

UGC MINOR RESEARCH PROJECT REPORT ON  
**“URBANIZATION IN MEDIEVAL KARNATAKA WITH SPECIAL  
REFERENCE TO HAMPI”**

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## Table of Contents

Chapter	Title	Page No.
01	<b>Introduction</b>	1-5
02	<b>Political History of Vijayanagara</b>	6-14
03	<b>Political History of Bijapura Sultans</b>	15-19
04	<b>Factors for the Growth of Urbanization in Hampi</b> 4.1. Puras and Subarbs in Hampi 4.2. Factors for the rise of the Capital City Hampi. 4.3. Multifaceted Functions of the Hampi Temples.	20-96
05	<b>Factors for the Growth of Urbanization in Bijapur</b> 5.1. Religious and Secular Structures in the City of Bijapur	97-105
06	<b>Conclusion</b>	106-112
	<b>Bibiliography</b>	
	<b>Appendix</b>	
	<b>Photos</b>	

## **Chapter-1**

### **INTRODUCTION**

Urbanization is the increasing number of people that migrate from rural to urban areas. It predominantly results in the physical growth of urban areas, be it horizontal or vertical. The United Nations projected that half of the world's population would live in urban areas at the end of 2008. By 2050 it is predicted that 64.1% and 85.9% of the developing and developed world respectively will be urbanized.

Urbanization is closely linked to modernization, industrialization, and the sociological process of rationalization. Urbanization can describe a specific condition at a set time, i.e. the proportion of total population or area in cities or towns, or the term can describe the increase of this proportion over time. So the term urbanization can represent the level of urban development relative to overall population, or it can represent the rate at which the urban proportion is increasing.

Urbanization is not merely a modern phenomenon, but a rapid and historic transformation of human social roots on a global scale, whereby predominantly rural culture is being rapidly replaced by predominantly urban culture. The last major change in settlement patterns was the accumulation of hunter-gatherers into villages many thousand years ago. Village culture is characterized by common bloodlines, intimate relationships, and communal behavior whereas urban culture is characterized by distant bloodlines, unfamiliar relations, and competitive behavior. This unprecedented movement of people is forecast to continue and intensify in the next few decades, mushrooming cities to sizes incomprehensible only a century ago. Indeed, today, in Asia the urban agglomerations of Dhaka, Karachi, Jakarta, Mumbai, Delhi, Manila, Seoul and Beijing are each already home to over 20 million people, while the Pearl River Delta, Shanghai-Suzhou and Tokyo are forecast to

approach or exceed 40 million people each within the coming decade. Outside Asia, Mexico City, Sao Paulo, New York City, Lagos and Cairo are fast approaching being, or are already, home to over 20 million people.

### **Evoluation of Urbnization :**

From the development of the earliest cities in Mesopotamia and Egypt until the 18th century, an equilibrium existed between the vast majority of the population who engaged in subsistence agriculture in a rural context, and small centres of populations in the towns where economic activity consisted primarily of trade at markets and manufactures on a small scale. Due to the primitive and relatively stagnant state of agriculture throughout this period the ratio of rural to urban population remained at a fixed equilibrium.

With the onset of the agricultural and industrial revolution in the late 18th century this relationship was finally broken and an unprecedented growth in urban population took place over the course of the 19th century, both through continued migration from the countryside and due to the tremendous demographic expansion that occurred at that time. In England, the urban population jumped from 17% in 1801 to 72% in 1891 (for other countries the figure was: 37% in France, 41% in Prussia and 28% in the United States).

As labourers were freed up from working the land due to higher agricultural productivity they converged on the new industrial cities like Manchester and Birmingham which were experiencing a boom in commerce, trade and industry. Growing trade around the world also allowed cereals to be imported from North America and refrigerated meat from Australasia and South America. Spatially, cities also expanded due to the development of public transport systems, which facilitated commutes of longer distances to the city centre for the working class.

Urbanization rapidly spread across the Western world and, since the 1950s, it has begun to take hold in the developing world as well. At the turn of the 20th century, just 15% of the world population lived in cities. According to

the UN the year 2007 witnessed the turning point when more than 50% of the world population were living in cities, for the first time in human history.

### **The Importance of Urbanization :**

Urbanization plays in the transition between nomadic hunter-gather societies to those that are sedentary. Once a society has decided to become sedentary all other characteristics of a state may then proceed. It is through settlement that agriculture may ensue, which gives way to social stratification, which then leads to a complex economy, which then produces specialized occupations and activities. Although this relationship is definitively linear as previously stated, there is a progression in any order first occurring with urbanization. The basic premise of a civilization of that it is an adaptive response to a need, and therefore, progresses out of a decisive measure to transition from one way of life to another. In addition that Marvin Harris's model of cultural materialism supports to primacy of urbanization in progression from a band to a state. Bands begin as nomadic groups that are loosely associated with a territory. The next phase of complexity is a tribe. This society is composed of a group on bands. Here, one can see that a population is growing and is becoming increasingly inclined to a sedentary lifestyle. One of the chief caveats of urbanization is its population. As exemplified here the population is growing and its adaption is to reformulate its subsistence strategy, enter the beginning mark of agriculture. In the next phase of complexity is chiefdom. Population density is still continuing to expand which commands the need for an institution to coordinate the economic and social practices of the given community. As a result hierarchy enters into the society as an individual or elite group is required to administer such coordination. The last phase of Harris's model concludes with a state. As this point the society has reached technological sophistication that allows for greater economic production, leading to greater economic gains, and thus also giving its citizens greater

freedom of choice as activity levels increase and more occupations become available.

Although in this essay noted urbanization as the greatest influencer in the development of a state it is important to also note that each of the characteristics of a state of not mutually exclusive and therefore may not exist in their own right. Each of these characteristics are interrelated thus making distinctions difficult at times. It is also important to clarify that the progression of a state does not occur on any given trajectory where a clear-cut path may be determined. There are many factors that contribute to the building of state and as a result each state may take a different pathway to achieve their progress. Thinking unilaterally often gets those who employ this school of thought into trouble as to assert that there is are natural stages for societal progression. Moreover this is gives way to prejudice thinking where someone may discount the legitimacy of one society because they do not exhibit the complexities of another society.

### **Urbanization during the Medieval Period :**

Different types of cities as described in the Pali and Sanskrit literary sources. The decline of urban centres began during the Gupta Period (fifth century A.D.) and continued in North India as the larger empires disintegrated into unstable dynastic regimes.

In South India between 800 and 1300 A.D. urbanization received a strong stimulus where the rise of cities was connected with the rise and decline of dynasties. The remarkable feature of the period was the rise of brahmanical Hinduism. This was reflected in the morphology of the cities where the focal point of the city was the temple. The concentric squares of streets were arranged around the temple. The inner squares were occupied by the upper castes while the lower castes lived in the periphery of the city. The streets leading out of the four gates of the temple were the places of commercial activity. They also linked the inner city to the periphery and the hinterland beyond.

From 1000 to 1526 A.D. Urbanization in North India bore the stamp of the new Muslim rulers. The successive dynasties built new cities at the present site of Delhi and its around. Al-beruni and Ibn Batuta mentioned fifty cities of importance during this period. The Mughal period witnessed a high level of urbanization. Political stability and economic prosperity under the Mughals were responsible for it. During this period older cities were revived and new ones were established which bore the testimony of Mughal architecture. According to Scholar and Poet Abul-l Fazl, in 1594 there were 2837 towns of which 180 were named as larger cities.

At the Southern periphery of the Mughal Empire, the rise of Bahmani kingdoms and Vijayanagara Empire, the Marathas and the Nizam of Hyderabad contributed to urban development. Pune, Golconda, Hyderabad, Bijapur, Vijayanagara and Aurangabad were urban centres of this period.

It is reported that apart from the capital and administrative towns, the smaller towns were created by the Mughal emperors who were aware of the enormous cultural gap between the rural masses and the city rulers. They dispersed intermediate functionaries in different parts of the empire who helped in the process of land resettlement and building small towns. These places were noted for their craftsmen and large houses of nobles.

## Chapter-2

### POLITICAL HISTORY OF THE RAYAS OF VIJAYANAGARA

The early decades of the 14<sup>th</sup> Century witnessed great changes in the history of South India in general and Karnataka in particular. The Hindu kingdoms of South India were repeatedly attacked by the Delhi Sultan and as a result their ruling dynasties of South India like the Hoysalas of Dwarasamudra, Kakatiyas of Warangal, Seunas of Devagiri, Pandyas of Madurai and the rulers of Kampili became weak and declined. At this juncture, there came to the forefront an entirely new family called the Sangama dynasty, which laid the foundation of a new political power called the Vijayanagara Empire. It successfully halted the expansion of the power of the Delhi rule in South India.

Vijayanagara, a medieval City situated on the southern bank of Tungabhadra, was their Capital. In course of a few years, the city earned the reputation of being called the 'City of Victory' or Vijayanagara. Very soon it developed into an imperial City of huge dimensions in size, beauty and wealth. Hence, it became a centre of attraction to different people from far and near. From there the rulers of the four dynasties like, the Sangama (AD 1336-1485), the Saluva (AD 1485-1505), the Tuluva (AD 1505-1570) and the Aravidu (AD 1570-1660) ruled.

The Sangama dynasty ruled from AD 1336-1485. Some of the important rulers of this dynasty were Harihara I, Bukkaraya I, Harihara II, Devaraya I, Devaraya II, Virupaksha III were the rulers of Sangama dynasty, which ruled from A.D. 1336-1485. Harihara I (AD 1336-1356) was a distinguished warrior and a great organiser. The credit of liberating South India from the Muslim domination goes to him. He defeated the Bahamani rulers and built Hampi, surrounded by ranges of hills on the southern bank of the Tungabhadra. Harihara accepted the challenge of the times and rose to the occasion. He started on this bold venture by consolidating his position, power and mobilising on

resources in the region around Hampi. Tradition relating to this site goes back to ancient times associating it with Kishkindha of the Ramayana period. It is mentioned as 'Pampathirtha' in a copper plate of the seventh century AD. It is called 'Pampapura' in the records of the eleventh century AD, and god Virupaksha is referred to as its presiding deity. In AD 1343 Harihara I bore the title *Maharajadhiraja*, indicative of his sovereignty. Then he moved with his four brothers to Sringeri in AD 1346 to commemorate his glorious victories. He ruled successfully with the help of his brothers, Kampanna, Bukkana, Muddappa and Marappa.

Bukka I succeeded Harihara I and ruled for twenty-two years from AD 1356 to 1377. As a co-regent he was closely associated with his brother and had sometimes issued royal charter under his own name. He consolidated and strengthened the empire. He defeated the Bahamani Sultans and his chivalrous son, Kumara Kampana defeated the chiefs of the Sambuvaraya family, ruling in the north and south Arcot districts of Tamil Nadu. During his period the rulers of Bahamani pursued a policy of expansion and attacked upon the Vijayanagara territory. Bukka I entered into an alliance with Vinayakadeva, the grandson of Prataparudra II of Warangal, and demanded Muhammad Shah I to vacate the occupied territory. Enraged by this demand the Bahmani ruler invaded Warangal thrice and plundered the city murdering Vinayakadeva.

Kumara Kampana also defeated the Sultan of Madhurai, Mubarak Shah, and established an orderly government in the conquered provinces and revived religious ceremonies in temples. In this expedition Kumara Kampana was assisted by his able generals viz., Saluva Mangu, Somayya Dandanayaka, Vittappa and Gopana. But it is said that Saluva Mangu was killed by the Sultan. This Southern campaign is graphically described in *Madhuravijayam* written by princess Gangadevi, wife of Kampana. Some times this book is also called as "Veera Kampanaraya Charitam". By AD 1371, the whole of Madhurai region

became a part and parcel of the Vijayanagara empire, and Kampana began to administer the Tamil country as the Viceroy of Vijayanagara.

In the midst of these invasions, Bukka I was able to devote himself to the constructive works. The Capital City of Vijayanagara was extended. Massive fortifications and magnificent public and private buildings were built. He administered very well Princes of the royal family and trustworthy officers were appointed as governors of the different parts of the empire. His empire stretched over the entire Southern peninsula from the Krishna to Rameshwaram. The king of Srilanka (Ceylon) and the chiefs of neighbouring states paid tributes and sent their envoys to the Vijayanagara court. Bukka I was a remarkable man in many ways, and was known for his secular attitude. He preached tolerance and maintained religious harmony. This is best illustrated in an inscription dated AD 1368, at Sravanabelgola, which is also called sometimes as ‘Kalleha Inscription’ which records a dispute between the Jains and Srivaishnavas. Bukka gave the judgement to the effect that people following different religions should work in close co-operation and safeguard the interests of one another.

On account of his liberal patronage for the compilation of the commentaries on the entire Vedic texts Bukka I earned the title ‘*Vaidika marga Pravarthaka*’. Under him Kannada literature received impetus and it was enriched by Virasaiva, Jaina and other authors. Thus, Bukka’s reign inaugurated an era of national uplift and cultural regeneration in the fields of religion, literature, learning, art and architecture.

Bukka I was succeeded by his son Harihara II. He ruled from (AD 1377 to AD 1404). There were a few minor local disturbances. They were suppressed by his grown up sons, Bukka II, Virupaksha and Devaraya I, who governed the major provinces of the empire. Virupaksha led an expedition against Sri Lanka and made its king to pay tribute to Vijayanagara. The Bahmani Sultans, Mahammad Shah II and his successor Firoz Shah attacked Vijayanagara twice, but there was neither gain nor loss by these attacks on either side. Harihara II

was ably assisted by the competent ministers, generals and other officers of the state in promoting the administrative efficiency and constructive works for the welfare of the subjects. Great facilities were provided for improving agricultural and commercial developments. Irrigational facilities were increased by digging canals and constructing tanks. Cultural activities continued to receive encouragement. During his period Kannada, Sanskrit literature flourished as they were nourished by the writers of Jaina, Virasaiva and other scholars. As a mark of his love for Kannada, Harihara I was accorded the title '*Karnataka-Vidya Vilasa*'. He died in AD 1404. For two years there was a disturbance for succession among his sons. Ultimately Devaraya I assumed the power in AD1406, and ruled up to AD 1422.

Devaraya I was a strong and resourceful monarch. Who followed in the footsteps of his father. He was involved in two wars with Bahmani Sultan Firoz Shah. In the first war, he took the offensive step and his attempt to take the fort of Mudugal failed and ended in his capture. The Shah in retaliation annexed the strategic fort of Bankapur. The second war which was a contest for supremacy in the Andhra region lasted for four years from AD 1415 to 1419. But Devaraya I succeeded in defeating the Bahmani ruler and capturing the strong fort of Panagal. As a result of this war, the Krishna- Tungabhadra territory was brought under the sway of Vijayanagara.

Among the constructive activities of Devaraya I, works like the development of the Capital City, its fortification, and construction of artistic buildings there enriched the beauty of Vijaynagara. He erected a huge dam near Hosapete across the Tungabhadra, and provided water facility both for agriculture and drinking purposes. Another irrigational dam was constructed across the Haridra near Harihara. He died in AD 1422. The next important ruler of this dynasty was Devaraya II.

Devaraya II ruled from AD 1424-46. This period is considered as a period of great prosperity and cultural development in the annals of

Vijayanagara. Soon after his accession to the throne the Gajapati rulers were growing in power in the northeastern part of Vijayanagara empire. The Reddis of Andhra and the rulers of Kondavidu were creating political disturbances. Hence, Devaraya II launched formidable offensive war against Gajapathis and finally the region of Kondavidu was annexed to the Vijayanagara empire. Again in AD 1436 Kapilendra IV threatened Rajamahendri but he was defeated by the Reddis with the help of Devaraya II.

In AD 1435-36 a battle broke out between the rulers of Vijayanagara and Bahmani over the possession of Mudgal and Raichur in the Doab region. Ahmed Shah, the Bahmani Sultan was defeated by the Vijayanagara ruler. Again there was a conflict between the two armies in AD 1443-44. This time also Vijayanagara soldiers defended successfully their position.

Lakkanna Dandanayaka, a resourceful general of Devaraya II led a naval expedition to Sri Lanka. This campaign was successful, and the ruler of Sri Lanka was forced to pay tribute annually. Again in AD 1443 Kapilendra, the ambitious Gajapati ruler attacked the Reddy kingdom of Kondavidu. Devaraya II by his timely help rescued the Reddy kingdom from this danger. Thus, Devaraya II extended the Vijayanagara empire in all directions.

By reorganising the Vijayanagara army, he increased the fighting capacity. It was during this time that Abdur Razak, a Persian visited the Vijayanagara empire. The Vijayanagara had grown in its proportions and attained remarkable grandeur. The Vijayanagara court was adorned with distinguished nobles, courtiers, officers, scholars, artists and envoys of different countries. Ponnaladevi and Bhimadevi were the queens of Devaraya II. He gave liberal patronage to Virasaivism. He was succeeded by his sons, Mallikarjuna and Virupaksha III one after the other.

In AD 1485, the Saluva dynasty came to power. Narasimha I ruled from AD 1485-1491 and Tuluva Narasa Nayaka from AD 1491 to 1503 were the distinguished rulers of this dynasty. Narasa Nayaka defeated Ummattur Chiefs,

Bahmani Sultans and also Gajapati Prataparudra. It was during his time the Portuguese developed political relationship with the Vijayanagara rulers by establishing their trading centre at Bhatkal.

The Saluva dynasty was succeeded by the Tuluva dynasty, which ruled from AD 1505-70. Krishnadevaraya was a distinguished ruler of the Vijayanagara empire. His period witnessed the zenith of excellence in all the spheres of activity like political, military, social economic, artistic, architectural, religious and literary. Under him the prosperity and military might of the empire reached its highest water mark.

Krishnadevaraya succeeded his brother, Vira Narasimha. On the eve of his accession the political condition of the empire was far from satisfactory. The Gajapati ruler Prataprudra continued to occupy Udayagiri and Kondavidu. The Yusuf Adil Khan of Bijapur was trying to expand his territories. The Bahmani Sultan Mohammed Shah also resumed his invasions upon Vijayanagara. Thus, the problems of the empire were challenging and demanded a great courage and resourcefulness on the part of Vijayanagara ruler. Krishnadevaraya helped the Portuguese in capturing Calicut, from the Zamorin and Goa from the Sultan of Bijapur. They also got permission from the emperor to build a port at Bhatkal. The Portuguese in turn supplied good number of horses to the Vijayanagara army.

Krishnadevaraya defeated the Sultans of Bahmani and Bijapur. After defeating Gangaraja, the chief of Ummattur, Krishnadevaraya captured the forts at Shivanasamudram and Srirangapattana. Gajapati, the ruler of Udayagiri was defeated. To mark his victory over Udayagiri he brought the idol of Balakrishna as a war trophy to the Capital and built a temple for it. He captured many forts in Andhra Pradesh. In commemoration of his victory over the Andhra region he erected a Pillar of Victory at Potnur.

Krishnadevaraya also helped Mohammad Shah II of Bidar to get back his throne and also intervened in the affairs of Sri Lanka. Further, he also succeeded

in reinstalling Bhuvanaikabahu on the Sri Lanka throne. Krishnadevaraya thus emerged as the most powerful monarch and expanded the boundaries of the empire on the northern side by regaining the lost provinces from Mohammadans. His empire extended from the river Krishna to Cape Comorin in the South. Prosperity of the empire and welfare of the subjects were the two prime objects for which he worked for most. He was liberal in his attitude towards the people of different faiths. He was a great patron of literature. The famous *Ashtadiggajas* adorned his royal court, 'Bhuvanavijaya'. He himself was a great scholar and wrote *Amuktamalyada* in Telugu and a drama *Jambuvathi Kalyanam* in Sanskrit. He was also a great builder of temples. Though he was a Vaishnava, Krishnadevaraya gave equal patronage to all the religions. The Portuguese chroniclers, Durate Barbosa and Domingo Paes, visited empire and recorded many interesting details about him and the Capital City.

Krishnadevaraya was succeeded by his brother Achyutadevaraya, who ruled from AD 1529-42. He was a capable military leader and defeated the Gajapatis and protected Kondavidu from Qutub Shaha's attack. He appointed Vishwanatha Nayaka as the ruler of the Pandya kingdom at Madurai. He maintained the diplomatic relationship with the Portuguese. He made liberal grants to Brahmins and temples. He was succeeded by Sadashivaraya, the son of Sri Rangaraya, who was the brother of Achyutadevaraya. Aliya Ramaraya played an important role in placing Sadashivaraya on the Vijayanagara throne. Hence, taking advantage of political situation and minority rule of Sadashivaraya. Ramaraya assumed full powers and looked after the affairs of the empire.

Ramaraya's administration can be studied in two parts. The first part is from AD 1543-1550 in which he administered as an agent of the emperor. In the second part Ramaraya assumed all powers and ruled the empire as a defacto ruler from AD 1551-1565. During this period Ramaraya concentrated all powers

in his hands by bringing about certain major administrative changes. He terminated the services of many hereditary loyal men. Admission of Muslims in large number in the Vijayanagara army was another important measure introduced by Ramaraya. This enabled the Muslims to acquire an intimate knowledge of the empire. Besides these, he also changed the traditional policy of Vijayanagara towards the Bahmani Sultans. He entangled himself in the interstate policies of the Muslim Sultans and appointed his own brothers Tirumala and Venkatadri as Minister and Commander of the army respectively. He did not continue the traditional relationship with the Portuguese. Ramaraya's policy of Pitching one Sultan against the Other towards the Bahmani Sultans enraged them. Frequently he was changing his support to Sultans and putting one Sultan against the other. Ultimately all the Bahmani Sultans decided to fight unitedly against Ramaraya and gave a battle at Talikota in the month of January, 23<sup>rd</sup> Tuesday 1565. In this historic battle Vijayanagara army under Ramaraya was badly defeated by the Sultans. This defeat caused irreparable damage to the might of the Vijayanagara empire. It became Waterloo on the part Vijayanagara. Later Muslim soldiers systematically plundered and destroyed the Capital City.

The Aravidus continued to rule over the remaining parts of the Vijayanagara empire from Andhra Pradesh from Penugonda, Chandragiri earlier and Vellore later. The important rulers of this dynasty were Tirumala (AD 1570-78), Venkatapathi I, Ramadeva II and Sri Rangaraya IV. Sri Ranga, the last ruler was betrayed by his feudatories he lost the hopes of continuing the rule and he died in AD 1681. Thus, ended the rule of the Aravidu dynasty.

The achievements of Vijayanagara are worthy of recounting. It was to the credit of this empire that it held the whole of South India as one unit and acted as a bulwark against the invasions and aggressions of the times from the Muslim invaders. It stood for traditional values. The kings were deeply religious and maintained a secular policy and helped the growth of contemporary religions indigenous and foreign. Vijayanagara had active diplomatic and commercial

relations with many countries in the East, and West as well. The City of Vijayanagara was the nerve centre of all activities, both political and cultural. Endowed with a love for fine arts, the Rayas of Vijayanagara patronised art, architecture and literature. Structures command the admiration of the people even today in the midst of ruins. The Vijayanagara City dazzled the foreign visitors. They have left behind their accounts which bear eloquent testimony to its prosperity and urbanity.

The Vijayanagara kings ruled in accordance with the Dharma, providing facilities which made the life of the common man, including the minorities, happy and prosperous. Vijayanagara as a political unit disappeared but as a great cultural entity it is very much living in the hearts of the people of this part of the country. Vijayanagara has thus become immemorial.

### **Chapter-3**

#### **Political History of Bijapur Sultanate**

Bijapur city is the district headquarters of Bijapur District of Karnataka State. It is also the headquarters for Bijapur Taluka. Bijapur City is well known for its historical monuments of architectural importance built during the rule of the Adil Shahi dynasty. Bijapur is located 530 km northwest of Bangalore and about 550 km inland from Mumbai, and 384 km west of the City of Hyderabad.

Bijapur's urban population as per 2011 census is 326,000, perhaps the 9th biggest City in Karnataka. Bijapur Mahanagara Palike(BMP) is the newest Municipal Corporation formed under the KMC act along with Shimoga and Tumkur Municipal Corporations. The other existing City Corporations in Karnataka State in descending order of population are Bengaluru, HubliDharwad, Mysore, Gulbarga, Belgaum, Mangalore, Davangere and Bellary. Administratively, Bijapur district comes under Belgaum division along with Bagalkote, Belgaum, Dharwad, Gadag, Haveri and UttaraKannada (Karwar) districts.

The city was established in the 10th-11th Centuries by the Kalyani Chalukyas and was known as Vijayapura (City of Victory). The City was passed to Yadavas after Chalukya's demise. The City came under the influence of the Khilji Sultanate in Delhi by the late 13th century. In 1347, the area was conquered by the Bahmani Sultanate of Gulbarga. By this time, the City was being referred as Vijapur or Bijapur. Bijapur, Ironically the name Beejpur literally means replete with seeds in Sanskrit, meaning Pomegranate.

The Adil Shahi or Adilshahi, was a Shia Muslim<sup>1</sup> dynasty that ruled the Sultanate of Bijapur, centered around present-day Bijapur district, Karnataka, in the Western area of the Deccan region of Southern India from 1490 to 1686 A.D.. Bijapur had been a province of the Bahmani Sultanate (1347–1518), before its political decline in the last quarter of the 15th century and eventual break-up in 1518. The Bijapur Sultanate was absorbed into the Mughal Empire on 12 September 1686, after its conquest by the Emperor Aurangzeb.<sup>2</sup>

The founder of the dynasty, Yusuf Adil Shah (1490–1510), was appointed Bahmani governor of the province, before creating a de facto independent Bijapur State. Yusuf and his son, Ismail, generally used the title Adil Khan. 'Khan', meaning 'Chief' in Mongolian and adopted in Persian, conferred a lower status than 'Shah', indicating royal rank. Only with the rule of Yusuf's grandson, Ibrahim Adil Shah I (1534–1558), did the title of Adil Shah come into common use.

The Bijapur Sultanate's borders changed considerably throughout its history. Its northern boundary remained relatively stable, straddling contemporary Southern Maharashtra and Northern Karnataka. The Sultanate expanded Southward, first with the conquest of the Raichur Doab following the defeat of the Vijayanagar Empire at the Battle of Talikota in 1565. Later campaigns, notably during the reign of Mohammed Adil Shah (1627–1657), extended Bijapur's formal borders and nominal authority as far South as Bangalore. Bijapur was bounded on the West by the Portuguese State of Goa and on the East by the Sultanate of Golconda, ruled by the Qutb Shahi dynasty.

