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Neminatha, Santinatha Rasti, Kambadahalli (p. 48).

Mysore Archaeological Survey.
PART I—ADMINISTRATIVE.

Dr. M. H. Krishna, M.A., D.Litt. (Lond.), continued to be Director of Archaeology in addition to his professorial duties at the University.

Mr. R. Rama Rao, B.A., Assistant to the Director of Archaeology, went on privilege leave for one month from 24th November to 23rd December 1938, and Mr. L. Narasimhachar, M.A., was in charge of the Assistant’s current duties. Mr. M. C. Tirumalachar, Photographer and Engraver, retired from service with effect from the forenoon of 2nd June 1939, after serving the department with ability and devotion for a period of twenty-three years.

The Director toured in the taluks of Seringapatam, Nañjangūḍ, Nāgamaṅgala, Turuvekere, Tipūr, Hāssan, Chennarāyapaṭaṇa, Krishnaraṇjapet, Hoḷe-Narsipūr, Saklespur, Kōḷār and Chikka-ballāpur for the purpose of collecting inscriptions and information about architecture and also for inspecting the monuments for conservation purposes. The Assistant to the Director toured in parts of Chitradurg, Hāssan and Mysore Districts for collecting and copying inscriptions. The Pandits toured in parts of the Dāvanagere taluk for collecting and copying inscriptions.

Among the ancient sites and monuments studied were those at Touṃur, Nañjangūḍ, Nāgamaṅgala, Bellur, Vighnasante, Agrahāra Belguli, Dīṇḍagūḍ, Chennarāyapaṭaṇa, Aghalaya, Ānekur, Grāma, Śravaṇabelagola, Jinanāthapura, Santebāchallī, Kambadahalli, Bīṇḍigānavale, Hirisāve, Krishnarājanapet, Sindbhaṭṭa, Hoḷe-Narsipūr, Saklespūr, Tumbadēvanahalli, Mañjarābād, Kōḷār and Raṅgasthāla. These monuments belong to several periods ranging from the Gaṅga to the Vijayanagar times. The Noḷamba monuments at Noṇavinakere and the Jain temples at Kambadahalli call for special remark as they are very ancient and architecturally interesting. The Paṇḍakūṭabastī at Kambadahalli is particularly important, since it reminds us of features met with in the temples at Narasamaṅgala, Nandi, Mahābalipuram and elsewhere. The bulbose dome of one of the towers anticipates that of the Taj by at least seven centuries. The tour in the Dāvanagere taluk has
revealed a different, though minor, type of architectural buildings in Mysore, which are of the late Chālukya period and yet different from the usual Chālukyan style. Most of them are peculiar to this area which, in ancient times, was ruled by a line of Nolamba Pallavas, sometimes independently, and at other times, subject to the overlordship of the Gaṅgas, Chōlas or Chālukyas. These notes now appear in part III of this Report.

With the co-operation of the Department of Public Works and the Bēḷūr and Halebīḍ Temples’ Renovation Committee, the renovation work was continued at the temples in Bēḷūr and Halebīḍ. Estimates for repairs to the temples at Tōṃṭur, Hoḷe-Narsipūr, Mallēśvara, Raṅgasthāla, Chitaldrag, Nuggihalli, Heragu, Bhadrāvati and other places were scrutinised and countersigned. In the case of several monuments like those at Alagodu, Gaṅgavāra, Ānavaṭṭi, etc., suggestions were made in regard to their conservation. In connection with the tour notes of the Dewan in respect of the Mysore, Hāssan and Kōḷār districts during November 1938, periodical reports were submitted on the progress of conservation work. Consolidated copies of the Director’s conservation notes on the monuments inspected during the official year were sent to Government, the Muzrai Commissioner in Mysore, and the Chief Engineer in Mysore, while portions of the notes pertaining to the several districts were also sent to the respective Deputy Commissioners for information and necessary action. The notes are now printed in Part II of this Report.

The total number of inscriptions collected and copied during the year is more than a hundred. These are of varied interest. The majority of the inscriptions have been, as usual, edited by Mr. R. Rama Rao, Assistant to the Director, under the Director’s guidance and with the help of the Pandits. Among the copper plate records, an important find is a grant issued by the Western Chālukya king Vikramāditya I in the year 670 A. D. Of the stone inscriptions several are important. A Hoysala inscription was discovered in the Śrikanṭhēśvara temple at Naṉḷangūḍ. It is, however, yet to be read since it has to be removed from behind a dvārapāla image. A large Hoysala-Ballāḷa inscription, in duplicate, discovered on the slabs of the two sluices of the tank at Chennārayapaṭṭa, is interesting. It gives the information that the place was at that time called Kolatūr and that the tank was built by queen Sāntale or Sātavve, wife of Daṇḍanāyaka Māchiah, who named it Sāntisamudra after herself. On the western walls of the navarāṇga of the Narasimha temple at Grāma were discovered two long inscriptions, one of which is composed in literary Sanskrit and the other in Kannāḍa. They are being studied. The inscriptions refer to a certain Achalapraṅkaśa-svāmi who is said therein to have been a great sage and scholar. Another lithic record at Tumbadēvanahalli, Saklēśpur taluk, refers to a minor branch of the later Kadamba.
dynasty which appears to have ruled parts of the Malnad independently for some time. Some other inscriptions discovered previously in the neighbourhood, as for instance, the inscription at Hale-Belur, mention the glory of the monuments which this Kadamba dynasty built. It is unfortunate that the complete building definitely assignable to the dynasty has yet been met with, though a few small structures belonging to the period have been noticed at Majali.

A note on the Gaṅga coins in the possession of the department was prepared and is published in this Annual Report.

**Numismatics.**

An interesting paper manuscript discovered at Belur and studied during the year is entitled 'Vēlāpuri Kōśava Māhātmya.' Though it appears to be not very important from the historical point of view, there are still certain facts which are interesting.

For instance, it mentions king Vishnusvardhana of the Hoysala dynasty in association with a certain monk called Akhaṇḍa-yati.

It is happy to record that Prince Jayachamaraja Wadiyar, B.A., who is greatly interested in Archeology, was pleased to visit the office on the 24th and 25th of January 1939. On this occasion he not only acquainted himself in detail with the activities of the department, but also examined the antiquities exhibited in the Museum.

About twenty coins and some antiquities from Halebid were acquired for the Museum during the year.

Over eighty new books have been added to the Library. *(Vide Appendices.)*

**Library.**

The Annual Report of the Department for 1937 was published and that for 1938 was sent to the press. Guide Books for Halebid and Takkad and a revised edition of the Guide to Seringapatam were also published. The proofs of the Mysore Supplement to the Epigraphia Carnatica were corrected and sent to the press.

The receipts and expenditure of the department under budget heads amounted to Rs. 15,587-9-3 and Rs. 15,587-9-3 respectively. *(Vide Appendices.)* A sum of Rs. 360-7-0 was realised by the sale of the departmental publications and photographs during the year.

The success of the department’s work was rendered possible by the sincere co-operation of the office staff.

1*
PART II—CONSERVATION OF MONUMENTS.

MYSORE DISTRICT.

SERINGAPATAM TALUK.

Tonru.

KAILÄŚÉŚVARA TEMPLE—(III CLASS ANCIENT MONUMENT).

The temple is not architecturally of much importance. But it is a very old one dating from the middle of the 12th century. The tower is badly damaged and needs to be completely removed. Some portions of the outer walls on the south and north have also come down. But the stones, some of which bear inscriptions also, are all in the compound. It should be possible to restore them to their places and strengthen the building which is intact inside, without disturbing its ancient character. The inscriptions make it a building of considerable interest to the Archaeological Department which cannot therefore permit the dismantling of any part of the building and the reconstruction of the whole or any part elsewhere. The villagers are willing to subscribe a sum of Rs. 250 for the repairs of the temple. An estimate may be prepared for restoring the fallen portions of the outer wall to the proper places, for covering the damaged brick roof once again with concrete, for the removal of the vimäna and for similar sundry repairs. This may be possible with about a thousand rupees. The temple is a necessity for the Śiva worshippers of the place. There is a Pärvatī temple on the right, the image of which is said to have been removed long ago by unknown persons to an unknown place.

KRISHṆĀ TEMPLE—(III CLASS).

The fallen outer prākāra wall and other portions require to be rebuilt. This should be done as far as possible making use of the old large heavy slabs so as to keep up the character of the old wall. Where this is not possible, size stones may be used. The roof requires complete reconstruction. The heavy parapets on the prākāra walls may be removed.

LAKSHMI-NĀRĀYANA TEMPLE—(III CLASS).

The outer walls of the main shrine of Lakshmi-Nārāyana are getting to be out of plumb. They need to be examined immediately. If their condition is bad, buttress walls or granite buttresses may be given, care being taken not to cover up any sculpture or inscription. The removal of the brick tower may be considered if such a course is necessary for saving the stone structure.
The prākāra walls both in the outer prākāra and outside the temple have come down in many places exposing the brick filling. If it is possible, the old stone slabs may be restored to their places and the walls rebuilt and cement-pointed particularly on the top where water-proofing is necessary. Otherwise size-stone construction may be adopted.

The whole building is very leaky, the roof being badly damaged. It has to be re-made with cement concrete.

The flooring needs levelling, patching up and pointing with cement in various places.

The Garuḍa-gamba which is out of plumb needs to be examined.

A host of bats inhabit the temple and are hunted by cobras at night. The inner parts of the temple may be made bat-proof by the use of wire netting.

The temple, though not very artistic or ornate, is a historical and ancient one. It is an ancient monument which deserves to be kept in repair as a sample of the Dravidian-Hoysala type of architecture. Many of the ugly earthen and brick structures and images may be removed. The kitchen, particularly, needs much attention.

DARGA OF SAYYAD SALAR MASUD SAHIB—(III CLASS).

Some of the pillars, especially on the south-east, sank some time ago, since the terrace was damaged. This has now been rectified and further sinking has stopped. But a similar danger has arisen on the west where the wall supporting the terrace is out of plumb. It has to be removed and reconstructed, for, in the safety of the terrace lies the safety of the Darga. The two corner pillars on the west of the terrace have disappeared. They can easily be restored. The steps leading to the terrace may be reset and cement-pointed. The maṇṭapas near the Darga may also be restored to better form for the use of pilgrims.

Melkote.

The Kalyāṇi gate on either side has a wall, about 4½ feet high, of size stones. The order in the Dewan's tour notes is that this should be removed and a railing introduced. Large meshed expanded metal railing with paint may be put in. The maṇṭapa may be paved with slabs.

The plant just above the eaves on the west face of the maṇṭapa may be removed.

The cornice is intact and the beams are strong. Replastering may give the required fitness. Removal may not be necessary. The entrance maṇṭapa also may be plastered and touched up.

The vāhanas cannot be placed on the platform since the latter is a passage leading to the Garuḍa shrine. The vāhanas are usually kept inside the temple and this is the safest and most satisfactory arrangement. The flooring slabs may be
reset and cement-pointed. The concrete platform flooring may be repaired. The side anākanas may be protected by expanded metal railings and the central opening may be provided with a folding or collapsable gate of full width. The Garuḍa shrine may be cement-pointed and an outlet provided for the abhishāka water. The leaky roof may be repaired.

**Nanjangud Taluk.**

**Nanjangud.**

**ŚRĪKANṬHĒŚVARA TEMPLE—(I CLASS).**

Many of the figures, particularly those guarding the doors of the various storeys of the gōpura, are damaged, some of them being headless and armless. They have to be repaired in stucco work.

**Mahādvāra.**

A large number of the parapet figures are damaged, particularly in the hands which hold specific symbols. They have to be repaired carefully in accordance with the Agamas and the Archaeological Department will be glad to give such help as it can. The sculptures inside the mahādvāra and elsewhere have been white-washed so that the carvings have been covered over. The white-wash has to be removed. In the inscription the date is not completely carved. It may be carved. The Archaeological Department will be glad to supply the information. The steps leading to the tower of the gōpura are intact and require but little improvement, but the damaged flooring may be repaired and the pest of bats may be stopped by the insertion of small meshed expanded metal frames to the inner doors coloured black. Many of the battened wooden doors have been broken and could be repaired without much cost.

The plaster has in many places peeled off, particularly in the south-east corner. Replastering is needed with the names inscribed.

**Inner parapet of brick.**

The pavement of the front yard is very uneven. The stones are all there except at the eastern end. The pavement may be reset and cement-pointed. The concrete parts of the flooring may be removed and substituted by stone slabs.

**Pavement of front yard.**

The fine sculptures in the prākāra are thickly coated with age old wax which makes them look ugly. The wax should be carefully removed and arrangements made to keep the images dust-free in the same condition as Vikramarāya's Basava is kept.

**Images in the Prakara.**
A few cells which have doorways may either be repaired or removed. The flooring of the prākāra is generally in good condition. **General repairs.** It only needs washing. The flooring near the images may, when possible, be sloped down to drain off the water. The drains have to be cleaned and repaired so as to allow the water to flow out. Some of the clothes put upon the bhaktavigrahās of Krishnārāja III are in rags and may be replaced. The question of providing windows or ventilators piercing the roof with reinforced glass shutters permitting the ingress of light and air, may be considered.

It is necessary to keep the sōmasūtra and the drain connected with it perfectly clean so as to avoid the existing offensive stink. Rain water pouring from the roof of the main shrine may be led to the drain by pipes instead of being allowed to pour down and wet the whole area. The filling on the top of the main shrine may be removed. The roof and many of the slits in the walls, ceiling and flooring need cement pointing. The bent railings inside the navaṅgās may be straightened and supported with a larger number of bars.

The inscription stone behind Jaya may be removed and mounted on the wall by the side of Vijaya to make it visible. The question of removing the present yagāśāla and opening out the space may be considered; this institution may be housed in the north-east corner of the front prākāra, the accommodation being found in the present ugrāṇa or store. The flooring of the south-west room and the broken bracket near its door may be repaired. The stone jambs now covering the front of the Śivalīlā and bhakta images may be removed and the verandah properly protected and supplied with adequate electric lighting. These beautiful images deserve to be given a thorough cleaning. The use of oil and oil wicks inside this temple may be minimised, electric lighting being substituted. Electricity may be supplied to the Muzrai institutions at the rate at which it is supplied to the factories. The flooring around Basavanakattē may be repaired.

The most important repairs are concerning the roof. The latter which appears to consist of a brick bed over the slabs of the ceiling is unduly heavy and in most places so worn out that the larger part of it is pitted. In many places the plaster and the concrete are cracked so that water trickles in and damages the roof.

Two bilva trees which grow close to the vestibule of the main shrine need to be carefully examined for their effects upon the structure. The roof shows cracks near them, which are pretty larger on the south. The expenditure for repairing the roof promises to be heavy, but it is absolutely necessary. The broken images of the vimāna may be repaired along with the gilded kalaśas of the inner gōpura. The vaimalige maṇṭapa appears to be repaired recently. The front basement has cracked bringing one pillar down by a few inches and allowing the roof to crack. It may be looked into and, if possible, the wooden planks may be substituted by stone or concrete.
NAGAMANGALA TALUK.

