

ART ARTICLES

Anila Verghese, A rare image of Sudarsana-Cakra at Hampi, Sri Nagabhinandanam, Dr. M.S.Nagaraja Rao Festschrift Ed. L.K. Srinivasan and S. Nagaraju. Dr. M.S. Nagaraja Rao Felicitation Committee, Bangalore, 1995, pp. 407-414.

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

Anila Verghese, Court Attire at Vijayanagara (From a Study of Monuments), *Quarterly Journal of the Mythic Society*, Vol. LXXXII, Bangalore, Nos. 1991, pp. 43-63.

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

Anila Verghese, Court Attire of Vijayanagara (from a study of monuments), *The Quarterly Journal of the Mythic Society* Vol. LXXXII (1-2), Bangalore, 1991, pp.43-61.

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

Anila Verghese ,

See Anna L. Dallapiccola, 1991.

Anila Verghese,

See Anna Dallapiccola, Vol 75.

Anila Verghese, Foreigners with Horses at Vijayanagara, *Journal of the Asiatic Society of Bombay, Bombay*, Vol.74, 1999, pp. 203-210.

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Anila Verghese, Depictions of Foreigners in Vijayanagara Sculpture, *Recent Advances in Vijayanagara Studies*, New Era Publications, Chennai.

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Anila Verghese, Memorial stones, *New light on Hampi - Recent research at Vijayanagar*, Eds. John M. Fritz and George Michell, Marg Publications, Bombay, 2001, pp. 40-49.

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

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Anna L. Dallapiccola, Die Ramayana-Reliefs um den Ramachandra Temple Vijayanagara, *Indian in Deutschland, Darmstadter Beitrage zum Diskurs Uber indische Religion, Culture and Gesellschaft*, Ed. Edmund Weber, Frankfurt am Main. (German), pp. 273-292.

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Anna L. Dallapiccola and Anila Verghese, Ramayana Panels on the Gopura of the 'Old Shiva' Temple, Vitthalapura, *Vijayanagara Progress of Research, 1987-1988*. Eds. D.V. Devaraj and Channabasappa S. Patil, Mysore, Directorate of Archaeology and Museums, Mysore, 1991, pp. 143-153.

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

Anna L. Dallapiccola, The City of Vijayanagara, Kishkindha, the Monkey Kingdom. *The Legend of Rama, Artistic Visions, Marg*, Ed. V. Dehejia, Mumbai, 1994, pp. 61-72.

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Anna L. Dallapiccola, Processional Freize on the outer face of the enclosures wall of the Ramachandra Temple, *Vijayanagara Progress of Research 1988-91*, Eds. D.V. Devaraj and Channabasappa S. Patil, Directorate of Archaeology and Museum, Mysore, 1996, pp. 128-134.

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

Anna L. Dallapiccola, The Arabian Nights and Vijayanagara, the story of the flying carpet. Nanavidhaikata. Festschrift für Hermann Berger, dargebracht von Schülern und Kollegen, Ed. D.B. Kappa, Beiträge zur Kenntnis sudasiatischer Sprachen und Literature, 3. Wiesbaden, Harrassowitz, pp. 39-47.

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Anna L. Dallapiccola, Ceiling Painting in the Virupaksha temple, Hampi, South Asian Studies 13, Gods, Patrons and Images, Stone Sculpture at Vijayanagara, Toward Indian Aesthetics, Ed. G.H.R. Tillotson, pp. 55-66.

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

Anna L. Dallapiccola and Anila Verghese, A Rare Depiction of Yogis in the Somesvara Temple, Ulsoor, *Journal of the Asiatic Society of Bombay*. Vol. 75.

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Anna L. Dallapiccola, Gods Patrons and Images, Stone Sculpture at Vijayanagara Paradigms of Indian Architecture, Ed. G.H.R. Tillotson, London, Curzon, 1997, pp. 136-158.

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Anna L. Dallapiccola,

See Goswamy, 1979.

Anna L. Dallapiccola, Relief carvings on the great platform, *New light on Hampi – Recent research at Vijayanagara*, Eds. John M. Fritz and George Michell, Marg Publication, Bombay 2001, pp. 62-73.