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<sup>1</sup> Kamath, Suryanath U. (1980). Concise history of Karnataka from pre-historic times to the present. Bangalore: Archana Prakashana. p. 106. OCLC 7796041. (revised English version of his (1973) *Karnatakada sankshipta itihasa*)

<sup>2</sup> Cousens, Henry (1976). *Bijāpūr and Its Architectural Remains: With an Historical Outline of the Ādil Shāhi Dynasty*. Pilkhana, Calcutta, India: Bhartiya Publishing House. p. 4. OCLC 300187307.

The former Bahmani provincial Capital of Bijapur remained the Capital of the Sultanate throughout its existence. After modest earlier developments, Ibrahim Adil Shah I (1534–1558) and Ali Adil Shah I (1558–1579) remodelled Bijapur, providing the citadel and city walls, congregational mosque, core royal palaces and major water supply infrastructure. Their successors, Ibrahim Adil Shah II (1580–1627), Adil Shah (1627–1657) and Ali Adil Shah II (1657–1672), further adorned Bijapur with palaces, mosques, mausoleum and other structures, considered to be some of the finest examples of Deccan Sultanate and Indo-Islamic Architecture.

Bijapur was caught up in the instability and conflict resulting from the collapse of the Bahmani Empire. Constant warring, both with the Vijayanagar Empire and the other Deccan Sultanates, curtailed the development of state before the Deccan Sultanates allied to achieve victory over Vijayanagar at Talikota in 1565. Bijapur eventually conquered the neighbouring Sultanate of Bidar in 1619. The Portuguese Empire exerted pressure on the major Adil Shahi port of Goa, until it was conquered during the reign of Ibrahim II. The Sultanate was thereafter relatively stable, although it was damaged by the revolt of Shivaji, whose father Shahaji was Maratha commander in the service of Adil Shah. Shivaji founded an independent Maratha Kingdom which went on to become the Maratha Empire, one of largest empires in India, just before the British conquered India. The greatest threat to Bijapur's security was, from the late 16th century, the expansion of the Mughal Empire into the Deccan. Although it may be the case that the Mughals destroyed the Adilshahi it was Shivaji's revolt which weakened the Adilshahi control. Various agreements and treaties imposed Mughal suzerainty on the Adil Shahs, by stages, until Bijapur's formal recognition of Mughal authority in 1636. The demands of their Mughal overlords sapped the Adil Shahs of their wealth until the Mughal conquest of Bijapur in 1686.

The founder of the dynasty, Yusuf Adil Shah, was a Georgian slave<sup>3</sup> who was purchased by Mahmud Gawan from Iran. Yet, Salma Ahmed Farooqui, states, Yusuf was a son of the Ottoman Sultan Murad II.<sup>4</sup> According to the historian Mir Rafi-uddin Ibrahim-i Shirazi, or Rafi', Yusuf's full name was Sultan Yusuf 'Adil Shah Savah or Sawah'i (from the ancient town of Saveh, southwest of modern Tehran), the son of Mahmud Beg of Sawa in Iran, (Rafi' 36–38, vide Devare 67, fn 2). Rafi's history of the 'Adil Shahi dynasty was written at the request of Ibrahim Adil Shah II, and was completed and presented to the patron in AH 1017. The Indian scholar T.N. Devare mentioned that while Rafi's account of the Bahmani dynasty is filled with anachronisms, his account of the Adilshahi is "fairly accurate, exhaustive, and possesses such rich and valuable information about Ali I and Ibrahim II" (312). Rafi-uddin later became the governor of Bijapur for about 15 years (Devare 316).

Yusuf's bravery and personality raised him rapidly in Sultan's favour, resulting in his appointment as the Governor of Bijapur. He built the Citadel Arkilla and the Faroukh Mahal. Yusuf was a man of culture. He invited poets and artisans from Persia, Turkey and Rome to his court. He's well known as a ruler who took advantage of the decline of the Bahmani power to establish himself as an independent sultan at Bijapur in 1498. He did this with a military support which has been given to him by a Bijapuri general Kalidas Madhu Sadhwani – brilliant commander and good diplomat, who made quick career by supporting Yusuf Adil Shah and then his son – Ismail Adil Shah. He married Punji, the sister of a Marathawarrior. When Yusuf died in 1510, his son Ismail was still a boy. Punji in male attire valiantly defended him from a coup to

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<sup>3</sup> Vijayapura ("City of Victory") is also the name given by Thihathu to his new city of Pinya which he made the capital of Upper Burma in 1312.

"Government of Karnataka: Political and administrative reorganisation." Bangalore Live (Portal). Archived from the original on 14 February 2013.

<sup>4</sup> "Reports of National Panchayat Directory: Village Panchayat Names of Bijapur, Karnataka". Ministry of Panchayati Raj, Government of India.

grab the throne. Ismail Adil Shah thus became the ruler of Bijapur and succeeded his father's ambition.

Ibrahim Adil Shah I who succeeded his father Ismail, fortified the city and built the old Jamia Masjid. Ali Adil Shah I who next ascended the throne, aligned his forces with other Muslim kings of Golconda, Ahmednagar and Bidar, and together, they brought down the Vijayanagar empire. With the loot gained, he launched ambitious projects. He built the Gagan Mahal, the Ibrahim Rauza (his own tomb), Chand Bawdi (a large well) and the Jami Masjid. Ali I had no son, so his nephew Ibrahim II was set on the throne. Ali I's queen Chand Bibi had to aid him until he came of age. Ibrahim II was noted for his valor, intelligence and leanings towards the Hindu music and philosophy. Under his patronage the Bijapur school of painting reached its zenith. Muhammad Adil Shah succeeded his father Ibrahim II. He is renowned for Bijapur's grandest structure, the Gol Gumbaz, which has the biggest dome in the world with whispering gallery round about slightest sound is reproduced seven times. He also set up the historical Malik-e-Maidan, the massive gun.

Ali Adil Shah II inherited a troubled kingdom. He had to face the onslaught of the Maratha leader Shivaji on one side and Mughal emperor Aurangzeb on another. His mausoleum, Bara Kaman, planned to dwarf all others, was left unfinished due to his death. Sikandar Adil Shah, the last Adil Shahi sultan, ruled next for fourteen stormy years. Finally on 12 September 1686, the Mughal armies under Aurangzeb over powered the City of Bijapur.

## Chapter-4

### FACTORS FOR THE GROWTH OF URBANIZATION IN HAMPI

The foundation of Vijayanagara Empire at Hampi i.e., Vijayanagara opened a new chapter of Urbanization in Medieval Karnataka. The founders of this medieval Hindu kingdom selected Hampi (Vijayanagara) as their Capital City. After the 14<sup>th</sup> Century Capital City began to expand rapidly as an Urban centre. Till its decline (AD 1565) the Vijayanagara City had enjoyed the status as one of the famous City (or nagara) among the other contemporary cities of medieval India. The City's geographical boundaries were extended from Anegondi in the north to Hosapete in the South, and Hampi in the west to Kamalapura in the east. Within this extent there were many Puras. These Puras were established on the initiative of the imperial authority.

**The important Puras like:** Virupakshapura, Achyutapura, and the Vitthalapura, were established and developed along the Tungabhadra river bank. Whereas Krishnapura, Kamalapura, Varadadeviammana Pattana were developed beyond the river bank. In addition to these some other Suburban Townships were established and developed. Such as: Malapanagudi, Sale Tirumalaraya Pattana, Nagalapura, and Tirumaladevi ammana Pattana.

Virupakshapura, Krishnapura, Vitthalapura, Achyutapura, Kamalapura, Varada-deviammana Pattana and the City of Victory i.e;- the metropolis of Vijayanagara City complexes lay contiguous to each other and demarcated by line of intervening hillocks, canals river; tanks, orchards, ramparts and constituted a vast metropolis City, about 6 kms from the Virupakshapura to the Penugonda Gate and from Kamalapura tank to Talavara ghatta. While the Suburban Townships were located about 6 kms to the South-west, on the Kamalapura-Hosapete road. The spatial distance of five Suburban Townships also roughly measured about 6 kms. This indicates that the Vijayanagara town-planners, who were perhaps very conscious of the rapid growth of the Capital

City, and took care to create a buffer between the imperial Capital City and the Suburban Townships and sure that this portion of extension was carefully utilised and nurtured by agriculturists, horticulturists and merchant groups.

A comprehensive survey of Puras reveals that:

- (a) All the Vijayanagara Puras and Pattanas, in and around the Capital City were established either by the ruler himself or by one of his close relatives.
- (b) These Puras were invariably named either the rulers or after their family deity, their respective Queens and Sons.
- (c) That all these Puras served either as extensions of Capital City or of its Suburbs.
- (d) Tuluvas, particularly Krishnadeva Raya and Achyutadeva Raya take greater credit than others for expanding the Capital City Vijayanagara into different Puras and Pattanas.
- (e) All the Puras were developed around the huge temples mainly on the religious grounds.
- (f) The establishment of Puras shows that they were developed in all directions to facilitate the growing population of the Capital City.

**Features:**

Puras being the different parts and localities of the Vijayanagara Capital City offers the following features like:

1. Puras were developed around the temples.
2. Each Pura had a Market. Different shops were situated on either side of the road, which was generally called Ratha bidi.
3. Tanks were constructed on the left side of the temples in all the Puras.
4. All the temples were famous educational centres.
5. In all these temples respective religious festivals and rituals were held regularly. And the Mathas were also came up.
6. Puras were not only centres of trade and commerce but also the centres of cultural activities.

7. Puras were the Settlements of the different Communities.
8. The emergence of Puras gave scope for the establishment of Agraharas.
9. The establishment of Puras enabled the rulers to maintain communal harmony even though they are named after gods and developed around the places of worship.
10. All the Puras were under the control and management of City administration.

Many reasons are ascribable to the question, that why these Puras and Bazaars were developed around and in front of the temple.

Firstly, Saivism and Vaisnavism were the main two religions patronised by the Vijayanagara rulers. In the medieval times people considered religion as an important aspect of life. And the temples were acted as an agent of education, centre of fine arts, and places of religious ceremonies which were celebrated on large scale. Hence, the notion of constructing various temples for different gods was developed in the minds of the rulers. Keeping in mind about the role of the temples, rulers started to built big temples with vast and wide premises surrounded by high walls. As a result of this followers of various religions made up their mind to settle around the temples of their faith. So, the Puras were developed around the temple complexes.

Secondly, after inception of the Capital City a large number of population of different sections of the society started to migrate by searching employment opportunities either in the royal centre or in the different Puras. And it was inevitable for them to engage themselves in different works depending upon their caste and creed. A small group of all communities engaged voluntarily in the services of the temple. Many of them established shops of different kinds. Thus, the professional attitude made the Puras a Cosmopolitan in nature. The absence of large scale industries resulted in the flourishing of small scale industries in each and every Puras.

Thirdly, temples were the centres of education, Agraharas were came up in different Puras and Suburbs at Krishnapura, Nelalahunise, Nagaladevi pura,

and Kumaragiri. Brahmin scholars and students from different parts of empire started to come over to the Agraharas and continued their studies. The liberal grants were made to these Agraharas for their maintenance. This increased the social significance of the Agraharas. Experts of various subjects such as Itihasa, Veda, Vedantas, Agamas, Ganita, Astrology, Grammar, Logic and Ayurveda Sastra were appointed as teachers. They were also guiding the people in general in their religious rituals. These prompted the individuals to make liberal donations for the maintenance of Agraharas.

Fourthly, temples were the centres of fine arts such as dance, music, painting and sculpture and other artistic skills. As Vijayanagara rulers opened a new page in the sphere of art and architecture by constructing huge and artistically beautiful temples, forced to employ the sculptors, designers, masons and architects from different parts of South India. Temple construction work was a continuous process in the Vijayanagara Empire. Palaces, Citadel walls, Gateways, Watch-towers, and other buildings were also constructed in the different parts of the City. Hence, a large section of the artistic skilled workers come and settled in different Puras. So, this also played an important role for the settlement around the temples.

Fifthly, all the essential commodities were not growing in the City. Merchants from the different parts of the empire came here with their goods and sold them in the weekly market day held in the different Puras regularly. Such merchants were also made their temporary settlement in the Puras. Foreign trade was also flourished in the Capital City. So, to the foreign merchants king provided good facilities for their comfortable stay and gave scope for their trade. Hence, Puras attained the significance of well known trading centres. People of surrounding villages generally attended such weekly market days. Jewellers made ornaments of gold and silver fixed with rubies, pearls, and diamonds attracted women folk on large scale.

There are good number of archaeological evidences, travel accounts of foreign visitors, and literary works composed during Vijayanagara period throw flood of light on the genesis and growth of Puras in the Vijayanagara history. Besides these, the existing temples, roads, remains of shopping complexes are the living legends which gives maximum information about the different Puras.

The travel accounts of Nicolo-di-Conti, Nikitin, Durate Barbosa, Domingos Paes, Fernao Nuniz etc are much useful source materials. Similarly the literary sources like 'Mohantarangini' of Kanakadasa, 'Amuktamalyada of Krishnadeva Raya', 'Sivatatva Chitamani of Lakkanna dandesha', 'Channabasava Purana' by Virupaksha pandita gives an descriptive evidences of different Puras and City as a whole. All these accounts are of great historical importance for the study of different Puras of the Vijayanagara Capital City.

#### **4.1. PURAS AND SUBARBS**

##### **VIRUPAKSHA PURA**

Hampi is an ancient name to the Vijayanagara Capital City. Hampi of historical fame is a small village in the present Hosapete taluk of Bellary District. And is situated at a distance of 12 kms. North-East from Hosapete, on the Southern bank of river Tungabhadra. It lies in between lat. 15<sup>o</sup> 20'N and Long. 76<sup>o</sup> 30 E. the temple of lord Virupaksha, the protecting deity, is the main and ancient temple of Hampi. To the South of this temple Hemakuta hill and to the east Matanga hills are situated. The whole locality is surrounded by a steep rugged rocky hills and big boulders, served as a strong natural fortification. Where as the wide, violent unfordable Tungabhadra river has extended its protection to the Virupaksha temple.

The place on which Raya's of Vijayanagara rebuilt the present temple of Virupaksha, in the early 15<sup>th</sup> century has a recorded history of about thousand years. The various pre-Vijayanagara period epigraphs belonged to different dynasties refers Hampi with different names. From 7<sup>th</sup> century to 14<sup>th</sup> century it was called as 'Pampa', 'Pampakshetra', 'Pampapura', 'Pampatirtha', 'Swami

Pampasthala', 'Virupakshatirtha', 'Hampe' and 'Virupakshapura', etc. this is because of the temple of lord Virupaksha is situated in the place. Even all the time of the establishment of the Vijayanagara empire, Hampi was a small village. Initially the rulers did not concentrate their attention towards the extension of the temple. Despite of this, temples were constructed in the different parts of the City. Even then it was a famous pilgrim centre for Saivas. Praudhadeva Raya, the Sangama great ruler for the first time concentrated his attention for the development of Virupaksha temple and the surrounding area. Poet General Lakkannadandesha, writes in his work 'Sivatatva Chintamani that –King Deva Raya II built a huge enclosure wall to the temple, four gateways in the four cardinal directions by clearing the foreground of the temple laid a wide Car-street and got fruit bearing trees planted on either side of the gopuras on Hemakuta region. He also got lofty chariots made for gods Virupaksha, Pampa and Ganesa.<sup>5</sup> His another General Proluganti Tippa built a gopura to the temple of Virupaksha.<sup>6</sup> This is narrated in 'Uttara Narasimha Puranam of Haribhatta. This is the largest of the gopuras raised during the Vijayanagara kings at Hampi.

An inscription dated A.D.1510<sup>7</sup> refers that Krishnadeva Raya to commemorate his coronation ceremony donated Singanayakana halli to god Virupaksha for the service of amritapadi naivedya on the day of his coronation. He also built the Mahanavaranga mantapa and small gopura in front of god Virupakshas. Which is known as Rayagopura even today. He also got repaired the Hiriya gopura i.e., large tower. In course of time, halls and other mantapas were added. Thus, Virupaksha temple emerged as an great centre of Saivism. This attracted the people to settle around the temple. During the time of Praudha Deva Raya and Krishnadeva Raya for its social significance, large number of people started to come and settle in this Pura. The Virupaksha temple was the

<sup>5</sup> Lakkannadandesa – Sivatatvachintamani, (Ed.) Vidvan and Pandita S. Basappa, Manasagangotri, Mysore, 1970, Sandhi-38, Stropher 250 onwards.

<sup>6</sup> The Journal of Oriental Research, Madras, XVI, pp.84-90; KAN Sastri and N.V.Ramanayya – Further Sources of Vijayanagara History, Vol.III, Madras, 1946, p.46.

<sup>7</sup> Kannada University Epigraphical Series-III, No.34; A.R.No.29 of 1889

centre of rituals and religious ceremonies. Conducting fairs and festivals was quite common in Hindu religion. Accordingly Deva Raya II initiated the annual festival to god Virupaksha. The chariots made out of strong wood were taken out in the procession, which generally in the main streets of the Pura. At the time of car festival the idols of Virupaksha, Pampa and Ganesa were kept inside the chariots. So, this type of celebrations attracted not only the attention of people near by area but also from the distant regions. The Venetian merchant and a first European visitor to the Vijayanagara Capital City Nicolo-dei-Conti refers to the two chariots on which the idols were carried through the City.<sup>8</sup> Poet Ahobala, who lived in the beginning of the 14<sup>th</sup> century, the author 'Virupaksha Vasantotsava Champu' also refers to two chariots; one taken out by the brahmins; another by the merchants and Sudras.<sup>9</sup> It is very interesting to note that even now the Virupaksha chariot festival has been continued ever since it was introduced.

In the medieval times this type of festivals were rare occasions for the people to meet and to get together on large scale. Hence, the merchants decided to set up their stalls near by the temple. One of the salient feature of the Pura was that market was held regularly or there was a regular market. The farmers of surrounding area brought their goods and services to exchange or to purchase the needy things like of precious ornaments, cloths etc. Taking into consideration of the commercial activities the Puras the merchants set up their permanent shops around the temple. Thus, it paved the way to become Puras as commercial centres. Even today on either side of the chariot street, some archaeological remains of shops can be seen.

The systematic lay out of the main streets is one of the distinctive features of the Vijayanagara Capital City. Which brought the world acclaim. These are widely quoted in the accounts itinerants from time to time. These main streets

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<sup>8</sup> Sewell Robert - A Forgotten Empire, New Delhi, 1987, p.84.

<sup>9</sup> Panchamukhi R.S. - (Ed.) Virupaksha Vasantotsava Champu, K.R.I. Dharwar, 1953, Int., p.xiii

also served the purpose of Bazaar or Market. In these Bazaars each class of men belonging to each profession were said to have shops adjacent to one another and the jewellers sold openly pearls, rubies, emeralds and diamonds. Among the different bazaars, the most ancient and renowned was the Virupaksha bazaar.

The street which runs between the east of the Hiriya Gopura to the opposite Nandimantapa or to the north-west foot of the Matangahill is called 'Virupaksha Bazaar' or known locally as 'Hampi-Bazaar'. Virupaksha bazaar is also called with different names like: 'Pampa ratha vidi, 'Terubidi' etc., Virupaksha bazaar is as old as Virupaksha temple. But in the beginning it functioned as only teru-bidi or the ceremonial street for chariot festivals. This long street suggests that it was built to drag the chariots and to perform the other temple religious ceremonies and other festivals. Nicolo-dei-Conti writes that during the holi festival, holi (colour) was kept on both sides of the street, which they sprinkle all passers-by, even the King and Queen themselves, with saffron water, placed for that purpose by the way side.<sup>10</sup>

The mantapas of Virupaksha bazar build for the business purpose but the balconies at the upper levels suggests that they were intended as platforms from which to view the chariot processions. And also these served as temporary residences for courtly visitors at festival time, while some mantapas accommodated merchants and traders. Most of the remains of the lesser structures are concealed in the fields on both sides of the bazar. Domingos Paes found here " a very beautiful street of very beautiful houses with balconies and arcades, in which are sheltered the pilgrims that come to it, and there and there also houses for lodging of the upper classes; the king has a palace in the same street, in which he resides when he visits this pagoda.<sup>11</sup> These lines of Paes suggests and confines the use of mantapas as were served as temporary residences but also used for business activities.

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<sup>10</sup> Sewell Robert, Op.Cit, p.

<sup>11</sup> Sewell Robert – Op.Cit, p.260

The exploration towards the temple by the way of clearance of accumulated debris to a depth of 1.75 metres revealed the buried flight of steps, basement portions of the several adjoining mantapas. The clearance work on the street revealed that the centre of the road was paved with cut-granite slabs and were not dressed. The striking feature of the street is that the pavement was narrower at the eastern end but the width increased west-wards. Towards the temple the height of the pavement gently and slowly rises causing a slope surface from west to east is the other striking feature of the Virupaksha bazar. The length of the street is 720 metres, width at temple is 30 metres and at the end of the street width is little more of 35 metres.<sup>12</sup> This is the second longest and one of the widest of the streets laid out by the Rayas of Vijayanagara. The busiest street during the prosperous days. On both sides of the street to its centre length from the beginning to end colonnade mantapas were built on the 3 feet height platform. These mantapas are simple structures with crudely fashioned columns. Some mantapas have two stories, with double height columns surmounted by parapets on street facade. A hoard of three hundred and fifty copper coins and another store of two hundred and eighteen gold coins called Rasipanams safely. Kept in a copper vessel and covered by a bowl-like lid is discovered in the Virupaksha bazar.<sup>13</sup> This gives an insight in to the quantum of business transactions that was current in this Virupaksha bazar.

Virupaksha bazar was also a Market. In the beginning it was started to fulfill the needs of temple. After making Hampi as Capital City, many people belonged to various Communities came and settled and started living around the bazar. On both sides of the bazar lined mantapas were built with temple as centre, and led to the development of Pura. The food stuffs and other daily needed materials for the people were sold at this market to meet the demands of this Pura. This is justified by the excavation through which the number of gold

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<sup>12</sup> Nagaraja Rao M.S. (Ed.) – In Vijayanagara : Progress of Research, 1979-83, D.A.M. Mysore, 1983, p.9.

<sup>13</sup> Dikshit G.S. (Ed.) – Early Vijayanagara Studies in its History and Culture – B.M.S.Memorial Foundation, B'lore, 1988, p.204.

and silver coins discovered in the vicinity of Virupaksha bazar. The colonnade mantapas which are built opposite to each other on both sides of the street clearly indicates that these were the business complexes.

Virupaksha bazar was not only the centre of religious ceremonies and business. It was also the inhabitant centre of sages and munis. Lakkanna dandesha, General and a Virasaiva poet refers the name of Gurumurthy Ondettinayya, who built a mandira at Pampa pathiya rathavidi and was doing regularly dasoha. He also mentions the Dakshina murthy Kriyasakthi, Yatiraya and Maha Jnanagurumurthy Akasavasiyati etc., who were all resided in this street.

Kings, nobles, wealthy people, merchants by giving liberal grants they supported and encouraged the Mathas. Many Mathas are seen even now in the Virupaksha bazar of such noted are sree Kasi Karisiddesvara Matha, Mavina topina Saviradevara Matha, Kottura swamy Matha, Bhusanuru Matha, Kallu Matha, Hanuvala Matha, Neelamma Matha, Huli Matha etc., Some Mathas are having two stories. Inside the Mantapas or mathas on the pillars nandi engraved. One of the matha on the right side of the bazar is having a Sivalinga made out of mortar and in the mantapas of leftside are having linga, nandi, yatis, door keepers at door, nandi opposite to one another and in the middle Siva linga. These structures are exhibiting the same features what Lakkanna dandesha had described in his work 'Sivatatva Chintamani'. These Mathas were the educational centres, where free food, clothing and shelter were provided to the learning students. Even Kanakadasa in his 'Mohanatarangini' writes about this.<sup>14</sup> Mathas have played a prominent role in the activities of dasoha, spreading religion and imparting education.

Virupaksha being the most ancient played an important role as an sacred centre in pre-Vijayanagara, and was continued in the Vijayanagara period not only as sacred religious, but also as business centre. During this period it

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<sup>14</sup> Krishna Sharma B. – Karnataka Jana Jeevana (Kan), Dharwad, 1971, pp.90-93

attained an all round development. Thus, the bazar of this Pura became the centre of wealth and culture. This Pura preserves the largest number of temples. It is quite interesting that the fall of the empire or sack of the Capital City in the battle of Talikote in A.D. 1565 did not affected the fame and name of the place and the Virupaksha chariot festival of the Pura is continuing even today with the same popularity and regularity.

### **KRISHNA PURA**

This was the Second Pura established during the period of Krishnadeva Raya. The area around the Krishna temple was known as Krishna Pura. The Krishna temple is one of the main temples of Hampi. The Krishna temple is situated to the South of Virupaksha Bazar and on the way to Kamalapura, and this area is known as Krishna Pura from A.D. 1513, Sri Balakrishna temple is having historical importance. An inscription of the year A.D. 1513<sup>15</sup> states that the great Tuluva ruler Krishnadeva Raya consecrated the idol of Sri Balakrishna. Which he had brought from Udayagiri as a 'war trophy', after defeating the Gajapati of Orissa in A.D. 1513. To commemorate his victory over Orissa Krishnadeva Raya built this temple. Then this Pura or Township might have been called after this, one of the main and important temple.

Krishna Pura is the first Vaishnava Pura, which was established at Hampi, and was the earliest of its kind founded during the period of Krishnadeva Raya, as standing parallel to the Virupaksha Pura. The traditional limits of the Krishna Pura were Uddana-Veerabhadra temple on the right side, and to the left upto the Virupaksha Bazar. According to one of the inscription,<sup>16</sup> the temple of Uddana- Veerabhadra was part of this locality and the deity was known as Mudu-Veeranna. The entire area to the South of the Hemakuta was an agricultural land with canal before to the times of Krishnadeva Raya. Later he established a large Vaishnava temple in the midst, converted this area into a

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<sup>15</sup> S.I.I. Vol.IV, No.254, p.44

<sup>16</sup> S.I.I. Vol.IV, No.226, pp.59-60

temple town. This temple was constructed in between A.D. 1513 and 1515 A.D.. Sri Balakrishna idol was installed in the mani-mantapa, or jewelled pavilion, located in the north-east corner of the courtyard of the temple, on Friday, 16<sup>th</sup> February, AD 1515, by the ruler Krishnadeva Raya is referred by inscriptions.<sup>17</sup> (Idol of Balakrishna belonging to this temple is now found in the Government Museum, Madras).