Nagamangala.

SAUMYA KÉŚAVA TEMPLE—(II CLASS).

The temple has been described in detail in the Annual Report of this Department for 1934 (pp. 31 ff.). It was recommended that the small and ugly shrine put up in later days to enshrine the relic of Ugra-Narasimha should be removed. The work is not yet done. The broken image of the other goddess of the south cell is now stored in the verandah to the south of the mahādvāra. It has a breast band and may belong to a later period, perhaps 14th century. Since its hands are broken, it may either be removed to a museum or set up in the verandah. The main image of Saumya Kēśava is slightly inclined to the left perhaps owing to the sinking of the ground.

NARASIMHA TEMPLE.

A pillar near the kitchen is fast wearing out. It may be replaced. The temple is being used for storing the belongings of the priest. This may be prevented and the precincts may be kept clean.

The temple appears to have a reserve fund of about Rs. 500. This amount may be utilised for the repairs like providing strong doorways, resetting the floor, pointing and repairing the roof where rain water soaks in, etc.

Bellur.

MĀDHAVARĀYA-SVĀMI TEMPLE—(II CLASS).

The wall to direct west is thrust out of plumb by the roots of a peepul plant lodged inside. This must be removed. Otherwise, it will bring down the tower.

The stone steps to the north of the main cell should be removed, opening out the sōmasūtra, and the slabs may be used for paving the platform and preventing rain water from soaking in. The māligē utsava may be celebrated on the terrace of the Ammanavara Sannidhi which has been recently repaired.

The plants and grass on the roof may be removed and the cracks pointed with cement.

The empty unused room to the north of the temple may be converted into a combined kitchen and yāgaśāla.

All the walls to the front of the porch may be removed and the pavilion opened out retaining only the cells of the new Gopālakrishna and Lakshmīnārāyanā shrines and the Dēvi shrine to the south. The Dēvi shrine may be provided with a battened wooden door. Its roof requires immediate attention since the slabs are coming down.
The left hand little finger of Vēṅgōpāla is broken and may be repaired. The images of Gaṅapati and Mahishāsuramardini are both thickly coated with wax; they may be cleaned. The Janārdana image known as Varadarāja locally, would show great beauty of face and design, if cleaned of its wax.

The pillars, sculptures, walls and the images are to be carefully cleared of white-wash and wax.

The wooden door of the navaraṅga may be replaced by something thinner which will allow the processional image to be moved in and out easily.

The slabs covering the inscriptions may be removed.

**MULE-SINGEŚVARA TEMPLE—(III Class).**

The temple must have been in a good state of preservation, when in the Pāḷḷegār period the fort wall with a large pond in its corner was constructed close by the temple. Earth was thrown around the temple and it got half buried and became inaccessible. After Mr. B. Narasimhachar’s visit, the images were removed as suggested by him to the other temples: Bhirava and Gaṅēśa to the Gaṅgā-Viśveśvara temple, and Vēṅgōpāla and Lakshminārayāna to the Mādhava-Rāya temple. Perhaps it would be possible to remove the temple and reconstruct it elsewhere if the local people come forward with contributions. At present the ground around it may be lowered and walled off and access given from the west.

It is not possible to include it as a protected monument, since its most valuable possessions and the images have at present been housed elsewhere.

**Kambadahalli.**

**PAŃCHAKUṬA BASTI—(III Class).**

The trikūṭāchala group of the Basti buildings is in a comparatively good state of preservation and needs only these repairs: reconstructing the roof, cement pointing of the floor and the walls, providing Śāntinātha with a simhapīṭha and installing his chāmara bearers and Yaksha and Yakshinī, and removing the plants which are growing up on the tower in a dangerous fashion. The open pradakshiṇāyard which is partly paved is overgrown with thorns, and the compound wall is damaged. These may be looked into.

The Śāntinātha Basti is in a very bad and dilapidated condition, even the foundation having sunk, particularly in the west, pulling the stone walls out of position. The following recommendation might be made:

**Santinatha Basti.**

Its broken Śāntinātha image may be replaced by some other suitable image, preferably that of Nēminātha placed in the south-west corner of the navaraṅga.
If funds are forthcoming the walls may be built back into position, the garbha-griha being refloored. The brick walls may, as far as possible, be knocked down and the eastern part of the building converted into a long maṭṭaṇa. The ugly pilasters may be covered up with cement concrete and given round shapes. This process would need considerable expenditure and would yet be the most satisfactory. Perhaps some pious Jain merchants could make a donation for the purpose.

The priest's houses in front of the temple may be acquired and dismantled and a compound wall put up. The approach road from Bīṇḍī-ganavale may be improved so as to allow the cars and buses of pilgrims to reach this Paṅchakūṭa basti. Since this temple is an important ancient building in the State, it is fully worthy of preservation. It may be put into the second class for conservation.

The pillar is one of the most elegant in the State and has given the village its name. It is leaning towards the west, its top being nearly a foot out of plumb. It should be examined by competent engineers as to its fitness to stand in its present condition. If possible, it should be straightened up into a vertical position and reset so as to be out of danger.

The bastis and pillar of Kambadahalli may well be promoted to class II of the Conservation List.

Krishnarajpet Taluk.

Krishnarajpet.

MALLEŚVARA TEMPLE.

The Dharmadarśas have petitioned that the compound wall may not be lowered. The temple is not an Ancient Monument. Action may be delayed until the petitions are disposed of. Since a Masjid is in the neighbourhood on the north, the walls had better remain high as they are. The Archaeological Department is not interested in the building. The Basavanna on the tank bund is also not archaeologically important.

Sindhaghattra.

LAKSHMINARAYANA TEMPLE—(II CLASS).

Some blocks of the upper platform are out of position. These may be properly placed, the stones pointed and the lower platform given a concrete or stone slab flooring. The pillars are quite in position. The temple is in a good condition. It needs a yāgaśāla and a pākaśāla.
SANGAMÉŚVARA TEMPLE.

The south wall of the navaranga has fallen. But the stone blocks are all there. They could be put back into position.

The north porch and the north-east part of the wall have fallen and the north doorway has been walled up. The debris may all be removed and the walls rebuilt with the original stones or at least size stones.

The north outer wall is out of plumb, the roof being overgrown with trees. The latter should be removed, root and branch. The blocks of the wall should be put back into position.

The roof should be repaired with cement concrete and the broken beam repaired.

The neighbourhood is being fouled. The villagers are willing to put up a compound wall at their own cost for about Rs. 1,000. All these repairs may cost about Rs. 2,000. The păjări is willing to forego the yield of 7½ acres of land for 50 years to come for the sake of repairing the temple. It appears that an estimate for Rs. 1,600 has been sent up. But the porch which has inscriptions on the four beams should not be removed. More supports may be given on the jagali to save it from falling.

Santobachali.

THE MAHALINGĖŚVARA TEMPLE—(II CLASS).

The western part of the structure including the western walls of the navaranga is intact. It could be saved from further ruin by slight repairs and cement pointing. The navaranga could also be saved from further ruin by the wall pilasters being drawn into position and the outer wall being reconstructed, as far as possible, with the stones lying about or with size stones. It may not be possible to restore the porch.

It is said that the temple has a fund of nearly Rs. 2,000 and 42 acres of wet and dry lands yielding about Rs. 300 a year and costing about Rs. 20,000. The repairs may cost about Rs. 3,000. It may be possible to find the amount by supplementing the available fund, if need be, by a Government grant.

JAINA TEMPLE SITE.

About 50 yards to the north of the Virabhadra shrine there stood formerly a Jaina temple with round cylindrical necked pillars and a Jain image standing on a simhapitāḥ. The image which is about 5 feet high is of soapstone and now lies in a mutilated condition where the original garbhagriha stood. The temple has now collapsed and lies in a heap. The image is probably that of Sāntinātha. It may be removed to a museum to save it from vandalism.
THE NĀRĀYĀNA TEMPLE.

The roof is leaky and needs repairs.

Aghalaya.

MALLĒŚVARA TEMPLE—(II CLASS).

This monument should be declared protected as early as possible. Its high rubble platform may be cement pointed so as to keep it and the temple intact. The roof is leaky in the middle of the navaraṅga and the south-east corner. Patching may be done. The carvings are covered over with lime wash which should be removed. There are many Hoysala images in the temple but they are thickly covered with wax. They may be carefully cleaned and the vestibules may be provided with expanded metal doorways or batten wooden doorways with perforations for letting in light.

Hosaholalu.

LAKSHMĪNĀRĀYANA TEMPLE—(I CLASS).

The houses in the neighbourhood have been acquired. A compound wall has to be put up. The pillars and other sculptures have to be cleaned. The floor also has to be cleaned. Oil torches should not be used for showing the ceilings. Electric torches may be used. The pradakshīṇa platform may be levelled and covered with concrete. The bench slab in the south-east of the navaranga is out of place and may be reset.

Kikkeri.

BRAHMĒŚVARA TEMPLE—(I CLASS).

The temple may be transferred from I class to II class. It is in a good condition and intact. The perforated screens of the navaraṅga should be protected by inserted wire netting in order to prevent bats from entering the navaraṅga and spoiling it. The damaged walls of the navaraṅga may be substituted with perforated stone screens. The Basava shrine may be protected with a doorway. The roof over the Nārāyaṇasvāmi niche is leaky. It needs repairs. The walls may be cement-pointed and grouted. The compound wall may be reset where it is damaged. The sculptures may be freed from white-wash and dirt. It is worth while deepening the well by about 30 feet so that there might be a continuous supply of water. The compound may be levelled and an outlet for rain water provided. The archak gets only 8 as. 8 ps. a month. He may be given a better remuneration and a peon may also be provided.
KOLAR DISTRICT.

Kolar Taluk.

Kolar.

MOKBARA—(II Class).

Cypresses have been planted as instructed in the Dewan’s tour notes. The ow of cypressess may be completed around the tank by a dozen more being planted. The tank has been removed of its silt and is now fine.

The ornamental work is covered over with age-long coats of lime wash. This lime wash should be carefully scraped before another white-wash is applied next time, so as to free the ornamental work.

There is not sufficient daylight inside. The opening out of the nine windows (2'×2') in the inner wall and putting in corresponding brick work in honey-comb design may give more light. This may be considered. But no barred windows should be put in and the one now inserted should be removed.

The cracks in the roof should be repaired. Wire-netting may be inserted into the windows so as to prevent squirrels from damaging the cloth covers.

KHABARSTAN.

This is an old Muslim burial ground close to the Musafirkhana. A cement railing has been put in.

KOLARAMMA TEMPLE—(II Class).

The inscriptions on the walls and pillars have all been white-washed. This should not be done since white-wash will cover up the writing and sculptures, if any. The white-wash should be removed.

The stucco images of the Seven Mothers are slightly damaged. They may be repaired and repainted keeping strictly to the old forms. The rat holes should be closed up to prevent snakes, etc., visiting the place.

The garbhagriha of Kölaramma may be white-washed inside after scraping the soot.

SOMESVARA TEMPLE—(II Class).

The peepul plants on the main temple and the Kalyāna maṇṭapa should be removed.

The prakāra sālumaṇṭapas are leaky and may be repaired.

The wood work of the various storeys of the gopura has disappeared in many places and needs to be replaced for the safety of the brick work. When funds are available the gopura may be replastered.
A sweeper is quite necessary. The old one may be re-appointed, if possible. Glass pieces may be imbedded into the coping of the compound walls in both the temples.

CHIKBALLAPUR TALUK.

Rangasthala.

RANGANÁTHA TEMPLE—(II Class).

The estimate provides for all the needs except the removal of the tree on the mahādvāra. It must be rooted out.

The proposal to open a ventilating tower may be approved since it would not disturb the good sculptures. The question of giving electric lights to the temple may be considered since it is only 3 furlongs from Tippenahalli. The local people are willing to give Rs. 500 towards the repairs which would cost about Rs. 1,200.

The sixteen-sided koḷa also may be cleaned.

TUMKUR DISTRICT.

Turuvekere Taluk.

Nagalapura.

CHENNAKÉŚAVA TEMPLE—(III Class).

The temple is highly artistic, though its wall images are unfinished or have disappeared. Any one of its pillars or ceilings would be an acquisition to a museum. In its present condition what remains deserves to be preserved by removing all the rubble masonry and providing a brick wall where the old wall has collapsed, since the complete restoration of the whole temple is not possible. Covering it with cement concrete, particularly the domes, may be considered. Since the site of the mediaeval village is much worn by erosion, the villagers are intending to build their homes anew on the old Hoysala site. If the front of the temple is opened out into a road leading directly to the east, it would give a good appearance to the building. The villagers are willing to make a collection and then apply for Government help for repairing the temple.

KÉDÁREŚVARA TEMPLE—(II Class).

This temple is in as bad a condition as the Chennakēśava temple. The garbhagriha and vestibule and the inner parts of the navaraṇa are intact, while the outer walls of the navaraṇa and the tower have disappeared. The same
treatment may be suggested as for the other temple: namely, putting up brick
walls outside the navaraṅga and the roof being protected with cement concrete.

Around both the temples there are numerous sculptures which would be useful
for exhibition in the museums of the State.

**Tandaga.**

**CHENNAKEŚAVA TEMPLE—(II Class).**

The temple is in a good state of preservation and does not need expensive
repairs. Its compound is used along with the navaraṅga as the living accommoda-
tion of three or four branches of the priestly families whose houses open out
towards the temple. It would be better to clear the temple compound and get it
kept clean. The road in front of the temple is to be widened.

**Hulikal.**

**MALLEŚVARA TEMPLE.**

The temple appears to be safer as it is, the outer walls being held in position
by the alluvial earth. It cannot be saved from the depredations of the annual
inflow of water, unless the water course is diverted, thereby cutting off the supply
of water in the neighbourhood.

**Tiptur Taluk.**

**Nonavinakere.**

**BYĀṬARĀYA TEMPLE.**

The vimāna and the mahādvāra need replastering. The navaraṅga roof was
recently repaired. The temple has a small fund of its own available for the
purpose.

**HASSAN DISTRICT.**

**Hassan Taluk**

**Gramā.**

**CHENNAKEŚAVA TEMPLE.**

The tower, roof, etc., have already been repaired. The walls of the inner
navaraṅga which are irregular may be plastered. The old soapstone outer walls,
particularly on the north of the navaranga, are out of plumb and must be reset from
the foundation upwards; otherwise the whole thing will collapse. The roof is leaky
and needs repairs. The flooring of the temple hall needs pointing and the south
wall of the kitchen needs plastering. If possible the flooring of the compound may
be covered with slabs so that the water may be drained out. The yāgasālā may
be continued up to the compound wall.