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

Asim Krishna Das, Preliminary findings on Divine and royal themes in the chariot festivals at Hampi, *Vijayanagara Progress of Research 1988-91*, Eds. D.V. Devaraj and Channabasappa, S. Patil, Directorate of Archaeology and Museum, Mysore, 1996, pp. 210-220.

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

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Balasubramanya, Jambukeswara Temple, Hospet, Vijayanagara Progress of Research 1987-88, Eds, D.V. Devaraj and Chennabasappa S. Patil, Directorate of Archaeology and Museums, Mysore, 1991, pp 168 - 178.

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

Balasubramanya, Atmahutiya Shilpagalu Vijayanagara Adhyayana, Volume.4 (Kannada) Eds. M.V. Krishnappa and Channabasappa S. Patil, Directorate of Archaeology and Museums, Mysore, 1996, pp. 8-11.

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

Balasubramanya, Vijayanagarada Hanumanthana Shilpagalu Vijayanagara Adhyayana, Volume.5 (Kannada) Eds. M.V. Krishnappa and Channabasappa S. Patil, Directorate of Archaeology and Museums, Mysore, 1996, pp. 19-22.

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

See in Magazines – Annual.

Channabasappa S.Patil, Pre-Vijayanagara Temples at Hampi, Vijayanagara Progress of Research, 1987-88, Eds. D.V.Devaraja and Channabasappa S. Patil, Directorate of Archaeology and Museums, Mysore 1991, pp. 113 -142.

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

Cheluvvaraju, Hampiya Smarakagalalli Kanabaruva Janapadiya Amsagalu, Hampi Parampare, (Kannada), Ed. ParameshvarappaT, Sri Vidya Vijayanagara Hampi Heritage Trust, Anegondi. Hospet, 1996, pp. 44-52.

See in Folklore.

Dikshit G.S. and Mohan S.K, Kere, Bavigala Nirmanadalli Karakaushalya, Kannada Vishuavidyalaya Vishvakosha 2, Karakushala Kalegalu, (Kannada), Ed. Karigowda Beechanahalli, Kannada University Hampi, Vidyanarayana, 2000, pp. 370-378.

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

George Michell, Folk Tradition in a Monumental Setting, Sculptures on the great Platform at Vijayanagara, *Dimensions of Indian Art*, (Papule Jayakar Seventy), Lochs Chandra Jyotindra Jain, Vol. I, Agam Kala Prakashan, Delhi, 1986, pp. 287-290.

See in Folklore.

Goswamy B.N, Anna L Dallapiccola. The Silent City of Victory in Orientations, Vol 10, N. 1 Jan 1979, pp. 47-51.

See Anna L. Dallapiccola, 1979.

George Michell, Architectural Documentation at Vijayanagar in 1987 and 1988. Hemakuta hill and the Virupaksha Temple complex at Hampi. *Vijayanagar Progress of Research, 1987-88*, Directorate of Archaeology and Museums, Mysore, 1991, pp 35 - 43.

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

Gururaja Rao B.K, Painting in Vijayanagara Period, *Perspectives in Indian Archaeology Art Culture*, New Era Publications, Madras 1983, pp. 419-422.

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

Gururatnababu Vijayanagarada Kale Mattu Vastushilpa, *Dakshina Bharatiya Kale mattu Vastushilpa*. (Kannada), Yuvavani Creations, Mysore, 1991, pp. 168-181.

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

Helen Philon, Plaster decoration, on sultanate – styled courtly Buildings, *New light on Hampi- Recent research at Vijayanagara*, Eds. John M. Fritz and George Michell, Marg Publication, Bombay 2001, pp. 24-85.

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

Hugar B.R. (Translator), Balasubramanya, (Author), Hampeya Virabhadrana Vighrahagalu, *Karnataka Bharati*, (Kannada), Vol. 24, No. 1, Karnatak University Dharwar, 1991, pp. 108-117.