This temple is contained with the gopuras in the South, North and East. garbhagriha, sukanasi, pradakshinapatha navaranga and mantapas are the important parts of the temple. With in the complex of Sri Balakrishna temple, many small structures are grouped around like that of Lakshmi, Subramanya, Garuda mantapa etc. on the right side of the temple a big granary to store grains is also built.

Krishna Pura developed to its full size between AD 1513 and AD 1533, with a Brahmanical settlement Agrahara under the name Pratapadevaraya Pura, located at Hiriya-kaluve or Turthu-kaluve. As usual with the Vijayanagara temples, there is a long car-street, which served as a 'Bazar' also. During the period of Krishnadeva Raya 'Krishna Bazar' was established. In epigraphs Krishna Bazar is also called with the different names such as: 'Krishna Pura Pete', 'Balakrishnadevara Terubidi' etc., Kanakadasa who came to the Capital City and had described the Krishna Pura as 'Krishna Nagari' in his popular work 'Mohanatarangini'.<sup>18</sup>

At a short distance in front of the temple, on the other side of the present road steps descend to the ceremonial chariot street. Suggests that this was once lined with mantapas, but is now planted with banana groves and sugarcane and partly conical the ruined structures. Extending eastward from the temple, the street is as wide as that of the Virupaksha temple and not less than 570 metres long and 49.5 metres width. To its entire length on both sides of the street, the

<sup>17</sup> S.I.I. Vol.No.254 and 255, pp.44-46

<sup>18</sup> Hiremath R.C. (Ed.) – Mohanatarangini (Kanakadasa), K.U.D. Dharwad, 1973, p.34 (Stanza - 61)

lined mantapas were built on a platform of 3 feet height. The mantapas are having two ankanas. Some mantapas as big as having the space of more than two ankanas. Perhaps these mantapas were the mathas of Sri Vaishnavas. On left side of the Bazar a tank is there. A small utsava mantapa with brick and plaster gopura stands in the middle of the tank. On the pillars of the mantapas Sri Vaishnava symbols, sculptures are engraved. One of the mantapas on the right side of the street is large. The sculptures like Vishnu, Balakrishna, Lakshminarasimha, and Alwars figures are identifiable from the front pillars of the mantapa. This mantapa resembles as that of the Saiva matha of the Virupaksha Bazar. Alwars being the followers of Sri Vaishnavism lived in these mantapas. The idol of Sri Balakrishna was kept in the chariot and was dragged up to the end of Utsava mantapa. But now this mantapa is ruined and remains can be seen even today.

During the Vijayanagara period the Krishna Bazar was not only the centre of cultural and religious ceremonies but also an important marketyard and business centre. One of the inscription<sup>19</sup> clearly indicates the houses of the Brahmins, shops of the street (Pete), grant of land for the maintenance of 'Sri Balakrishnadevara tiruvidi'. An inscription<sup>20</sup> of Achyutadeva Raya of AD 1532 states that –king Achyutadevaraya donated 800 gadyanas of pure gold Varaha which was the collection from the shops of food grains of Krishna Pura Pete on the day of Godvadasi to god Sri Balakrishnadeva. This inscription also refers that this market had a cluster of shops dealt more in food grains (davasada angadigalu), with the shopkeepers settlements located near by the Pete. The road that linked Krishna Pura with the metropolis was meaningfully called in the 16<sup>th</sup> century as Deveri-Vithi or 'Saviour's Street', for this was dotted with temples such as Mudu Viranna, Ganesa, Mallikarjuna and Prasanna

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<sup>19</sup> S.I.I. Vol.IV, No.255

<sup>20</sup> S.I.I. Vol.IV, No.262

Virupaksha<sup>21</sup> (Under ground temple) In this market not only food grains were sold, other things were also there.

The recent excavations by the Archaeological departments around Sri Balakrishna temple have brought many things into lime light. Chinese Porcelain bowls, decorated pots, sherds with Chinese letters, floral designs etc. Most of the things are in blue colour.<sup>22</sup> These findings justifies that Vijayanagara had good trade and commercial contact with China in those days. Portngwge tranellor Durate Barbosa writes that there was an infinite trade in this City. Pearls, seed pearls and precious stones were brought from Ormuz and Ceylon and also silk brocades, scarlet cloths and corals were brought from China and Alexandria to Vijayanagara market and were sold.<sup>23</sup> As an Capital City's important marketyard, Krishna Bazar was yielding lot of revenue. One of the visitor of the City Domingos Paes states that the revenue of the Crisnapor (Krishana Pura) was one hundred thousand pardaos of gold, and the same revenue was granted to the Sri Balakrishna temple.<sup>24</sup> Taxes were levied not only on the shops in the market and also on the load of the bullock-carts. An inscription<sup>25</sup> of king Sadashiva Raya dated AD 1545 refers about the levy of tax in the Krishna Pura Pete as one Kasu on one load of bullock cart and on Mondays each shop of the market gave one Kasu. This clearly infers that Monday was the market day of Krishna Pura. But however, shops were opened regularly in small number. This is narrated by Domingos Paes in his accounts.<sup>26</sup>

Krishna Pura with its Bazar played a key role in the prosperity of the Capital City. As it was the first Vaishnava Pura established by Krishnadeva Raya and also by receiving encouragement from the later rulers it played as a prominent religious, economic and a cultural centre. Krishna Pura Pete was

<sup>21</sup> E.I. IV, No.38, Pp.267 – 268; Settar S. – Hampi – A Medieval Metropolis, B'lore, p.30

<sup>22</sup> Nagaraja Rao M.S. – Vijayanagara : Progress of Research, 1979 – 83, Mysore, 1983, p.30.

<sup>23</sup> Filliozat Vasundhara – Vijayanagara – National Book Trust, India, New Delhi, 1999, p.300.

<sup>24</sup> Sewell Robert – A Forgotten Empire, New Delhi, 1987, p.290.

<sup>25</sup> S.I.I. Vol.IV, No.266

<sup>26</sup> Sewell Robert – A Forgotten Empire, New Delhi, 1987, p.256.

once specially meant for the market of food grains but now is a place with idolless temple, dilapidated mantapas surrounded by agricultural fields and scattered monuments.

### **VITTHALA PURA**

Vitthala Pura was the another Vaishnava Pura of the Capital City. This Pura was built on the Southern bank of the Tungabhadra river. The central part of this Pura was Vitthala temple, it has been called as Vijaya-Vitthala in most of the records. As it was developed around Vitthala temple it is known as Vitthalapura. There are epigraphical evidences for this found in the same temple complex.<sup>27</sup> The street which runs from East gopura of the main temple to West of Parankusa – mantapa is known as-Vitthala Bazar. This also served as Car-street and called ‘Vitthaladevara Teru-bidi’, and also as Vitthala Pura according to the inscription.<sup>28</sup> The length of the street is 945 metres with the width of 40 metres. Almost this eastern Bazar runs a Kilometre long. The speciality of the Vitthala Bazar in comparison with the other Bazars of the Capital City is both wide and long.

Besides the main Vijaya-Vitthala temple, two more Vitthala temples located in this area. The temple structure which faces the South gate of the main temple was called -Rama-Vitthala and another which stands at the end of the Northern Bazar, or at the North-West corner of the main temple was called- ‘Brahma-Vitthala’. These two temples formed the parts of Vijaya-Vitthala temple and Vitthala Pura. The Vitthala Bazar was also extended towards left side upto to the entrance of Brahma Vitthala temple. Here the length of Bazar is 122 metres long and 16.3 metres width. To the north, west and east of the Vijaya Vitthala temple A shorter gallery extends northwards from the eastern gopura of the main temple to the Brahma Vitthala temple, and the most impressive and excellent longer one rows of galleries extends east wards to the

<sup>27</sup> S.I.I. Vol.IV, No.272, p.68 and No.280, pp.74-75

<sup>28</sup> S.I.I. Vol.IX, Pt.II, No.668, p.661

end of Parankusa mantapa, the terminal point of the Vitthala Bazar. Now, of these mantapas only some are survived.

On left side of the Bazar, the teppotsava pond with its own gallery and gateway is located between the Vijaya Vitthala temple and the Parankusa mantapa. The pillars of the mantapas reveals the engraved Vaishnava sculptures. Recent excavations which held in this Bazar have discovered hoard of gold and silver coins, pots and other things suggests about brisk business, transactions of the Bazar.

More than 30 inscriptions are found in and ground the Vitthala temple. But none of these refers to the original patron and construction date of the temple. The first inscription to be found now in the temple of Vitthala is dated A.D. 1513, it also does not refer to the foundation of the temple. Haribhatta, a poet in his telugu work Narasimha Puranam praises Prolaganti Tippa, minister of Praudha Deva Raya for having constructed a bhoga mantapa for Vitthalapati, among the other benefactions to temples in Vijayanagara.<sup>29</sup> This shows that Vitthala temple was already in existence before the time of Deva Raya II. An epigraph found in Sirali,<sup>30</sup> mentions a donation performed “in presence of Lord Vitthala on the bank of Tungabhadra”. In A.D. 1406, in the very beginning reign of Deva Raya II. This inscription undoubtedly refers to the temple of Vitthala in Vijayanagara. This indicates that the temple of Vitthala in the Capital City was already famous as a holy place and an active centre as early as A.D. 1406. But regarding this the inscriptions of the temple are quite silent. The inscriptions which are found in the temple are belonging to A.D. 1500 and onwards, and no one is earlier to this period. Most of them are mentioning the period of Krishnadeva Raya for the merit of his parents donated Hariharapura, Virupapura, Hosura magane, Goriya kelaganagadde, Gopisettihalli to the service of god Vitthala and he also exempted ten taxes in these places on the

<sup>29</sup> Nilakanta Sastri K.A. and Venkataramanayya N – Further Sources of Vijayanagar History, Madras, 1946, Vol.I, pp.108-9, VolII, p.63.

<sup>30</sup> E.C., VIII, Tirthahalli Taluk, 222, p.380.

day of solar eclipse is referred by one of his inscriptions<sup>31</sup> in the Vitthala temple.

The Vijaya Vitthala temple is located within a big courtyard with garbhagriha, pradakshinapatha, sukanasi, navaranga and maha mantapas on left side goddess Lakshmi temple, in front a Stone Car temple, and with three pillared mantapas like Kalyana mantapa, Bhoga mantapa, and Nurukalu mantapa (Hundred pillared mantapa). Temple has three gopuras or gateways to the East, South and North. An epigraph<sup>32</sup> of AD 1513 states that these gopuras were built by the Queens Tirumaladevi and Chinnadevi of Krishnadeva Raya, and also as they enriched the temple with generous donations. Some of the inscriptions state that the surrounding shrines within the temple complex housed different gods Adinarayana, Varada yoga Narasimha, Lakshminarayana, Always etc. Totally, the Vijaya Vitthala temple occupies in the centre, though the open space at front is more than at the back. Many inscriptions dating from AD 1513 until AD. 1554 indicates the considerable additions were made during the reign of Krishnadeva Raya, Achyutadeva Raya and Sadashiva Raya. It is also clear that the temple of Vijaya Vitthala was repeatedly renovated till the fall of the Capital in AD 1565.

The pillars of the mantapas are highly ornate, especially the eastern mantapa of the temple is called 'Dolotsava- mantapa' and now popularly called as the 'Hall of Musical Pillars'. These pillars have gained the universal reputation by their complex composition and for their different musical notes. Some times it was called Uyyale- mantapa. This is the glorious mantapa of the temple.

One of the inscriptions<sup>33</sup> of the temple throw light on the celebrations of festivals like Gokulasthmi, Mahanavami, Vijaya dasami, Ugadi Dipavali, Sri Rama navami, Makara Sankranti, Utitirunalu, Vamana jayanti, Kode tirunalu,

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<sup>31</sup> S.I.I. Vol.IV, No.273

<sup>32</sup> S.I.I. Vol.IV, No.278

<sup>33</sup> S.I.I. Vol.IX, Pt.II, No.668, p.661

Uyyale tirunalu, Teppa tirunalu, etc., in the Vitthala temple. During this period Vitthala's Utsava, Chariot procession, float festivals were conducted. How the different coloured sarees and cloths were used to decorate the Vitthala chariot is also referred by the inscription.<sup>34</sup> The Vitthala chariot was dragging in the main street till to the Parankusa mantapa. Different festivals were celebrated with great grandeur, reveals that Vitthalapura emerged rapidly as the leading Vaisnavapura in the Vijayanagara City, mainly because of its vastness and the absence of the other Puras till to the establishment of Achyutapura.

The pond which is on the left of the Vitthala Bazar was built for the rituals of float festivals of god and goddesses, for ablutions, and to supply water to the Bazar area. The long built mantapas of street served as shops, rest houses, residential quarters and camping centres. Around Bazar remains of settlements are seen, many shrines and mathas stand outside the enclosure wall of the Vitthala temple. These mathas were Vaishnava mathas, Vaishnava saints lived in the mathas. Among them the Ramanuja kuta was bigger group, prasada of the god Vitthala was given and distributed to the devotees. The king Sadashiva Raya left grants and one part income of the grants were given to the daily activities and for the distribution of prasada at Ramanuja kuta as stated by one of the inscription.<sup>35</sup> In addition to dasoha, Vaishnava mathas were also spreading religion and imparting education.

Vitthala Bazar was a market yard like other Bazars of the Capital City. Many precious articles and goods from the different places were sold here. To the North-west of Vitthala Bazar, a stone bridge was constructed by Kampabhupa, brother of Harihara II across the river Tungabhadra<sup>36</sup> to facilitate the Vitthala Bazaar in direct connection with the other areas of the north.

Temples had a Sri Bhandara (temple treasury), which served as a bank. Giving loan to merchants and others from the grants of money donated by

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<sup>34</sup> Ibid., pp.661-662

<sup>35</sup> S.I.I. Vol.IX, Pt.II, No.607

<sup>36</sup> Devakunjari D. – Hampi – ASI, New Delhi, 1998, p.62

kings, rich merchants, etc. the interest on which was collected and the same was used for the temple maintenance. Helped for the mercantile activities as it is referred by one of the inscription of A.D. 1536.<sup>37</sup> During the reign of Achyutadeva Raya, Hiriya Malanayaka who was in service of the king donated 200 ghatti varahas for daily offerings to god Vitthala swami. The interest of this donation per month was ghattivara 5 and chakragadyana 50.

Thus, it is clear that temples played an important role in encouraging trade and commerce in the Puras is referred by the inscriptions. In turn merchants used to give enormous financial assistance and grants in constructing temples, Mathas, and mantapas. An inscription dated A.D. 1534<sup>38</sup> narrates, about the installation of the images of twelve Alvars and Tirukancinambiyalvar, by Ghandha Tippisetti. The donor is qualified by the term 'ghandha', which indicates that either he was a merchant of sandal wood or sandal paste.

Certainly these things throws a welcome light on the relationship of merchants of the Bazar with the temples. The Vitthala Bazar of Vitthala Pura was not only economically prosperous and was also culturally advanced.

### **ACHYUTAPURA**

Achyuta Pura is one of the largest Vaishnava Pura of the Capital City. The hub of the Achyuta Pura is the temple of Tiruvengalanatha. But now this temple is commonly called as Achyutaraya temple. The records state that it was established in AD 1534, by Hiriya Tirumalaraja Vodeyar, the king's brother-in-law (Queen's brother) and Chief Minister.<sup>39</sup> From the Northern side of the temple up to the bank of Tungabhadra the wide street was built and developed, which was called Achyuta Bazar. In inscriptions it is referred as Achyutaraya Pete, 'Achyuta Pete' and 'Tiruvengalanatha Terubidi' etc.

The Tiru Vengalanatha is one of the largest temple at Vijayanagara and the only temple with two complete rectangular courts. The temple has high

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<sup>37</sup> S.I.I. Vol.IX, Pt.II, No.574

<sup>38</sup> S.I.I. Vol.IX, Pt.II, No.566

<sup>39</sup> S.I.I. Vol.IX, Pt.II, No.564

walls with garbhagriha, pradakshina patha, sukanasi, navaranga, and mantapas. Gopuras are there on all four sides. To the North of the temple Achyuta Bazar and on to the left dancing hall are situated. The length of the Achyuta Bazar is 366.3 metres with width of 39.9 metres. The clearance work on the street revealed that the centre of the road was paved with cut granite slabs with width of 22 metres. This Achyuta Bazar was built along with the temple.

One of the inscription clearly refers the boundaries of the Achyutaraya Pete built by Hiriya Tirumalaraja Vodeyar was to the West Matanga hill, to the East garden of Tiparaja, to the North Sitakonda on the banks of Tungabhadra, to the South tank called Bhupatikere.<sup>40</sup>

Achyuta Pura is unlike the rest of the Puras of the Capital City, which south axis and over looks the river Tungabhadra. While the other Puras extended from West to East. A ceremonial street lined with galleries runs northward from the gopura in the outer enclosure. This street is neither broad nor as long as those that of Virupaksha Pura and Krishna Pura runs eastward from the respective gopuras. Mantapas on east side of the street still stands but that on the west has partly collapsed. On the left side of the Bazar rectangular stepped tank was built for Tiru Vengalanatha's Teppotsava purpose and to provide water facility to the people who were living in this Pete. Venkateshwar temple is at the end of street and on the right side of the Bazar another idoless temple is referred by one of the inscription as the temple of Hanumantha.<sup>41</sup> This temple also contains some Vaishnava sculptures. The above inscription mentions that rice and oil was given to the temple of Hanumantha for special Pujas on every Saturday as per the Kattale(rules) made by Tirumalaraja Vodeya.

Like other markets, Achyuta Pete or Achyuta Bazar was also a known market-yard in the Capital City. In which different items were sold brought from different places. An inscription found at Uddanna Veerebhadra temple

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<sup>40</sup> S.I.I. Vol.IX, Pt.II, No.564

<sup>41</sup> Nagaraja Rao M.S. – V.P.R. – 1984-87, No.72, Mysore, 1988, pp.43-44

state<sup>42</sup> clearly that about the levy of tax in Achyuta Pura Pete as one kasu on a load of bullock cart and on every Tuesday one kasu was collected from the different shops of the market. This inscription refers that Tuesday was as the market day of the Achyuta Pura. This kind of market days or fairs were held in different parts of the City everyday as what one of the visitor of the City Domingos Paes observes.<sup>43</sup> In this market people used to get all sorts of things.

Achyuta Bazar culturally too played a prominent role. Temple ceremonies, Utsavas and Chariot processions were held. As referred in epigraphs ‘Tiru Vengalanathana Terubidi’ infers that chariot procession was taking place. The speciality of the Achyuta Bazar is that there is a separate mantapa for dance, it might be the dance school (Natya Shala) of that day. It shows that how kings have showned interest and gave encouragement to the fields of dance and music.

Longhurst, Superintendent, Archaeological Survey and a scholar named the northern end of the Achyuta Bazar as ‘Sule Bazar (Courtesans Street) or Kasber Bazar (Harlots Market). The dancing girls were said to have occupied the street and they participated in the Car festival of the temple. The houses are in ruins and the street is under cultivation but sufficient remains to show that it was once a handsome through fare<sup>44</sup> even to-day local people call this as Sule Bazar. But other Indian scholars have disagreed and called it as misnomer. Some reasons are assignable in calling this street as Sule Bazar. Almost all the major temples of Vijayanagara for ‘anga-ranga Vaibhoga’ services of gods grants<sup>45</sup> were released by the Kings in different periods. For Ranga-Bhoga purpose many dancers or Devadasis were appointed by the temple authorities. A

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<sup>42</sup> S.I.I. Vol.IV, No.266

<sup>43</sup> Sewell Robert – A Forgotten Empire, p.256

<sup>44</sup> Longhurst A.H. – Hampi Ruins, p.110.

<sup>45</sup> S.I.I. IX, Pt.II, No.490, No.510 and 564 etc.

share was also given to them out of the income of the temples, as it is mentioned in the inscription.<sup>46</sup> For them near the temple separate houses were built.

The Natyamantapa of Tiruvengalanatha temple is exhibiting the erotic sculptures, and different style of dances with excellent postures clearly indicates that it was a place of dance and natyashala. In view of all these background, this street might have called as Sule Bazar. But no where in inscriptions street is mentioned as Sule Bazar.

Achyuta Pura as one of the largest Vaishnava Pura held a prominent place in Vijayanagara. Achyuta Pura's Pete also played a major role in trade and commerce of the City. This Pura was also a centre of religious ceremonies and various cultural activities.

### **VARADADEVI-AMMANA PATTANA**

Varadadeviammana Pattana, a Suburban Township was established to the South-east of KamalaPura. This Pattana was developed around the temple Raghunatha. The Raghunatha is one of the important temples of Vijayanagara. Locally called this temple as Pattabhi-Rama. But epigraphs mentioned this temple as Raghunatha.<sup>47</sup> The Raghunatha temple was built during the period of Achyutadeva Raya. This Pattana was built by king Achyutadeva Raya in memory of his principal Queen-Varadadevi. In inscriptions it is also called as 'Varadadevi-ammanavara Pattana',<sup>48</sup> 'Varadarajamma Pattana',<sup>49</sup> and 'Varadaraji ammana Pattana'.<sup>50</sup>

The Raghunatha temple is of late Vijayanagara style, grand and majestic in all its parts. The temple is having three gopuras with big courtyard on the left of the temple goddess shrine and on to the right side a big Kalyana mantapa with line of mantapas are built. Garbhagriha, sukanasi, pradakshinapatha, navaranga, and mahamantapa are mentionable parts of the temple. In the

<sup>46</sup> S.I.I. Vol.IX, pt.II, No.607

<sup>47</sup> S.I.I. Vol.IV, No.245; Vol.IX, Pt.II, No.595

<sup>48</sup> S.I.I. vol. IX, Pt.II, No.595; No.573

<sup>49</sup> ARSIE, 1929, No.698

<sup>50</sup> S.I.I. Vol.IX, No.245

sanctum sanctorum Rama, Lakshmana and Sita's pedestals are left, nothing more about the idols. The pillars of the temple are very nice with some sculptures probably like that of cowherd, and some pillars contained yalis. The Raghunatha temple has a long Bazar with pond or tank and a well laid out chariot street in front of it.

Varadarajamma Pattana was also a commercial centre. In some epigraphs also referred as 'Varadarajamma Pete'.<sup>51</sup> It was a fairly big Township with Raghunatha temple to the West and the Penugonda Gate to the East. Inscriptions call this as Penugonde Bagilu' but local people call as 'Sannakkeppana Agase', outside the gateway there is a Veerabhadra temple. The Eastern boundary of this Pattana was not only demarcated by a gate but also by a Raghunatha temple. An alternative form of the name of this, Suburb (Pattana ) is also referred as 'Pete' in one of the inscription of AD 1534, which states that the great king Achyutadeva Raya having made a ritual of one lakh oblations in fire to be performed in Varadaraja ammana-Pete.<sup>52</sup>

On both sides of the street lined mantapas were built. The scattered ruins suggests that there was a good and big Bazar. To the South-east of the main Raghunatha temple, near Penugonde Bagilu there are three temples. One of the temples among the three is now popularly called 'Kallara gudi', but it can be identified as a temple of Raghunatha and the adjoining gateway as 'Penugonde Gate' is referred from an inscription dated A.D. 1540<sup>53</sup> opposite to the gate there is an another temple, for whom it was built is not traceable. On the right side, adjoining to Penugonde Bagilu Ganasha temple is built. Ruined Ganasha's idol with Mouse on the pedestal determines the shrine of Ganesha.

After Penugonda gateway Veerebhadra temple is located and local people call this as the temple of Sannakki Veerabhadra. Even to this day idol inside the temple is in good condition. On the temple walls sculptures made out of mortar

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<sup>51</sup> ARSIE, 1929, No.730

<sup>52</sup> S.I.I. Vol.IX, Pt.II, No.561

<sup>53</sup> S.I.I. Vol.IV, No.241

are seen. To the North of Penugonde Bagilu another good conditioned gateway is there. It faces the East and this Domed gateway appears to have been one of the main entrances of the Capital City. While the Penugonde Bagilu is entrance to the Varadarajamma Pete. On the inner side of the Domed gateway is a small containing monkey deity Hanuman. Within few yards another important late Vijayanagara temple is seen with compound wall and a gopura. Local people call this temple as 'Chikka-gudi', but archaeological records and literary works call as 'Chinna-hudi temple. It has an inscription celebrating the anandanidhi donation of king Achyutadeva Raya.<sup>54</sup> Around this temple heap of ruins are scattered.

Varadarajamma Pete economically occupied an important position as how the other Bazars of the Capital. In this market different goods and articles were sold, which brought from distant places. To look after Varadarajamma Pattana Pattanasvami was appointed. He was referred as 'Setti Pattanasvami' in the epigraphs.<sup>55</sup> He was looking after the affairs of the Pattana, and had a good hold and control over the market. He was also put incharge of collecting the tax on all the goods and services which were coming to this market from the other places. This suggests that in this Pattana there lived many merchants and settis, who played prominent role in the trade and commerce of the Capital City.

Varadarajamma Pattana was culturally too developed as it is indicated by series of temples and mantapas along with the street, Most of the temples of this Pattana are Vaishnava. Which clearly shows about the influence of this Sect in the Capital City at the time of king Achyutadeva Raya. This lengthy street also served as chariot street, on the left of the Bazar remanent of tank is seen, which was used for teppotsava and for other ceremonies of the temple.

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<sup>54</sup> S.I.I. Vol.IV, No.256-257; ARIE, No.27-28 of 1889.

<sup>55</sup> S.I.I. Vol.IX, Pt.II, No.573

## SUBURBS

The description of Puras like Virupaksha Pura, Krishana Pura, Vitthala Pura, Achyuta Pura, Varadadeviammana Pattana, not completes the picture of whole City. In due course of time brisk commercial activities, resulted in the growth and prosperity of City. To meet the different needs of the people, kings felt of creating some Suburbs. These different Suburbs were nothing but extensions of the Capital City. These Suburbs played an important role in shaping up of the economy, social solidarity of the Capital. Most of the Suburbs were created during Krishnadeva Raya's reign. Kaddirampura, Malapanagudi, Nagalapura, Sale-Tirumalamaharaya Pura, Tirumaladevi ammana Pattana, Chikkawadi etc.

