

ART BOOKS

Anila Verghese.

See Anna Dallapiccola, 1998.

Anna Dallapiccola and Anila Verghese, *Sculpture at Vijayanagara, Iconography and Style*, Manohar Publishers and the American Institute of Indian Studies, New Delhi, 1998.

The pioneering volume is the first exhaustive attempt to study Vijayanagara sculpture within the perspective of southern Indian art traditions from the fourteenth to the sixteenth centuries.

In this volume the origins and uniqueness of the Vijayanagara style are examined, as well as the materials and techniques used, and the iconographic forms that were developed. Narrative imagery, which was highly developed at the site, is discussed at some length in a separate chapter. Other chapters are devoted to the various images of the different gods and goddesses, minor divinities, saints and heroes. Royal themes, such as depictions of courtly figures and their activities, form the subject of yet a further chapter. Representations of animals and birds, and floral and geometric motifs are also included.

The volume is illustrated with a generous selection of specially prepared line drawings, photographs and location maps. The appendices supply a wealth of essential data for specialists.

Cheluvvaraju, *Hampiya Smarakagalalli Janapadiya Amshagalu*, (Kannada), Kannada University, Hampi, Vidyananya, 2000.

See in Folklore.

Choodamani Nandagopal, *Dance and Music in Temple Architecture*, Agam Kala Prakashan, Delhi, 1990.

The book mainly discusses the art form of dance and music as depicted in the temple architecture. It also states about the sculptural art and paintings of Hampi with the examples drawn from the Vitthala, Hazara Ramchandra temples and other secular structures. The work is supported by photographs.

Goswami A, Ed, *Temple Sculptures*, Sri A. Goswami, Calcutta, 1959.

This book contains photographs of Hampi monuments with friezes on the walls depicting various sceneries. The secular sceneries are attractive. The important sculptures like griffins, the Shardulas are illustrated.

Gowri Kuppuswamy and Hariharan M, *Music in Indian Art*, Sundeep Prakashan Delhi, 1985.

The book emphasises music in Indian art, as to how the music attained the present state of perfection through visual art forms or non-performing art forms like sculpture, painting, etc., for which the temples are the main sources. It traces the origin of music and its representation in various visual forms, as artistic expression, in the temples and makes a reference to the music pillars found in the temples at Hampi, that are very characteristic features of the mature Vijayanagara period.

Hariharan M,

See Gowri Kuppaswamy, 1985.

Krishnaiah M. H, *Shrungara Lahari*, (Kannada), C.M.N. Prakashana, Bangalore, 1989.

The book deals with the tradition of painting in ancient Karnataka and has a chapter on mural tradition and decorative art on silk cloths of Vijayanagara period. The evidences drawn are from foreign travelogues also.

Mahadeva. C, *Vijayanagarada Gare Shilpa*, (Kannada), Kannada University, Hampi, Vidyananya, 2000.

The book deals with the stucco sculptures of Vijayanagara period, normally found on the edifices, with particular reference to the ones found in the surroundings of Hampi. Besides classification of stuccos on the basis of theme, viz., religion and secular, mention has been made about the antiquity and stylistic features.

Naidu P.N, *Chola and Vijayanagara Art*, New Era Publications, Madras, 1980.

The book deals with the history of Cholas and Vijayanagara art and architecture. This book is a comparative study of Chola art and architecture with the Vijayanagara period. The book covers photographs and maps. The temples in the capital are also taken for consideration.

Nirmala Kumari Y, *Social Life as Reflected in Sculptures and Paintings of Late Vijayanagara period (1500 – 1650 A.D.) (with special reference to Andhra)*, T.R. Publications, Madras, 1995.

The social life as reflected in sculpture and paintings of Rayala Seema are studied. The dresses, coiffures, weapons, domestic equipment, social costumes, festivals as reflected in sculptures and paintings are studied. Different aspects are explained through sculptures and paintings of Hampi.

Pulamati Shyama Rao, *Vijayanagarada Kala mattu Sahitya*, (Kannada), Mysore Samsthana Sahitya mathru Samskruti Abivruddi Ilake, Bangalore, 1956.

This book deals with the history of Vijayanagar, the city, forts and fortifications, art and architecture, paintings, literature and other aspects. The monuments and sculptures of Hampi are illustrated.