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

Jagadisa Aiyar. P.V, South Indian Shrines – (Hampi), Ed. P.V. Jagadisa Aiyar, New Delhi, Rupa and Co. Publishers, 2000, pp. 712-718.

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

John M. Fritz, Elevated platform near Kamalapuram, *Vijayanagara Progress of Research. 1987-88*, Eds. D.V.Devaraj and Chennabasappa S. Patil. Directorate of Archaeology and Museums, Mysore, pp. 105-112.

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

John McKim Malville, The complete Devotee and the Cosmic City. Hanuman at Hampi, *Art the Integral Vision, A volume of Essays in Felicitation of Dr. Kapila Vatsyayan*, Eds. B.N. Saraswati, S.C. Malik, and Madhu Khanna, New Delhi, 1994, pp. 147-164.

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Joshi S.K, Hampiya Dasashreshtha Purandaradasa hagu Vaishnava Daiva Vitthala – Ondu Hosa Belaku, *Hampi Parampare*, (Kannada), Ed. Parameshvarappa T. Sri Vidya Vijayanagara Hampi Heritage Trust, Anegondi, Hospet, 1996, pp. 88-100.

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

Jyothsana Kamath, Hampiya Ubbu Chitragalalli Janasamanya, *Hampi Parampare*, (Kannada), Ed. Parameshvarappa T. Sri Vidya Vijayanagara Hampi Heritage Trust, Anegondi, Hospet, 1996, pp. 35-39.

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

Jyothsana Kamath, Vijayanagara Kalina Kannaditiyara Siregalu, *Itihasa Darshana Vol.15*, (Kannada), Eds. Nagaraja M.J. and Krishnamurthy P.V, Karnataka Itihasa Academy, Bangalore, 2000, pp.80-83.

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

Kinnari Vidwan Hulugur Krishnacharya, Music under the Vijayanagar Empire, *Vijayanagara Sexcentenary Association volume*, Ed. Karmarkar, Dharwar, pp 367-376.

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

Kotraiah C.T.M, Vijayanagara Paintings at the Virupaksha Temple, Hampi, *Quarterly Journal of the Mythic Society*, Vol XLIX (4) 1959 Jan, Ed. Nanjundiah G, Bangalore, 1956, pp. 228 - 237.

This article deals with the paintings of Vijayanagara in the ceiling of the *Maha-mukhamandhpa* of Virupaksha temple at Hampi. There are 13 panels with many insets and surrounded on all the four sides with ornamental bands. The different panels, like *Tripurathaka vada*, Arjuna winning Draupadi, Royal party, etc., are narrated. The author recommends for the chemical cleaning to the paintings.

Kotraiah C.T.M, Bukkasagarada Shilpagalalli Shiva / Veerashiva Sharanaru *Vijayanagara Adhyayana*, Volume. 3 (Kannada) Eds. M. L. Shivashankar and Channabasappa S. Patil, Directorate of Archaeology and Museums, Mysore, 1996, pp. 1- 20.

This article narrates the stories sculptured in the Temple at Bukkasagara. The Shiva and Veerashiva traditions and its depiction are pointed out with apt photographs.

Kotraiah C.T.M, Linga Superimposed by Another Linga from Hampi, Vijayanagara Progress of Research 1988-91, Eds. D.V. Devaraj and Channabasappa, S. Patil, Directorate of Archaeology and Museum, Mysore, 1996, pp. 135-140.

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

Kotraiah C.T.M, Hampeyalli Veerashiva Prachina Kuruhugalu, (Kannada), Agadi Sangannavaya Abhinandan Samithi, Koppal, 1999, pp. 217-252.

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

Kotraiah C.T.M. Buddhist findings at Hampi, Hemakuta, Vol. VIII (Kannada), Sree Jagadguru Kotturu Swamy Matha, Hospet 1982, pp. 5-9.

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

Kotraiah C.T.M, Hampi Virupaksha Devalayada Varnachitragalu, (Kannada) *Hemakuta*, monthly mazine Vol. II, Ed. G.M. Umapathi Sastry, Sri Jagadguru Kottur Swamy Matha, Hospet, 1978, pp. 7-20.