Kamalapura, a sixteenth century Vijayanagara Township with little evidences of its medieval character was developed during Krishnadeva Raya. In addition to the constructional activities with in the City proper, emperor Krishnadeva Raya also built a number of Suburbs to the South of the Capital City at some distance. An epigraph of AD 1531, confirms that it was called with the same name as Kamalapura.<sup>56</sup> The place between the East of Kamalapura and Varadarajamma-Pattana was known as Kondamarasayya Palya, as it is supported by the time of king Achyuta Raya.<sup>57</sup> An another inscription of A.D. 1541<sup>58</sup> mentioned Kamalapura and also referred the big and never drying tank of this Suburb.

The present village Kaddirampura is having very little things to say, but during Vijayanagara times this Suburb occupied much prominence and appears to have been dominated by the Muslim Community. The wide range of the remains of cemetery in South-west part of the place testifies this. Devaraya II was the first Vijayanagara ruler to recruit the Muslim archers and cavalry men in the royal army. Two tombs found here, one of the inscriptions refer the name

<sup>56</sup> S.I.I. Vol.IX, Pt.II, No.533

<sup>57</sup> S.I.I. Vol.IX, Pt.II, No.535

<sup>58</sup> S.I.I. Vol.IV, No.245; A.R.No.16 of 1889

of Sultan Shayiru Pirige Babaya.<sup>59</sup> The largest one is facing the road and the smaller to the West. Both tombs exhibit the Deccan style of Islamic architecture.

Another Suburb of Vijayanagara times was Malapanagudi. Sangama ruler Deva Raya I established a settlement around the Malapanagudi in the beginnings of 15<sup>th</sup> century, with a temple for god Mallikarjuna. During Tuluvas it was further developed. A striking Octagonal well is seen on the out skirts of this Suburb. The inscription of AD 1412 of Devaraya's period<sup>60</sup> refers as 'Malige-Kupa-arama', which means well-cum-rest house with roof over on it. This Suburb was an important trade linking centre of Western coastal towns like Basrur, Barakur, Goa etc. This interesting well is situated at the joining road routes, are coming from Bisilahalli valley and the other one was from the Western valley (Western valley is none other than, which is seen beyond present Hosapete; while the other one is leading towards present Sandur). Very near to the well there is a monumental gateway. Perhaps through which the travelers were allowed to come in and go out, after thoroughly checked by the customs authorities.

The present Anantasyanagudi village was originally called Sale Tirumalamaharaya Pura or Sale Tirumalaraya Pattana. This Suburban was established by emperor Krishnadeva Raya in the honour of his son Tirumala Raya, and named after him in the year A.D. 1524. He built here a temple for the god Anantapadmanabha. An epigraph of dated AD 1524, on the walls of this temple refers about this Suburb.<sup>61</sup> This inscription also states that emperor Krishnadeva Raya granted a number of villages for temples upkeep and appointed priests for the conduct of worship. Facing towards north the temple is of colossal proportions and might originally have been a large temple complex

<sup>59</sup> Kannada University Epigraphical Series, Vol.III, No.227; V.P.R No.150 of 1984-87.

<sup>60</sup> S.I.I. Vol.IX, Pt.II, No.436

<sup>61</sup> A.R. on SI Epigraphy, 1922, No.683

with many minor shrines and mantapas, of which only few are seen. The temple is having a massive sikhara of vaulted type.<sup>62</sup>

The present village Nagenahalli, to the north of Anantasyanagudi was originally called Nagaladevi Pura or Nagalapura. This is another Township or Suburb named after the mother, by emperor Krishnadeva Raya. One of the inscriptions of the temple Ranganatha of this Suburb states that emperor Krishnadeva Raya donated this Township to a brahmin, Ranganatha Dikshita for the merit of his mother Nagaladevi, on Sunday, 9<sup>th</sup> of November, AD 1516.<sup>63</sup> Ranganatha Dikshita in turn constructed a tank and named it as Nagasamudra, and a Saiva temple Nagesvara, and a Vishnu temple Nagendrasayana, and made some grants for the merit of emperor's mother. Then this Township was declared as 'Nagaladevi-Puravemba Agrahara', by extending some more privileges and grants to the brahmin community. With this back ground this Suburb enjoyed the status of Agrahara under the emperor Krishnadeva Raya.

During medieval times, the present town Hosapete, which is to the South-west of Vijayanagara City, was not only a Suburb but also an entrance gate to the imperial Capital City. Hosapete the very name of the town (present) indicates that it was a 'new market' or 'new Bazar area; which must have been extended as a part of the Capital City and existed Suburbs like Nagaladevi Pura and Sale Tirumalamaharaya Pura. There are no evidences to say that this modern Hosapete was existed before Vijayanagara times. Though the distance between Hampi and Hosapete is not more than 12 kms.

During the period of Krishnadeva Raya this area was developed as a new Suburb in the name of Tirumaladevi-Pattana. This new Township developed around the present Sannakki-Veerabhadra temple, and was named after one of the Queen consorts Tirumaladevi of Krishnadeva Raya. This information is

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<sup>62</sup> Devakunjari D. – Hampi, ASI, New Delhi, 1998 (4<sup>th</sup> Ed.), p.70

<sup>63</sup> S.I.I. Vol.IX, Pt.II, No.504

available in one of the inscriptions of the temple.<sup>64</sup> Another inscription found at Valmiki Keri, near the Assistant Commissioner's office also deals the matter in the same way.<sup>65</sup> These two inscriptions mentions respectively the temples of Tiruvengalanatha and Sri Gouresvara, with some grants made to the temples, in the Tirumaladevi Pattana. Especially the inscription of Sannakki-Veerabhadra, mentions some grants made by Kampadeva-arasa to the temple Sri Gouresvara. Which refers that originally this temple must have been dedicated to the god Sri-Gouresvara, a popular deity of the business community. Probably the area around Sannakki-Veerabhadra temple must have been the Bazar with the name 'Sannakki-Pete', and this present temple originally the temple of Sri Gouresvara. In course of time, after the fall of Vijayanagara, perhaps the idol of Veerabhadra was consecrated in the temple. In fact it is very interesting to note that above two inscriptions make reference to the trading communities 'Setti-Pattanada-Svamigalu' of Tirumaladevi-Pattana, Varadarajamma Pattana and Krishna Pura, and these two inscriptions are found in Hosapete, a business area of that Vijayanagara times.

An inscription of sixteenth century refers a part of Hosapete as 'Chikkavadi'.<sup>66</sup> In the initial days this area must have been called as Chinnadevi-vada, Chikkadevi-vada, Chikka-vada, Chikkavadi, all conveying the same meaning as a place or area of Chinnadevi. This Suburb must have been named after another queen consorts Chinnadevi of Krishnadeva Raya. By this time emperor Krishnadeva Raya already founded 'Nagaladevi-Pura' in the name of his mother, Sale Tirumalamaharaya Pura in the name of his son, who attained premature death as a minor without succeeding to the throne, and founded Tirumaladeviammana Pattana and named it after one of his principal queen in the same way without showing any disparity he must have founded this

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<sup>64</sup> S.I.I. Vol.IX, Pt.II, No.539

<sup>65</sup> S.I.I. Vol.IX, Pt.II, No.573

<sup>66</sup> S.I.I. Vol.IX, Pt.II, No.636

Chikkavadi Suburb<sup>67</sup> (i.e. present Chitwadgi in Hosapete) in the name of his another queen Chinnadevi. Portuguese traveler Nuniz writes that “Krishnadeva Raya had much affection on Chinaadevidy (Chinnadevi). This king built a City in the honour of this woman”.<sup>68</sup> Some of the inscriptions throws welcome light on the aspect that, when ever emperor Krishnadeva Raya visited sacred centres, made made grants and in which he also mentioned the names of these two favourite queens Tirumaladevi and Chinnadevi. He also made an arrangement for saluting statues of himself along with the two queens opposite to the god Tirumale Venkatesvara at Tirupati.

Hosapete was on the main road from Vijayanagara to the Western coastal area or Barakuru rajya and the important towns like: Basrur, Bhatkal, Malpe, Mangalore, Goa etc. there was a brisk trade in these port cities with the western countries. All these facts show that the present Hosapete must have been a big and busy business centre in the days of Krishnadeva Raya. Particularly and earned this name under him as Vijayanagara City. The Capital City spread in the direction of South-west, because of commercial and for geographical reasons. Thus, the extended area is none other than the present Hosapete town and its near by Suburbs. All these development must have taken place mainly due to its nearness to the important Western ports and trading centres.

Tirumaladevi Pattana, Nagaladevi Pura, Sale Tirumalamaharaya Pura, and Chikkawadi these four Townships have contributed altogether formed Hosapete meaning ‘new market area’ i.e., modern Hosapete town. These four Townships were founded by Krishnadeva Raya and all these are with in the radius of two miles from the centre of present town Hosapete. Even Paes writes that “the route from Hosapete (New City) to Vijayanagara was a wide and busy street with a Bazaar, many houses and trees”.<sup>69</sup> Because of rapid development, this modern town contains no traces of its past glories. But definitely it has

<sup>67</sup> Tukaram Rao H. - (Ed.) Hosapete Charitrika Vivechane Aithiya Parisheelane, Hospet, 1997, Page.8

<sup>68</sup> Sewell Robert - A Forgotten Empire, pp.363-363.

<sup>69</sup> Sewell Robert - A Forgotten Empire, p.253

played an important role as an business centre in relation to the imperial Vijayanagara City.

The Vijayanagara City did not develop and expanded overnight. The growth and development of the City was gradual, and major factors like religious importance, geographical, political prominence and brisk commercial activities would be responsible for the growth and prosperity of the Capital. The Puras and Suburbs were the extensions and different parts of the imperial Capital. Under the patronage of Tuluva rulers the City was more expanded and grew into many Puras and attained great prosperity and splendour in all the fields of life.

The gradual additions of these Puras and Suburbs often contributed to the extent of City. All these new Townships were founded by the kings to facilitate the needs of the subjects. In connection with this Nuniz writes that “In order to people this town (refers Nagalapura) King Krishnadeva Raya ordered all the chiefs of his kingdom to build themselves palaces there in, and so they did”.<sup>70</sup> The other chronicler from Portuguese, Paes recorded about City that – “there are many temples in every street, and in this City you will find men belonging to every nation and people, because of great trade. The people in this City are countless in number. This is the best provided City in the world.”<sup>71</sup> This pen picture of writing provides scope for the extension of the Capital by the rulers of Vijayanagara in due course of time.

These Puras and Suburbs were the nerve centres of the Capital. They played vital role in the social, economic, religious and cultural life of the people. The fairs undoubtedly added to the material prosperity of people and the City. The fairs were held everyday in different parts of the City as what Paes states.<sup>72</sup> Every Monday at Krishna Pura, Tuesday at Achyuta Pura, and every Friday at Metropolis. Because of such periodical fairs the economic activities in

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<sup>70</sup> Ibid., p.363.

<sup>71</sup> Sewell Robert – A Forgotten Empire, pp.256-257

<sup>72</sup> Ibid. p.256

these Puras became brisk and professional merchant communities centred in such Puras and maintained the transactions in smooth way.

The temples and other religious institutions of these Puras acted as a spreading centres of culture, tradition and rich heritage. The temples of the Puras were not merely a house of prayers and worship, and played an important role in promoting the social, religious and cultural life of the people. These were the centres of both religious and cultural education.

The genesis and the growth of Puras and Suburbs in the City reveals that in the medieval times socio-economic-religious-cultural activities gained prominence. The liberal patronage extended by the rulers of Vijayanagara empire provided security to the life of the people. Hence, people started to migrate towards City in search of better social life in all walks of life. Because of the prosperity and vastness of the empire, there was a big army in the Capital. To serve the army, the Royal Centre and flourishing trade and commerce. People started to migrate towards City. People of different sections without taking into consideration their caste and creed engaged themselves in different professions. The appointment of Muslims in the Vijayanagara army and European visitors who were Christians, started to live peacefully with the localites. Thus, communal harmony was never affected barring few minor incidents which were settled by the kings amicably. Thus, these Puras and Suburbs systematically helped for the development of City proper and avoided over crowdedness in any part of the City. As a result of this many foreign visitors described Vijayanagara as a well planned prosperous City.

#### **4.2. FACTORS FOR THE RISE OF THE CAPITAL CITY HAMPI:**

Vijayanagara was a celebrated name in the history of South India. In the medieval times glory of the Vijayanagara empire glow brilliantly. In medieval times trade and commerce, other economic activities like industries flourished and played an important role in the rise and growth of cities and towns. The city Vijayanagara emerged as capital city and became a centre of various religious

sects, centre of trade and commerce and of artistic and cultural activities. As it was the Capital city Vijayanagara became a champion of Hindu culture.

As the Capital of a vast empire, covering a large part of South India, Vijayanagar was inhabited by diverse people from different provinces. A large population settled down in the Capital to serve in the king's court, in military and in temples. The multi-ethnic composition of the Vijayanagar City manifested in the growth of a variety of languages, social customs and religious beliefs, which replicated in microcosmic form of those of the whole empire. This diversity to some extent was increased by the inclusion of Muslims, who were employed in the royal cavalry.

The location of the City on the right bank of the river Tungabhadra, surrounded by hillocks, facilitated the rulers to build beautiful and large temples of Saiva and Vaishnava faiths. The existence of monolithic big statues converted this place into a holy religious centre. Thus, patronage extended by the rulers of Vijayanagara empire enabled the gradual growth and development of the City. Festivals and religious rituals received more scope and they were celebrated as State festivals rather than merely public functions. In fact the rulers of Vijayanagara empire opened a new era of celebrating festivals in a grand manner in Karnataka.

Many factors, like geographical, administrative, economic, commercial, religious, military, intellectual, artistic, educational and others, played an important role in the growth and sustenance of the Vijayanagara City and also other towns. These factors influenced Urbanization process in the Vijayanagara City in particular and towns and cities in the empire in general.

### **Geographical and Administrative Factors:**

In the historical times the big towns usually developed on the banks of rivers or on sea coast. The vicinity of a river was considered as a natural fortification besides serving as a means of transport and water resource. The site selected for the new Capital on the Southern bank of the Tungabhadra was

remarkable. In one of the epigraphs it is described that its rampart was Hemakuta, its moat was the auspicious Thungabhadra, its guardian was the world protector Lord Virupaksha its ruler was the great king of king's, Harihara.<sup>73</sup>

In ancient Karnataka the rulers of various dynasties maintained good administration and divided the kingdom into districts, taluks and villages for the better management of the kingdom. The founders of Vijayanagara who were earlier in the service of Hoysala empire, more or less continued the same traditions. They selected Vijayanagara (Hampi) as their capital for its geographical and strategic importance. The five hills like Hemakuta, Matanga Parvata, Kishkindha, Malyavanta and Rishyamukha provided protection and acted like a natural fort. Domingos Paes also noticed particularly the geographical location of the City which he admired in his accounts.

The perennial flow of the river Tungabhadra also attracted the attention of Vijayanagara rulers to make this place as their Capital city. The common features of any Capital city were the existence of massive palatial buildings, beautiful residential structures, broad and long running streets, huge temples and fort. They reveal that the Capital was the place where kings resided with their royal family, army, treasury, council of ministers and constructed temples for the worship of family deities. Their Capital city was the centre of administrative activities. All the members of the council of ministers, officers of the military, and treasury of the empire were provided with quarters in the royal enclosure. To assist these people professionals like carpenter, artisans, priests, weavers, masons, goldsmiths, blacksmiths, potmakers, merchants, traders, oil pressers, washermen, barbers and others came and settled in the Capital city. It was the duty of the king to provide good drinking water, roads, markets, residential houses and other civic amenities. Good facilities of the Capital city

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<sup>73</sup> Hayavadana Rao – Mysore Gazetteer, Vol.II, Pt.III, p.1416

attracted people of surrounding villages to migrate and settle there. As it was the Capital city there was much scope for employment.

Thus, the City was the congregation of different communities and generally the rulers built various temples and religious institutions dedicated to Saivism, Vaishnavism, Jainism and Islam. The people of the Vijayanagara City were very religious minded and they celebrated religious rituals and festivals like *Mahanavami*, Car Festival, *Vasant Mahotsava*, Float Festival, *Makarasankrathi*, *Ugadi*, *Dipavali*, *Hanuma Jayanthi*, *Narasimha Jayanthi*, *Ramanavami*, *Uyyale* and *Mahashivarathri* and others. The liberal donations given by the rulers at the time of their coronation for different festivals popularized the religious ceremonies. Common people also involved themselves in the religious activities whole-heartedly. Besides priestly class, the communities like *ganigar* (Oil pressers), *totiga*, *panchallas*, *kaikolars*, were associated with the temple, and along with other servants they lived in the city.

Even though Vijayanagara was the Capital, king could not concentrate all his attention on the administration of the town only. So, as in ancient Karnataka even during medieval period also there was a separate establishment for the administration of the town. The administrator of the town was called Pattanaswami, Mahavaddavyavahari, Vadda-byavahari, Ubhaya-nanadesi, Setti, Swami, Setti Pattanaswami etc.<sup>74</sup> The administrator provided for the civic amenities to the people and paid taxes in return for the civic services they received.<sup>75</sup>

To protect the people, animals and treasury the rulers built a citadel around the City. This was an age old measure followed by kings since time immemorial. Thus, all these factors were responsible for the growth of the Capital city. In this way administrative factor played an important role in the emergence of Vijayanagara City.

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<sup>74</sup> Venkataratnam A.V. – Local Government in the Vijayanagara Empire – Mysore, P.III

<sup>75</sup> S.I.I. Vol.IX, Pt.II, No.573

### **Economic Factor:**

Vijayanagara City was a conglomeration of a huge population. To supply the day to day necessities of the people like clothes, oil, metals, leather goods and weapons for the royal military, agricultural implements to the surrounding villages, weavers and artisans like blacksmiths, carpenters and other skilled craftsmen settled and established industries in the City. People of this period were very fond of gold and silver ornaments. So, jewellery developed as an important industry in the City. Agriculture was the main occupation of the empire and the Cities were the main centres of trade and commerce for agricultural produce. Agricultural requirements like bullock-carts, plough-shares, axes, iron tyres for wheels, iron bullock-shoes, sickle, crowbars etc., were manufactured by artisans and craftsmen in the City.

### **Commercial Factor:**

Farmers brought their agricultural products for sale to the City. As such the growth of the City depended largely on the number of surrounding villages. As there was no other big City near Vijayanagara emerged as an important commercial centre. The other commercial centres like Goa, Annigeri, Belgaum, Aihole, Badami, Raichur, Mudugal, Bijapur, Bankapura, Dwarasamudra, Ikkeri, Adoni, Penugonda etc. were far away from the Capital city of Vijayanagara. This encouraged the farmers to live around the Vijayanagara City to have trade and commercial contact with the Vijayanagara. Important crops like paddy, millet, cotton, jowar, oilseeds, pulses, wheat, vegetables were the main items of internal trade.

Trade and market played a crucial role in the development of Vijayanagara City. The prosperity of a country depends largely on its trade. The writings of the foreigners who visited South India, particularly Vijayanagara City give some glimpses of its vigorous trade in those days. According to Paes the City of Vijayanagara was the meeting place of traders of the world. In this

City you could find men belonging to different nations because of its great trade.<sup>76</sup>

The celebration of periodical fairs and festivals in the Capital contributed to the growth of trade in the Capital. The articles of inland trade were many and were generally sold in the different bazars of the City. A fair was held every Friday in a certain part of Vijayanagara City.<sup>77</sup> An epigraph reveals that at Krishnapura a weekly market was held on every Monday and in the same manner at Achyutapura every Tuesday market was held.<sup>78</sup> These fairs undoubtedly added to the material prosperity of the people and the Capital. Thus, one notices the important role played by trade and commerce in transforming Vijayanagara as a great Urban centre in medieval times.

Further the growth of trade and commerce encouraged the merchants to form guilds. This traditional institution boosted the commercial activities systematically. Some of the important guilds were those of the virapanchalas, weavers, potters, clothdyers, oilmillers, tailors, washermen, barbers and a few others.<sup>79</sup> The Amuktamalyada refers to the guilds of weavers, goldsmiths, weavers of silk cloth, komatis, vaijatis, gunny-bag makers, basket makers etc.<sup>80</sup> Besides, there was a guild of the manufacturers of salt (Uppararu). Salt which was produced at the coastal region was supplied to Vijayanagara City by the salt manufacturers or through the guild. Thus, the internal trade of the empire brought about good contacts among the merchants of the empire. Through the coastal commercial centres, the external trade was carried out. The foreign merchants brought horses and elephants, which were used widely in the royal military. Especially to the Vijayanagara empire, horses were supplied regularly by the Portuguese traders. From the Malnad region of Karnataka sandal was

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<sup>76</sup> Sewell Robert – A Forgotten Empire, New Delhi, 1987, p.256

<sup>77</sup> Ibid.

<sup>78</sup> S.I.I. Vol.IV, No.266

<sup>79</sup> E.I. XX, p.90

<sup>80</sup> Amuktamalyada – Canto IV, V, 35

exported to the foreign countries where the demand for its best quality oil was great and merchants of that region supplied the sandal oil to the Capital, which was used mainly in the religious rituals. Thus, the local and the internal trade helped the development of the Capital town as an important commercial centre.

### **Religious Factor:**

As in ancient Karnataka during the Vijayanagara period also religion and religious ceremonies occupied an important place in the social life of the people. The very object of the foundation of the Vijayanagara was to preserve Hindu religion, traditions and culture from the onslaughts of Muslim invasions. This made the founders to give more attention to maintain and strengthen the social order and religious activities in the land and the Capital City. Especially, the Brahmins performed a number of rituals and ceremonies. They assisted and advised the king and the public in all the religious matters. The practices of rites observed from womb to tomb, continued even after the departure of soul. All the festivals were celebrated under the direct supervision of priestly class.

Religions like Saivism, Vaishnavism and Jainism received royal patronage. Hence, the temples of these faiths were raised and came up in the Vijayanagara City. In the medieval period for the first time peace and prosperity prevailed in the empire. The Vijayanagara rulers started a new style of temple construction in their empire. Huge complexes, high walls, sub-shrines appeared in temple premises eg. Virupaksha, Vitthala, Balakrishna, Hazara Rama and Pattabhi Rama temples. To commemorate the coronation ceremony and their victories the rulers like Praudhadevaraya II, Krishnadevaraya and Achyutadevaraya built temples and added new enclosures to the already existing temples. Krishnadevaraya, to commemorate his victory over Udayagiri built Balakrishna temple and installed the idol of Balakrishna there which he

had brought from Udayagiri.<sup>81</sup> To construct big temples a large number of sculptors, masons and architects were engaged continuously. Transportation of big boulders and stones was the regular scene in the Vijayanagara City. The monolithic huge statues of Yogalakshmi Narasimha, Ganeshas, Sivalinga, reveal a new style of image worship in the open space.

Temple culture played a crucial role in developing Capital City. The big temples of the City acted themselves as an important employment agency, next only to the State supporting a considerable number of priests, clerks, artisans and labourers, who otherwise would have remained unemployed. The pilgrimage centres also played an important role in the development of Vijayanagara City. As a centre of worship temples attracted number of pilgrims. The temples of the patron deity Virupaksha at Hampi greatly helped the development of the City of Vijayanagara. Besides temples, superb monuments like the Lotus Mahal, Queen's Bath, Stone Chariot, *Mahanavamidibba*, decorated Stepped tank and different platforms built for performing various functions at the time of *Dasara* festivals reveal that the rulers of Vijayanagara extended liberal patronage to the architects to beautify the medieval Hindu Capital City of South India.

### **Military Factor:**

In the middle of the 14<sup>th</sup> Century after the establishment of the Vijayanagara empire, the Bahmani kingdom was founded at Gulburga as a keen contender for the political supremacy in the South. Particularly Raichur doab was the bone of contention between the two powers. This continuous conflict forced the Vijayanagara rulers to adopt more defensive measures. So, for the first time in Karnataka watch towers were built by the Hindu rulers. The existence of watch towers near Lotus Mahal and Noble's Quarter reveal that there was a continuous threat by the Bahmani rulers. Vijayanagara rulers also constructed huge storage buildings for protecting arms and ammunitions. As

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<sup>81</sup> S.I.I. Vol.IV, No.254

such a number of soldiers and military leaders settled at the City. Thus, the City attained its strategic importance and the rulers constructed the citadels, strong outer wall fortifications, guard rooms and elephant stables. Abdur Razzak observes that the City was built in such a manner that seven citadels and the same number of walls enclosed each other.<sup>82</sup> And he also writes that in this City there were as many as ninety thousand men fit to bear arms.<sup>83</sup> Even today remains of the defence measures can be seen in and around the Vijayanagara City from the engineering point of view. Watch towers, gateways and gate houses were built to maintain the security of the Capital City. In South India Vijayanagara empire was the biggest, which extended in the present states of Andhra Pradesh, Karnataka, Tamil Nadu and Orissa. Naturally to meet the requirements of the time, rulers like Devaraya II, Krishnadevaraya, Ramaraya, employed and maintained huge armies, consisting of all communities. Thus, all these military factors played an important role in developing Vijayanagara as a Metropolitan City.

### **Intellectual Factor:**

By medieval times, education had attained its maturity. In ancient Karnataka temples and agraharas played an important role in imparting the education. The Vijayanagara empire included regions where Kannada, Telugu, Sanskrit and Tamil literature were produced in those languages. Kings like Devaraya II, Krishnadevaraya and princesses like Gangadevi, Varadambika, Mohanangi wrote scholarly works in Sanskrit and Telugu. This attitude of the members of the royal family attracted the scholars to the Capital City and contributed to the enrichment of literature. Scholars from various parts flocked to the Vijayanagara City's royal court to win the recognition from the Rayas by giving challenges to the court pandits and scholars at philosophical and literary disputations. Krishnadevaraya himself was a scholar, musician and poet. He

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<sup>82</sup> Sewell Robert - A Forgotten Empire, p.88

<sup>83</sup> Ibid. p.82

loved to gather around him poets, philosophers and religious teachers, whom he honoured with munificent gifts of land and money.<sup>84</sup> He was so much attached to the company of learned men that he spent most of his spare time, when he was at the Capital in hearing their learned discourses and discussions. He reserved his noons for the philosophers.<sup>85</sup> To encourage scholars, kings like Devaraya II, Krishnadevaraya, Achyutadevaraya and Ramaraya gave liberal donations and grants for their maintenance. This patronage attracted scholars of different regions to come and settle in the Capital City. Thus, the intellectual factor was also responsible for the growth and development of Vijayanagara Urbanization.

