structure.

The models of entryway guardian found in Jalakandesvarar sanctuary at Vellore, and the entryway managers on one or the other side of the Mandapam of Ekambaranthar sanctuary at Kanchi were exceptionally alluring. Once more, certain sanctuaries contained the models of Siva, Umayevol. Thirumal, Lakshmi, Vairavarm kali and Chandesvarar. These delightful constructions pulled in the majority. They were as yet in great condition.

Among the figures of this period, the bronze models were famous. They were brightening in nature. The figure of Nandidevan and his Devi found in Siva sanctuary at Thirumullaivayil was in an alluring structure. The figure of Devi was enriched with articles of clothing and adornments. The collapsing's in the articles of clothing made it more alluring.

Another significant models was the figure of Ganapathi found at Nagapattinam. It contained five heads and ten hands, and sat on a tiger. The bronze figure of Umayaval found in the craftsmanship exhibition at Tanjore, was exceptionally appealing and renowned. It had a place with sixteenth century.

The model of lord and sovereign with five and a half feet tallness found in Varadhavisaperumal sanctuary at Kanchi was likewise in appealing structures. Different models of divine beings were wonderfully depicted in this sanctuary. Again the figures of Nayanmars. Alvars, Palakannan, Kaliyamarthananar, Narsimmar and so forth additionally contributed much for the improvement of sculptural craftsmanship in Tamil Nadu. The majority of the figures of this period were strict situated.

Painting

The canvases of this period were found in the sanctuaries and Mandapams of Kanchipuram, Thiruvaramangam, Chidambaram and kumpakonam. The sangeethamandapam found at Varthamana Mahavirar in Thiruparuthikunttam at Kanchi contained the compositions of Vijayanagar period. It had a place with fourteenth century. The biography of Mahavirar was depicted flawlessly on the dividers of this sanctuary. They were found in a few lines.

The works of art of Vijayanagara period were likewise found in the Varadharaja Perumal sanctuary of Kanchi and Thiruvaramangam sanctuary. The canvases in Thiruvaramangam sanctuary had a place with fourteenth century. The Siva sanctuary in Thiruvizhimizhalai at Tanjore contained the canvases that had a place with fifteenth and sixteenth hundreds of years. The canvases of Vijayanagar period were in destroying stage because of the absence of upkeep. The majority of the canvases of this period were strict arranged.

The leaders of Vijayanagar were the inheritors of the rich customs in workmanship and engineering of the Cholas, the Pandyas and the Hoysalas.

Nicolo Conti, an Italian voyager, Abdul Razzaq, a diplomat from Shah Rukh of Persia and Domingo Paes, a Portuguese explorer have given a striking record of the glorious structures which embellished the city of Vijayanagar.

Vijayanagar has been depicted as extensive as Rome or any greatest town in the western world around then.

The city was encircled by seven strongholds. The space in the middle was utilized for different purposes, for example, laying nurseries and developing vegetables and so on The absolute space of the city was assessed at 64 square miles. There were wonderful lakes, open nurseries, expansive and all around laid streets and structures. The Tungabhadra stream had a dam which gave water to the 40 kilometer long channel of the city.

The castle was the most amazing structure in Vijayanagar. There were corridors of public and private crowds. The corridors were enhanced with lovely painted pictures. Generally the dividers and columns were ornamented with figures made of stone or wood. Lamentably, the majority of the city of Vijayanagar is currently in ruins, addressed by the notable site Hampi which is specked with little slopes of rock and where not a piece of sod develops.

Sanctuary engineering got another impulse and reached higher than ever under the support of the Vijayanagar rulers. About the engineering of the period, Prof. S.K. Saraswati has noticed, "The most continuous plan is one in which the shaft

turns out to be either a focal center or foundation for a gathering of sculpture, of considerable extent and cut for all intents and purposes on the ground. Significant highlights of Vijayanagar style of sanctuary and design were: solid columns, fancy sections, enrichment on outside side of the dividers, and so on



Rock cut cart of Hampi

Commercials:

An enormous number of sanctuaries were worked during this period. Krishnadevaraya assembled a sanctuary devoted to Lord Krishna. He remodeled a few sanctuaries. The most significant was the sanctuary of Hazara Rama. The illustrious family loved there. Its most fascinating highlights were the four finely cleaned dark stone columns which support the 'Mandapa'.

They have wonderful figures cut on them. The gods on the columns address Vishnu, Lakshminarayana, Krishna, Brahma and others. Scenes from the lipics are portrayed on the external dividers of the altar.

Various sanctuaries were worked during the archaic period in the South urban communities of Vellore, Kumbhakonam, Kalahsti, Srirangam, Conjeevam and Virinchipuram were dabbed with radiant sanctuaries.

The sanctuaries of Vithala and Pattabhirama likewise merit notice. The main highlights of the sanctuary of Vithala are the 'Mahamandappa' and the 'garbhagriha'. The Mahamandappa has 56 columns. The roofs over these columns are profoundly ornamented. Similarly 'garbhagriha' is exceptionally ornated.

A 'rath' in stone with finely cut wheels adds magnificence to Vitthalaswami sanctuary.

'Gopurams'— the doorways to the courts of the sanctuaries are a remarkable component of the south Indian sanctuaries, especially worked during the archaic period. These titanic entryways which loan allure and esteem to the sanctuaries were covered by grandiose pyramidal pinnacle ascending in stories and at last delegated by an elevated vault. The 'gopuram' in the sanctuary of Ekambaranath having ten stories ascending to the stature of 188 feet is the most noteworthy one.