NARASIMHA TEMPLE.
The discovery of several large new inscriptions in the Narasimha temple has
raised its importance. This temple may be declared protected and included in the
List of Ancient Monuments of the II class.
The roof is leaky in the south-west portions of the temple, extending from the
garbāgṛīha to the navaranga. The roof needs repairs.

DHARMĒŚVARA TEMPLE.
The roof is leaky. The compound wall may be repaired and, if possible,
plastered. The east entrance may be provided with a door. The kitchen at the
back of the temple may be repaired and re-tiled.

CHENNARAYAPATNA TALUK.

Chennarayapatna.

CHENNAKĒŚAVA TEMPLE.
Though the temple is not remarkable for its art, it ought to be much better kept
since it is the chief temple of a taluk town and nearly 700 years old. Its
pillars and walls are thickly coated with soot and wax layers alternating. These
should be scraped off and the walls cleaned. The compound should be kept clean
and the tiled structures on either side of the mahādvāra should be rebuilt and given
a better shape so as to serve as the yāgasālā, pākasālā and the store rooms. The
floor in the mukhamāṇṭapa must be cement-pointed.

Sravanabelgola.

VINDHYAGIRI.
The Brahmādeva temple has been newly repaired. The steps at the back
Brahmādeva Temple. should be so reconstructed as to allow the inscription
to be read.
The fort gateway is very leaky and its roof should be repaired.

**Compound wall.**

The problem of removing the prop stones of the Odegal basti may be considered. The platform appears to be gradually thrusting out owing to the very heavy weight of the granite structure, particularly in the east. The sacred tirtha on the north-west of the Odegal basti may be provided with a rock-cut outlet so that visitors may not slip and fall during the rainy season.

The roof of Channana basti is leaky and needs repairs. The brick tower of the mânastambha which is overgrown with a plant should be immediately removed and rebuilt in the old pattern in cement concrete.

**Channanna basti.**

The Tyāgada Brahmadeva pillar which was hanging originally from the hole in the roof has come down since one of the slabs above cracked. If possible, it may be restored to its suspended position again. The pillar should be very carefully cleaned, the liohen being removed without damage to the stone or the pillar.

**Tyagada Brahmadeva Pillar.**

The Siddharagundu is greatly overgrown with lichens which should be carefully removed so as to expose the images and the inscriptions on it. A large mango tree has rooted itself at the base of the rock and has grown into huge proportions disturbing the pavement slabs. This should be rooted out at any cost and the platform reset.

**Siddharagundu.**

The brick-work of the Bharatēśvara and the Bāhubali shrines is damaged. It may be removed or reduced in thickness exposing the carvings to view.

**Akhandabagilu.**

The north-west corner of the gateway 50' above the Akhanḍabāgilu has settled pulling the north jamb out of plumb. The whole structure may be dismantled and reset.

**Inner gateway.**

The pavement of the outer prākāra of Gomaṭēśvara needs to be reset.

**Gomata’s Dvarapalas.**

There is no sudden development of deterioration in the image and the matter may be gone into careful scrutiny and study in consultation with experts. There is no occasion for taking any hurried measures.

**GOMAṬĒŚVARA IMAGE—(I CLASS).**
The image was studied in detail in comparison with the photographs of the image taken at various dates previously. Most of the marks have been there for over fifty years, though a few of them appear to have developed in more recent times. Those visible now are the following:

(i) A vertical crack nearly 10 feet long appears just outside the right leg.
(ii) Left foot.—Portions of the surface are peeling off—perhaps because they are washed with water and other liquids frequently by pilgrims.
(iii) Left leg.—Pitted in front. Reddish hue appears on the west side perhaps due to minute lichens spreading. Microscopic examination is recommended.
(iv) Left thigh and chest.—Patches appear due to the peeling off of the dressed stone surface.
(v) Right hand.—A crack about a foot long appears on the flesh, just above the little finger.
(vi) Hips.—A thin crack is just visible between the two hips.
(vii) Left back, left shoulder and arm.—A large number of patches are developing owing to the peeling off of the surface. No lichens are visible to the naked eye. A microscopic examination has to be made.
(viii) Chin and neck.—Dark coloured lichens are spreading.
(ix) Face.—A crack starting from the right eye is spreading towards the nostril. It was there fifty years ago.
(x) A black spot has appeared on the creeper in front, and one on the back in the rear. These are not found in the old photographs. These are perhaps due to faults in the stone.

Though the patches are old ones and there is nothing to be alarmed at, the slow deterioration of the fine grained granite surface of the image and the development of cracks require to be counteracted, if possible. The damage generally appears to be due to the action of sunshine and rain, particularly during the southwest monsoon. There is no danger for the image for some centuries to come.

If an absolutely harmless wash and transparent of some suitable silicate substance is known, it may be tried on the walls of the Chāmunda[rāya basti] on the smaller hill. If the results are successful it may be applied to the image. Before any such thing is done expert opinion is being taken. The Geological department has been conducting some experiments in this connection.

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CLASSIFICATION OF ANCIENT MONUMENTS.

For the purpose of framing rules for the classification of ancient monuments under the Ancient Monuments Preservation Regulation of 1925 and for considering
connected questions, a special committee was constituted by Government, consisting of the Muzrai Commissioner in Mysore, the Chief Engineer in Mysore and the Director of Archaeological Researches in Mysore. The committee held two meetings and at the meeting held on 6th May 1939 it was resolved thus:

An additional set of rules for the classification of Ancient Monuments on the lines of those prescribed in the Conservation Manual of the Government of India Archaeological Department, may be framed under Section 23 of the Mysore Ancient Monuments Preservation Act of 1925.

The Ancient Monuments of the State shall be classified as follows:

I. Those monuments which from their present condition or historical or archaeological value ought to be maintained in permanent good repair.

II. Those monuments which it is now only possible or desirable to save from further decay by such measures as the eradication of vegetation, the exclusion of water from the walls, and the like.

III. Those monuments which, from their advanced stage of decay or comparative unimportance, it is impossible or unnecessary to preserve.

Sub-division of classification.

The monuments in classes I and II are further subdivided thus:

I (a) and II (a)—Monuments owned and maintained by Government.
I (b) and II (b)—Monuments owned and maintained by private persons.
I (c) and II (c)—Monuments owned by private persons but maintained by the owners and Government jointly or by the Government exclusively.

As regards class II it will often be found necessary to carry out initial repairs, over and above those specified, in order to put a building in such a state that those minor measures will afterwards suffice to keep it in a tolerably fair condition.

Initial repairs to monuments of class II.

N.B.—Because a building is put into class III on account of its very dilapidated condition, it does not follow that any measures should be permitted which will tend to hasten its decay. It may still be a monument of interest as long as its fabric keeps together.

The consolidated list of Ancient Monuments, as proposed by the Director of Archaeology, may be substituted in place of the one published on pages 426 to 429 of the Muzrai Manual.

Inspection of monuments.

The Ancient Monuments in each sub-division should be inspected annually by the Revenue and P.W.D. Sub-Division Officers and a copy of each report, in the prescribed form, sent to the Director of Archaeology and the Government Architect.

Inspection by officers of the Archaeological Department should be annual in the few cases noted "annual" in the list, and should be triennial in all other cases.

All the monuments named as "proposed for protection" under column No. 8 in the list, may be declared as "Protected" Monuments by a Government Order.

3*
The responsibility of private owners for locking after the monuments in their possession may be definitely fixed by Agreements under Section V of the Ancient Monuments Preservation Act and the date of Agreement entered under column 10.

The grant for repairs and up-keep of non-Muzrai Monuments (about 50 in number) may be increased from Rs. 5,000 and Rs. 1,000 to Sōmanāthapur temple a year, to Rs. 10,000 a year.

The work of looking into the conservation of monuments which is at present with the Consulting Architect may be transferred to the Archæological Department and a sufficient provision made for the travelling expenses of the officers of the department for attending to inspection of work.

The proceedings and recommendations were submitted to Government by the Muzrai Commissioner in Mysore on 10th May 1939 along with a consolidated and revised list of Ancient Monuments.

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REPAIRS AND MAINTENANCE OF MONUMENTS.

[Notes and extracts from the inspection reports of the Revenue Sub-Division Officers].

- MYSORE DISTRICT.

MYSORE SUB-DIVISION.

Ādīnātha basti, Chikkahanasōge.—III class ancient monument. It is very much neglected. Extensive repairs are necessary.

Rāmānujāchārya temple, Sāligrāma.—Minor repairs have been done at a cost of Rs. 360. Some more petty repairs and clearing of vegetation must be done. The water in the pond requires cleaning.

NANJANGUD SUB-DIVISION.

Srikanṭhēśvara temple, Nanjangud.—I class ancient monument. The condition of the temple is fairly good. Certain improvements suggested by the Dewan during his visit are engaging the attention of the D.P.W. authorities and the estimates are ready.

Kēśava temple, Sōmanāthapur.—The temple is in a good condition. Certain improvements are being effected by the D P W. agency.

Vaidyēśvara temple, Talkād.—Elaborate repairs and alterations including flooring have been effected at a cost of about Rs. 5,259.

Kirtinārayaṇa temple, Talkād.—Some improvements were done. A large quantity of sand round about the temple was got removed.

Paravāsudēva temple, Guṇḍlupeṭ.—This is in ruins.

Nāgēśvara temple, Hedatale.—Requires several repairs.
MANDYA DISTRICT.

FRENCHROCKS SUB-DIVISION.

Gumbaz and Jumma Masjid, Seringapatam.—An estimate for Rs. 23,340 was got prepared for urgent repairs. But the funds of the institutions are too poor. Minor repairs and white-washing were got done at a cost of about Rs. 2,000.

Ranganātha temple, Seringapatam.—The gōpūram is in need of repairs. An estimate was got prepared. The question of raising a loan from the funds of Sri Pēte Nārāyaṇasvāmī temple is under correspondence. White-wash and some minor repairs have been effected.

Nārāyaṇasvāmī temple, Hosaholalu.—Is kept in good condition. The work of the compound wall is being attended to.

Temples at Toṇnūr.—These are badly in need of repairs. Necessary action is being taken.

Salar Masjid Darga, Toṇnūr.—The Amīldar, Frenchrocks, has been asked for an estimate for repairs.

Nārāyaṇasvāmī temple, Melkōṭe.—The building is in good repair except for the decorations on the parapet and gōpūram. Petty repairs were got done.

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HASAN DISTRICT.

About seven monuments in the Sakleśpur Sub-Division and twenty in the Hassan Sub-Division were inspected.

Fort, Mānjarābād.—This has been included in the list and action is being taken by the Forest Department for its preservation.

Monuments, Sravanabelgoḷa.—Action is being taken for repairs to these as suggested by the Archaeological Department.

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KADUR DISTRICT.

TAMKERE SUB-DIVISION.

Amṛtēśvara temple, Amrītapuru.—Is in good condition.

CHIKMAGALUR SUB-DIVISION.

Siddhēśvara temple, Marle.—II class monument. Requires repairs. The estimate has been returned without sanction since the amount at the credit of the institution is not sufficient.
Chennakēśava temple, Marle.—II class monument. This also requires repairs. A sum of Rs. 467-10-9 is at its credit. An estimate is submitted to the Deputy Commissioner.

Viranārāyaṇa temple, Belavādi.—I class monument, under the management of the Śringeri Jahgir. The up-keep is neglected. Immediate repairs are necessary.

Mārkandaēśvara temple, Khāṇḍya.—III class monument. A sum of Rs. 101-4-10 is at its credit. The roof is leaky. A sum of Rs. 1,000 has been sanctioned for the repairs.

Jain bastis, Āṅgādi.—III class monuments. These are in a state of disrepair. An estimate for Rs. 2,500 is not yet sanctioned.

Kēśava image, Āṅgādi.—I class monument. Is clean and tidy.

Kalasēśvara temple, Kalasa.—This is an ancient monument, not classed. It is in a good condition. Annual repairs are being done from the temple funds.

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SHIMOGA DISTRICT.

All the institutions excepting those mentioned below are in good condition.

Fort, Honnāli.—Is in a very dilapidated condition.

Mallikārjuna temple, Kalasi.—This is a village institution. It is in a neglected condition and requires urgent repairs.

Bastis, Narasāpura.—These are in ruins.

Trimūrti Nārāyaṇa temple and Ānekal Basavaṇṇa temple, Bandalike.—These are not in good condition. It is not worth while continuing them in the list.

Aghoreshvara temple, Ikkēri.—Improvements were done at a cost of Rs. 260.

Dēvagaṅgā ponds, Nagar.—These were repaired at a cost of about Rs. 600.

Rāmeśvara temple, Kūḍli.—The temple requires urgent repairs and the matter is receiving attention in the Muzrai branch.

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CHITALDRUG DISTRICT.

CHALLAKERE SUB-DIVISION.

Rock-cut temple, Rāmadurga.—Is in good condition.

Aśoka's inscriptions, Siddāpura, Brahmagiri and Jatiṅga Rāmeśa hill.—Are in good condition.

DAVANAGERE SUB-DIVISION.

Harihara temple, Harihar.—I class monument. Repairs, etc., are being attended to. An estimate for providing the temple with electric lights was prepared for Rs. 493 and the work is taken up.
Jain basti, Heggere.—II class monument. It is fairly in a good condition. Its compound wall requires urgent repairs. For this and for other minor improvements an estimate for Rs. 1,100 is sanctioned.

Iśvara temple, Ānенкоḍa.—II class monument. Requires some petty repairs.

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**BANGALORE DISTRICT.**

**Doddabalapur Sub-Division.**

All the monuments at Doddabalapur, Śivagaṅga and Dēvanahalli have been inspected and found to be in good condition.

**Chamarpet Sub-Division.**

The monuments at Abbūr, Chennapatna, Tirumale and Doddamalūr have been inspected.

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**KOLAR DISTRICT.**

All the monuments in the Kolar and Chikkballapur sub-divisions were inspected.

**Chikkballapur Sub-Division.**

Rāgānāyakasvāmi temple, Rāgasthāla.—III class monument. Requires petty repairs and white-washing of the inner prākāra. An estimate for providing iron gates to the temple is submitted. Some urgent repairs are necessary and revision of the estimate prepared in 1936-37 is recommended.

Venkaṭaramapavasvāmi temple, Ālambgiri.—The outer walls require repairs. The roof of the kalyāṇamaṇḍapā is leaky. The surroundings of the temple require cleaning.

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**TUMKUR DISTRICT.**

**Tumkur Sub-Division.**

Chennigarāya temple, Kaidāla.—Minor repairs were done. The inside of the temple is fairly well maintained. The gōpura and the mahādvāra are in danger of collapse.

Lakṣmi-Narasimha temple, Devarāyanadurga.—II class monument with Rs. 1,956-1-2 at its credit. Annual white-washing and some petty repairs were done. A stone has since fallen in the course of blasting a District Board well nearby, partly damaging the building.
MADHUGIRI SUB-DIVISION.