### **Fine Arts Factor:**

Vijayanagara rulers extended whole hearted support to the development of fine arts, like music, art, and dance by patronising many versatile artistes. Singers, musicians, and dancers were the important members of the royal court. Perhaps never before in the history of South India, dancing was held in so high esteem as it was during the Vijayanagara times. Inscriptions of Vijayanagara highlight the social status of the temple girls and dancers appointed by the king himself.

Temples of the Vijayanagara City were the training centres for dancers. Expert dancers trained in such centres were sent to the famous temples of South India to perform dance there. During the period of Achyutadevaraya dancing girls were sent to serve in Lord Venkateshwara temple at Tirupati. Attracted by the liberal patronage of the Rayas many dancers, singers, musicians and others who were interested in fine arts came to Vijayanagara City seeking the support and royal encouragement. Thus, the City became an important centre of cultural activities.

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<sup>84</sup> Venkata Ramanayya – Studies in the History of the Third Dynasty of Vijayanagara Empire, p.240

<sup>85</sup> Madhao P. Patil – Court Life Under the Vijayanagara Rulers, p.180

### **Educational Factor:**

Imparting education to the subjects was the main duty of the king. As it was in ancient Karnataka even in the medieval period temples were the centres of education. Encouragement was given by the kings of Vijayanagara through the construction of huge temples, and also Agraharas like Krishnapura,<sup>86</sup> Nagaladevipura,<sup>87</sup> Nelalahunise<sup>88</sup> and Kumaragiri.<sup>89</sup> Mohanatarangini of Kanakadasa reveals that they were imparting education in subjects like: Agamas, Vedas, Vedanta, Puranas, Itihasa, Ayurveda, Astrology, Vyakarana, Ganita, languages and polity, Kavya, Nataka and Music in these Agraharas.

Rayas like Devaraya II, Krishnadevaraya and Achyutadevaraya made liberal grants of lands to the Brahmins of these Agraharas for their services rendered to education. An epigraph found at Balakrishna temple dated AD 1515,<sup>90</sup> reveals that Krishnadevaraya assigned a large area to the Brahmins for their various services rendered in the Balakrishna temple. To these Brahmins, lands including Krishnapura area were given to them. Krishnadevaraya was also responsible for the establishment of Nagaladevipura Agrahara, named after his mother Nagaladevi. According to an inscription dated A.D. 1516 Krishnadevaraya granted a manya village to the Brahmin priest Ranganatha Dikshita who in turn gave shares to other Brahmins. In turn for the merit of the king's mother the priest there constructed a tank called Nagasamudra and the temples of Nagesvara and Nagendrasayana. Another inscription dated A.D. 1540 of Achyutaraya mentions about *Nelalahuniseya Agrahara*, which was situated to the East of Vitthalapura. The priests serving in the Balakrishna temple were settled here. They had received grants even by the predecessor king Krishnadevaraya. An epigraph dated A.D. 1455 found at Kapilasrama states that king Devaraya II donated a village to God Saumya Somesvara of Somalapura

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<sup>86</sup> ARSIE of 1935-36, No.337

<sup>87</sup> S.I.I. Vol.IX, Pt.II, No.504

<sup>88</sup> S.I.I. Vol.IV, No.255

<sup>89</sup> S.I.I. Vol.IX, Pt.II, No.553, S.I.I. Vol.XVII, No.26

<sup>90</sup> S.I.I. Vol.IV, No.255

situated near Kumaragiri Agrahara on the Southern bank of the river Tungabhadra.<sup>91</sup> In this way Vaishnava temples and Agraharas promoted Vedic education.

Vijayanagara rulers by giving shelter to the great scholars encouraged education. Often there were intellectual discussions in the royal court and if they pleased the rulers, they were rewarded with costly garments, jewels, palanquins, horses and even they were granted tax-free lands. Besides these, *Virasaiva Mathas* also played an important role in imparting education. Even before the establishment of the Vijayanagara Empire, Hampi was known for Saiva education.<sup>92</sup> The ascetic's experts in *puranas* were appointed as teachers. The Virupaksha temple was one of the important centres of Saiva education. During Devaraya II Saiva religion received great patronage. The *mathas* attached to temples provided lodging and boarding facilities to teachers and students. There were arrangements to feed Brahmins in the Virupaksha temple at Hampi.<sup>93</sup> An epigraph of the reign of Devaraya II dated A.D. 1430 refers to the *Kallumatha* of Hampi which is now known as *Sri Kotturuswami matha*, as a famous education centre. It consists of a big hall, a verandah, a few rooms and a kitchen. The famous Virasaiva poet Virupaksha Pandita wrote *Channabasavapurana* in A.D. 1585 and was the head of the *Hiriya-matha* in Vidyanagara.<sup>94</sup> Thus, education attracted both scholars and students from different parts of the empire and led to the growth of the Vijayanagara City.

### **Other Factors:**

The greatness of the Vijayanagara empire spread in different parts of the world. The splendid and magnificent monuments, the celebrations of festivals, and other cultural activities attracted foreign visitors from Persia, Portugal, Italy, Russia and the Arab world. They not only visited the Vijayanagara but

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<sup>91</sup> A.R.No.24 of 1903

<sup>92</sup> S.I.I. Vol.IV, No.260

<sup>93</sup> Ibid.

<sup>94</sup> Narasimhacharya R. – Karnataka Kavicharite, Pt.II, pp.258-259

also settled there for sometime in order to study the socio-cultural life of the people. They have given valuable travel accounts which throw flood of light on various aspects of the City and the empire. This shows that the name and fame of Vijayanagara City had spread not only in Asia but also in Europe.

From these travel accounts of merchants from Persia, Portugal, China the development of trade and commerce of the Vijayanagara empire can be understood. The Portuguese and Arab merchants supplied horses required for the army. Spices were exported to European markets from the Western Coast of India. Thus, the flourishing trade and commerce enriched the socio-economic conditions of the empire and helped the people to improve their life style.

Agriculture, small scale industries, handicrafts were the main occupations of the people. Hence, agriculturists, agricultural labourers, industrial labourers, artisans, merchants, traders and transporting labours made the Capital City metropolitan in character. Other communities also settled in the town to serve the elite class of the society. Thus, the other factors also played an important role in the development of the City. The Vijayanagara City was not only a seat of political power, but also a great centre of trade, commerce, industry, religion, education as well as social activities. All these factors contributed to make the Vijayanagara City a great Urban centre and facilitated further the urbanization process in the vast empire.

### **4.3. MULTIFACETED FUNCTIONS OF THE HAMPI TEMPLES:**

Vijayanagara is a City of temples. There is a close relationship between religion and life of the people. The hectic temple building activity began during Vijayanagara times, the rulers of Vijayanagara were dedicated to the promotion of religion and religious institutions. The building of temples was mainly undertaken by kings, members of the royal family, feudatories, feudal lords, military chiefs, rich merchants and wealthy people etc., during the Vijayanagara period. The temple building activity was regarded as one of the great 'seven meritorious deeds'. The special worships and different festivals in temples were

celebrated as religious practices in the society. Its impact on social, religious, economic and cultural life was significant. The temple became the centre for architects, sculptors, painters, smiths and carpenters, where they could exhibit their skill and also earn their bread. Temple was the place where singing, dance, drama and music were performed. The temple also served as a bank, an educational centre, a place of justice and provided place for important meetings. Temples provided boarding and lodging facilities to the ascetics, Brahmins, students, guests and pilgrims. As a result temple developed into a large socio-religious economic and cultural institution.

Temples as centres of religious and cultural integration attracted a massive inflow of different pilgrims and devotees from all over the empire and country, thereby promoting inter and intra regional mobility, closer contacts and mutual understanding among the communities. Their glorious architectural and sculptural excellence also attracted the visitors from far and near. Hence, temples were multi-faceted multi-dimensional institutions, which fostered unity among people.

The Vijayanagara rulers took interest in constructing huge temples in their empire and the Capital City. From the Tamil Country they brought sculptors, architects, artisans and experts to their empire for building temples. So, especially at Hampi the temples like Virupaksha, Balakrishna, Vitthala, Hazara Rama, Achyuta and Pattabhi Rama are big in their size and dimensions. The vastness of the temple area helped them to build sub- temples within the complex. Religious custom also favoured construction of temples. Realising the religious importance kings, merchants, wealthy people and guilds made liberal donations and gifts to temples. Especially Kings at the time of some special occasions like, coronation, victory in battles, made grants to the existing temples and also sometimes constructed new ones. For example, Krishnadevaraya made several grants to Virupaksha temple at the time of his coronation, and he also built a new *gopura* and beautified the temple by

building a *mantapa* and repaired the old *gopura*. To commemorate his victory over Orissa he constructed the Balakrishna temple and installed the idol of Balakrishna which he had brought as a war trophy from Udayagiri.<sup>95</sup> During the Vijayanagara period, a number of religious activities, ceremonies and festivals were celebrated by the people within the temple complex. Saivism and Vaishnavism were dominant religions in the Vijayanagara empire. Both the Siva and Vishnu were worshipped in different forms such as Virupaksha, Mallikarjuna, Pampapathi, Nagesvara while god Vishnu was worshipped in the forms of Vitthala, Krishna, Narasimha, Venkatesvara, Tiruvengalanatha, Ananthasayana etc. As such the rulers of Vijayanagara constructed temples for all these gods. This type of religious sentiment made the rulers to accommodate small shrines around the main *garbhagriha* in the temple premises. This type of construction of small shrines can be seen in the temples of Virupaksha, Hazara Rama, Vitthala and others. So, this style of temple construction activity attracted both workers and devotees on a large scale. The artistic excellence attracted the people of other faiths also to visit temples and perform religious ceremonies. The temple was the focal point for all these activities.

### **Temple as a Religious Centre:**

Temples built by the Vijayanagara rulers were dedicated to different cults like Saiva, Vaishnava, Jaina and Islam. This exhibits their religious catholicity and it is greatly enabled them to maintain peace and tranquility in the City and empire as a whole. The religious rituals i.e., festivals, ceremonies, worship were conducted regularly in the Vijayanagara temples. People of different communities irrespective of their faith participated wholeheartedly in the religious activities. As a result of this festivals like *Mahanavami*, *Dipavali*, *Vasantamahotsava*, *Holi*, Swing Festival, Car Festival were celebrated with religious pomp and gaiety.

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<sup>95</sup> S.I.I. Vol.IV, No.254

The great temples in the Capital Vijayanagara were Virupaksha, Balakrishna, Tiruvengalanatha, Vitthala, Raghunatha, Hazara Rama and Pattabhi Rama. These sixteenth century temples celebrated *Mahanavami* festival i.e., annual ten days festival, during the month of September and October.<sup>96</sup> This festival *Dasara* also called *Navaratri*. The Portuguese travellers Paes and Nuniz gave a detailed description of the *Mahanavami* festival celebrated in the Capital with pomp and grandeur.

The festival celebrations were from the Throne Platform i.e., *Mahanavami dibba*. During the celebrations for nine days athletic contests; dancing and singing processions by the artists, and temple damsels; were arranged. This was a grand and elaborate festival with the king presiding over the celebrations.

In temples worship of deities was arranged by appointing Brahmins as priests. They performed *pujas* like *nitya*, *naimitya*, and *kamya*. In performing *pujas* they were assisted by people of different communities and different professions. The Vijayanagara kings made endowments to temples encourage to religious activity and ensure the prosperity of the land. Krishnadevaraya after constructing the Balakrishna temple made liberal donations and lands to the Brahmins of Nelalahunise agrahara.<sup>97</sup> To guide the people in performing religious activities astrologers, reciters of *puranas*, time keepers, *mantrapushpa* reciters, and scholars used to stay in temple complexes. Kings made grants to the priests engaged in the conduct of such activities of the temple. There were persons employed to supply flowers and garlands to the temple throughout the year. Drum beaters were there, especially from the lower community, who assisted at the time of *puja* ceremonies. For these people king made donations.

Thus, all these people like Brahmins, farmers, merchants community and people etc., participated in maintaining and developing rituals in the temple.

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<sup>96</sup> Stein Burton – The New Cambridge History of India; Vijayanagara, p.32

<sup>97</sup> K.U.E.Series : III, No.74

This generally gave scope for the development of communal harmony, peace and tranquility in the society. In the Vijayanagara City, religious ceremonies were widely practised in all the temples. The temples developed religious sentiments among the people.

### **Temple Administration:**

A number of Vijayanagara inscriptions speak about the temple income, expenditure and other things and also their role in society. Temples, irrespective of the status and position of the builders like kings, chieftains, merchant guilds, or wealthy individuals, were treated as the community property and looked upon as one of the '*Sapta-Santanamula*'<sup>98</sup>, by the people in ancient and medieval times. The temple was a highly organised institution and received several of gifts to arrange for the performance of the regular services and different functions there. The administration of the temple was very efficient. In the temple there were many functionaries. Their number varied from temple to temple depending upon the size and necessity of the temple. In big temples there were administrative officials, ritual specialists and others to perform some additional and menial duties.

Inscriptions mention the appointment of the *Sthanika* or *Sthanapati* as the manager or trustee of the temple. There are references in epigraphs to such an officer from the Vitthala complex<sup>99</sup>, the Hazara Rama temple<sup>100</sup> and the Raghunatha temple near the Penugonda gate<sup>101</sup>, in the Suburb of Kamalapura. Emperor Krishnadevaraya appointed two *sthanikas* in the Balakrishna temple<sup>102</sup>. Some inscriptions recording the grants made to the Virupaksha temple mention the *Sthanika* or *Sthanikas*<sup>103</sup>, and the *Sthanadhipati*.<sup>104</sup> It clearly shows that there were more than one trustee in the Virupaksha temple and the *Sthanadhipati*

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<sup>98</sup> H.A.S. No.13, Ins.No.56

<sup>99</sup> S.I.I., IX, Pt.II, No.607

<sup>100</sup> S.I.I., IV, No.250

<sup>101</sup> Ibid., No.245

<sup>102</sup> Ibid., No.255

<sup>103</sup> ARIE of 1975-76, No.108; ARSIE of 1977-78, No.89.

<sup>104</sup> E.C., XI, Cl.54

must have been the Head of the Board of Trustees. From these three records of grants to the Virupaksha temple, it is clear that the *Sthanikas* administered this big temple and also they managed the lands and property of the temple and received grants and gifts made to god Virupaksha, the main deity of the City. Except *Sthanika*, no other officer or ritualist of the Virupaksha or of any other Saiva temple in the City is referred in inscriptions. Whereas some records from the Vaishnava temples refers to the *Senabova* or the Accounts Officer.<sup>105</sup> An epigraph from the Hazara Rama temple refers the existence the post of *Karanika*,<sup>106</sup> or accountant. Nature of the duty of these two officers is given, but the differences between the duties of these two is not mentioned clearly. Sometimes large temples like: Vitthala had a treasury or *bhandara* which was kept under the direct supervision of the official called *bhandari*.<sup>107</sup> Thus, in the temples of the Vijayanagara City some officers were appointed for conducting festivals and monitoring the offerings to the temple gods.

### **Temple as a Centre of Employment:**

The size, number and richness of the temples in the City speak of their importance and the role they played in every sphere of human life. The different activities of these temples covered all spheres of life of man in society. The temple required a number of people to attend to its numerous activities worship, meditation, education, banking, commerce, agriculture, performing arts etc. The employees of the temple, irrespective of caste or creed of different categories were generally referred to '*Pada-mula-parivara*'.<sup>108</sup>

The temple was a major centre of employment for the people, next only to the State. However, the number of employees in a temple depended upon its size and resources. A large number of servants were maintained by the temples for various purposes. Some of the important Staff of the temple like priests,

<sup>105</sup> S.I.I. IV., Nos.245, 250 and 255; S.I.I. IX, Pt.II, Nos. 564 and 607

<sup>106</sup> S.I.I., IV, No.250

<sup>107</sup> S.I.I. IX, Pt.II, No.607

<sup>108</sup> S.I.I. IX, Pt.I, No.101 and 104; S.I.I., XVIII, No.61 and 295

reciters of *mantras* and sacred texts, decorators, players on musical instruments, cleaners, *chouri* bearers, etc., were in charge of the work in the interior and some were put in charge of the external work of the temple. They were torch-bearers, watchmen, bearers of vehicles, gardeners, garland makers, goldsmiths, tailors, carpenters, treasurers, *sthanikas*, etc.

A number of Brahmin were engaged in temple services, such as performing the *pujas* and chanting *mantras* (*Slokas*). For example, emperor Krishnadevaraya appointed thirty-seven Brahmins to perform a variety of duties in the Balakrishna temple.<sup>109</sup> These included the *acharyas* or *archakas* or *bhattacharyas*, priests who conducted the worship in the inner shrine, *pauranikas* (reciters of *Puranas*), *jyothishyas* (Astrologers), a *sadasya* (or the superintending priest in the performance of rituals and sacrifices), a *brahma* (Chief priest for temple festivals), those appointed for *VedaParayana* (recitation of Vedas), for *Mantra-Pushpa* (offering flowers while reciting *mantras*), for *Pavanabhisheka* and for *Namatreya*. These different services have been referred to in one of the epigraphs of A.D. 1534 from the Tiruvengalanatha temple.<sup>110</sup> Further it adds to the list by referring to the appointment of *Paricharikas* (attendants who rendered assistance to the officiating priests) Brahmins for narrating *Ithihasa* (recitation of the epics) and *Bhagavata*, the *Ghaliyara* ( the Watchman of the temple, who strikes hours and the *Katigeya* (a temple servant who also joins the processions of the deity)<sup>111</sup> *Svayampakis* (or cooks) who prepared food offerings for the deity or for distribution in the *Ramanuja-Kutas*<sup>112</sup> or temple *Chattras*. Some of the epigraphs give the list of wages of those who were involved in the menial services in the temple kitchen, such as grinding of wheat, pounding of rice etc.<sup>113</sup> A record from the Vitthala temple complex refers to those engaged for decorating the temple chariot and

<sup>109</sup> S.I.I. Vol.IV, Nos. 254 and 255

<sup>110</sup> S.I.I. Vol.IX, Pt.II, No.564.

<sup>111</sup> Verghese Anila – Religious Traditions at Vijayanagara, p.99

<sup>112</sup> S.I.I. Vol.IV, No.280; S.I.I. Vol.IX, Pt.II, Nos. 564 and 607

<sup>113</sup> S.I.I. Vol.IX, Pt.II, No.653 and 678

erecting and decorating the *pendals* on festive occasions.<sup>114</sup> Perhaps these labourers were not regular temple employees. Some inscriptions from this same temple also indicate the presence of temple-dancers<sup>115</sup> and some musicians.<sup>116</sup> An inscription from the Achyutaraya temple gives the list of employees who were discharging their duty in and outside the temple. There were the priests for performing *abhisheka*, *mantrapushpa*, *pauranikas*, for *ithihasa*, watchman, *bhagavatas*, *katige* persons and for *svayampaka*, *senabova*.<sup>117</sup> An epigraph from the Vitthala temple also refers to the nature of work in the temple, and the persons engaged in the temple services with their names like: *Sthanikas* of the temple were Demaya, Narasaya, Virapa, Chikavirapa and Purushottama. *Senabova* was there to look after the affairs of the temple, which is mentioned in the epigraph by name Konapa. The other members of the temple like *natuvaranga*, *svayampaka*, *ghaliyara* etc., are mentioned in the inscription of the temple.<sup>118</sup>

Perhaps in large temples there must have been still other employees, such as those who carried the processional deities mounted on the *Vahanas*, light bearers, many others of whom, however, the contemporary sources are absent and no description is given.

### **Temple as Repository of Arts:**

Art and religion are inseparable. Religion was the base for all arts. Temples fostered and encouraged fine arts. The practice of offering worship to the god in the temple, as mentioned in several inscriptions of Vijayanagara consisted of both *Angabhoga* and *Rangabhoga*. *Anga* means the body and *bhoga* means service or enjoyment. *Angabhoga* therefore means every service rendered to the body of the deity like bath, smearing with sandal paste, burning

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<sup>114</sup> S.I.I. Vol.IX, Pt.II, No.668

<sup>115</sup> Ibid., Nos.607 and 668

<sup>116</sup> Ibid., Nos.668 and 678

<sup>117</sup> S.I.I. Vol.IX, Pt.II, No.564

<sup>118</sup> S.I.I. Vol.IX, Pt.II, No.606; A.R.No.62 of 1904; S.I.I. Vol.XVII, No.7

incense, burning, lamp, decoration with flowers.<sup>119</sup> *Rangabhoga* means external service beside the body. External services like offering *dhupa*, *dipa*, *naivedya*, *archana* and theatrical enjoyment like singing, dance and drama performed on a *ranga*,<sup>120</sup> i.e., elevated floor in the centre of *Sabhamantapa* or *navaranga*, a hall in front of the sanctum sanctorium. Some inscriptions of the temple mention *Srikarya*,<sup>121</sup> which was nothing but *angabhoga*, and *rangabhoga*.

Being cultured and religious the rulers of Vijayanagara built many temples of different faiths in the Capital. Some of the large temples in the City like Virupaksha, Balakrishna, Achyuta, Vitthala, Hazara Rama, Pattabhi Rama, Raghunatha became centres for patronising music, dance, drama, sculpture, architecture, painting and other arts. These big temples like the 'King's Court' had for rendering service there a band of vocalists, and instrumentalists, beautiful dancers, dance masters, drummers, pipers, conch-blowers, choristers, male dancers, devadasis, actors, humourists, jesters, general speakers, debators, voice entertainers, gesture professionals, orators and poets etc. For exhibiting fine arts, the Vijayanagara temples were the common places. The temples served as a venue for the professionals to display their talents. As these temples were patronised by the rulers, naturally the patronage and support was also extended to those who depended on it.

The bigger temples of Vijayanagara were usually elaborate. The typical Vijayanagara temple consisted of a sanctum, *pradakshinapatha antarala*, an *ardha-mantapa*, *navaranga* or *sabha mantapa* with entrances on three sides, *mukha-mantapa* or front pillared hall, a *kalyana-mantapa*, *parivara* shrines or shrines for attendant deities and an enclosed *prakara* (Court yard) with entrances adorned by lofty *gopuras* (gate ways). The entrances into the temple complex might be one or three in number. In addition to these parts of a temple,

<sup>119</sup> Chidananda Murthy, Kannada Sasanagala Adhyayana, p.183.

<sup>120</sup> Chidananda Murthy, Kannada Sasanagala Adhyayana, p.183.

<sup>121</sup> S.I.I.Vol.IX, Pt.I, Nos. 317 and 329

a *balipitha*, a flag staff and lamp-pillar were also found.<sup>122</sup> However, the Vijayanagara temples in the Tamil country had some more features of which some were added to the City temples of Vijayanagara. An epigraph of AD 1521 issued by an officer, Timmaraja, mentions that he built a “*Utsava-mantapa*” for keeping the images of deities in the Hazara Rama temple.<sup>123</sup> Originally this temple did not possess this additional *Utsava-mantapa*. Another epigraph from the Vitthala temple of A.D. 1554, of reign period of Sadasiva Maharaya record that Udagiri Thimma rajayadeva Maha-arasu, for the merit of his father, built a “*Uyyale-mantapa*” in the temple complex.<sup>124</sup> Many *mantapas* were there at the Vitthala temple but this *Uyyale-mantapa* was newly added as one of the features borrowed and introduced from the Vijayanagara temples in Tamil country.

In most of the major Vijayanagara temples *navaranga* or *sabhamantapas* were constructed especially for the performance of music and dance. For instance, Krishnadevaraya built *rangamantapa* in the Virupaksha temple as mentioned in an inscription of A.D. 1510.<sup>125</sup> One of the Telugu inscriptions of A.D. 1545 from the Madhava temple in the Capital records the construction of the *rangamantapa* for holding dance and for both vocal and instrumental music recitals in this temple.<sup>126</sup> The large pillared halls in the Vitthala, Tiruvengalanatha (Achyuta Raya) Malyavanta Raghunatha, Pattabhi Rama temples were built for dance and music performances within the temple complex.

## DANCE

In the temple ceremonies, public rituals, festivals, the elements of dance and music were essential. Dances were performed by dancing girls employed in the temple.<sup>127</sup> The main duty of a dancing girl was to dance and sing before the

<sup>122</sup> Rajasekhara S., Master Pieces of Vijayanagara Art, p.8

<sup>123</sup> S.I.I. Vol.IV, No.250

<sup>124</sup> S.I.I. Vol.IX, Pt.II, No.653

<sup>125</sup> A.R. 29 of 1889; E.I. Vol.I, P.361; S.I.I. Vol.IV, No.259

<sup>126</sup> S.I.I. Vol.IV, No.248

<sup>127</sup> H.A.S. No.18, Ins. No.13

deities. For this purpose they were fully trained in the art of music and dance at the cost of the temple under its own expert musicians and dance masters.<sup>128</sup> Itinerants who visited the Capital have left lengthy descriptions of the female dancers and their role in the temple services and processions,<sup>129</sup> and also in the City and court festivals. Domingo Paes, who visited the Court and palace of Krishnadevaraya describes in detail the hall where women of the royal household were taught dancing.<sup>130</sup> From the foreigner's accounts it appears that there were two groups of dancers, those attached to the temples; and those attached to royal court.

Temple dancers also participated in the Mahanavami festival ceremonies at the court. These dancing girls kept alive the art of dancing. On all mornings of the *Mahanavami* festival they used to dance outside the house, when Krishnadevaraya was in the chapel of the House of Victory.<sup>131</sup> They participated actively in all the car festivals.<sup>132</sup> On every Saturday they had to dance before the idols in the temples of the City, and in the afternoons during festivals they had to wrestle.<sup>133</sup>

*Devadasis* were the female servants in temples. *Devadasis* were young, charming, beautiful and accomplished women in singing, dancing and public relations.<sup>134</sup> They were attached to temples for specific purpose i.e., to perform dance and music in temples. They had high social status. Some of the temple dancers were honoured and conferred with certain privileges for their services. There were some royal dancing girls, Mangayi of Belgula, a lay disciple of Charukirtipandita Acharya, who was called '*Raya-Patra-Chudamani*', a crest jewel of royal dancing girls.<sup>135</sup> Many *devadasis* gave donations for the upkeep

<sup>128</sup> E.I. Vol.V, No.7; E.C. X, B.P..38

<sup>129</sup> Sewell Robert – A Forgotten Empire, pp.262, 266 and 268

<sup>130</sup> Ibid., pp.288-289

<sup>131</sup> Ibid. p.266

<sup>132</sup> Ibid., p.262

<sup>133</sup> Saletore R.N. – Some Aspects of Art during the Reign of Krishnadevaraya, The Great in Vijayanagara Sexcentenary Commemoration, p.205

<sup>134</sup> Sahoo B.B. – Devadasi System in India, Employment News, 18<sup>th</sup> – 4<sup>th</sup> May, 1996.