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

Kotraiah C.T.M, Hemakuta Sarvalingam, *Hemakuta*, Masapatrike, Vol-1, No.7 (Kannada), Ed. G.M. Umapathisastri and Rudradeva Hirematha., Hospet Sri Jagadguru Kottoru Swamy Matha, Hampi, Hospet, 1978, pp. 4-17.

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

Kotraiah C.T.M, A Cave Linga at Hampi, *Journal of Andhra Historical Research Society*, Vol. I, Hyderabad, , pp. 4-17.

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

Krishnaiah M.H, Hampi, Kiriyaara Karnataka, (Kannada), Ed. Sheshagiri Rao, L.S, Kannada University Hampi, Vidyaranya, 1996, pp. 624-631.

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

Krishna Vattam, Ugra Narasimha re-joins his consort Chenchu Lakshmi, *March of Karnataka*, Ed. B.M. Chandrashekaraiiah, The Director of Information and Publicity Bangalore, 1986, pp. 2-5.

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

Madhusudhana Krishnarao Javali, Hampi Parisarada Anjaneya Silpagalu, *Hampi Parampare*, (Kannada), Ed. T. Parameshvarappa, Sri Vidya Vijayanagara Hampi heritage Trust, Anegondi, Hospet, 1996, pp. 31-34.

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

Majunathaiah T.M, and M. Parameswara Kumar, Sculpture on the hillock South of Matanga, *Vijayanagara Progress of Research 1983-84*. Eds. M.S. Nagaraja Rao and C.S. Patil, Directorate of Archaeology and Museum, Palace Complex, Mysore, 1985, pp.136-137.

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

Manjunathaiah T.M, Saumya Someswara Temple, Nimbapura, *Vijayanagara Progress of Research, 1987-88*, Eds. D.V. Devaraj and Channabasappa S.Patil, Directorate of Archaeology and Museums, Mysore, 1991, pp. 165- 167.

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

Mohan S.K. and Dikshit G.S. Kere, Bavigala Nirmanadalli Karakaushalya, Kannada Vishvavidyalaya Vishvakosha, 2, Karakushala Kalegalu, (Kannada), Ed. Karigowada Beechanahalli, Kannada University Hampi, Vidyanarayana, 2000, pp. 370-378.

See Dikshit G. S, 2000.

Narasimhan A.L, Prachina Granthagalalli Chitrakale, Kalemattu Rasasvadane, Ed. M.H. Krishnaiah (Kannada), Karnataka Lalita Kala Academy, Bangalore, 1989, pp. 39-46.

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

Narayana Rao C, An Identification of the Idol of Vitthala in the Vitthala temple at Hampi, *Journal of the All India Oriental Conference,* Vol. 8, Madras, 1937, pp. 715-728.

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

Paramashivam S, The Vijayanagara Paintings, Late Vijayanagara Paintings in the Brihadiswara Temple at Tanjore, *Vijayanagara Sexcentenary Association volume,* Ed. Karmakar, Dharwar, 1936, pp. 87-100.

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

Parameshvarappa T, Vijayanagarada Shrungara Shilpa Kale, Hampi Parampare, (Kannada), Ed. T. Parameshvarappa, Sri Vidya Vijayanagara Hampi Heritage Trust, Anegondi, Hospet. 1996, pp. 40-43.

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

Paramesh Kumar M and Manjunathaiah T.M, sculptures on the hillock South of Matanga, *Vijayanagara progress of Research* 1983-84, Eds. M. S. Nagaraja Rao and C.S. Patil, Directorate of Archaeology and Museums, palace complex, 1985, Mysore.

See Manjunathaiah,

Patil B.M, Shilashilpa, Kannada Vishvavidyalaya Vishvakosha, 2, Karakushala Kalegalu. Ed. Karigowda Beechanahalli, (Kannada), Kannada University Hampi, Vidyaranya. 2000, pp. 220-225.

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

Patil C. S, Door Guardians of Vijayanagara, Ed. Nagaraja Rao M.S, *Vijayanagara progress of Research,* Directorate of Archaeology and Museums, Mysore, 1979-83, pp. 66-67.