Malik Rihan Darga, Sira.—In good condition. The compound wall was recently repaired. Some Mohamedans residing in the premises of the Darga would not easily go, though it was tried to evict them as per Dewan’s instructions. A report has been made to the Deputy Commissioner.

Jumma Masjid, Sira.—In good condition.

Fort, Madhugiri.—The roots of plants in the fort wall were got removed and mercury and Atlas tree killer are being tried on a few plants.

Mallēśvara and Venkaṭaramana temples, Madhugiri.—These are in good condition. For some repairs an estimate has been prepared and submitted for sanction.

Venkaṭaramana and Mallēśvara temples, Mīḍigeśi.—Though in good condition, these require some repairs. An estimate has been prepared and submitted for sanction.
PART III—STUDY OF ANCIENT MONUMENTS AND SITES.

MYSORE DISTRICT.

Tonñur.

Tonñur or Tondanur is an old place close to Motti Talav, about two miles to the west of the main road from Hiröde to Nagamangala.

Situation. It has four temples and a darga existing. Two of the temples, probably those of Krishnasvami and Kailasevara appear to have been constructed in the days of Hoysala Narasimha I (C. 1158 A.D.).

KAILASEVARA TEMPLE.

The Kailasevara temple is situated at the north-east corner of the old town on the right bank of the water-course of the Yadav river; this is identical with the low basin, which is now a cultivated field.

Situation. The walls and tower of the building are now in a dilapidated condition. The garbhagriha contains a dark linga, about 2½ feet high.

General description. There is nothing architecturally remarkable about the garbhagriha or the vestibule. The navaranga has three aisles and is long with three sets of cylindrical pillars on the west side and four sixteen-fluted pillars in the eastern extension. To the east is a small one-ankana porch with two octagonal pillars.

The outside wall has three cornices, the lowest one of which is octagonal in shape and rather old and worn. These cornices and several slabs forming the upper wall have numerous inscriptions in old Kannada and in Grantha-Tamil characters belonging to the Hoysala period. One of these refers to the installation of the linga, perhaps during the days of Narasimha I (12th century A.D.).

LAKSHMI-NARAYANASVAMI TEMPLE.

The Lakshmi-narayana temple is the largest and perhaps the oldest temple in the place. On one of the pillars of the front row in the manappa of the Lakshmi shrine there is an inscription in Hala-Kannada characters of Surigeya Nagaaya, an officer of Vishnuvardhana. This adds strength to the tradition that the temple was
constructed in the days of Vishnuvardhana Hoysala, though the earliest datable inscription in respect of the main temple is of about 1158 A.D.

The temple appears to have been constructed in three stages not far removed from each other in time and all belonging to the 12th century A.D.

The main garbhagriha, vestibule and navaranga appear to have been first constructed. In the garbhagriha stands an image of Vishnu as Narayana, made of a rather hardish stone, 6 feet high, the prabhavali and the image being all of one piece. The short nose, curved lips, and bulging wide forehead and the large head of the deity suggest a strong resemblance to the images of Krishna and Satyabhama in the other temple. The god stands on a Garuda pedestal under a padma ceiling, the corner stones of which bear simhalalatas.

The vestibule doorway has Gaja-Lakshmi upon it. The navaranga has four lathe-turned and finely polished soapstone pillars bearing beautiful beaded and floral work resembling closely the central pillars of the Belur hall. The central ceiling has a shallow padma dome borne on corner stones having lion-faced simhalalatas. Each of the outer squares is well carved with a Dikpala in the centre, so that all the nine ceilings are parts of one scheme.

The outer wall of the main shrine, though entirely of granite, has the usual deeply cut cornices, the right-angled pilasters and niches. But the turrets over the niches are pyramidal in their outline and bear the tapering vertical bands which are so typical of the Belur turrets. The vimana over the main shrine is of brick and mortar and appears to be a later structure. The rest of the main temple, along with the Lakshmi shrine, may well be assigned to the days of Vishnuvardhana.

The second stage consists of the first prakara with its round or octagonal pillars, the large mukhamantapa hall with its northern and southern extremities converted into a number of small shrines for housing the Alvars, and the eastern porch with its three sets of steps. This hall has about fifty pillars of granite, all of the cylindrical chisel-worked variety. The central square appears to have been provided in the early Mysore period with a brick and mortar light tower.

To the second stage perhaps have to be assigned the great mahadvara which is without a tower and the great fortlike outer prakara wall made up of two stone walls with a brick filling in between.

To the third stage probably has to be assigned the large patalajanka which has more than forty pillars of the octagonal type. There is no special architectural feature worthy of note here.
In this outer prakāra, close to the south wall, stands the shrine of Lakshmi which also shows evidence of two stages. The shrine itself and its navaranga are of finely dressed granite with niches, etc., elegantly carved. In front of the shrine is a long three-aisled mantapa of octagonal pillars, one of which, as already stated, bears an inscription of Vishnuvardhana’s time.

In front of the mahādvāra is set up a tall garudagamba of granite having a sixteen-fluted shaft.

Garudagambas.

DARGA OF SAYYAD SALAR MASUD SAHIB.

About a furlong south-west of Tonnur and close to the ridges stands on a small hillock the Darga of Sayyad Salar Masud Sahib (Pl. II, 1). It is built in the centre of a terrace approached from the east by a flight of steps, on the south side of which are two small tombs said to be of the relatives of Tipu Sultan. A couple of mahāsatī stones are set up near its gates.

The Darga hall is exceedingly simple having a flat roof of plain slabs supported by four plain pillars. Around it runs a verandah, about 6½ feet broad, supported by sixteen-fluted and slightly tapering granite pillars with plainish brackets. Thus there are six pillars on each side. There is a beautiful dome over the central square of the hall. The dome has a bulbous shape and is almost hidden by a high parapet of brick and mortar with beautiful tracery work so white-washed as to be almost out of recognition. The parapet is entered by a little foliated arch and is broken up by a number of pillars, the corner ones being tall. The beauty of the design is further enhanced by four pillars which adorn the corners of the terrace. The western pair have now disappeared. Several of the pillars are Hindu. Some of these in the mantapa bear figures of Hanumān, etc.

An urs is held every year (in the month of Rajjāb) which attracts large crowds even from as far as Mysore.

NARASIMHA TEMPLE.

To the north of the Nārāyaṇa temple on a small spur of the hills stands an old temple of Narasimha which bears a number of inscriptions suggesting its origin in the 12th century A.D. It appears to date from the days of Narasimha I Ballāla, though tradition connects it with Rāmanujāchārya. But there is nothing definite to show that it is really of such early date.
It is a small structure typical of the Hoysala-Dravīdian school. It consists of a garbhagriha, a long vestibule with a pradakśinaprākāra, a navaraṅga of many pillars and a small porch in front (Pl. III, 1). It may be compared with the Gopālakṛṣṇa temple at Berakanāmbi, the Lākṣmī-Nārāyaṇa temple at Raṇghavāmpura, etc. The pillars are all cylindrical and of granite. The outer wall of the main shrine has the usual deep cornices, pilasters and niches, the latter resembling those of the Kṛṣṇa temple at the place.

The image of Yogā-Narasimha is a beautiful one showing the god in the attitude of Yogā with a jewelled band supporting his cross knees (Pl. IV, 1). The god’s mouth is open, showing his fangs. There is no prabhāvalī or tōrana. The god sits on a padma pedestal.

The south-east corner of the navaraṅga has been converted into a kitchen and the north-east corner into a sanctum for a plaster relievo of Śrī Rāmānuja. The latter which is in very high relief shows the saint seated in padmāsana with his usual banner and with the seven- hooded Adiśeṣha overspreading his head. The image is very lifelike and generally covered with a kāvi-cloth. The head is too small for the body and shows the saint as a thin, tall and comparatively young man with very large out-spread ears. It is possibly a later day piece which has been traditionally accepted as a contemporary image of Rāmānuja; for, it is said that the held disputations with his Jaina adversaries in the place. It is also customary to point to some stone oil presses belonging to the temples and some natural hollows in the rocks near the tank as the instruments by which the defeated Jains were pounded into pulp by the victorious Rāmānuja and his newly converted pupil Viśṇuvardhana. It is strange that the followers of Rāmānuja and the give currency to such a damaging and fictitious tradition about their great teacher.

THE TANK.

The tank Mōti Talāv, as Nazir Jung called it, is said to have been constructed at the orders of Rāmānuja. Local tradition states that the original bund constructed in the days of the Hoysalas was reset and repaired in the days of Tippu Sultan. A close examination of the steps and the stones used for the bund supports this view, since the jambs, lintel stones and cornice pieces of many old temples have been used for the steps. One set of door-frame pieces near the Brīndāvana was found to have two fragmentary inscriptions of about the Chāluika or Hoysala times. And there are four sculptured pieces, two of which are well carved. One of them represents the story of the Gajendra-mokṣa and the other, the story of Saṅa fighting the tiger. The latter is either a piece brought from some
dilapidated temple or an old structure commemorating the construction of the bund in the Hoysala days. The former appears to be more probable. Tippu who was himself a lover of tiger fights very probably got it set up prominently as a memorial of his reconstruction. It is said that he got the bund removed to its very bottom and discovered that there was a rocky ridge under it which helped to form a natural lake. The tank was perhaps a development of the lake. A water course flowing from the Yādavagiri or Mēlkōṭe hill, known as the Tājekere-halla or Hebbal takes its origin beyond the Mēlkōṭe hill at Nārāyaṇa Durgā, which is the chief feeder to the tank.

**KRISHṆA TEMPLE.**

In the centre of the old town stands a large temple (Pl. II, 2) whose main deity is generally described as Krishṇa, Pārthasāratī, or Gōpināṭha. The inscriptions of the time of Narasimha I, Ballāla, mention the god as ‘Vittirunda Perumāl.’ The earliest inscription now found is of about 1155 A.D. in which Kuttaḍi Daṇḍanāyaka of Kāraiguḍi is said to have set up the god Vittirunda Perumāl with the goddesses Lakṣmī and Bhūmi.

The structure appears to have been constructed in three stages. The garbhagriha, the vestibule and the raṅgamanṭapa in front of the latter with sixteen cylindrical pillars are of granite and appear to be the oldest. The outer walls of the garbhagriha and vestibule have the octagonal cornices, the square pilasters and niches comparable in some respects with those of the Raṅgānāṭha temple at Seringapatam, Rāghavāpura and elsewhere. The cornices which have ornamental kṛtirūkhas are surmounted by a row of sea-horses and the vimāna of large bricks is octagonal with its four niches projecting forward as in some Chōla structures in Tanjore and elsewhere. There is a suggestion of Chōla influence still lingering.

Inside the garbhagriha which has no doors, the doorway being wide open, there are three large images of stone. Vīṣṇu is seated in the centre in sukhāsana with his hands thus disposed: abhaya, chakra, sāṅkha and resting on thigh palm downwards. He wears a crown but his face and that of his consort to his left are both peculiar, being short-nosed, rounding with large bulging forehead.

When all the metallic and cloth coverings were removed, the real nature of the image was noticed and an explanation was discovered for its large head, short limbs and short broad body. The artist was attempting to portray the image of Baby Krishṇa seated in state. The child wears a conical crown, a jewelled diadem,
eardrops, necklets, a girdle with a padma in front, armlets, bracelets, anklets and rings on the fingers and toes. He holds in his right back hand a modestly carved chakra and in the left, a śankha. His left front hand is placed on his thigh, while his right front hand is in the abhaya pose. In the mouth there is an attempt at a smile. The baby has soft breasts and a slightly bulging belly. The sculptor has attempted to show Baby Krishṇa who is called in the inscriptions ‘Vittirunda Perumāl.’

The second stage of the structure appears to consist of the additional portions of the large navarāṇga hall having mostly sixteen-fluted pilasters, the porch in front of it with three sets of steps and the inner wall of the outer prakāra. These appear to have been constructed in the reign of Ballāla II, a little before 1175 A.D.

The last stage is the outer prakāra with the mahādvāra built perhaps a little before 1191 A.D., also in the days of Ballāla II.

An undated but definitely Hoysala building is the vāhana maṇṭapa in the north-east corner of the outer prakāra. It is also of about the same time as the third instalment.

There stand three objects of interest to the east outside:

1. A vasanta maṇṭapa of four cylindrical pillars.
2. A māstikā - not the representation of plough and umbrella.
3. A beautiful large door-frame of granite stone, about 18 feet high. For its huge size it is finely carved.

The metal images of the Krishṇa temple are really fine ones, particularly those of Krishṇa and Rukmīṇī, Satyabhāmā being from a different hand (Pl. III, 2 and 3). Both the former figures are beautifully poised in tribhaṅga with smiling faces and finely shaped bodies. Krishṇa stands on the left leg with the right one crossed behind and just touching the ground with his toes. The fingers of his hands are shown as in the act of playing on the flute which is itself not present. The dress and ornamentation are also superb and very tasteful. The images may come from the early or middle Vijayanagar period at the latest. They are evidences to prove that the art of sculpture did not decay under Vijayanagar but transferred its attention to metal work.

Utsava vigrāhas.

Nagamangala.

PALACE SITE.

The site of the Palace which seems to have faced north extends between the temples of Saumyakēśava and Narasimha. The closed up doorway on the west wall of the prakāra of the Saumyakēśava temple gave the inmates of the palace access to the temple.
NARASIMHA TEMPLE.

The Narasimha temple is about a hundred yards directly to the west of Saumyakēśava temple. Popular tradition states that it is older than the latter structure. If this should be true, the inner temple will have to be assigned to the late Chōla times, which, however, is doubtful.

The temple appears to belong to the late Hoysala period, though it is not of great architectural importance. Most of its pillars are octagonal. The inner shrine has a pradakshiṇa. The innermost portion which has a number of cylindrical granite pillars is Hoysala and perhaps belongs to the middle of the 13th century.

The temple has a garbhagriha, a vestibule, an inner navaraṅga, an outer navaraṅga, a mukhamantapa, a large pāṭalāṅkana as at Melkote, and a prākāra with a verandah inside. The mahādvāra has no gopura.

The image of Yogā-Narasimha which has no stone prabhāvali is good but plainly worked. The image of Vishvakṣena in the navaraṅga is of a poor class of Hoysala workmanship with gadā in the right hand and the fore-finger of the right hand raised. In front of the image of the spiral Nāga is an opening in the floor which is pointed out as the hole of an ancient cobra which is said to have given its name to the place.

BHUVANEŚVARA TEMPLE.

The original structure of the Bhuvaṇeśvara temple is of pot-stone and of the time of Vishṇuvardhana Hoysala. To the south-west of the temple stands the inscription (E. C. IV, Nāgamangala 3) of the time of Bānumaladēvi (1135 A.D.), later extensions to the temple have been made on the north, east and south and are clearly distinguishable from the earlier structure by their uniform use of granite.