Rao S. R, and Sastry B. V. K, *Traditional Paintings of Karnataka*, Karnataka Chitrakala Parishath, Bangalore, 1980.

The book refers to the traditional painting of Karnataka and it mainly refers to the miniatures of Mysore School. As a precursor to the subject it also mentions the paintings of the Vijayanagara period, the technique, execution and colour pattern, etc., with special reference to the murals that are found at Hampi. The book has a good number of plates.

Reddeppa K, *Material culture depicted in Vijayanagara Temples*, Bharatiya Kala Prakasan, New Delhi, 2000.

This book speaks about the different customs, ornaments, coiffures, house hold appliances and furniture, musical instruments, weapons, flora and fauna prevailing in that period. There are illustrations.

Saletore R.N, *Vijayanagara Art*, Sandeep Prakashan, Delhi, 1982,

The book speaks about the history of Vijayanagara right from Sangama to Aravidu dynasty. The cultural perspective, Pre-Vijayanagara and Vijayanagara art and architecture, ornaments, craftsmanship and paintings are described. The book contains photographs of monuments, sculptures, maps and drawings of Hampi.

Sastry B. V. K, and Rao S. R,

See Rao S. R, 1980.

Shivarama Karanth, *Karnataka Paintings*, University of Mysore, Mysore, First impression, 1973.

This book deals with the Vijayanagar paintings in its fourth chapter. The paintings in Virupaksha temples and others are explained in detail. Along with this there are other painting styles.

Sivaramamurti C, *Vijayanagara Paintings*, Publications Division, Ministry of Information and Broadcasting, Govt. of India, New Delhi, 1985.

The book refers to the tradition of medieval painting of the Vijayanagara and Nayaka times. Rendering of the highlights of the art of the period in the realm of mural paintings is highly satisfying. Examples from a wide ranging mural creations in several parts of the far-flung Vijayanagara empire are given. Variety, grandeur, authentic familiarity and technical competence of the artistic guilds are brought out.

It also mentions about the paintings found in the Vitthala and Virupakasha temples at Hampi. It also refers to the opinions of contemporary foreign travellers on the paintings.

Sridharamurthy M, *Ganapati*, Rashtrottana Sahitya, Bangalore, 1971.

The book traces the origin and antiquity of Ganapati and temples dedicated to this god in India. It has a particular reference to the monolithic sculpture of *Sasivekalu Ganapati* and *Kadalekalu Ganapati* found at Hampi. It also mentions about the various pilgrimage places in Karnataka that are associated with Ganapati.

Suresh K.M, *Sculptural Art of Hampi*. Directorate of Archaeology and Museums, Mysore, 1998.

In the sculpture of Hampi, several pantheons are represented. At different periods some religion has got high profile. Here Shiva, Vaishnava, Jaina Sculptures are studied and explained in detail.

Susan L. Huntington, *The Art of Ancient India*, Weather Hill, New York, Tokyo, Third Printing, 1999, pp. 573-586.

The book deals with the tradition of art in ancient India with a chapter on the art and architecture of Vijayanagara period. It also mentions about the grace and style of art and architecture of the said period drawing examples from Hampi. The book has contributions by Huntington.

Talwar H.T, *Jaina Art and Architecture at Hampi*, Directorate of Archaeology and Museums, Mysore, 1997.

The book refers to general characteristics of Jain temples at Hampi, with detailed description of each temple of Parshvanatha, Ganagitti or Kunthanatha Jain temples on the way to *Somavarada bagilu* etc., The book contains ground plans, maps, drawings and a good number of photographs of Jaina monuments at Hampi.

Unknown, *Temples of South India*, Publication Division, Ministry of Information and Broadcasting, Govt. of India, New Delhi, Reprint, 1992.

The book deals with the architectural features of south India and traces its origin from the Pallava period onwards. It also mentions the architectural style of Vijayanagara period with a particular reference to Hampi.

Unknown, *Temples of India*, Publication Division, Ministry of Information and Broadcasting, Govt. of India, New Delhi, Second Reprint 1990.

In this book while discussing the architectural peculiarities of India, it mentions about the Vijayanagara style of architecture as found at Hampi.