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

Patil C.S. Door Gurdians of Vijayanagara City, *Vijayanagara Progress of Research.* 1979-83, Ed. M.S. Nagraja Rao, Directorate of Archaeology and Museums, Mysore, 1983, pp. 66-67.

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

Patil S.C. Hampiya Bhatti Chitra Parampare – Etara Kendragalu *Kalavarte* (Kannada). Karnataka Lilitakala Academy, Bangalore, 2001. pp.....

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

Phillip B. Wangnoer, From “Pampa’s Crossing” to “The place of lord Virupakash” Architecture, Cult, and Patronage at Hampi. Before the founding of Vijayanagara, *Vijayanagara Progress of Research* 1988-91, Eds. D.V. Devaraj and Channabasappa S.Patil, Directorate of Archaeology and Museum, Mysore, 1996, pp. 141-174.

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

Raghunatha Bhatt H.R, Line drawings of the Vijayanagara Period, *Souvenir, National Seminar on Vijayanagara Empire.* The Department of Archaeology and Museums, Hyderabad and the Osmania University, Hyderabad, 1999, p. --

The abstract of the research article gives details about the line drawings as found in the inscriptions, monuments, slabs with sculptures, Herostones, Mahasati and Nishadi stones of the Vijayanagara period with particular reference to Hampi.

Rajashekar S, Hampiya Krishnadevarayana Apurva Vighraha, *Itihasa Darshana* Vol.2 (Kannada) Eds. Suryanatha Kamath and Lakshman Telgavi, Karnataka Itihasa Academy, Bangalore, 1987, pp. 23-24.

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

Rama Rao R.S, Vijayanagara Samrajyada Kalanikshepa, *Kannada Sahitya Parishatpatrike*, (Kannada), Vol. 36, No. 1-2, Kannada Sahitya Parishattu, Bangalore, 1951, pp. 74-99.

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

Ramesh S. C, Hampiya Gramadevate Pattanada Ellamma, *Hampi Parampare*, (Kannada), Ed. T. Parameshvarappa, Sri Vidya Vijayanagara Hampi Heritage Trust, Anegondi, Hospet, 1996, pp. 16-20.

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

Salatore R.N, Some aspects of art during the reign of Krishnadevaraya, *Vijayanagara Sexcentenary Association* Volume Ed. Karmakar Dharwar, 1936, pp. 197-206.

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

Sarswati N, Vijayanagara Kalada Shilpadalli Striyaru, *Vijayanagara Adhyayana*, Volume.1 (Kannada) Eds. M.L. Shivashankar and Channabasappa S. Patil, Directorate of Archaeology and Museums, Mysore, 1996, pp. 1-18.

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

Shama Rao. P, The Art Heritage of the Vijayanagara Empire, *Journal of Andhra Historical Research Society*, Vol. 17, pp. ----.

See Rama Rao R S.

Shivananda Bantanura, Lohashilpa, *Kannada Vishvavidyalaya Vishvakosha*, 2, *Karakushala Kalegalu*, (Kannada) Ed. Karigowda Beechanahalli, Kannada University Hampi, Vidyaranya, 2000, pp. 218-220.

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

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

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

Sinha D. K, A Rare Varaha Image At Archaeological Museum, Hampi, *Journal of Indian History*, Vol. 53, Pt. 3, Trivandrum, 1975, pp. 353-359.

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

Sivaramamurti C, Balakrishna from Hampi in the Madras Museum, *Journal of the Oriental Research*, Vol. 10, Pt. 3, Madras, 1936, pp. 275-276.

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

Sivarama Murthy C, Vijayanagara 14th – 17th, Century A.D. South Indian Paintings, National Museum, New Delhi, 1968, pp. 99-122.

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

Sree Padma B, Costume during Vijayanagara Period revealed through paintings, *ITIHAS – Journal of the Andhra Pradesh State Archives and Research Institute*, Eds. Madanmohan Reddy, G. Suseela Raju, Hyderabad, 1996, pp. 27 - 36.