The basement of the original structure has two cornices, of which the upper one has dentil mouldings. The outer wall has tall thin and right angled pilasters with large rosettes or padmas between some of them. The eaves are straight-sided with upward dentil projections.

The main doorway on the south, which is of pot-stone, is of the original structure, while the granite doorway on the east, which is quite plain, is of a later period. Thus the original navaraṅga appears to have had but one doorway only.

Inside the navaraṅga there are the cylindrical pillars which may well be attributed to the time of Vishṇuvardhana. They have square base and wheel-
lotus-shaped mouldings characteristic of the period. The central ceiling, which is somewhat deep, has a lotus pendant.

The following images are found in the navarāṅga:—

1. Durgā.

Images.

2. Nārāyaṇa, having a kiriṭa of the Chōla type and a prayōga-chakra as found at Banavāśi and elsewhere.

The workmanship is, however, poor; and we can notice the Dravidian influence on the image.

3. A small Chaṇḍikēśa.

4. Sūrya.

5. Ardhanārīśvara, with a deer in the left upper hand, which looks like a horse having a bushy tail.


7. Nandi.

8. Durgā, with the flames darting forth from the head.

9. Śaṇmukha.

10. Mahishāsura-mardhini.

11. Two liṅgas.

The doorway of the vestibule is plain. Inside the garbhagriha is the liṅga mentioned as Śankara-Nārāyaṇa in the inscription referred to above. The utsavamūrti has the form of Sadāśiva. It has the image of Pārvati on the left, and standing Ganēśa on the right. All the three are independent metallic images.

Later structures.

The navarāṅga has a cell on the north which is undoubtedly the structure of a later period. There is nothing extraordinary about the shrine of the goddess whose image appears to belong to the 19th century. The tower of brick and mortar is modern.

Pillar.

In front of the east doorway is a granite pillar, about 18 feet high, which has a cubical base, an octagonal shaft with wheel-shaped moulding and a square abacus.

Bellur.

MĀDHAVARĀYA TEMPLE.

(Pl. IV, 3).

The Mādhavarāya temple appears to have been the main structure of the original agraḥā of Bellur and to have been built in about 1284 A.D., i.e., during the time of Vira Narasimha as mentioned by two of the three large Hoysaḷa inscriptions in the porch. The temple may be studied in two stages, viz., the original Hoysaḷa temple and the subsequent additions of the Vijayanagar period.
1. Narasimha, Narasimha Temple, Tonnur (p. 28).

2. Karugallu, Bellur (p. 35).

3. Madhavaraya Temple, Bellur (p. 32).

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The original Hoysala temple is a trikūṭāchala of soapstone, with a garbhagriha, a vestibule, a square navaraṅga, and a porch of six squares which is rather peculiar. The temple is reared on a platform with an open pradakshinā which follows the contour of the original temple. The latter has a starshaped main cell with flattened south, west and north sides. The basement has five cornices, three of which have dentil ornamentations, the others being plain. The walls bear no figures but have ornamental pilasters and variously shaped towers borne on single or double pilasters.

The main cell only has a stone tower with four series of turrets of stone. Otherwise the tower is plain and its eastern projection has no Saḷa group.

The original porch of the main temple is a large structure of soapstone with round bell-shaped pillars and the original cornice intact.

Porch.

To its north and south have now been constructed rooms of brick and mortar for housing the images of Gōpāla and Lakṣmi-Nārāyaṇa brought from the Mūle-Sinḍēśvara temple. The Gōpāla image, particularly, is extraordinarily a beautiful image with its body in full tribhaṅga, its head bent to left and its tamāla tōraṇa showing detailed carving with monkeys, etc. The Lakṣmi-Nārāyaṇa group, though also definitely Hoysala, is not of such high class workmanship. Perhaps it is a Paṅchāyatatana image. Its chakra is broken.

The navaraṅga is square with four bell-shaped pilasters and nine domed ceilings mostly of the simple lotus shape. At the back of the navaraṅga are the images of Gaṇapati and Mahishāsuramardini, both of which are thickly coated with wax.

In the south cell is a standing image of Vēnugōpāla, about 5‘ high, the most interesting features of which are the slim boyish body and face.

South cell.

In the north cell stands a very fine image of Janārdana, known locally as Varadārāja. If cleaned of its wax it would show great beauty of face and design. Behind it is the serpentine tōraṇa with the ten avatāras. At the foot of the image are seated the stone images of a later period, viz., Nāmāḷvār with chinmudrā, Rāmānuja with danda and Jīyar with folded hands.

The main cell is entered by a vestibule having a domed ceiling. The space inside is taken up by a finely towered wooden shrine for housing the metal images. The ceiling of the garbhagriha has a simple lotus dome.

Main cell.

The main image of Mādhavarāya, which is about 5‘ high excluding the pedestal, holds gadā, chakra, śankha and padma. On the prabhāvali are carved the figures of his consorts and the ten avatāras. Though the image is definitely Hoysala, it is rather flattish.
GANGA VIŚVĒŚVARA TEMPLE.

The Gangā Viśvēśvara temple is a new shrine built just to the north of the Gaurēśvara temple. Evidently it was constructed in Śaka 1591 corresponding to A.D. 1669, by Nañjappa, son of Hariyappa Hebbār of Bellār.

In the temple are preserved three beautiful Hoysāḷa images belonging to the Mūle-Siṅgēśvara temple:

1. Gaṇēśa or Vidyā-Gaṇapati—a finely carved image.
2. Bhairava of beautiful workmanship with cobras, etc., round his head, and Kinnaras and dancing goblins lifting up a dog to drink the blood dripping from a severed head in the god’s left hand.
3. A fine soapstone Nandi placed in the verandah.

GAURĒŚVARA TEMPLE.

About a hundred yards to the north-east of the Mādhavarāya temple stands the temple of Gaurēśvara which is the oldest structure in the place.

It is a small soapstone structure with its main doorway to the south.

General description. It is entered by a small porch having cylindrical pillars of granite.

Inside the navaraṅga are placed small Hoysāḷa images of Gaṇēśa and Vīrabhadra and an old Nandi. The doorway of the vestibule is supported by screens with cruciformed perforations. The garbhagṛīha has a medium-sized and round-headed līṅga which is not now worshipped. There is a large inscription slab of Vīra Ballāla inside the south-east of the navaraṅga.

The outer walls of the temple are broken by ornamental pilasters. The stepped pyramid tower has on the eastern projection a fine undamaged group of Saḷa and the lion, covered over by lichens.

MŪLE SINGĒŚVARA TEMPLE.

The Mūle-Siṅgēśvara temple stands to further north-east of the Gaṅgā-Viśvēśvara temple. It is an original Hoysāḷa temple of soapstone with three stepped pyramid towers over three cells enshrining originally Vēṇugōpāla, Siva-līṅga and Lakshmi-Nārāyaṇa. On either side of each vestibule doorway are perforated screens. The navaraṅga has four ornate bell-shaped pillars and nine ceilings each of which is differently designed. A small porch borne on twenty-four fluted pillars stands to the east with three large inscription slabs of the Hoysāḷa period to the south.
VIMALANĀTHA BASTI.

Inside the town and close to the east gate stands a granite structure constructed in 1680 A.D. It enshrines an image of Vimalanātha, the thirteenth Tirthankara.

The mukhamanaḍapa has a stone inscription of the time of Doddadēvarāja Vaḍeyar. The navaraṇga doorway has been provided with an ornamental metal covering bearing an inscription of 1680 A.D.

The basti is not of historical or architectural importance. The place has about 50 houses of a prosperous Jaina community, mostly living by trade.

VIRABHADRA TEMPLE.

The small Hoysala temple of Virabhadra in the town is recently repaired. In front of the structure stands a soapstone pillar with a worn inscription on its east and north faces. Inside the garbhagriha there is an image of Virabhadra, about 3' high, holding sword, arrow, strung bow and oblong shield with Dakshabrahmas to right and Durgā with sword and shield in her hands to left. There is nothing more remarkable about this temple.

KALLEŚVARA TEMPLE.

About a mile to the south-east of Belūr and close to the Nāgamāngala road stands the dilapidated temple of Kalōśvara. It has a garbhagriha, a vestibule and a long navaraṇga with rough hewn octagonal pillars. A Ganēśa, a Nandi and a much damaged image of Shanmukha are kept in the hall. In the cell there is a natural linga of medium size. In front of the temple stands a tall slanting pillar without capital. The brick tower has almost disappeared.

To the north of the temple is the smaller shrine of Dēvi enshrining a mutilated image of standing Pārvatī holding abhaya, pāśa, goad and dāna. The breast band and folded sūri indicate that the image belongs to the 14th century A.D.

A viragal and a mahāsati stone lie in front of the temple.

VENKAṬEŠA TEMPLE.

In the south-west corner of the fort stands a small building with a navaraṇga and a disappeared garbhagriha. The stone doorway of the latter is yet supported by the dvārapālas. Though the structure is called the Venkaṭēsa temple, it is used as a store house for the things of the Mahadēvēśvara temple. The dipastambha has a Vācagalai Śrīvaishnava caste mark supported by śankha and chakra and followed by a Kannada inscription of 12 lines of 1519 A.D.

KĀRUGALLU.

(Pl. IV, 2).

About a hundred yards to the east of the Mādhavarāya temple stands the Kārugallu of the village consisting of two large slabs of soapstone standing erect
on a platform with a small square stone set upright in the middle. On Jyeshṭha śuddha Paurṇami a festival is observed here, which is called the Kāru festival. A pavilion is erected on that day and the Patel and Shanbhogue are expected to have ceremonial head shave. After this Brahmādevī is installed here by the village astrologer and worshipped. Prasāda is distributed to the assembled people. The festival appears to be connected with the raising of the new harvest and the installation of the village officers. The village cattle are taken round the stone which is said to have curing powers.

Chunchangiri.

The hill at Chunchangiri has in recent times become a noteworthy place of pilgrimage. Quite a large gathering collects during the jātra season from various parts of the State. The following are the points of interest that we come across as we climb up the hill:

1. First tōraṇa with rudrāksha and floral ornamentation on the jambs and lintel. The latter has Gaja-Lakṣmī on its front face and several interesting sculptures on the other side also, among which are the figures of some yōgīs practising yōga.

2. A flight of about 60 steps carved on a single rock leads to a mahādvāra whose lintel has a seated figure of Śiva flanked, like Gaja-Lakṣmī, by elephants. In front of the mahādvāra is a maṇṭapa built over a pair of feet carved on a boulder. A brick and mortar bull surmounts the maṇṭapa.

3. Three tōraṇas lead to several maṇṭapas built for the use of the pilgrims. There is also an uyyāle-maṇṭapa nearby.

4. Another tōraṇa leads to the area of the maṭha where there is a Bhairava shrine which appears to be a construction of about the 18th century. In front of the shrine there is the standing figure of a female deity. To the south are about a dozen shrines, each enshrining a pair of feet evidently referring to departed gurus.

5. Gateway and maṇṭapas of the Nāgachāvadi. About 60 yards to the south is a Kalyāṇi pond called Bindusarōvara.

6. Inscription No. Nāgamangala 64, Epigraphia Carnatica, Vol. IV. A standing figure of Āṇjanēya is carved on the rock, in front of a triśūla set upright. To the right of the latter is a kalaśa with a trident set in it, also upright, and flanked by the sun and crescent. Here is a Nāgari inscription of two lines.

7. On the rock called Basavaṇṇa-guṇḍu there is a six-line Kannada inscription. The bull on the rock is rudely carved and resembles the Penugonda bull. An open maṇṭapa enshrines the bull and there is a pillar in front.

8. About 50 yards further up is situated the Gaṅgādharaśvara temple with a mukhamāṇṭapa of the Pāḷḷegār period, having in its central ankaṇa pillars with
bracket figures as in Lepākshi, though the sculptures are ruder here. Two of the bracket images are shown as Mudugere-gauda and Balāvallī-gauda. Two pillars have rearing lions on elephants and two more are composite.

In the main cell facing east there is an udbhava linga of rude stone. Opposite to this cell and on its left side are three more cells which also contain lingas called Mallēśvara, Chandramauliśvara and Sōmēśvara. These with Gaṅgādharēśvara and Gavi-Siddheśvara further up in a cave, form the Pañchalingas on the Chunchangiri hill.

9. The way leading up to the Gavi-Siddheśvara cave temple is on rocks with no steps. The temple is a natural cave half way up the hill. It is semi-circular in shape, about 20' long, 15' broad and 4' high. It faces west, enshrining a linga. In front of it is a rudely-shaped damaged small Nandi said to have the power of granting the boon of children. The west face of the cave has now been walled up and makes a comfortable abode for hermits. There is water supply close by on the south, called Hāle-Gajāṅunda.

10. On the top of the hill there is another cave temple dedicated to Sōmēśvara. This cave faces north. Since there are no steps to reach it, one has to walk on rocks to visit the temple.

11. On the south end of the top rock there is the Cheḷuru-Kamba.

12. On the north end is the Gaḷige-Kallu with another pillar on the peak.

13. Further to the south and on the slopes of the hill there is the Sappeśvāmi matha.

14. To the north is Kaṅive-Hanumantarāya carved on rocks.

Aghalaya.

Aghalaya is a village about five miles south-east of Sravane Belgoa and five miles west of Santebāchalī to which hoblī it belongs.

LAKSHMĪNĀRĀYANA TEMPLE.

The Lakshminarāyana temple in the village is a 17th century structure, architecturally unimportant. It has been for the most part rebuilt. The vestibule doorway is of potstone and ordinary. The granite pillars in the navaranga are square and rude.

MALLĒŚVARA TEMPLE.

The Mallēśvara temple is a Hoysala structure of soapstone belonging to about 1260 A.D. and resembling in many respects the temple at Gōvindanahallī near Kikkēri. It is a trikāṭāchala (Pl. V, 1) without the towers. But its three cells are placed parallel to each other. Each cell has a closed vestibule. There is a common navaranga about 100 feet long and 25 feet broad. In the centre of the east wall there is only one doorway which leads out into a porch, two añkaṇas deep and having four pillars (Pl. V, 2).
The temple now stands on a high platform which appears to be quite modern.
The outer wall which has only two plain cornices below has plain pilasters in
the upper part of the wall cutting it up into five
parts in the north and five in the south. Two of these
parts on either side are perforated with indented
square pattern perforations.
The lower part of the upper wall bears sculptures in relief which, though not
of high quality, are interesting. From the east door to
the south there are only a few standing under canopies.
They are Matsya, Kurma and Varaha. The face of the
last is broken. Each is supported by a Garuda.
The sculptures are more continuous from the east door northwards. They are
in order:—

1. Kalki on horse-back holding sword and shield.
2. Buddha as a sanyasi seated in yogasana with chinmudra.
4. Lakshmi dancing with kalaasha to left and elephant to right, having six
   hands (rosary, chakra, padma, pasha, sankha and fruit).
5. Sri Rama holding bow and arrow.
6. Parasurama holding axe and fruit.
7. Vishnu standing—not fully carved—two sets.
8. Krishna and Satyabhama on Garuda.
10. Indra and Sachi on elephant (Parijata-paharana).
11. Vishnu standing—four sets.
12. Ugrnarasimha.
13. Vishnu standing—three sets.
14. Vishala standing—supported by consorts. In the field above, conch and
discus.
15. Vishnu standing.