<sup>135</sup> Saletore B.A. – Social and Political Life in Vijayanagara Empire, p.409

of temples. An epigraph testifies that one of the *devadasis* constructed a *Vasanta-mantapa* and *natakasala*.<sup>136</sup> *Devadasis* with their great skill in arts enchanted the minds of devotees who gathered in temples, and their accompaniment added more glamour and colour to the religious processions of the deities in the City. They became a source of inspiration and inspired the minds of sculptors.

Courtesans are also referred to often in the context of temple and Royal Court in the City. Their profession was not confined to prostitution alone. They were mainly taught to sing and dance from their childhood.<sup>137</sup> Some of the foreign travellers Paes and Nuniz were struck by the beauty of the dancing girls and dexterity of their movements. A courtesan had to be accomplished in various fields, and had to be a learned scholar, a skilful musician, a clever gambler and a brilliant conversationalist in order to win the men of wealth and distinction.<sup>138</sup> Most of the courtesans were attached to the royal court to please the king. And also they took active part in festivals especially during the Mahanavami. On some special occasions they were dancing in temples too. The difference between courtesans and temple girls was that the former lived independently at the Capital and the latter were attached to temples and depended on its earning for their lively hood.<sup>139</sup>

The temple dancers were highly honoured by the king and were given grants. An epigraph of A.D. 1531 of Achyutadevaraya states that a temple dancer by name Kuppasani was given the title of '*Vidvatsabha-roya-Ranjakam*' in the court of scholars.<sup>140</sup> Some Tirumala Tirupathi Devasthanam Inscriptions record that there were expert dancers in the Vijayanagara Capital City. Sometimes kings appointed and deputed some proficient dancers from the Capital to the temples of other places. Achyutadevaraya sent a number of

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<sup>136</sup> M.E.R., 1914, No.354

<sup>137</sup> Vasundhara Filliozat – Barbosa in Vijayanagara, Ist Rev. Ed., p.304

<sup>138</sup> Sri Lakshmi Katragodda – Women in Vijayanagara, p.37

<sup>139</sup> Ibid., p.39

<sup>140</sup> T.T.D.R., Madras, 1930, p.225

dancers from his Capital to serve god Sri Venkatesvara at Tirupati. One among these dancers was Muddu-Kuppayi, the daughter of Kuppasani in A.D. 1531.<sup>141</sup> Another inscription of A.D. 1540 states that Hanumasani, daughter of Uddida Timmayana was also sent by the king Achyutadevaraya to serve in the temple of Sri Venkatesa.<sup>142</sup> The dancing girls also gave enormous gifts for the public welfare.

## MUSIC

Since Vedic age music was regarded as one of the best entertainments which could please both man and god. It occupied an important place in the temple worship. Music is the expression of human emotions and it is part of human nature. From ancient times music came to be cultivated as a fine art. From very early times Karnataka appears to have been familiar with Bharatamuni's *Natyasastra*, the oldest treatise on the subject. The proficient musicians and dancers have drawn inspiration from the system of Bharatamuni. Music was practised by both professionals and amateurs, while the former constituted a well defined section of the society. Music was practised by both men and women. During Vijayanagara music formed part of education and was also given to the princes and princesses. Besides dance, music constituted an essential element of temple activities. Many inscriptions refer in detail regarding the musical performances rendered to the deities in different temples. Grants of land, houses etc., were made to the artists for rendering these services in temples.

Music in the temple, as elsewhere, was of two kinds, vocal and instrumental. Both vocal and instrumental musicians were patronised by temples. Temples considered the services of both as essential. The dancers were often accompanied by instrumentalists, some of whom were also shown in dancing postures. Both male and female instrumentalists played in temples on a

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<sup>141</sup> T.T.D.I. Vol.IV, No.II, p.23

<sup>142</sup> T.T.D.I. Vol.IV, No.142, p.262

variety of musical instruments. An epigraph from the Vitthala temple<sup>143</sup> supports the sculptural evidence of the presence of both male and female dancers and musicians. A variety of musical instruments which were used by the instrumentalists serving the temple were *Kinnari*, *Vallaki*, *Vipanchi*, *Ravanahasta*, *Dandika*, *trisarijantra*, *svaramandala*, and *Parivadini*, *Sankha*, *Sringa*, *Vamsa*, *Tittiri*, *Bambuli*, *Kahale*. Some of them were wind instruments. Percussion instruments known to artists were *Ottu*, *Karade*, *Mridanga*, *Dhakka*, *Pataha*, *Avuja*, *Dundubhi*, *Panava*, *Bheri*, *Dimjdima*, *Trivali*, *Hissala*, *Damaru*, *Chambaka*, *Dande*, *Runja*, *Dolu*, *Mukunda*, *Ravali*, *Kanthirava*, *Gajadhakka*, *Simhagante*, *Pavala*, *Chinkiru*, etc., many of these cannot be identified today. Some of the solid instruments used were *Jayaghante*, *Kinkini*, *Jhallari*, *Kamsale*. Special mention must be made of the thirty two types of *Vinas*, eighteen kinds of flutes known to them.<sup>144</sup> Even sculptures in temples show a wide variety of instruments that were in use. The drums were of different types. Among the wind instruments were the flute, horn, a large trumpet like instrument, the conch and a narrow wooden wind instrument. Some percussion instruments such as cymbals and wooden clappers are also represented.<sup>145</sup>

The Vijayanagara period witnessed great scholars in music, besides its exponents. Vidyaranya, the great pontiff was a distinguished scholar in music wrote the *Sangitasara*. He mentions fifteen primary ragas. During Immadi Devaraya, the *Asthana Pandita Chatura Kallinatha* was encouraged to write a commentary on *Sangita Ratnakara* of Saranga Deva (A.D. 1210) He composed a work called *Katanidhi*, (*Sangita Kalanidhi*) and had the title ‘*Raya Vaggeyakara*’. He was the originator of the new mode of classifying *Ragaas* called the *Mela-paddhati*.<sup>146</sup> In the last quarter of the 15<sup>th</sup> century, Sripadaraya, the Madhva saint had great musical distinctions to his credit, and was the guru

<sup>143</sup> S.I.I. Vol.IX, Pt.II, No.668

<sup>144</sup> Basavaraja K.R. – History and Culture of Karnataka, p.648

<sup>145</sup> Verghese Anila – Religious Traditions at Vijayanagara, p.108.

<sup>146</sup> Kinnari Vidwan Hulugur Krishnacharya – Music Under Vijayanagara Empire, V.S.C.V. , p.369

of the king Saluva Narasimha. He composed hundreds of scientific musical compositions like the *Ugabhogga*, *Suladi*, *Gita*, *Prabandha* etc., His compositions became inspiring models to Vyasarayya and Purandaradasa. Vyasarayya, the religious preceptor of Krishnadevaraya was highly proficient in Sanskrit and music. Kanakadasa, Vadirajaswami, and Purandaradasa were his three distinguished disciples. All these three popularised the *Dasakuta* and *Karnataka* music. Purandaradasa is considered as '*Karnataka-Sangitapitamaha*' (Father of Karnataka Music). His contributions to the development of music were epochal. He combined in himself the rare synthesis of music and poetry. Kanakadasa visited the Capital and his work '*Mohanatarangini*' is full of devotional fervour and philosophical ideas.

During the time of Krishnadevaraya, Bandham Lakshminarayana wrote the *Sangita-Suryodaya* in Sanskrit and contributed further towards systematizing Karnataka music. Krishnadevaraya appointed the famous musician Lakshminarayana to teach music and dance to the royal ladies.<sup>147</sup> Acyutadevaraya and Aliya Ramaraya were also said to have been great patrons of music; and engaged Bakaraya Ramappaya for the same purpose of music and dance.<sup>148</sup> Rama-amatya who was a famous musician in the court of Ramaraya, wrote the *Svaramela Kalanidhi*.<sup>149</sup> Krishnadevaraya himself was an accomplished musician. An epigraph of Krishnapura praises him as being unrivalled in music.<sup>150</sup> The foreign visitor Paes states that Charistovao de Figueiredo presented this monarch certain musical instruments with which he was greatly delighted.<sup>151</sup> Aliya Ramaraya also seems to have been well known for his musical attainments. An inscription of A.D. 1589 records that he took great pleasure in singing and playing on the *Vina*.<sup>152</sup>

<sup>147</sup> Madhao P. Patil, Court Life Under the Vijayanagara Rulers, p.163

<sup>148</sup> Sri Lakshmi Katragodda – Women in Vijayanagara, p.35

<sup>149</sup> N.Venkata Ramayya, Studies in the History of Third Dynasty of Vijayanagara (Reprint), p.442

<sup>150</sup> E.I.I. p.401

<sup>151</sup> Sewell Robert – A Forgotten Empire, p.251

<sup>152</sup> E.C., XII, CK.39, p.84

In fact music and dance appear to have been interwoven in the cultural life of the Vijayanagara people. During the festivals like *Mahanavami*, worship of the gods in temples, and for the royal entertainment dancing and music had a unique place as a medium of entertainment. Nicolo Conti saw the common folk of the City spending ‘three entire days in singing, dancing and feasting’.<sup>153</sup> Even on such occasions like: *Sati* or self immolation of women and the *Sidi* or swinging ceremony, much music and dance went on.<sup>154</sup>

Thus, the temples of Vijayanagara acted as a common platform for variety of artists. To some extent it is superfluous to say that these twin arts viz., dance and music were highly cultivated in Vijayanagara Capital City.

### **SCULPTURE:**

Temple as an employer employed sculptors<sup>155</sup> and masons.<sup>156</sup> The Capital City of Hampi abounds in the remains of many large and small temples. In some of these temples worship is conducted even today. Many sculptures belonging to the faiths like Saiva, Vaishnava and Jaina are found portrayed on the walls and pillars of temples in the City. Some mega sculptures carved out of huge boulders. Of these two are of Ganesa, Nandi, Badavilinga, Lakshmi-Narasimha commonly called Ugra-Narasimha and Uddana Virabhadra are important.

The gigantic and magnificent, 6.7 metres high Lakshmi-Narasimha monolith with in a single celled shrine in Krishnapura was the last great act of Krishnadevaraya. An epigraph placed in front of the shrine<sup>157</sup> states that this monolithic statue was called Lakshmi Narasimha (and not Ugra-Narasimha as it is popularly called today). Epigraph gives some more details that it was consecrated on 2<sup>nd</sup> April, A.D. 1528 on the orders of the emperor Krishnadevaraya by Arya Krishna Bhatta, who appears to have been his domestic priest or *guru*. Here god Narasimha sits on the three fold coils of

<sup>153</sup> Sewell Robert – A Forgotten Empire, p.84

<sup>154</sup> Saletore B.A. – Social and Political Life in VN, Vol.II, p.399

<sup>155</sup> S.I.I. Vol.IX, Pt.I, No.101

<sup>156</sup> S.I.I. Vol.IX, Pt.I, Nos.87 and 112; ARIE, 1960-61, No.B.556

<sup>157</sup> ARSIE, 1889, No.34; E.I. Vol.I, pp.398 – 402

serpent king *Adishesha*, in cross legged posture; of the four arms two are completely detached, one encircling the waist of his consort Lakshmi, the other one is not seen; but the broken position of an arm assures protection to the devotees. Colossal Narasimha with an articulately chiseled crown and well-delineated *mane* and large protruding eyeballs, still retains natural awesome charm. The raised seven hoods of *Adishesha* serve as a canopy. On the top of the hoods there is a carved lion mask. The deity is seated below a *makara-torana* springing from two ornate pilasters. Though the image Narasimha is enclosed by walls and a passage and the roof, the shrine is left unfinished.

Within few metres to the left of Narasimha statue, a well preserved, cut out of a boulder monolithic *Sivalinga* is found, and is popularly called *Badavi-Linga* or the *Linga* of a poor woman, and measures about 3 metres in height. The *Linga* is enclosed by walls and a roof and completely in tact. The bottom part of *Sivalinga* is always under water.

Uddana-Virabhadra is the local name given to the deity, which was consecrated in A.D. 1545, by a *Virasaiva Dalavayi Jangamayya*, the agent of Yera Timmaraja, the younger brother of Aliya Ramaraya in Krishnapura, near Hiriya Chattra and the deity is called in the inscription<sup>158</sup> as 'Mudu-Veeranna'. This temple must have been attached to the Virasaiva matha i.e., Hiriya-matha or Hiriya Chattra. This is the tallest (with 3.7 mts high) of the images of Virabhadra found at the Capital. The image is four armed one, holding the arrow, *Khadga*, bow, and shield. It was carved during the rule of Sadasivaraya.

Ganesa also called as Vignesvara, Vinayaka, Benaka or Ganapati is a very prominent deity occupying a prime position in Hindu worship and considered as remover of obstacles and protector of worshippers. Images of Ganesa are to be seen at many places in India, and Vijayanagara City was not an exception to it. There are a few Ganesa shrines extant in the City. The two big idols of Ganesas are in the Hemakuta region.

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<sup>158</sup> S.I.I. Vol.IV, No.266; ARSIE, 1889, No.36 and 37

The Sasuvekalu Ganesa or Mustard-Seed Ganesa, the smaller of the two Ganesas is housed in an open fine pillared *mantapa*, fairly preserved and meticulously extended. The height of the statue is 2.4 mts, and carved out of a single boulder of granite. The seated Ganesa is shown with a prominent big belly and four hands. He holds a *parasu* or battle axe, *pasa* or noose, *modaka* or sweet ball and a broken tusk. The *Naga* encircles his belly, the sacred thread (*yajnopavita*), bracelets, necklaces and the crown are neatly carved. Ganesas vehicle, the mouse has been carved out in a separate stone and placed near the image. The left hand and trunk of the Ganesa are damaged.

Nearby is the other massive monolithic Kadale Kalu Ganesa (Bengalgram Ganesa). This image is taller and more massive than the Sasuvekalu Ganesa, but not so fine in its carving. It is spoiled and the belly is much damaged. The god Ganesa is shown with four hands and holds in them the battle axe, noose, broken tusk and a sweet ball. The crown of Ganesa is well conceived.

The big Nandi image is located at the eastern end of the Virupaksha Bazar, facing opposite God Virupaksha. Nandi is carved out of a natural boulder and is in dilapidated *mantapa*, behind the two storeyed building with twelve well-carved and polished black stone pillars of the Kalyana Chalukyan style. Nandi is rather crude in its execution.

Some Jaina temples of City depict sculptures of *Thirthankaras*, *Dharanendra*, *Yakshas*, *Munis*, *Saints*, *Nishidis* and seated *Munis*.<sup>159</sup>

The Vijayanagara sculptor, an expert that he was showed his skill not only in making the mega sculptures, but he also exhibited his skill even in small reliefs on walls and pillars of temples.

The Virupaksha temple abounds with sculptures of Siva-linga, Nandi, Siva and Parvati, Hanuman worshipping Linga, Bhairava, Kiratarjuniya are common. The other common sculptural reliefs of the temple are Bedara

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<sup>159</sup> Talwar H.T. – Jaina Art and Architecture at Vijayanagara (Hampi), p.17

Kannappa and Siriyala, Stuccos of Siva's marriage with Parvati, Siva saving the life of his devotee Markandeya, Siva in the company of Parvati, Ganesa, Kartikeya are also seen.

The temples of Vitthala, Balakrishna, Achyutaraya, Hazara Rama and Pattabhirama have Vaishnava sculptures plenty in number. Especially, the excellent ones of these reliefs are found on the outer walls of Hazara Rama temple. Many incidents narrated in the epic, *Ramayana* like the performance of *Putrakamesti Yajna* (Sacrifice) by *Maharaja Dasaratha*, crossing of the river Ganga by Rama, Sita and Lakshmana, Rama shooting an arrow through seven trees for killing Vali, slaying of wicked Tataka, Hanuman sitting on his tail in the Court of Ravana, and fight between Rama and Ravana are beautifully carved here. Besides these reliefs, walls also contain incidents from the life of Krishna. These reliefs carved on walls with much care exhibit the vigour, movement and subtlety. The pillars and walls are decorated with the sculptures of Krishna dancing on the hood of Kalinga with the tail held high in the left hand, some of mischievous acts of Krishna like stealing of butter from the houses of *gopis* or milkmaids, and *Dasavataras* of Vishnu which were favoured much by the sculptors.

One of the distinguished sculptures in the Vijayanagara City was that of Anantasayana or Ranganatha. This also depicts the birth of Brahma, the Creator. This sculpture is shaped out of a boulder on the bank of the Tungabhadra river, a little distance from the Kodanda Rama temple. Here the god Vishnu is shown as reclining on the coils of *Adisesa* in the company of his consorts Sridevi and Bhudevi, both tending his feet. The gods are shown with different ornaments of *haras*, bangles, anklets, ear-rings, and are decorated with crown. Anantasayana is shown four-armed. The lower right holds a disc and the upper left a conch (Shell), while the upper right supports his head and lower left is placed on his side along the legs. A multi hooded Sesha makes up the canopy. Out of the naval of Ranganatha springs forth a lotus with the four headed Brahma seated

on it. This relief is superbly conceived and dexterously chiselled.<sup>160</sup> Nearby the Ranganatha sculpture is the Lakshmi Narasimha image in *sukhasana*.

Portrait sculpture became increasingly popular under Vijayanagara rulers. The portrait of rulers, queens, devotees and chiefs were cut in stone or cast in metal. The creative skill of sculptors and painters was more realistic in making statues and colouring. This can be verified by examining the observation of Domingos Paes, who saw the statues of Krishnadevaraya and his father. These were placed at the entrance leading to the king's residence. He describes that "at the entrance of this door outside are two images painted life like and drawn in their manner which are these; the one on the right hand is of the father of the king, the father was dark and a gentleman of fine form, stouter than the son is; they stand with all their apparel and such raiment as they wear or used to wear when alive".<sup>161</sup> This practice of raising such statues, carving portraits was certainly known to Vijayanagara craftsmen. The torsos of a king and queen can be seen even today within the *Prakara* of the Achyutaraya temple in the City.

One of the royal servants, by name Sriranga made a portrait of his master, king Mallikarjuna, carved in stone. Here the king in this sculpture is shown standing with his left hand on his waist.<sup>162</sup> And the sculpture of the sculptor himself (Sriranga) is also carved.<sup>163</sup> The well known portrait sculpture of Krishnadevaraya with his queens may be mentioned here. These three sculptures are like those in Tirupati, where Krishnadevaraya and his queens are standing in *anjali* postures. It is so unfortunate that heads of all the three portraits are missing. They once adorned the Vitthala temple. Even the pillars of Achyutaraya temple have some sculptures. Very recently an image was discovered near Vitthala temple, and was wrongly identified as the portrait of Purandaradasa, a composer-saint, of the first half of the 16<sup>th</sup> century. It is in fact,

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<sup>160</sup> Rajasekhara S. – Master Pieces of Vijayanagara Art, p.14

<sup>161</sup> Sewell Robert – A Forgotten Empire, p.284 – 285.

<sup>162</sup> ARIE from 1957 – 58, No.204

<sup>163</sup> Ibid., No.205

the image of Tondaradippodi Alvar.<sup>164</sup> An inscription in the Vitthala temple, dated in the reign period of Achyutadevaraya speaks of the consecration of the images of *Alvars* in a *mantapa* of the Vitthala temple by a merchant called Gandha Tippi Setti.<sup>165</sup>

Vijayanagara temples also contain a number of secular sculptures besides religious. The secular sculptures on the walls of temples or of the other buildings reveal a lot about the social aspects of the times. Many sculptural depictions of dancers in temples and elsewhere show that two types of dances were in practice in the City viz., strictly codified classical dance and folk dance. Nicolo Conti has described the stick-dance in the City performed in the early 15<sup>th</sup> century.<sup>166</sup> The outer wall of the Hazara Rama and the bottom panels of *Mahanavami Dibba* show the structural reliefs of stick-dancers (*Kolata* dancers). Along the *Kolata* dancers there are also reliefs of classical dancers. Thus, the *marga* i.e., classical dance and *desi* i.e., folk dances coexisted and were mutually complimentary.<sup>167</sup> The *Mahanavami Dibba* has also many rows of sculptural reliefs depicting incidents from the daily life of the people. The different panels display the figures like hunters, engaged in killing wild animals, women pounding grain; wrestlers, boxers and acrobats; procession of camels and horses with grooms and court scene also. One of the panels is bears evidence for *Holi* women sprinkling coloured water on their friends during *Holi* festival. This festival was witnessed by Nicolo Conti, who visited the City and wrote that “There are also three other festival days, during which they sprinkle all passersby, even the king and the queens themselves with saffron water, placed for that purpose by the wayside. This is received by all with much laughter”.<sup>168</sup> The sculptures in temples and other buildings further show the costumes of dancing girls, soldiers, kings, officers, etc., These sculptures also

<sup>164</sup> S.Rajasekhara – Master Pieces of Vijayanagara Art, p.16.

<sup>165</sup> S.I.I. Vol.IX, Pt.II, No.566; ARIE for 1904, No.10.

<sup>166</sup> Vasundhara Filliozat – Vijayanagar, p.251

<sup>167</sup> Vatsyana K. – Dance in Indian Painting, p.48

<sup>168</sup> Sewell Robert – A Forgotten Empire, p.85

throw a welcome light on the different types of musical instruments which were in use.

## PAINTING

India has a great tradition in art. In India fine arts like painting, dance, and music owed their inspiration to intense religious feelings. Karnataka has been no exception to this.<sup>169</sup> Painting as an art received enough support and encouragement from the rulers, generals, and other officers during the Vijayanagara period. In the City magnificent paintings are painted on the ceiling of the *mukha-mantapa* of the Virupaksha temple. The paintings are also found on the beams supporting the ceiling. These paintings belonged to the first half of the 16<sup>th</sup> century.

During the reign of Krishnadevaraya painting reached a remarkable state of realism. In the Ivory room, the foreign visitor Paes saw, not only the craftsmanship but also mentions that, on the same side “is designed in painting all the ways of life of men who have been here even down to the Portuguese from which the king’s wives can understand the manner in which each one lives in his own country, even to the blind and to the beggars”. This reveals the range of topics which attracted not only the queens but even the painters.<sup>170</sup>

The walls of certain chambers within the palace were painted. Domingo Paes saw this when he visited the palace and he found that- “Above this chamber, was another, smaller and with nothing in it save only that it was gilt and painted, and the walls of which had carvings of amazons and was likewise beautified. They had begun to paint this chamber and they told us that it had to be all plated with gold, as well as the ground below as all the rest’.<sup>171</sup> Further he writes that “Thence he (King) he goes to a building made in the shape of a porch without walls, which has many pillars hung with cloths right up to the top and with the walls handsomely painted, it has on each side two figures of

<sup>169</sup> Basavaraja K.R. – History and Culture of Karnataka, p.626.

<sup>170</sup> Vijayanagara Sexcentenary Commemoration Vol. p.197

<sup>171</sup> Sewell Robert – A Forgotten Empire, p.287.

women very well made”.<sup>172</sup> At the end of the palace, even recesses were painted, as Domingos Paes observed and writes that “At the end of this house a painted recess where the women cling on with their hands in order to stretch better and loosen their bodies and legs....”<sup>173</sup> Not only the walls were painted. Besides this, painting was utilised to adorn even animals. Paes noted this during the “Annual Review of the royal troops at the time of *Navaratri* celebration.” ‘The elephants in the same way’, he narrates “that are covered with caparison of velvet and gold with fringes and rich cloths of many colours, and with bells so that the earth resounds; and on their heads are painted faces of giants and other kinds of great beasts”.<sup>174</sup>

This tradition of painting, must have permeated even into the Virupaksha temple, where much use of red and yellow painted panels are visible.

In the Virupaksha temple, the themes for the paintings are based on the Saiva mythology and epics. To some extent they highlight the contemporary social life. Two sets of paintings are painted here. In the first set paintings have been done on the ceiling. It consists of a large panel painted with much care, and representing the well known episodes from the *Siva-puranas* and the two epics *Ramayana* and *Mahabharatha*. The beams of the *mukhamantapa* contain the second set of paintings. The panels are very small in size, confined to accommodate only one figure depicting legendary animals, sages, birds, musicians, devotees and deities. There are sixty seven of such small panels in this set.

The important features of these paintings are as follows:

1. The figures are mostly depicted in profile. While depicting Brahma, instead of showing three heads, all the four heads are painted.
2. Green, tomato-red and earth gray are the prominent colours used in the paintings.

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<sup>172</sup> Ibid, p.250.

<sup>173</sup> Ibid. p.277

<sup>174</sup> Vasundhara Filliozat – Vijaynagar, p.105

3. The animals have eyes like those of human beings with eye-lashes.
4. The various characters are richly ornamented and are elaborately dressed.
5. Each of the panels has a border filled with flowers and other floral designs.
6. The nose-stud as an ornament is commonly portrayed.<sup>175</sup>

The marriage of Siva and Parvati (Virupaksha and Pampadevi), the marriage of Rama and Sita, Tripurasamharamurti, Manmatha Vijaya, Dasavataras, Astadikpalas, Draupadi swayamvara, Gopika Vastrapaharana and the Trimurtis. Another panel, large in size, shows a procession of a saint in palanquin are special mention worthy paintings.<sup>176</sup>

The story of *Manmatha-Vijaya* is depicted impressively. Lord Siva who is in deep meditation is being disturbed by God of Love, Manmatha, through arrows of flowers shot at him to wake up and to fall in love with Parvati. In the act of disturbing Siva, Manmatha is accompanied by his consort Rati, whose picture is painted with frightening expression of the forth coming disaster on Manmatha. Here meditating Siva is painted well, and the river Tungabhadra and Pampasaras are also shown.