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

Srikantayya S, An image of Hampi, *Quarterly Journal of the mythic society*, Vol. 26, Ed. Srikantayya S. and Devanathachariar, The Mythic Society, Bangalore, 1936, pp. 232 - 235.

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

Srinivasa Havanoor and Gopala Rao H.S, Eds. Portrait sculpture of the Vijayanagara King Mallikarjuna, *Epigraphical Studies*, Directorate of Archaeology and Museums, Mysore , 1997, pp. 301–302.

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

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

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

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

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

Sundara A, Hampiyalli Doreta Eradaneya Satamanada Eradu Apurva Biliya Jedyi Gombegalu Itihasa Darshana Vol.4 (Kannada), Ed. Suryanatha Kamath and Lakshman Telgavi, Karnataka Itihasa Academy, Bangalore, 1989, pp. 29-31.

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

Sundaram Iyer, Sri Vidyaranya and music, *Vijayanagara sexcentenary Association volume*, Ed. Karmakar, Dharwar, 1936, pp. 333 – 342.

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

Suresh K.M, Kalari Murthi sculpture from Hampi, *Recent Researches in Karnataka Archaeology*, Ed. Krishnappa M.V, and Gopal R, Mysore, Directorate of Archaeology and Museum, 2000, pp. 105-107.

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

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

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

Suresh K. M, Hampi Pradeshada Surya Shilpagalu *Vijayanagara Adhyayana*, Volume.4 (Kannada) Eds. M.V. Krishnappa and Channabasappa S. Patil, Directorate of Archaeology and Museums, Mysore, 1996, pp. 5-7.

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

Swamy N. N, Devalayagala Shilpagalu, *Kannada Vishvavidyalaya Vishvakosha*, 2, *Karakushala Kalegalu*, (Kannada), Ed. Karigowda Beechanahalli, Kannada University Hampi, Vidyaranya, 2000, pp. 214-217.

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

Talwar H.T, Krishnapurada Shilpagalu, Vijayanagara Adhyayana, Volume.5 (Kannada) Eds. M.V. Krishnappa and Channabasappa S. Patil, Directorate of Archaeology and Museums, Mysore, 1996, pp. 23-24.

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

Tippeswamy P. R, Bharatiya Chitrakaleya Parampare, Savi Sanchaya, (Kannada), Ed. Hiremath R.R, (Felicitation Volume brought out on the occasion of the 50th birth day of Sadashiva Odeyar), Sri Sadashiva Odeyar Felicitation Committee, Sri Shivadevashrama, Chaudadanapura, Ranebennur Taluk, Dharwar (Now Haveri) District, 1974, pp. 208-227.

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

Vasundara Filliozat, Iconography, Religious and Civil Monuments, Vijayanagara city empire, *New currents of Research Volume 1*, pp. 308 – 316.

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

Vasudeva Badiger, Hampi Pradeshada Loha Shastra kala, Itihasa Darshana, Vol. 14 (Kannada), Eds. Nagaraj M.J. and Krishnamurthy P.V, Karnataka Itihasa Academy, Bangalore, 1999, pp. 23-25.

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

Veena M. P, Hampi Virupaksha Devalaya mattu Vijayanagarada Arasaru, Hampi Parampare, (Kannada) Ed. Parameshvarappa, T, Sri Vidya Vijayanagara Hampi Heritage Trust, Anegondi, Hospet, 1996, pp. 1-9

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

Venkaatesh S, Karnatakada Bhatti Chitragalalli Itihasa Vyaktigalu, Vijaya Karnataka, (Kannada), Dipavali Special Issue, Anand Printers and Publishers, Vijaya Karnataka, Bangalore, 2000, pp. 265-272

See Magazine – Annual.

Virupakshi Pujarahalli, Vijayanagara Kalada Vastusilpadalli Chitrana, (Kannada) *Itihasa Darshana*, Vol. 14, (Kannada), Eds. Nagaraja M.J and Krishanmurthy P.V, Karnataka Itihasa Academy, Bangalore, 1999, pp. 166-173.

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