North wall—corner—
16. Vishnu standing—two sets.

North wall—continued—
18. Parvati dancing (rosary, goad, svargahasta, phala).
The upper wall appears to have been originally decorated throughout with
large indented square pilasters and smaller ones bearing interestingly shaped towers
and canopies. A good part of this outer wall on the south has now disappeared and
is being substituted by a roughly built size stone structure. The back walls of the
garbhāṅkanaṅs are also well preserved along with the old parapet in a few places. Originally the garbhāṅkanaṅs stood out well separated from each other but more recently the bays have been filled in by earth and supported by a rubble wall which gives the building an oblong contour.

The pillars of the porch are necked cylindrical ones of potstone. Each of the two ceilings is comparatively plain except for the padma dome and rosettes on the corner stones.

**Porch.**

The navarāṇga doorway is also plain, the jambs evidently having lost their dvārapālas. The navarāṇga hall which has potstone benches against the east wall is supported by thirty pillars of the necked cylindrical potstone variety (Pl. V, 3). The hall is divided into three parts each of which has a platform, about six inches high, facing the cell and bearing a Nandi image. The three central ceilings are similar to those in the porch.

Against the west wall of the navarāṇga are constructed seven towered niches. Two more are found against the north and south walls. Each of these niches has an image and there are more images placed around the navarāṇga. They may be thus identified starting from the south-east and running clockwise:

1. Intertwining nāgas.
2. Sūrya with seven horses on the pedestal (Hoysaḷa image).
3. Hooded cobra.
4. Saptamātriṅkā panel with Virabhadra (Hoysaḷa work).

**West wall**

5. Gaṅga.
7. Umāmahēśvara in sukhasana—good group but covered by muck.
8. Gaṅga.
10. Gaṅga.
11. Mahishāsuramardini.

**North wall**

12. Sūrya with seven-hooded serpent over his head.
13. Shānmukha on peacock—the latter's head is broken.

**North-east corner**

15. Gaṅga.

The three cells are very similar to each other. Their vestibule and navarāṇga doorways have dvārapālas. The lintels of the vestibules have Umāmahēśvaras. On the architrave are:
South cell—Parvati seated.
Middle cell—Dancing group.
Last cell—Parvati seated.

The vestibules have shallow padma domes. The garbhagriha doorways have Gajalakshmi on the lintels and Tanadaveshvara on the architraves. The garbhagrihas have under the shallow padma domes, round-headed medium-sized black lingas the names of which cannot now be identified since the inscription dedicating the temple is not forthcoming.

Malagur.

MALLESHVARA TEMPLE.

The Malléśvara temple is to the north of the village. It has a garbhagriha, a vestibule and a navaranga. The outside walls have their right-angled pilasters. Among the cornices of the basement one is octagonal. The tower and the navaranga are in ruins. The stone tower appears to have been a stepped pyramid originally. In the navaranga there are cylindrical necked pillars and a shallow padma-domed ceiling. The vestibule is open. The linga in the garbhagriha is conical-headed.

HARIHARA TEMPLE.

The Harihara temple is to the south of the Malléśvara temple described above.

History.

It belongs to the 12th century A.D. according to a Kannada inscription of four lines on the Garuda-Nandi pedestal of the Harihara image, which mentions Vishnupardhana, his queen Santale and the mahamanatalasvara Baleyamayaka who is said to have been the brother-in-law of Queen Santale. Baleyas set up the image.

The temple is very plain, having two octagonal pillars in the navaranga, perforated screens on the jambs of the vestibule doorway with transverse rhomboidal perforations and a good image of Harihara, about 5 feet high. The image stands on a pedestal containing Nandi in the south-east and Garuda in the east. The god is fully ornamented and holds rosary, trident, chakra and sankha with a sarpakundala in the right ear and a makarakundala in the left ear. His toraña is serpentine with a simhalalata. On either side of the god stands a consort. The nose of the main image is broken as also the right hand of the goddess on the left.

On the frieze of the toraña of the image are the Ekadasa Rudras on the right and the ten avatāras of Vishnu on the left.

There is a stone oil mill to the south-east of the temple.
THE VĪRABHADRA TEMPLE.

A little to the north of the two temples above described, stands the Vīrabhadra temple which is a structure of the Pālregār period. It is of no importance. In the navaraṅga are rude figures of Vīrabhadra, Gaṇapati and Nandi. In the garbhagṛīha is the image of Vīrabhadra, about 4½ feet high including the pedestal.

KALĪŚVARA TEMPLE.

The Kallēśvara temple which stands about fifty yards to the south-east of the Vīrabhadra temple is characterless, though it is perhaps as old as the inscription No. Krishnaraṇipet 68 standing to its south. There are no sculptures on the walls. The temple is mostly built of granite in the front ankaṇa and not important. The old structure was originally of one ankaṇa only and of potstone. The garbhagṛīha enshrines a līṅga and in the mukhamanṭapa a Nandi is kept. Against the outside north wall of the temple is kept a Hoysala Gaṇeṣa image of potstone.

Santebachalli.

MAHALINGĪŚVARA TEMPLE.

Santebāchalli is a large village about fourteen miles north-west of Krishnarāṇipet. It has five temples, the oldest of which is that of Mahalīṅgingīśvara to the north of the village and close to the tank bund. It is now in a very dilapidated condition. When intact it must have been a rather artistic temple built in the Hoysala period. It has a garbhagṛīha, a vestibule and a navaraṅga with no porch (Pl. VI, 1). The outer walls of the navaraṅga have now disappeared, having collapsed. But the walls of the vestibule and the garbhagṛīha are intact and show very good workmanship.

The basement has five cornices, of which only one has been finished. On the other cornices Tāṇḍavēśvara and other images are partly carved. The sōnasūtra has a well carved lion face with the water pouring on the head of a crowned person seated in padmāsana and supported by chaurī bearers. The upper part of the wall is ornamented with plain pilasters. The soapstone tower which has three rows of carved turrets has well worked kīrtimukhas and figure panels among which may be noticed the following:—

South.—Ugrānasimha.

Vēṅgōpāla.

Bhīma fighting elephant.

Tripurādahana, etc.
West.—Tāṇḍavēśvara.

Umāmahēśvara.
Saḷa killing lion.
Mōhini and monkey, etc.

North.—Monkeys sporting.
Bhairava.
Kālabhairava, etc.

The temple originally must have had a porch of one ankāṇa with a ceiling of concentric circles rising over an octagon. Some of these stones are lying about. The navarāṇga doorway (5' x 2') is yet standing.

The navarāṇga is a finely worked hall about 20' x 20' with indented square pilasters and fine lathe-turned and bell-shaped pillars with well finished scroll, floral and horse-shoe bands and beaded hangings.

**Navarāṇga.**

The navarāṇga ceilings, at least those that are now standing, are all deep domes of the following description:

*East.*—Circular gallery and concentric circle.

*South-east.*—Disappeared.

*South.*—Disappeared.

*South-west.*—Arched śṝchakra gallery with similar concentric śṝchakras above.

*West.*—Square gallery and concentric squares.

*North.*—Octagonal gallery with concentric octagons.

*North-east.*—Eight-pointed starred gallery with similar concentric stars.

*Central.*—Octagonal gallery with concentric octagons.

Many of the pendant buds have now disappeared.

Set inside the walls of the navarāṇga are four niches which contained beautifully carved images, each about 2½ feet high. Only three of them are now remaining in a mutilated condition.

*South.*—Standing Brahma with the nose and hands broken. Only the central face is bearded. A fine figure.

Second niche—Blauk.

Third niche—Blank—but near it is a much mutilated Umāmahēśvara group, with the body of the goddess broken.

Fourth niche—Vishnu standing; well carved, but all the hands are broken.

The towers of these niches are many-storied, though carved in relief.

The vestibule doorway which is supported by Śaśīva dvārapālas and dancing ladies has perforated jambs with the indented square perforations correctly and elegantly carved. The lintel and architrave are blank. It is said that in the navarāṇga there was a fine large bull, about six feet in length, which is said to have been taken away to Bangalore.
1. PANCHAKUTA BASTI, KAMBAHALLI (p. 44).

2. YAKSHI (PADHAYATI?), SANTINATHA BASTI, KAMBAHALLI (p. 48).

3. YAKSHI, ADINATHA BASTI, KAMBAHALLI (p. 45).
The vestibule has a very well carved ceiling with the eight Dikpālas on the corner stones, and an octagonal gallery having Śiva and Ganēśa dancing with Kumāra and the Ādityas looking on. There are three sets of three concentric arches above with a scroll circle having dancing Yakshas (Pl. VI, 2).

The garbhagriha doorway which has dvārapālas on the jambs and Gajalakshmi on the lintel has five variedly shaped turrets on the architrave.

The garbhagriha ceiling is well carved with lion faces on the corner stones and a lotus in the dome. The linga is dark and medium sized.

AṆJANĒYA TEMPLE.

The AṆjanēya temple is a very plain structure of the Vijayanagar period with a large slab having a VirāṆjanēya image carved on it in relievo. It is archaeologically unimportant.

A large number of viragals and māṃstikals are lying near Māstamma's temple. None of them bears an inscription.

NĀRĀYANA TEMPLE.

The Nārāyaṇa temple is a plain structure of the late Hoysala period with four neckless granite pillars, shallow padma ceilings, no pradakśiṇa and a Nārāyaṇa image, about seven feet high, of the late Hoysala period. It has the ten avatāras on its rather poorly worked prabhāvali. The image is supported by consorts and holds śankha, padma, gadā and chakra.

VIRABHADRA TEMPLE.

The Virabhadra temple is situated in the centre of the village. It is a structure of an ordinary type and belongs to the Vijayanagar period. It contains a garbhagriha with a small Virabhadra image, about 2½ feet high, and a seated Kāli image, a vestibule with a small Nandi, its doorway having dvārapālas, a navaraṅga with four cubical pillars having sixteen-fluted shafts, and with a shallow padma dome, and a mukha- maṇṭapa, now walled up, of fifteen aṅkaṇas with similar cubical pillars. Only the two front pillars of the mukhamāṇṭapa have low bas-relief sculptures like wheeling acrobats, Ganēśa resting in palanquin, Purushamṛga worshipping linga, swan, yāli slaying lion and two lions rearing backwards. The tower over the garbhagriha is of brick and mortar. The temple is not of much architectural importance. The inscription, Krishṇarājpat 65, is standing to the left of the main entrance.
Kambadahalli.

Kambadahalli is an ancient village about a mile to the south of Bīṇḍiganavale, a hobli town in the north-west of Nāgamaṅgala taluk. Its name is derived from the lofty Jaina pillar that stands near its north-west corner. In the earliest inscriptions it is described as a part of Bīṇḍiganavale which name must thus be earlier.

PAŃCHAKUTA BASTI.

(Pl. VII).

This small village has on its west a group of seven shrines close to the Jaina pillar. These are perhaps some of the oldest Jain monuments of importance in the State (Pl. VIII, 1).

They appear to have been constructed in at least three stages and to have undergone repairs several times. Yet they maintain an architectural character which is easily distinguishable, being made almost completely of granite.

The earliest structure appears to be a cross-shaped trikūṭāchala with straight sides having three garbhagrihas with open vestibules and a common navaraṅga with a porch of two ankaṇas, the whole group facing north. We shall call it the Ādināthā Basti.

The chief external features of the Ādināthā Basti are: the well dressed octagonal cornice of the basement; the right-angled pilasters with beaded hangings, mermen or Yakshas or Jinas occasionally and leaf-shaped top mouldings and deep ribbed brackets with vertical floral bands on the walls; and niches surmounted by a floral or makara tōraṇa with flying Gandharvas or ridden yālis occasionally, mukkōdes, or makaras ridden by Yakshas. Some of these niches have yet the originally installed Jaina images. All the 24 Tirthankaras seem to have occupied these niches. Under the cornice is a row of swans in various attitudes. The eaves are sharply curved and ornamented with horse-shoe-shaped arches with floral sīkharas and corners and a line of medallions. The parapet has a frieze of sea-horses or lion-faced fish. The three towers are all of granite. The first tier is made up of turrets having boat-shaped sīkharas on each side and square-shaped sīkharas in the corners. The second tier is made up again of a frieze of swans, a sharp cornice with horse-shoe arches and a row of lion-fish above which are placed in the corners regardant maned lions with one uplifted fore-paw reminding us of the Pallava lion. The towers (Pl. IX, 1, 2 and 3) are variedly shaped, the east one being round, the north one square and the west one octagonal. Each of these has on each side a floral base having on each side a horse-shoe arch. Each of these again is bulbous. It is noteworthy that the bulbous dome of the east tower (Pl. IX, 1) anticipates that of the Taj by at least seven centuries. Each of these sīkharas rises on a grīva or neck which is well-shaped and is ornamented
1. East Tower, Adinatha Basti (p. 44).

2. South Tower, Adinatha Basti (p. 44).

3. West Tower, Adinatha Basti (p. 44).

4. West Tower, Twin Bastis (p. 46).

Mysore Archaeological Survey.
with pilasters. On the top of the śikhara there is a padma placed upside down, but in each case there is no kalaśa. These towers remind us of the Chāmunḍarāya Basti of Śravanabelgola, of the Bhōga-Nandi temple tower at Nandi and of the brick tower of the Rāmanāthēśvara temple at Narasamāṇgalā and even hint at a distant connection with the Kailāsa temple at Ellōra and the Dharmarāja ratha of Māmallapuram. There is little doubt that they belong to a period much earlier than that of the Hoysalas and perhaps much nearer to that of the Bhōga-Nandi temple. The date C. 900 A.D. may be approximately assigned to these structures.

The inner view of this trikūṭāchālā temple is comparatively plain except for the sculptured images installed in it. The navarānga doorway is plain and the four pillars inside the navarānga are octagonal without any definite bell moulding. But the vase and in place of the wheel moulding an octagonal loaf-shaped moulding appear. The brackets have no ribs. The slabs of the roof around are convergingly shaped and placed so as to appear like rays emanating from the centre.

The central ceiling which is composed of three large slabs of granite is flat and divided into nine panels which contain well-carved and slim-bodied Dīkpālas riding on finely shaped vāhanas with Dharaṇīndra Yaksha in the central panel blowing a conch in the right hand and holding staff in the left with a five-hooded cobra on his head and a chāmara bearer on each side.