The panel of Tripurasamhara-murti is in fact a great masterpiece. In this painting Siva is shown on a chariot, Sun and Moon as the wheels of chariot, the four Vedas as horses, the serpent Adishesha as the reins, the creator Brahma as the chariotor, Siva's powerful arrow is none other than Vishnu. The three *Puras* or Cities of the three demons are also painted in three circles. The legends say that Tarakasura had three sons, Makaraksha, Kamaksha and Vidyunmali. By their severe long penance received a boon from the creator god Brahma that they could die only when all the three are killed at once simultaneously. Here Siva is depicted as the destroyer of demons with his divine and powerful arrow, and was able to kill all the three brothers at the same time. In this excellent painting Siva is represented as an invincible warrior, with defiant posture. In the

<sup>175</sup> Rajasekhara S. – Masterpieces of Vijayanagara Art, p.18.

<sup>176</sup> Sivarama Murti. C. – Vijayanagara Paintings, Pt.V - VIII

Virupaksha temple Tripuradahana scene is more excellent than in Lepakshi temple.<sup>177</sup>

The other most impressive painting of the temple is the marriage of Lord Virupaksha with Pampambike. The theme of this painting is another incident, which according to the *Sthala-Puranas* is supposed to have taken place at Hampi. The gracious marriage scene is well depicted. Insulted by the father, Daksha, his daughter Dakshayani took to self-immolation. Then she was born as Pampa (Parvati). It was foretold that a son born to Siva and Parvati alone would be able to kill demon Tarakasura. Hence, for the welfare of all, Manmatha disturbed the meditating Siva to fall in love with Parvati, as a result he was burnt by the third eye of Siva. However, the aim of gods was achieved and Siva married Parvati. Siva and Parvati married in the presence of Brahma, Vishnu, Ganesa, Nandi, Tumbura, *Astadikpalas*, Virabhadra and other gods. Some dwarf attendants viz., *Ganas* are engaged in playing different musical instruments like cymbals, pipes and drums etc., The joyful marriage scene of Siva and Parvati (*Girija Kalyana*) is beautifully painted.

Another panel, large in size and a great masterpiece presents Vidyaranya the great spiritual *guru*. The painting shows a procession of Vidyaranya sitting in a palanquin. The long procession followed by a large retinue including elephants, camels, cavalry, trumpeters, banner bearers and a host of others, is an impressive scene of the 14<sup>th</sup> century A.D.

Though the other two panels are small in size, from the point of view of painting, deserve attention. Of these two panels, one depicts the idol of Virupaksha and the other panel *Vastrapaharana* of *gopikas*.

Beyond this another series of three small magnificent groups of panel paintings represent the famous archery test of Arjuna hitting the fast moving fish target, that won him the hand of Draupadi; the other painting of Rama, who is lifting the mighty bow of Siva, which brought him Sita as his bride and happy

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<sup>177</sup> Bhoosanurmatah S.S. (Ed.) Vijayanagara, p.212

wedding of Rama with Sita is shown. Another row of panels shows the different *avataras* of Vishnu.

In addition to these, the other panels depict a hunting scene, a battle scene, some vultures also can be seen in the painting. There is vigour and life in these paintings. The paintings in the Virupaksha temple were painted during A.D. 1509 and 1565.<sup>178</sup> Even the art expert Sivaramamurti C. considers that the Hampi temple paintings, are earlier than the celebrated paintings of Lepakshi temple.<sup>179</sup>

### **THEATRE:**

Temple was also a centre of theatrical entertainments. There is a paucity of epigraphical evidence to show that during Vijayanagara period temples of the City were the venues of for staging dramas. Some of the temples in the other parts of the empire under the Vijayanagara rulers had theatrical halls i.e., *natakasala*.<sup>180</sup> But such separate halls did not form part of City temple complexes.

Like the other branches of knowledge, the earliest representation of plays on the stage appears to have been associated with the religious celebrations by the people. Temple as a centre of attraction entertained its deities, devotees and patrons occasionally by arranging dramatic performances based on the *Puranas*, the epics and some times the plays written by the court poets and kings. All our ancient literature such as the *Vedas*, *Brahmanas*, *Samhitas* and epics have direct or indirect references to the existence of dramas.<sup>181</sup> Bharatamuni, the author of *Natyasastra* equates drama with *Yajna* and recommends the devotees to stage dramas before the gods to have their blessings. According to him. “The gods are never so pleased on being worshipped with scents and garlands as they are

<sup>178</sup> Kotraiah C.T.M. – Hemakuta, Vol.3, No.9, pp. 8-9

<sup>179</sup> Sivaramamurti C. – Vijayanagara Paintings, pp.29-31.

<sup>180</sup> S.I.I. Vol.III, Pt.III, No.124

<sup>181</sup> Gupta Chandra Banu, Indian Theatre, pp.5-6

delighted with the performance of a drama”.<sup>182</sup> Further, Bharatamuni says, “he who witnesses the performance of drama will attain the same goal which the master of the *Vedic* lore, the performers of sacrifices or the givers of the gifts will attain.”<sup>183</sup>

A Sanskrit drama *Jambuvati Kalyanam*, said to be written by Krishnadevaraya was enacted before the people assembled to witness spring festival (*Vasantotsava*) of god Virupaksha.<sup>184</sup> The *Rathotsava* of Lord Virupaksha was celebrated on *Chaitrapurnima*, which coincided with *Vasantotsava*. During the Car Festival plays were enacted by the best actors in the honour of the god Virupaksha and was witnessed by the people. This account is given in the ‘*Virupaksha-Vasantotsava Champu*’<sup>185</sup>. Further it says that information about the placing of the figures of Kama and his retinue were placed in the front row of the Virupaksha *ratha*.<sup>186</sup>

### **Temple as an Educational Centre:**

Religious institutions like temples, *Agraharas* and *Mathas* of Vijayanagara City played an important role and promoted the cause of religion and also served as centres of religious activity and learning. Education in its beginning was religious. Religious establishments like Hindu temples of different faiths, *mathas* and *agraharas* became centres of education.

With the introduction of Jainism and Buddhism, monastic establishments evolved. This had its impact on Hindu religion and tradition was continued by the *acharyas* and the priests of the Hindu temples, and *mathas*.<sup>187</sup> Education was given much importance from the ancient times. Education was patronised by the rulers, nobles, merchants and the people of all strata of the society.

<sup>182</sup> Vara Pande M.L. – Traditions of Indian Theatre, p.45

<sup>183</sup> Ibid. pp.45-46.

<sup>184</sup> Krishna Swami Aiyangar, S. (Ed.) Sources of Vijayanagara History, p.142.

<sup>185</sup> Raghavan V. – The Virupaksha Vasantotsava Champu of Ahobala, JOR, XIV, p.32

<sup>186</sup> Panchamuhki R.S. – Introduction to Virupaksha Vasantotsava Champu, p.xii

<sup>187</sup> Altekar A.S. – Education in Ancient India, Varanasi, 1975, p.75

Many factors such as ethical, social and religious contributed to the development of education in the medieval times. As Vijayanagara City was developed, large number of people belonging to different regions, communities and professions came and settled there. The king took great interest in providing education to the members of the royal family nobles, military servants, merchants, and other subjects. As it was in ancient Karnataka, even in medieval period temples were the centres of education.

The construction of large temples like Virupaksha, Vitthala, Balakrishna, Hazara Rama, Tiruvengalanatha, Pattabhi Rama and establishment of *Agraharas* and few *Mathas* bear evidence to the fact that education received great support and encouragement from the kings. Rayas like Devaraya II, Krishnadevaraya, Achyutadevaraya, made liberal donations and grants of lands to the *acharyas* and priests of temples and *mathas* for their services rendered to spread education.

During the reign of Vijayanagara kings education flourished. Innumerable instances clearly show the generosity and bounty of the people in the matter of education. No wonder all temples and *mathas* of the city including *Agraharas* and other educational centres together with literary persons enjoyed the benefit of the general prosperity.

In the Capital City of Vijayanagara one could see temples almost in every street. Abdur Razzak observed that here and there were wonderfully carved temples and fanes to Hindu deities with Brahmanical colleges and schools attached to the more important amongst their number.<sup>188</sup> The teachers were generally of high moral character, religious minded and were well versed in all branches of knowledge. They were proficient in teaching philosophy, logic, *Veda*, *Vedangas*, grammar, poetry, drama, dance, music astronomy, mathematics and many other branches of learning and literature. The teachers

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<sup>188</sup> Sewell Robert – Op.Cit., p.82

were paid remuneration for their services in the form of lands houses, money etc. They were highly respected in the Vijayanagara society.<sup>189</sup>

The Vijayanagara Capital City was an important seat of learning. Vyasarayya was much honoured and respected by Krishnadevaraya. He became the chancellor of the Vijayanagara University as poet Somanatha says.<sup>190</sup> Many temples of the City were the training centres of dance. And they also patronised music and other allied arts. For instance at Tiruvengalanatha temple there was a separate *mantapa* for dance and it was the *natyasala* or training school of that time. It shows how the Rayas gave encouragement to the development of dance and music.

In the City every large temple courtyard was provided with one or more pillared halls or *mantapas*, specially constructed and often very handsome buildings, in which during the great temple festivals, certain ceremonies connected with the idols enshrined in the temples were performed, such as annual marriage ceremony between the main god of the temple and his consort. Whereas other *mantapas* were used as places of religious institutions, and the cloisters or pillared verandahs usually found abutting the outer walls of the courtyard, were for the use of priests and pilgrims who visited the temple.<sup>191</sup> Especially in the temples of Hazara Rama, Virupaksha, Malyavanta-Raghunatha, Tiruvengalanatha, Vitthala, and Pattabhi Rama this kind of large pillared halls can be seen, which were used for various purposes of imparting education and also for dance and music learning.

### **Mathas:**

*Mathas* besides being homes of ascetics or spiritual teachers were the resting places. The *mathas* also functioned as centres of learning and education, catering to the spiritual and intellectual needs of the society,<sup>192</sup> and often they

<sup>189</sup> S.I.I. Vol.III, Nos. 106 and 119

<sup>190</sup> Jevoor S.V. – History of Education in Karnataka, Dharwad, 1952, p.103

<sup>191</sup> Longhurst A.H. – Hampi Ruins, p.77

<sup>192</sup> Hanumantha Rao B.S.L. – Religion in Andhra, p.417

even served as feeding centres. *Mathas* also served as teaching institutions, served as one of the most important agencies for spreading knowledge. In the Vijayanagara city *mathas* existed not only for the benefit of their occupants but also for students who came for that purpose from outside. *Mathas* provided the students free food and lodging. The course of study included both religious and secular subjects with a stress on the former.<sup>193</sup> Many *mathas* maintained regular and full fledged libraries or *Pustakabhandaras* of their own.<sup>194</sup>

Generally *mathas* in the Vijayanagara City were attached to temples. These *mathas* or monasteries gave shelter to itinerant monks and played a significant role in religious pursuits of the times. The *mathas* were also charitable institutions. They provided lodging facilities to itinerant ascetics, pilgrims and poor travellers. Many *mathas* also maintained *chattras* or free feeding houses. Even some *mathas* provided medical facilities to people.<sup>195</sup> The *matha* of the Vijayanagara Capital City a centre of religion, centre of charity and centre of learning.

In the Capital City there were many *mathas* which belonged to Saiva and Vaishnava cults. Saiva *mathas* of different Saivite schools and Virasaiva religion flourished. In the same manner Vaishnava *mathas* of Srivaishnava and Madhva sects were there. Besides these there were *Advaita* or *Smarta mathas* in Vijayanagara City before founding of the empire.

In the Capital City two *mathas* of the *Advaita* shade are traceable. Vidyananya Swami Matha situated to the west of the Virupaksha temple and was attached to the temple. This is referred by an epigraph of A.D. 1515.<sup>196</sup> The second *Smarta Matha* is the Chintamani Matha in Anegondi on the northern bank of the river Tungabhadra. This *Matha* was in existence in Vijayanagara

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<sup>193</sup> Soma Reddy R. – History of Religious Institutions in A.P. from A.D. 1300 – 1600, pp.411-412

<sup>194</sup> Sarojini Devi K. – Religion in Vijayanagara, pp.348 – 350.

<sup>195</sup> Soma Reddy – Op.Cit, pp.446 – 447.

<sup>196</sup> Gopal B.R. Vijayanagara Inscriptions, Vol.II, No.526.

and also in the post-Vijayanagara period.<sup>197</sup> During Sangamas, particularly under Devaraya II Saiva religion received impetus. An epigraph of A.D. 1430 refers to the Kallu Matha of Hampi.<sup>198</sup> This Virasaivamatha is now called as Kotturusvami Matha. Another *Virasaivamatha* that could be identified is the large building with more than hundred pillars in Krishnapura, near Hiriya Kaluve. This *Matha* is referred as Hiriya Chattra in two epigraphs of the 16<sup>th</sup> century.<sup>199</sup> An eminent Virasaiva poet, Virupaksha Pandita composed the *Channabasava-purana* in A.D. 1585.<sup>200</sup> Mudu Viranna temple currently known as Uddana Virabhadra was attached to this Hiriya Chattra or *Matha*. Paramesvara Matha,<sup>201</sup> Guhaguhesvara Asrama,<sup>202</sup> and Karisiddappa Matha,<sup>203</sup> Mahantina Matha<sup>204</sup> these are identifiable Saiva Mathas in the Vijayanagara times.

Like Saiva and Smarta Mathas, Vaishnava Mathas also played an important role in the Capital City. Under Saluvas and Tuluvas Srivaishnavism gained much popularity in the City. The City also became the important active centre of the Madhva sect. A number of eminent and popular Madhva *gurus* and saints came and took residence here. Among them the most famous was Vyasaraaya, who was a preceptor of Krishnadevaraya. In the latter period of Sadasivaraya and Ramaraya many Srivaishnava *gurus* are referred in epigraphs. Around Vitthala Bazar remains of settlements are seen. Few shrines and *mathas* stand outside the enclosure wall of the Vitthala temple. These *Mathas* might have served as Srivaishnava *mathas* and Srivaishnava saints lived in *Mathas*. Among these structures Ramanuja-kuta was a bigger group. Here *prasada* of the god Vitthala was distributed to devotees. An inscription in the temple states that

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<sup>197</sup> Sugandha – History and Archaeology of Anegondi, pp.178 – 184.

<sup>198</sup> MAR of 1934, No.27.

<sup>199</sup> S.I.I. Vol.IV, Nos.265 and 266

<sup>200</sup> Narasimhacharya R. – Karnataka Kavi Charite, Pt.II, pp.258 – 9.

<sup>201</sup> VPR, 1983, No.30, p.39

<sup>202</sup> Ibid., No.31, pp.39 – 41.

<sup>203</sup> VPR, 1984-87, No.34

<sup>204</sup> Ibid. No.32

king Sadasivaraya left grants and one part income of the grants was given to the daily activities and for the distribution of *prasada* at Ramanuja-kuta.<sup>205</sup>

### **Agraharas:**

Another important institution which promoted religious pursuits and learning was the *Agrahara*. An *Agrahara* was a settlement of Brahmin scholars endowed with lands, houses and other facilities to engage themselves fully in religious and scholarly pursuits. The *Agraharas* were formed by kings, queens, ministers, generals and other rich persons.

An *Agrahara* in medieval times was formed out of a village or a unit of a village. A similar Brahmin settlement in a city or town was called a *Brahmapuri* or *Brahmadeya*. The community of Brahmins in such settlements formed a corporate body, having control of all the property of the *Agrahara* and administering themselves all the affairs. In the Vijayanagara Capital City such Brahmin settlements in the City proper and the suburban, were known as *Agraharas*.

The foundation of an *Agrahara* was considered a great meritorious act like the construction of a temple or a tank. The main reason for establishing an *Agrahara* was the promotion of religious and secular learning and education. During Vijayanagara period many *Agraharas* were developed as great centres of learning. Food and lodging were provided for the Brahmin students. Subjects like *Vedas*, *Vedanta*, *Puranas*, *Agamas* and different schools of philosophy were taught and also other disciplines of learning such as *Ayurveda-sastra*, Astrology, Grammar, Mathematics, *Kavya*, *Nataka*, Music, Languages and Polity were taught.<sup>206</sup>

In the Vijayanagara Capital City four *Agraharas* were established, of which details of three are available. The area around the Balakrishna temple called Krishnapura, a new Vaishnavapura was created by Krishnadevaraya in

<sup>205</sup> S.I.I., Vol.IX, Pt.II, No.607

<sup>206</sup> Kamath U. Suryanath – (Ed.) Karnataka State Gazetteer, Pt.II, p.527.

A.D. 1515, and it was an *Agrahara* as referred by an epigraph of A.D. 1543.<sup>207</sup> Another inscription<sup>208</sup> states that king Krishnadevaraya assigned to a number of Brahmins for their services in the Balakrishna temple. To the Brahmins the king allotted specified shares of land, including the land in Krishnapura *Agrahara*.

During the times of the same ruler Krishnadevaraya; another *Agrahara* was established in the new suburban centre which was named after his mother Nagaladevi. An inscription of A.D. 1516 states that king Krishnadevaraya granted this as a *manya* village to his *purohita*, Ranganatha Dikshita. The latter made the village into an *Agrahara*, giving it the name Nagaladevipura and gave shares in it to Brahmins. In turn, *Purohita* Ranganatha Dikshita, for the merit of the king's mother, constructed there a tank called Nagasamudra and two temples of Nagesvara and Nagendrasayana.<sup>209</sup>

The other *Agrahara* was Nelalahuniseya *Agrahara*, which was in the quarter of the City called Nimbapura, to the east of Vitthalapura.<sup>210</sup> For the Brahmin scholars of the Nelalahuniseya *Agrahara* also Krishnadevaraya granted lands.<sup>211</sup> This *Agrahara* is also mentioned in an epigraph dated A.D. 1540 of the ruling period of king Achyutadevaraya.<sup>212</sup>

An inscription near Kapilasrama found at Nimbapur and dated A.D. 1455, refers to the Kumaragiri *Agrahara*<sup>213</sup> situated on the southern bank of river Tungabhadra. Further this inscription says that king Praudhadevaraya donated a village to god Saumya Somesvara of Somalapura situated near this Kumaragiri *Agrahara*.

However, the inscriptions mention about the existence of four *Agraharas* in the Capital City, considering the size of the city, different sects of religion and religious life in it, it is possible that there were other *Agraharas* of which

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<sup>207</sup> ARSIE of 1935-36, No.337

<sup>208</sup> S.I.I. Vol.IV, No.255

<sup>209</sup> S.I.I. Vol.IX, Pt.II, No.504

<sup>210</sup> S.I.I. Vol.IV, No.255

<sup>211</sup> Ibid., AR No. 26 of 1889

<sup>212</sup> S.I.I. Vol.IV, No.245

<sup>213</sup> S.I.I. Vol.IX, Pt.II, No.553

unfortunately, no trace has survived. Temples, *Mathas* and *Agraharas* with lavish endowments and worship created profound impression.<sup>214</sup> They were not only religious institutions but they were great centres of learning, study and contemplation.

In the *Mohanatarangini* while speaking about Brahmins, Kanakadasa says that they run *Gurukulas* in the City. Some of them were astrologers, poets and well versed in logic. Each house of a Brahmin had a *Tulasi mantapa*. In these *mantapas* discourses were held, *Kirtanas* were sung in praise of Sri Vishnu and *yajnas* were performed. The Srivaishnavas discussed *Samaveda*.<sup>215</sup>

Though archaeological data is limited regarding *mathas* and *Agraharas* the available evidence prove that religious institutions such as Temples, *Mathas*, *Asramas* and *Agraharas* promoted the cause of education in the Vijayanagara City.

### **Temple as a Bank :**

In ancient and medieval periods of Karnataka temples and merchant guilds acted as banks giving loans to borrowers and receiving deposits from the public. During Vijayanagara period huge temples were built mainly with an intention to perform all religious ceremonies. Hence, there was a continuous flow of income to temples. As huge amounts accumulated in the temples. The trustees of temples gradually decided to make use of that wealth for the public service. Hence, they invited the leading merchants of the town to utilise that amount and in turn asked them to pay a certain interest for it. Thus, for the merchantile community temples acted as banks.

The constant inflow of money enriched the temple treasury, which served the purposes of banking. Usually the interest rate was considerably high. Some of the inscriptions of Balakrishna temple and Vitthala temple mention of such banking activities. During the time of Achyutaraya, the interest per month was 5

<sup>214</sup> Shri Kantayya, S. - Vijayanagara and Vidyaranya; Vijayanagara Sexcentenary Commemoration, Volume, Dharwad, 1936, p.167.

<sup>215</sup> Mohanatarangini - (Ed.) Hiremath R.C., KUD, Dharwad, 1973, pp. 29 - 30.

*ghattigadyana* and 50 *chakragadyana* per month on an amount of 200 *gadyanas*. This amount of interest was sufficient to meet the expenditure of one ritual conducted in the name of a donor in the temple. This information is available in an inscription of Vitthala temple and dated A.D. 1536.<sup>216</sup>

Another epigraph of A.D. 1536 from the Vitthala temple explains that Varadappanayaka donated 10 *ghattivaras* to the temple treasury for the merit of king Achyutaraya. For this amount the interest of 11 *chakragadyana* and *anas* was utilised for the daily offerings of god Vitthala.

Thus, in the absence of banking system the idea of co-operation in finance was developed in the City. Prior to this merchant guilds played a dominant role in the financial matters. In this way temple also served as a centre of social service, thereby attracted people on a large scale.

Thus, compared to ancient Karnataka in medieval period temples attained greater significance as centres of education, fine arts, religion and banking. This is mainly because Vijayanagara empire was headed by great rulers for a long period. Prior to the battle of Talikote Vijayanagara city was well protected by the military and also supported by the strategic geographical features. This must have provided an opportunity to the rulers of Vijayanagara empire to build huge temples in different parts of the City. Because of the natural protection *puras* were developed in a systematic manner. Thus, temples were the hearts of the *puras* and socio-cultural activities.

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<sup>216</sup> KUES, III, No.194.

## Chapter-5

### FACTORS FOR THE GROWTH OF URBANIZATION IN BIJAPURA

It was due to the secular nature and liberal patronage of the Sultans from the different parts of world many scholars, poets, painters, dancers, calligraphers, musicians, Sufi saints and other men of arts flocked into Bijapur. Hence 17th century called Bijapur as the 'Palmyra of the Deccan'.<sup>217</sup>

#### **Population and Suburbs:**

During the reign of Ibrahim Adil Shah II the population of Bijapur is stated to have reached 984,000 and had incredible total of 1,600 mosques. Under Mohammed Adil Shah population further increased. Historian J. D. B. Gribble writes in and around the Suburbs of shahpur only a million people lived. Within fort walls when shelter became difficult the Sultans founded the Suburbs of Fatehpur, Aliabad, Shahpur or Khudanpur, Chandpur, Inayatpur, Ameenpur, Nawabpur, Latifpur, Fakirpur, Rasoolpur, Afzalpur, Padshahpur, Rambhapur, Aghapur(wrongly called Ogapur),<sup>218</sup> Zohrapur, Khadijahpur, Habibpur, Salabatpur, Yarbipur, Tahwarpur, Sharzahpur, Yakubpur, Nauraspur, Dayanatpur, Sikandarpur, Quadirpur, Burhanpur, Khwaspur, Imampur, Ay;inpur Bahamanhall etc,<sup>219</sup> these Suburbs spread in circumference of fifteen miles of Bijapur. From all sides, the gates of Bijapur fort were thoroughly connected with roads, and the people had good amenities.

#### **Bazaars and Petes:**

Bijapur being the Capital and big business centre attracted merchants and travellers in large number from the Deccan and many parts of India and foreign lands. Abdal, a court poet in his 'Ibrahim Namah' writes, "At the markets of Bijapur the Wealthy merchants of Different countries sat in every direction with their costly items. In Bijapur the merchants could stay in the Sarais (inns)

<sup>217</sup> Busateenus-Salateen a Persian Manuscript of Mirza Ibrahim Zubairi.

<sup>218</sup>Gribble, J.D.B. History of the Deccan, London 1896.

<sup>219</sup> Bijapur Map, Astrological Museum, Bijapur.

attached to the mosques or other public buildings. Such Sarais are found at Taj Boudi, Sandal Masjid, Bukhari Masjid, Ballad Khan Masjid etc. Nawab Mustafa Khan, a celebrated noble of Mohammed Adil Shah Built a big Sarai in the West of Bijapur, which is now used as the District Jail.”<sup>220</sup>

The following Market places were established respectively by the Adil Shahi Sultans in and around Bijapur. Yusuf Adil Shah: Markovi Bazar, Thana Bazar, Naghthana Bazar, Daulat Bazar, Dahan Khan Bazar, Markur Bazar, Murad Khan Bazar, Palah Bazar, Mubarak Bazar and. Shahpeth (old) Bazar. Ismail Adil Shah: Kamal Khan Bazar, NakaBazar and Bare-Khudavand Bazar. Ibrahim Adil Shah I: Jagate Bazar, Roa Bazar, Sher Karkhana Bazar, Rangeen Masjid Bazar, Fateh Zaman Bazar, Karanzah Bazar, Sara Bazar, and ShikarKhan Bazar Ali Adil Shah I: Jumma Masjid Bazar, SikandarBazar, FarhadKhan Bazar, Dilir Khan Bazar and Haidar Bazar. Mohammed Adil Shah: Padshahpur Bazar. Ali Adil Shah II: Shahpeth (new) Bazar. Others: Ikhlas Khan Bazar, Yusuf Rumi Khan Bazar, Shah Abu Turab Bazar, Abdur Razzaq Bazar, Langar Bazar, Mahmood Shah Bazar, etc.<sup>221</sup> We found Suburban Markets called the Peths in the vicinity of Bijapur. They are as follows: Habibpur Peth, Salabatpur Peth, Tahwarpur Peth, Zohrapur Peth, Afzalpur Peth (Takiyah), Shahpur or Khudanpur or Khudawandpur Peth, Danatpur Peth, Sikandarpur Peth, Quadhpur Peth, Khwaspur Peth, Imampur Peth, Kumutagi Peth etc.

## **5.1. RELIGIOUS AND SECULAR STRUCTURES IN THE CITY OF BIJAPUR:**

### **Gol Gumbaz**

This is the most famous monument in Bijapur. It is the tomb of Mohammed Adil Shah (ruled 1627-1657).<sup>222</sup> It is the largest dome ever built in India, next in size only to St Peter's Basilica in Rome. A particular attraction in

<sup>220</sup> Dr.Nazim, M., Bijapur Inscription, 1936.

<sup>221</sup> Busateenus-Salateen a Persian Manuscript of Mirza Ibrahim Zubairi.