The pilasters of the open vestibules are octagonal (on the south) or cubical with indented square shafts and vase-shaped and round cornice mouldings having beaded and floral hangings on the cubical mouldings. The central or southern cell has on a simhapīṭha an image of Ādināthasvāmi of soapstone. Its supporting male chāmara bearers are of granite. This raises the doubt that the soapstone Ādinātha is not the original image, the old image being probably the one now kept in the south-west corner of the navarānga. The latter appears to have been for some reason dethroned and transferred and a soapstone image installed very probably by Pārvīdēva of the Ganga dynasty who was a general in the Hoysala army in 1167 A.D.

In the south vestibule are kept two standing images of Pārvīnātha with the seven-hooded cobra, each about six feet high. Since the vestibule beam sprung a crack, two supporting pillars were given perhaps by Pārvīdēva in the Hoysala period. The latter person perhaps also got the images of the corresponding Yaksha and Yakṣiṇī installed in front of these additional pillars. The Yakṣiṇī is a very fine figure, well ornamented with finely folded drapery and two gods riding on a regardant lion on the pedestal.

The east cell contains an image of Nēminātha of granite seated on a simhapīṭha and having two male chāmara bearers. His Yaksha and Yakṣiṇī are seated in the vestibule.
In the west cell is seated Šāntinātha of granite, bereft of his original simhāpitha. In the vestibule of this cell are seated two similar looking Yakshas who perhaps do not belong to him. In the south-east corner of the navaranga are a Yaksha and Yakshīṇī, the latter being a finely carved specimen. Perhaps they belonged to the Šāntinātha shrine originally, or at least the Yakshīṇī.

It is doubtful if the porch was not put in slightly later. In front of the porch is an octagonal pitha bearing the eight Dikpālas on its corresponding faces.

About 10 feet in front of the porch of the trikūṭāchala is a pair of twin temples built facing each other and generally similar in plan. The east one has the octagonal cornice while the west one has the round cornice (Pl. IX, 4) on the basement with a row of lion-fish just above it. In other respects these two temples are similar in character to the central shrine of Ādinātha in the trikūṭāchala. The wall pilasters have not the ribbed brackets here and the tōrāṇas over the niches are highly floral.

A porch about fourteen feet wide now connects the two where formerly there might have been an open space. The grouping of these five temples in close juxtaposition reminds us of the temples of Āvānī, which they resemble in many respects. In its inner view the western structure has many resemblances to the triple temple. Its navarāṅga doorway jambs bear the waved floral band. The navarāṅga pillars are octagonal with beaded hangings and having the vase and loaf mouldings. The side ceilings are sloping and plain. The central ceiling which is flat has the Dikpālas with Dhāranīṇāra Yaksha in the centre. From the open vestibule the Yaksha and Yakshī are missing. In the garbhagriha is a seated image of a Jina Tīrthankara attended by male chāmara bearers.

The east shrine is similar except that its pillars are round and lathe-turned like those of the trikūṭāchala porch and of the Narasamāṅgala temple, its central ceiling being similar and with the vestibule also vacant. The seated Jina in the garbhagriha is similarly attended by male chaurya bearers.

In the compound near the porch is a standing image of Pārśvanātha with the legs broken and in the west compound wall is a soapstone elephant. What the original position of these were, is uncertain.

About ten feet to further north is a granite gateway without a tower with the octagonal cornice on the basement, Jinas standing in the niches with floral tōrāṇas above them and right-angled pilasters on the upper walls with the rows of swans above and sharply curved eaves with horse-shoe arches. The gateway is only about 7'×5', rather too narrow for an important temple but perhaps particularly safe. This gateway had originally on either side a compound wall enclosing the five shrines which together gave the temple the name of Pañchakūṭa Bastī. The Bastī belonged to the Mūlasaṅgha, Konda-kundāṅvaya, Pustakagachcha and Dēṣigana.
1. Elephant frieze (No. 8—p. 47).

2. Elephant and lions (No. 6—p. 47).
   Two bulls facing each other (No. 19—p. 47).

3. Two riderless horses (No. 15—p. 47).
   Elephant and horses (No. 17—p. 47).

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SANTINATHA BASTI.

About twenty feet to the north of the compound wall and a little to the north-east of the gateway were built, at a slightly later period, two other temples facing each other.

The basement is high with a round cornice of soapstone and a finely carved frieze of ridden horses and elephants, wild lions and yalis. This frieze is one of great interest, its workmanship being superior to that occurring in any Hoysala temple. The animals are more natural and lively and bespeak of the master artist who outlined them as also the finely shaped, large-chested, small-joined riders. Commencing from the north doorway and running clockwise, the striking sculptures are noticed here:

North face—
(1) A lion with ram’s horns fights a yali or trunked lion.
(2) Lion frieze with makara in the corners.
(3) A battle between two elephant corps.

East face—
(4) Cantering horsemen.
(5) Row of lions.

South face—
(6) Two lions attacking an elephant (Pl. X, 2).
(7) Two royal figures on horseback with umbrella holders behind them.
(8) Two elephant corps fighting. The fore-shortened elephants which are attacked by those in profile are well carved. The riders wear well-shaped tiara (Pl. X, 1).
(9) Horsemen.
(10) Lion frieze with makaras at the corners.
(11) A high personage seated on a throne with attendants
(12) An elephant procession.
(13) An elephant racing to attack a horseman.

West face—
(14) A battle scene with spearmen and horsemen intermixed. One hero has fallen
(15) Two riderless horses. The male follows the female and paws the earth with its hoof (Pl. X, 3).
(16) A cavalry battle.
(17) An elephant pulling a rider off the horse he is riding (Pl. X, 3).

North face—
(18) Men on elephants pursuing lions.
(19) Two bulls facing each other, perhaps fighting.
(20) Two horses fighting.
(21) Two trunked yālis facing each other.

The sculptures on the base of the east shrine are better outlined and finished than those on the west shrine. But between the two a platform has been built in which does not allow a full appreciation of the original outlines of the structure here. The upper portion of the west shrine is of well-dressed granite blocks, while the upper part of the rest of the walls is all of bricks of size $11\times6\times2$.

The navarānga doorway on the north which bears the inscription (Epigraphia Carnatica, Mysore Supplement, Ng. 232) of Boppa, son of Gaṅgarāja, has on its jambs five ornamental bands consisting of floral scrolls, rhomboidal rosettes, flowers and an indented square pilaster with a floral vertical band, beaded hangings on its cubical mouldings and its vase and loft mouldings. A row of swans appears below the cornice which is unworked. Very probably it is a later insertion.

The western shrine or Sāntinātha Basti consists of a large garbhagriha, about twenty feet square, with a shallow padma ceiling borne on four octagonal pillars with beaded hangings. In it on an octagonal pedestal bearing relieves of the eight Dīkṣālakas stands a colossal image, about ten feet high including the base, of Sāntinātha with a smiling face. The image is slim-bodied and well proportioned and bears a smile.

The original stone structure ends with the doorway without a porch.

To it was added at a later date a navarānga of nine ankaṇas with its four soapstone pillars of the bell-shaped variety similar to those of the porch of the trikūṭāchala and of the temple at Narasamaṅgala.

There is nothing important in the navarānga except the five images kept in it. From the south-east clockwise these are as follows:

1. A Yaksha seated with an overturned vrishabhapītha in front of him, holding padma, paraśṛ, akshamālā and phala.

2. A colossal seated Neminātha of soapstone in dhyānāsana with a halo around his head and with two beautifully carved chāmara bearers behind him (Pl. I, Frontispiece). The latter are some of the finest pieces of work in the temple.

3. A Jīna seated in dhyānāsana with a fine tūrāṇa behind him consisting of a floral arch, a jewelled arch and a serpentine arch with mangoes and Yakshas dancing and drumming in the convolutions.

4. A Yakshi (Pādhmāvatī?) on Garuḍa pedestal with abhaya, chakra, chakra and padma (Pl. VIII, 2). It is a remarkable figure for its anatomy which is exceedingly similar to the finest Chōla images with exaggeratedly high breasts, low belly, sari on lower part of the body, jewelled necklet, anklets, armlets, bracelets, ear-rings and tiara, with the hair hanging in rich curls on either shoulder.
PLATE XI.

NAVARANGA CEILING, SANTINATHA BASTI, KAMBADAHALLI (p. 49).

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Inside the garbhagriha on the beam appears the inscription of Viṇarājendra. On the abacus of the north-east pillar is the fourteenth century inscription published in the supplement.

Near the original vestibule doorway of the shrine is an empty octagonal pitha on either side, on which stood a dvarapāla. The pair is now found to the east of the navaraṅga doorway and it is a remarkable pair (Pl. XII, 1 and 2). The south one holds: abhaya, cobra, bell with trident head, uplifted hand, trident and broken resting on gadā; and is standing with its loins twisted in the Chēla fashion (as at Kittār). The north one which holds in its back hands a trident and a cobra has its front hand resting on the mace and the right leg crossed behind the left one. Both the figures are well bejewelled and wear curly long hair, large ḍab-earrings and jewelled tiaras.

The doorway between them is similar to the one on the north but has on the jambs Manmatha and Rati in addition to the carved bands.

The building further east of this part appears to have been an independent basti with a garbhagriha, an open vestibule and a navaraṅga, the pillars being mostly of the early bell-shaped kind. The garbhagriha appears to have lost its image whereafter its back was opened out to make an eastern entrance.

Eastern basti.

The most important aesthetic piece in this part of the temple is the beautiful central ceiling (Pl. XI) which is a flat one composed of three large slabs and very closely resembling the ceiling of the Kallēśvara temple at Aralaguppe. In the eight outer panels are the respective Dikpālakas finely designed and delicately carved with slender loins and body, beautiful faces and tastefully placed ornamentation. From each corner of the central panel hangs down a flying Gandharva in very high relief offering flowers. In the centre surrounded by male chāmaras bearers, Gandharvas, Yaksha and Yakshini and seated on a simhapitha with elephants at the back is an extraordinarily beautiful image of a Jina with a halo behind his head and a mukkōde above. A remarkable feature of the image is that over the head is a hemispherical bulge covered with curly hair resembling the images of the Buddha.

Navaranga ceiling.

PILLAR.

Directly to the north of the Pañchakatā Basti on a high platform composed of irregular stones stands a tall pillar (Pl. XII, 3) of hard dark grey soapstone on an octagonal pedestal having the eight Dikpālakas. Its shaft has the following mouldings: square, octagon, sixteen-fluted, cylindrical with three bands, viz., lotus, jewel and wavy creeper; bell (poorly developed), wheel shape, square abacus and seated Brahma in the form of a Yaksha, facing east. The pillar is one of the most elegant in the State and has given the village its name.
THE NAGARÉŚVARA TEMPLE.

The Nagarēśvara temple to the north-east of the village is an unimportant structure. In its navaranga are four cylindrical soapstone pillars of the bell-shaped type, which perhaps have been brought from elsewhere and set up here.

The linga in the garbhagriha might be an ancient piece.

The building has a porch in front and consists of a garbhagriha, a vestibule and a navaranga. The last has a cell on the north enshrining a modern image of Śrīnivāsa.

In the navaranga are kept rude images of Gaṇāpatī, Mahishāsurāmardini, Bhairava and Nandi.

KĒŚAVA TEMPLE.

The Kēśava temple is in the centre of the village and faces east. It consists of a garbhagriha, a vestibule with a cell on either side, a navaranga, a mukhamaṇṭapa porch, a pātalāṅkāṇa with shrines for the Āchāryas on the north and a mahādvāra. The temple has an outer-pradakśinā and a prākāra wall.

The outer walls of the garbhagriha and vestibule are of soapstone and have right-angled pilasters. The outer walls of the navaranga and the rest of the building are built of granite. The pillars of the pātalāṅkāṇa have square base and octagonal mouldings. Those of the porch are cubical and square of the Vijayanagar type. But the pillars of the navarangā are of two types. Those in front have cubical base and sixteen flutes. Four of the remaining pillars are cylindrical and some of them bear modern inscriptions mentioning that they were gifts by private individuals.

The vestibule doorway has perforated screens on the sides.

The cell to the right of the vestibule has the wooden images of Garuḍa and Hanumān made recently in Bangalore. The eyes of Garuḍa are Sāligrama stones.

The image of Saumyanāyakī is enshrined in the northern cell. It is a Vijayanagar period image.

The garbhagriha doorway is a Hoysala piece. The image of Kēśava in the garbhagriha is also a Vijayanagar piece and poor in workmanship.

The temple appears to be a monument dating from the late Hoysala period. Two modern inscriptions and a late Hoysala inscription were discovered in the temple.
1. Dvarapala figure, Santinatha Basti, Kambadahalli (p. 49).

2. Dvarapala figure, Santinatha Basti, Kambadahalli (p. 49).

3. Pillar in front of Panchakuta Basti, Kambadahalli (p. 49).

4. Arjuna, Kedaresvara Temple, Nagalapura (p. 54).

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TUMKUR DISTRICT.

Nagalapura

Nagalapura is a village about 5 miles to the south of Māyisandra. It appears to have been a prosperous agrahāra town in the later Hoysala days between about 1250 and 1340 A.D. as evidenced by its temples which appear to belong to about 1260 A.D. and the inscriptions of Ballāla III at the entrance to the place. Near these inscriptions and also at the south-east corner of the village are lying the images of Bhairava and other gods which are undoubtedly of Hoysala workmanship. The village has two temples both of which must have been very beautiful structures before they became dilapidated.

CHENNAKESAVA TEMPLE.

The Chennakesava temple is built on a high ground in the centre of the old town which has now been converted into fields. The structure has a garbhagriha without a vimāna, a vestibule and a navaranga and appears to have had a porch which has now disappeared (Pl. XIII).

The garbhagriha whose outer walls now stand almost intact is a highly ornate star-shaped structure (Pl. XIV, 1). Its tower has disappeared. The outer navaranga wall is square with projecting sides. It is intact only to the level of the basement above which the outer navaranga wall has disappeared except in the south-east and north-east corners. The basement contains six beautifully worked friezes of elephants, horsemen, scroll work, a blank frieze on which the Paurāṇic scenes were intended to be carved, makaras and swans. All these carvings closely resemble those of Somanāthapur. The top portion of the outer walls has ornamental pilasters with canopies bearing variegated towers.

Wall images.

The wall images are as under:

South-east corner of navaranga.
1. Dancing Ganesha.
2. Amaranārayana with a fine but damaged figure of Garuda.
3. Standing Vishnu with the hands broken.