<sup>222</sup> Kamath, Suryanath U. (1980). Concise history of Karnataka from pre-historic times to the present. Bangalore: Archana Prakashana. p. 106. OCLC 7796041. (revised English version of his (1973) Karnatakada sankshipta itihasa)

this monument is the central chamber, where every sound is echoed seven times. Another attraction at the Gol Gumbaz is the Whispering Gallery, where even minute sounds can be heard clearly 37 metres away. Gol Gumbaz complex includes a mosque, a Naqqar Khana (a hall for the trumpeters) (Now it is used as museum) and the ruins of guest houses.

#### The Archaeological Museum

It has several curious objects like inscriptions, sculptures, paintings, manuscripts, and weapons etc., displayed. It is near Gol Gumbaz and is run by the Archaeological Survey.

#### **Ibrahim Rauza**

This is the tomb of Ibrahim Adil Shah II (ruled 1580-1627), the fifth king of the dynasty and, like the Mughal emperor Akbar, known for religious tolerance. Built on a single rock bed, it is noted for the symmetry of its features. It is said that the design for the Ibrahim Rauza served as an inspiration for that of the famous Taj Mahal.

#### **Malik-e-Maidan (The Monarch of the Plains)**

The largest medieval cannon in the world. Being 4 m long, 1,5 m in diameter and weighing 55 tons, this gun was brought back from Ahmadnagar in the 17th century as a trophy of war by 400 oxen, 10 elephants and tens of men. It was placed on the Sherza Burj (Lion Gate) on a platform especially built for it. The cannon's nozzle is fashioned into the shape of a lion's head with open jaws & between the carved fangs is depicted an elephant being crushed to death. It is said that after igniting the cannon, the gunner would remain underwater in a tank of water on the platform to avoid the deafening explosion. The cannon remains cool even in strong sunlight and if tapped, tinkles like a bell. In 1854 the cannon was auctioned for Rs. 150 but the sale was cancelled in the end.

#### **Upli Buruj**

Built around 1584 by Hyder Khan, is an 80 ft (24 m) high tower standing to the north of Dakhani Idgah in Bijapur. This is a spherical structure with stone

steps winding round the outside. Top of the tower offers a commanding view of the city. This is also known as Hyder Burj, Upli Burj. On top of Upli Burj there are two guns of huge size. The parafeet this tower which was used for monitoring purposes has been fenced now. One needs to climb the circular stairs to reach the top. However except for this tower there is very little evidence of the citadel wall in this area due to rampant construction.

### **Chand Bawdi**

Ali Adil Shah (1557–1580) built this tank near eastern boundary of Bijapur. When there was large influx of people into Bijapur after the fall of the Vijayanagar empire, and new settlements came up within the walled city raising the need for better infrastructure and providing water supply. This has a storage capacity of 20 million litres. Later it became a model for many other tanks constructed in the city. A grandeur complex came up around it, which was mainly used to house the maintenance staff though members of the royal family occasionally used it for recreation. He named this after his wife "Chand Bibi".

### **Asar Mahal**

The Asar Mahal was built by Mohammed Adil Shah in about 1646, which was used to serve as a Hall of Justice. The building was also used to house hairs from the Prophet's beard. The rooms on the upper storey are decorated with frescoes and the front is graced with a square tank. Here women are not allowed inside. Every year there is urs (festival) held at this place. In front of the hall, one can see three tanks the bigger tank, which is at the centre is about 15 feet (4.6 m) deep however the other two are comparatively smaller in size as well as depth. Behind Asar Mahal one can still see the remain of the citadel. Just a kilometer away behind Asar Mahal, one can still find the old mosque which is on top of the citadel wall. There is a big entrance with arc below this mosque. Many stones have inscriptions. The site is under maintenance of Archeological Survey of India.

## **Gagan Mahal**

Which means Sky Palace, is built with a 21- meter façade and four wooden massive pillars, has a majestic central arch. Sikandar Adil Shah, in silver chains, surrendered to Aurangzeb in 1681 here.

## **Barakaman (Ali Roza-II)**

A mausoleum of Ali Roza built in 1672. It was previously named as Ali Roza, but Shah Nawab Khan changed its name to Bara Kaman as this was the 12th monument during his reign. It has now seven arches and the tomb containing the graves of Ali, his queens and eleven other ladies possibly belonging to the Zenana of the queens.

## **Saat Kabar**

Meaning sixty graves, is a site which can aptly be called as the 'dark tourist spot'. Saat Kabar may not have any intricate or wonderful architectural characteristics like the Gol Gumbaz or Ibrahim Roza to offer to its visitors, but the heart-rending story it narrates makes it a spot worth visiting. This heritage site tells the story of a passionate army chief who killed his 63 wives fearing they would remarry after his death. Afzal Khan, the army chief of Ali Adil Shah II of the Adil Shahi Dynasty that ruled Bijapur for four centuries, cold bloodedly murdered all his wives, one by one, before setting out on a battle with Chhatrapati Shivaji Maharaj, the great Maratha warrior, at Pratapgad in Maharashtra in 1659. Sick of continuous attacks by Aurangzeb on one side and Chhatrapati Shivaji Maharaj on the other side, Ali Adil Shahi-II ordered Afzal Khan to contain these two enemies to protect the empire. Although known for his bravery, Khan was a firm believer in astrology. He always consulted soothsayers before setting out on a war. When an astrologer predicted about his defeat and sure death in the battle against Chhatrapati Shivaji Maharaj, he decided to kill all his wives so that they would not remarry after his death. Hence he led all his wives to a huge well in a lonely place on the outskirts of the city and pushed them into it one after another. Later, he buried their bodies near

the well. Seeing this horrifying act, two of his wives tried to escape, but in vain. They were chased and killed by soldiers, reveal historical records.

### **Ibrahim Rauza**

It is situated on the western outskirts of the city. Ibrahim Rauza comprises two buildings, a magnificent tomb and a remarkable mosque enveloped by a garden. Facing each other, these twin buildings have a fountain in between them. A Persian inscription here records the construction of this Rauza in 1626. These buildings stand on a raised terrace supported by arches in a large rectangular enclosure with a high entrance tower in the centre of the north side, adorned with four graceful minarets. This is the most ornate building in Bijapur. Both the buildings have square plans with four minarets at the corners and a bulbous dome at the centre, which emerges from lotus petals. Cousins called the building as “The Taj Mahal of the Deccan”.

### **Malik-Karim-ud-dins**

Mosque is standing at the east of the Chini Mahal. The mosque appears to be a Hindu temple originally. An inscription inside the pillar in old Kannada characters dated 1320 A.D. says the name of the builder of the upper part as Ravayya of Salotgi. It is a rectangular enclosure with a fine vestibule in front, the portico of which spreading into wings fills the forepart of the mosque. According to another version, earlier it was a Hindu college, converted into a mosque.

### **Jami Masjid**

It is the largest and oldest mosque in the Deccan. It is at 1200 yards to the east of the citadel. Ali Adil Shah I, after his triumphant victory over Vijayanagara built this mosque. It is a mosque, rectangle in shape, about 400 feet (120 m) from east to west and 280 feet (85 m) from north to south. The main entrance is from the east side and there is a pavilion ascribed to Aurangzeb at the entrance. Including the entire big open court spread between two wings,

the mosque occupies an area of 116,300 square feet (10,800 m<sup>2</sup>) and unmatched by any building in Bijapur. The columns in the main building divide the floor into 45 equal squares. The most beautiful feature is the dome of this building which is highly proportionate. The mihrab here is gorgeously painted.

### **Jod Gumbaz**

It is behind the Government High School. A pair of tombs is housed in this. The floors of both the tombs are at a very considerable elevation, as the graves have been built at floor level. Both the buildings have galleries within the domes. Afzal Khan's cenotaph is at a distance of about four km from the gate way of Shahapur. There is a mosque too. Afzal Khan commenced the construction of his own splendid tomb in his lifetime. But he was not buried in the tomb. About one km towards south of Afzal Khan's tomb are his wives' tombs on a masonry platform consisting of 11 rows of graves. There are 63 graves and one is empty. It is said that Afzal Khan believed in one astrologer's prediction that he would never return to Bijapur when he went to meet Chhatrapati Shivaji Maharaj, and had all his 64 wives drowned before his journey, except one who escaped. That is how one grave is empty.

### **Green Stone Sarcophagus**

It is a tomb at a little distance to the south of Ali I's tomb. It is finely cut and molded in a dark greenish black-basalt, standing on a raised large platform. The name of the buried person is not known.

### **Jala Manjil**

It is a small tidy square structure, to the north of the Sat-Manzil standing in the middle of a dry reservoir, which was exclusively meant as a pleasure spot for the royal family.

### **Landa Kasab Gun**

Lies in the middle of the southern fort of the City. It weighs about 46.5 tons, and there is another small gun on the same bastion. Though unprotected for 300 years from the rigours of climate, these guns show no signs of decay.

### **Malik-i-Maidan**

The great gun of Bijapur, is placed to the north of Phatka gate in a tower. This is the biggest gun in Bijapur, weighing about 55 tons and was cast at Ahmednagar in 1549 by a Turkish Officer in the service of Burhan Nizamshah and this information is engraved on it. The muzzle is fashioned into the form of the head of a lion or dragon.

### **Sat-Manzil**

It is part of the mansion that now remains to the west of the citadel. In this dilapidated five-storeyed building are traces of painting, and stucco work has been executed on the ceiling of the different floors.

### **Taj Bavadi**

To the west of the Mecca gateway, about 100 yards away is Taj Bavadi. The well is 223 feet (68 m) in square and 52 feet (16 m) deep.

### **Mehatar Mahal**

It is about 260 yards to the south of the Jumma Masjid-Ark-killi road. Actually it is not a palace but an ornamental gateway which leads to a mosque and garden. Its flat stone roof has been a puzzle to engineers, which is supported by delicately carved stone brackets of birds.

### **Chand Bavadi**

It has a lone tower called Upari Buraz situated on a high ground. It was built in 1584 A.D. and on it placed are two guns.

### **Malika Jahan Begam's Mosque**

It stands about 100 yards west of the citadel, built by Ibrahim Adil Sha II in honour of his wife Mallika Jahan Begam. The columns of the arches are very fine and the stucco work is very good.

### **Malik Sandals Mosque**

It stands about 75 yards north of Bukhara Mosque. It is a peculiar combination of Hindu-Muslim architecture. The roof is borne not on arches but

on eight-sided columns with Hindu pedestals and capitals. The construction is in Hindu style except the central dome and the western mihrab.

### **Mecca mosque**

It is situated near the middle of the citadel. It is one of the finest and smallest mosques here. It appears to belong to the period of Ibrahim II.

### **Shanmukhaswami Matha**

It is located near the great Gol Gumbaz. It was founded by Saint Shanmukhaswami. A big front hall surrounded by an open yard has a cellar containing the Samadhi of Shanmukhaswami.

### **Narasimha temple**

It is a highly revered temple situated on the west centre of the citadel on the inner most under a papal tree. It is being popularly called as Narasoba or Narasimha temple. The chief object of worship is a shapeless black stone in the form of Dattareya. A pair of sandals or padukas said to belong to Saint Narasimha Saraswathi are worshipped there. It is said to be frequented by Ibrahim Adil Shah II.

### **Parshwanatha Basadi**

About 3 km from the city near the dargah is a basadi of Parshwanath. The black stone idol is about 3 feet (0.91 m) high and of beautiful workmanship. A serpent with 1008 small hoods spread over the deity as umbrella is delicately carved. Some years back while digging a mound, the figure is stated to have been unearthed.

## **Chapter-10**

### **CONCLUSION**

The study of urbanization is a recent one. This can be studied from sociological, political, economic and historical points of view. It is interesting to study the development of urbanization from different angles which altogether would give a complete picture of urbanization. The present study is based on archaeological and literary sources including foreign accounts. These source enable one to understand the origin and growth of Vijayanagara Urbanity in medieval times of Karnataka. Urbanization is a process in which socio-economic and cultural changes can be seen. Urbanization unfolds the development of civilization of a place or an area.

The Vijayanagara Empire was ruled by four dynasties from A.D. 1336 to A.D. 1565 with Vijayanagara as its capital. At the same time the Bahmani kingdom was established in A.D. 1347 with Gulbarga as its capital. But within a short span of time this kingdom was disintegrated and there rose five Sultanates viz., Adilshahi's at Bijapur, Barid Shahi's at Bidar, Imad Shahi's at Berar, Qutub Shahi's at Golkonda and Nizam Shahi's at Ahmednagar. Vijayanagara and Bahmani kingdoms and the later five Sultanates with different religious background and political ambitions fought continuously to establish their political supremacy in the northern part of Karnataka. Besides these, other rulers like Gajapatis of Orissa, Reddis of Kondavidu and Kondapalli also tried their level best to make in-roads in the territories of others. Under such political circumstances it was inevitable to the rulers of Vijayanagara to protect their kingdom from invasions. Amidst all these continuous attacks and counter attacks Vijayanagara rulers succeeded in all fields like construction of huge temple complexes for the first time, construction of secular buildings, dams, maintaining good relationship with the Portuguese, development of trade and commerce and development of industries. This enabled them to maintain peace

and harmony within the empire which gave rise to the development of Puras and Suburbs around the temple premises. All these activities testify to the bold and dynamic approach of the rulers towards the protection and development of the kingdom.

In medieval period urban centres emerged as a consequent of different factors. All these factors or any of these factors were be responsible for the emergence of urban centres. But as for as Vijayanagara City is concerned geographical, administrative, religious, military, educational, intellectual, fine arts, economic and commercial factors contributed for the development of the place into a metropolis. The existence of natural hillocks, the perennial river of the Tungabhadra and the fertile lands played an important role in selecting Hampi as the Capital City and the founders concentrated their attention on its expansion. The religious tolerance encouraged them to construct beautiful and huge temples of Virupaksha, Vitthala, Balakrishna, Hazara Rama, Tiruvengalanatha, Pattabhi Rama and Raghunatha temple and to convert this place into a religious centre also. Trade and commerce, both internal and external flourished in the City. This helped led to the development of markets in every Pura. As it was the Capital City, merchants from different parts of the empire and foreign countries like Arabia and Portugal established their trade contacts with it. Temples of various faiths promoted education and played an important role in bringing about social awareness. The rulers gave much attention to protect the people and their wealth from the enemies. So construction of a formidable fort was of the times.

Traders and merchants constituted an important section of the society. They had powerful voice in the day to-day matters of the City. These merchants formed associations of different professions which were known as guilds. These guilds functioned as banks and engaged themselves in the welfare of the City. There are instances of construction of tanks, temples and renovation of temple

and grants made to temples by these guilds. As they were powerful they controlled the administration of the City. Hence, they were called Pattanasvami, Mahajana, Setti, Pattanasetti etc. They conducted fairs and festivals and collected taxes from the people. Thus, they organised and managed the City administration and provided civic amenities to the people.

From the study it is very clear that Vijayanagara society was a conglomeration of different communities of priests, warriors, traders, craftsmen, artisans, masons, etc. Even though they belonged to different communities, castes and faiths they worked together for the development of the City. In the initial stage there were minor incident of communal conflict but the intervention of king settled these dispute amicably.

The priestly community played an important role in the field of education as teachers and as great scholars in the field of literature and as advisers to the king in the council of ministers. Through *agraharas* they imparted education and subjects like Vedas, Puranas, Upanishads, history, astronomy, astrology, medicine, logic, grammar, language, music and literature were taught to students. They performed important religious functions in the society. Fairs and festivals were celebrated in the Capital City under their guidance and supervision.

The warrior community was engaged in the protection of the kingdom. With their valour and dedication the Vijayanagara Empire had spread not only in Karnataka but into Andhra, Orissa and Tamil Nadu. They used different types of weapons at the time of invasions. The artisans of different categories like blacksmiths, goldsmiths, carpenters, weavers, etc., played an important role in the economic sphere of the society. All these people were engaged in auxiliary professions of industries and civic works.

The Rayas of Vijayanagara were great lovers and generous patrons of literature. Their lavish generosity attracted to their court a galaxy of eminent

poets. The love, encouragement and patronage of Vijayanagara kings, their nobles and feudatories resulted in a tremendous growth and development of literature, art, architecture, dance, music, sculpture and painting. The age of the Vijayanagara Rayas was characterised with an outburst of great literary activities. The Vijayanagara City was a multilingual centre. The Court patronage of the Rayas brought about the revival of Sanskrit, Kannada, Telugu, and Tamil language and literature containing much of originality. The rulers and members of the royal families of Vijayanagara were not only the patrons of literature, but were themselves great scholars. Some of them were distinguished poets as well. In the history of Vijayanagara under the first dynasty of the Sangamas, the rule of Devaraya II is rightly hailed as the ‘golden age of literature’. Krishnadevaraya’s reign ushered a new era in the history of south Indian literature. He was the patron and poet laureate of the first order among all the Raya’s of Vijayanagara. Krishnadevaraya’s royal court was called ‘Bhuvanavijaya’, in which *Ashtadiggajas* flourished. The royal patronage fostered the growth of languages and literature. The *Madhuravijayam*, the *Amuktamalyada*, the *Sivatatva Chintamani*, the *Pampasthanavarnam*, *Mohanatarangini*, *Channabasavapurana* and other works give glimpses of Vijayanagara City. During Vijayanagara period Dasa literature became popular. The royal court of Rayas was a paradise and a meeting centre of Jaina, Saiva, Virasaiva, Vaishnava and Sri Vaishnava scholars.

Vijayanagara rulers were the great builders of temples, secular buildings and monolithic statues. The Vijayanagara City is adorned with artistically built beautiful temples like Virupaksha, Vitthala, Hazara Rama, Balakrishna, Pattabhi Rama, Tiruvengalanatha and Raghunatha etc. The construction of these temples was a continuous process. Hence, it attracted architects, sculptors, artisans on a large scale. Salient features like constructing sub temples within the premises of the temple complexes and huge *gopuras* and *sikharas*, installing independent

huge monolithic statues are noticeable. This is the main contribution of the Vijayanagara rulers in the field of architecture in Karnataka.

During Vijayanagara period religious ceremonies and various festivals were celebrated in temples. So, temples provided employment opportunities to various communities of the society like oilmongers, carpenters, musicians, dancers, trumpeters, garland makers, *chouri* bearers etc. Temples were also centres of education. Saints, sages and *munis* lived in different religious *mathas* attached to temples. The kings, merchants, ministers, dandanayakas and guilds gave liberal donations to temples. As a result of these temples of Vaishnavas, Saivas, Jains and mosques can be seen even today in the Vijayanagara City area. Thus, the religious harmony was maintained.

Festivals provided a healthy diversion from the monotony of domestic life. The congregation of different people at a place gave them an opportunity for getting together and for all kinds of merry making. People liked them and participated enthusiastically. So, festivals were organised periodically in the City. Three important festivals were *Mahanavami*, *Dipavali* and *Holi*, while there were numerous other festivals. The most remarkable festival which dazzled the foreigners was the *Mahanavami* celebrations. Abdur Razzak, Paes and Nuniz give vivid descriptions of the spectacular celebrations of this festival. It was celebrated for nine days and nine nights with all pomp and glory. The *Mahanavami* festival gave pleasure and excitement to the people for all the nine days and nine nights and every word written about it by the foreigners speaks volumes for its grandeur and magnificence. Another celebration which evoked admiration from the foreign travellers' also was *Dipavali* festival. The *Holi* was another festival mentioned in the indigenous literature and travellers' accounts.

Besides temples, Vijayanagara rulers constructed secular structures like *Mahanavamidibba*, Palaces, Queen's-Bath, Watch-Towers, Gateways, Water Tanks, Elephant Stable, Noblemen's Quarters, Lotus Mahal etc. Construction of these secular structures clearly indicates the scientific and technical

knowledge of the experts. Because for the first time in the history of Karnataka different kinds of secular structures came up. Mosques were also constructed for the Muslim soldiers who were employed in the Vijayanagara army.

The genesis, growth and development of the extensions and suburbs and the life there constitute the main purpose of this study. For the first time in medieval Karnataka, a Capital City with 25 sq. kms. Of circumference came into existence. Generally, this gave scope for the emergence of different extensions and suburbs in and around Vijayanagara City. In the Vijayanagara City the people considered temple as a focal point and began to live around the temple premises and the extensions, suburbs or *Puras* developed there. The *Puras* were invariably named after the founder rulers or after their family deity or their respective queens and sons.

Every temple had a perennial source of water either in the form of a well or tank. The perennial river of Tungabhadra was the main source of water for the different *Puras*. Water was brought to the extensions through under ground pipe-lines, which are recently noticed in Hosapete. Temples were the centres of civic activities. Weekly markets were held in the car streets, where on either side shops were built. Market days were held on different days in different *Puras* of Vijayanagara City.

Urbanization in medieval Karnataka was a gradual development of villages into towns and cities. The Vijayanagara rulers who ruled over Karnataka in particular and the whole of south in general, brought about political unification after a gap of long three centuries. Their rule witnessed an increasing growth of large number of urban centres. Thus, representing an all round progress of urban centres. The important characteristic features urban centres were residential quarters, good streets, storage of water, security for subjects and good defence structures. At the same time these were the centres of administration, different religions, trade and commerce. But any one of these characteristic features enabled the process of the development of human

settlements. Urbanization was a continuous process of the development of a village into a city. Thus, this interesting and instructive study of the Urbanization in Medieval Karnataka with Special Reference to Hampi definitely gives a vivid account of the economic, social, religious and cultural life of the people living in the magnificent Hampi-Vijayanagara City.

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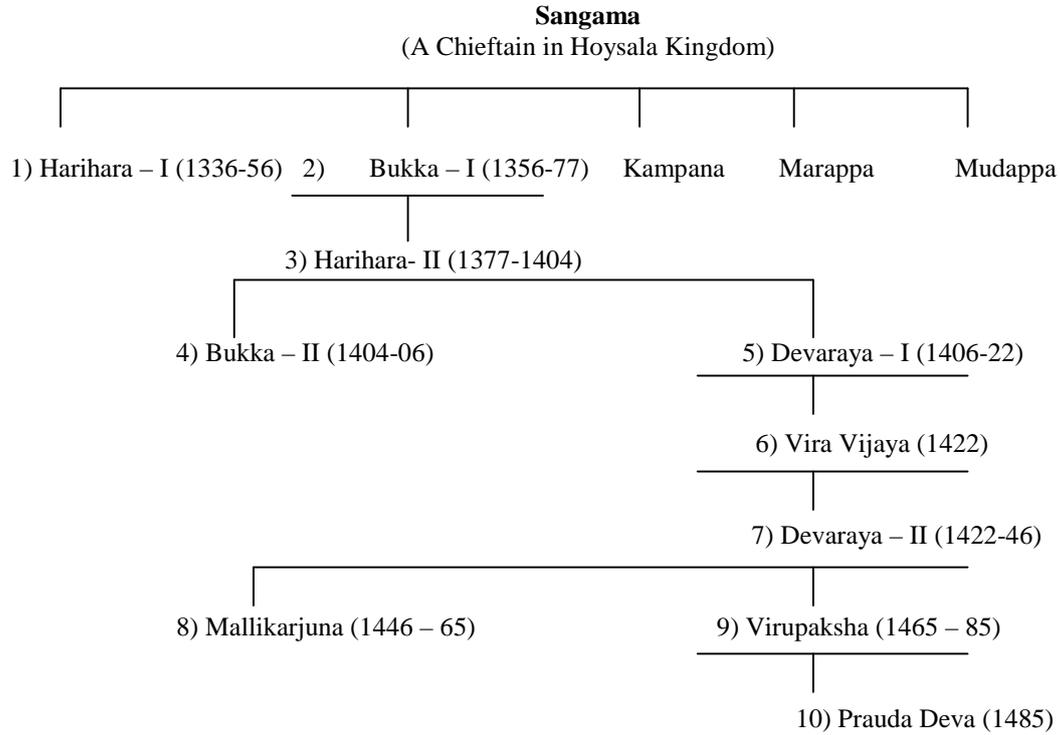
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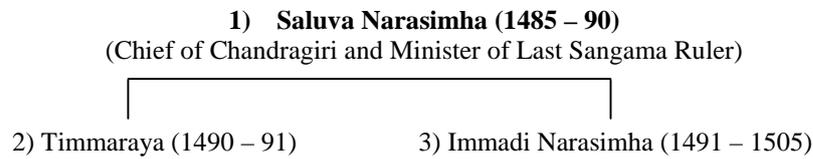
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## Geneology of Vijayanagara Emperors

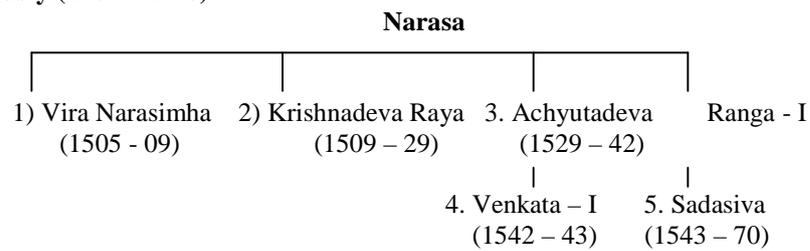
### a) Sangama Dynasty (1336-1485)



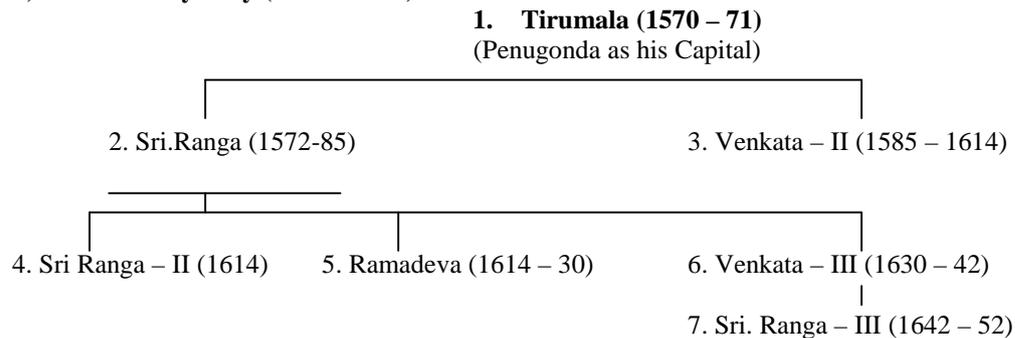
### b) Saluva Dynasty (1485 - 1505)



### c) Tuluva Dynasty (1505 - 1570)



### d) Aravidu Dynasty (1570 - 1632)



## Geneology of Bijapura Sultans