South of vestibule.—The images here have not been fully finished.
4. Standing Vishnu with padma, gāda, chakra and sāṅkha.
5. Two monkeys fighting for a fruit.
8. Indra on Elephant.
10. Vishnu standing. Hands are damaged.
11. Dancing goddess with eight hands. Damaged.
12. Vishnu standing with consorts. The attributes are padma, chakra, gadā and śankha.
15. Vishnu standing with gadā, chakra, padma and śankha.
16. Mōhinī and monkey.
17. Hayagrīva seated with the head of a horse and holding rosary, chakra, śankha and a book (Pl. XIV, 2).
18. Vishnu standing with padma, śankha, gadā and chakra.
19. Vishnu standing with gadā, śankha, padma and chakra.
20. Durgā seated with sword, trident, drum and bowl and treading on demon.
22. Yōga-Nārāyaṇa (Pl. XIV, 3). The form shows Vishnu seated in padmāsana with one palm facing upward and placed over the other. The attributes are śankha and chakra.
23. Vishnu standing with chakra, śankha, gadā and padma. Damaged.
29. Lakṣmī and Nārāyaṇa on Garuḍa.
30. Veṇu-Gopāla with Garuḍa standing to right.
31. Vishnu standing with consort and holding padma, gadā, śankha and chakra.
32, 33. Near this on the ground are the fallen images of standing Narasimha and standing Vishnu. The latter holds broken padma, chakra and śankha.

North-east corner.

34. Dancing Mōhinī built transversely into the wall.
35. Dhanvantari (Pl. XV, 1). Two-handed Vishnu seated in padmāsana with chakra and śankha in the field above. The hands are broken.
36. Standing Viṭhala with a bag in each of his two hands (Pl. XV, 2). A consort stands on each side.
37. Dakshiṇāmūrti wearing long coat.
CHENNAKESAVA TEMPLE
NAGALAPURA

GROUND PLAN (p. 51).

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The old navaranga doorway appears to have been repaired and the rest of the damaged walls covered up by rubble masonry in 1920 as stated in an inscription of this date on the lintel. The navaranga, which is about 20' square, is one of impressive ornamental workmanship. Its wall pilasters are cruciformed, while its four central bell-shaped pillars have their mouldings well ornamented with beaded hangings and simhalälātas. The abacus bears lion faces below and well designed scroll work on the sides, while the capitals have bearing lions with the warriors supporting in the corners. Each pillar had originally four bracket images which have now disappeared (Pl. XV, 3). Of the ceilings, all except the one near the doorway of the vestibule are domes finely carved with good depth and interesting designs. Most of them have concentric circles. The south ceiling has a concentric octagon. That on the west is flat with nine panels having blown lotuses. The one on the north-east has concentric squares with an inset curve-sided Śrīchakra. The central ceiling which is supported on corner stones bearing figures of the Dikpālas has a deep gallery with two concentric circles supported by vaulted ribs and having a large bud pendant. Against the west wall are two towered niches whose deities are now absent.

The doorway of the vestibule has jambs bearing the dvārapālas and perforated screens. On the lower lintel appears Amara-Nārāyana, while on the upper one there is the figure of dancing Vishnu. The vestibule is about 7' square with cruciformed pilasters on the walls and a flat ceiling having a padma surrounded by the Dikpālakas.

Under a similar ceiling in the garbhagriha stood originally an image of Chennakesava which has now disappeared. In its place now stands a largish image of Venkatēśa, about 5' high, with scroll work on the prabhāvali and a consort on each side. The image is of the Vijayanagar times. The attributes are: dāna, chakra, śankha and κaṭi.

KEDAREŚVARA TEMPLE.

Directly to the north-east of the Chennakesava temple and about 200 yards away stands the soapstone temple of Kedaresvara with sculptures more finely worked (Pl. XVI, 1). It appears that this temple was first completed and then the Vishnu temple was taken up for finishing.

The temple has a garbhagriha of the sixteen-pointed star shape, a vestibule and a navaranga with its door to the south. The old porch has disappeared.
The outer wall which is reared upon a foundation of floating slabs is similar to that of the Kēśava temple in its basement of six sculptured friezes, its wall images and turreted canopies. Between the latter two, there is a projecting eaves-shaped cornice with dentil ornamentation above and rows of knob heads below. The basement friezes have (1) elephants, (2) horsemen, (3) scroll work, (4) blank, intended for Paurāṇic scenes, (5) makaras, with fan tails and riders on their backs, and (6) swans with peacock tails.

The wall images are well designed and finely finished. They are not inferior to those at Nuggihalli. They stand on pedestals ornamented with scrolls and floral work. Starting from the door, pradakshinā-wise, they are as follows:—

**South wall:**
1. Arjuna holding bow in right hand and shooting arrow with the left at the fish (Pl. XII, 4). His left hand which has just let the chord is expressive.
2. Vertical scroll with elephants and gryphons.
5. Vishnu standing with consorts. Unfinished.
7. Bearded Brahma standing with consort.
8. Two monkeys fighting for fruit. Unfinished.
9. Sadāśiva standing, with trident and drum and attended by Brahma and Vishnu.
10. Yama with consort, on buffalo.
11. Siva standing, with axe and deer.
12. Siva standing as Bhikshatnamūrti with consort. He holds deer, drum, stick and bowl.
15. Tripurāṛi standing with consort and holding arrow, axe, deer and bowl.
16. Durgā seated, with sword, trident, drum, bowl and demon’s head.
17. Siva standing. Of the attributes; trident, lotus and goad can be identified.

**West wall:**
18. Niruti riding on demon, with sword in hand.
20. Mahishāsuramardini.
22. Siva dancing.
23. Sandhyā-Tanḍava (?).
1. CHENNakesava Temple, Nagalapura (p. 51).

2. Hayagriva, Chennakesava Temple, Nagalapura (p. 52).

3. Yoganarayana, Chennakesava Temple, Nagalapura (p. 52).

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24. Śiva seated as Kāpāli wearing a necklace of heads and holding sword, trident, drum and bowl.
25. Varuna with consort, seated on a beautiful makara (Pl. XV, 4).

North wall—
27. Bhikshātanamūrti.
28. Šaṁmukha on peacock.
29. Two-handed Śiva with axe and deer.
31. Sarasvati.
32. Śiva as Kāpāli.
33. Śiva standing, holding drum and fire.
34. Nāked Mōhini with uplifted cobra.
35. Iśāna on bull and without consort.
36. Śiva standing. Symbols broken.
37. Pārvatī standing with rosary, trident, pāśa and phala. Unfinished.
38. Tripurārī standing in tribhanga and holding rosary, arrow, bow and tarjantī.
39. Kubēra and consort on horseback.
40. Bhairava with dog held by leash.
41. Durgā dancing.

North-east corner—
42. Umāmahēśvara on Nandi.

East wall—
43. Manmatha. Unfinished.

The rest of the images have disappeared from the wall. Several of them are strewn about. Indra is seen lying on the ground to the east.

The old navarāṇga doorway has disappeared and in its place a plain one of granite has been inserted. The navarāṇga is very similar to that of the Kēśava temple. The pillars are exactly similarly worked as also the two niches against the west wall.

Navarāṇga.

The ceilings, too, are nearly similar to those at the Kēśava temple and in respective positions. In the hall are kept a number of images among which are the following, commencing from the doorway and running clockwise:—

1. A Saptamātrikā panel with Vīrabhadra and Gaṇapati.
2. Vidyā-Gaṇapati in south niche.
3. Mahishāsuramardini standing and spearing the demon. It is a fine figure intact in the north niche.
4. Šaṁmukha with the peacock broken.
5. Kēśava with his front hands broken.
6. Sūryanārāyaṇa with Chhāyās, and holding abhaya, padma, padma and dāna.
A fine bull with a thick neck and a small head. The ornamentation is good. The central ceiling has a row of Yakshas and Yakshis above the Dikpalakas and also on the lower edge of the pendant.

On the north wall of the navaranga a rude line engraving has recently been made of Vēnugōpāla with a cow licking his feet and Hanumān holding the umbrella. Below is a Kannāda inscription reading: Śīkharasumukha Yogi.

The doorway of the vestibule is well designed with good figures of dvārapālas, perforated screens, Umāmahēśvara on the lower lintel and Tāntavēṣvara on the upper one. The ceiling of the vestibule is flat and has the figure of Tāntavēṣvara surrounded by those of the Dikpalas.

The garbhagriha doorway has Tāntavēṣvara on the lower lintel and a lion face on the upper one. Inside the garbhagriha, under a flat plain ceiling and on a large pāniṭṭha is placed a small cone-headed linga which reminds us of the small Kēlārēśvara linga at Hālebidū.

Turuvēkere.

A view of the tower of the Mule-Śankarēśvara temple at Turuvēkere is published in (Pl. XVIII, 3.)

Nonavinakere.

Nonavinakere is a large and important village with a population of nearly 3,000. It is situated about 8 miles south-east of Tiptūr. Its name, which is derived from its large and highly useful tank, was originally Nonabanakere mentioned in the inscription, Tiptūr No. 61, E.C. Tumkūr, and bespeaks an antiquity extending to the Nolamba times.

To this early period appear to belong some of the five linga shrines situated in or near the place, viz., Nonabēśvara, Śāntēśvara, Garigēśvara, Chōkēśvara and Kallēśvara. The association of the five lingas together in worship and the architectural evidences point to the fact that some of the temples at least hail from the 10th century A.D., though the more important temples of the place, viz., Vēnugōpāla and Bēterāya, belong to the Hoysala and Vijayanagar periods respectively. The Nonabēśvara and Garigēśvara temples which stand side by side on a high ground lying between the Turuvēkere road and a kalyāṇi or tank, are, no doubt, the oldest structures in the village.

NONABĒŚVARA TEMPLE.

The Nonabēśvara temple is a small structure which must have been originally of granite. Its walls have now been built up out of bricks perhaps during the renovations of the 19th century.

General description.

The original temple consists of a small garbhagriha (7' × 7') containing a flat-headed and medium-sized linga, an open vestibule (about
1. Dhanvantari, Chennakesava Temple, Nagalapura (p. 32).

2. Vitthala, Chennakesava Temple, Nagalapura (p. 32).

3. A Pillar in Navaranga, Chennakesava Temple, Nagalapura (p. 33).


Mysore Archaeological Survey.
8' × 8') with its front beam supported by two thin pillars of the early bell-shaped type comparable with the pillars of the Pātalēśvara and Rāmēśvara temples at Taikād and Narasamāṅgala respectively, a navaraṅga with four similar but stouter pillars (Pl. XVIII, 1) and no porch. The navaraṅga pillars have the bell-shaped moulding rising on a shaft which is either cylindrical or has a sixteen-sided moulding superimposed upon an eight-sided one. The base is cubical. Above the neck there is the round wheel-shaped moulding with a plainish capital. The brackets bear a simple form of vertical ribbed ornamentation.

The ceiling of the vestibule is flat, with a large padma; while that of the navaraṅga, which is also flat, is divided into nine panels by two pairs of intersecting rafters with pendants. In the central panel there is a padma.

The doorway of the navaraṅga is of granite and has, on each jamb, an octagonal pilaster with the horse-shoe-shaped kirtimukha and broad-petalled floral band, while the cornice above the lintel has a rounded upper edge with four horse-shoe-shaped kirtimukhas. The brick structure was constructed in 1908 as noted upon it.

**GARIGĒŚVARA TEMPLE.**

The Garigēśvara temple which is situated just to the north of the Nōabēśvara temple is entered by an exactly similar doorway and has very similar pillars. The original ceilings also must have been similar. There is little doubt that the two temples were twins. Possibly they were constructed on the occasion of some matrimonial or other kind of alliance between the Nōamba and Gariga dynasties.

The pilasters in the eastern corners of the vestibule have square bells bearing square vases and rising on indented square shafts. Each face is ornamented with a padma surrounded by a circle and suggesting a development of the horse-shoe arch.

**OLD IMAGES.**

Between the two temples of Nōabēśvara and Garigēśvara is a small platform near which lie the greenish trap stone images which originally belonged to the Saptamāтриkā group. Among them may be identified Śiva seated as Kāpāli, Vaishnavi, Māheśvarī and Brāhmī. There is also another image of Śiva as Kāpāli not belonging to this set. It has a' cobra spreading its hood over its head.

In the neighbouring field to the south-east are lying the images of Chāmunda, Indrāṇī (?), Kaumārī and Vārāhi. Along with these lie also two Nandis and an image of Bhairava.
Sántēśvara Temple.

The Sántēśvara temple is situated about 50 yards directly behind the Garigēśvara temple. It is nearly similar to the two temples above described except that it has no ornamental ceilings and no free pillars supporting the front beam of the open vestibule. Its navarāṅga pillars, however, are very much more ornate, having well carved beaded hangings and jewelled and floral bands as also a rope moulding round the neck.

The Nandi in the navarāṅga appears to be old in that it has an ornamentation rather unusual, particularly its garland of longish bells and a diadem with a padma flower.

Kōḍī-Kallēśvara Temple.

The Kōḍi-Kallēśvara shrine is a small structure to the east of the northern waste-weir of the Nōṇavinaṅkere tank and about a mile and half from the town. It appears to have been originally similar to the Chōḷēśvara temple having had a small garbhagriha containing a medium-sized linga, an open vestibule and a navarāṅga of four pillars having their cubical mouldings connected by octagonal shafts. The original walls appear to have been of bricks each measuring \(13'' \times 7'' \times 2\ \frac{1}{2}''\) which is perhaps the size of the bricks of the Chōḷa period. The temple probably belongs to the early part of the 11th century A.D.

Chōḷēśvara Temple.

The Chōḷēśvara temple which appears to belong to the Chōḷa period stands in the heart of the town and to the south of the Gōpālaśvāmi temple. It is also a small granite structure similar to the others with the difference that its pillars of granite have octagonal shafts and the vestibule has no additional pillars.

Gōpālaśvāmi Temple.

The chief temple in the place is that of Gōpālaśvāmi. It is a trikūṭāchala of the Hoysaḷa style, with a Hoysaḷa towerless mahādāvāra, and the outer walls of the main temple and its single tower built of granite in later times. The mukhamantapa and the long six-pillared outer navarāṅga with its sixteen-fluted pillars are also of later, perhaps Vijayanagar, times. The inner navarāṅga and its three cells, of which the western one only has a vestibule, are of the Hoysaḷa period.
1. Kedakesvara Temple, Nagalapura (p. 58).


Mysore Archaeological Survey.
The south cell has an image of Vēnuṅgōpāla, (Pl. XX, I) the north one of Yōgānarasimha with knee band, and the west one an image of Janārdana. All the three images are of Hoysala workmanship. The Janārdana image is slightly damaged and holds the lotus raised upon the front right hand.

The navarāṅga has the images of Vishvaksēna and the Vaishnava teachers of Vijayanagar period workmanship. The ceilings are flattish with padmas, except the central one which is a shallow dome.

The most beautiful objects in the temple are the metallic images of Janārdana and his consorts (Pl. XVII, 1 and 2). In workmanship they are of the Vijayanagar period. Their bodies are beautifully shaped, slim and well poised. They all wear well designed lower cloths with kachehe, loin cloths and kirtīs. Their bodies are ideally shaped according to Hindu notions, even the backs being most naturally shaped. On the forehead of the God is a vīrācēkha.

BYĀṬARĀYA TEMPLE.

The Byāṭarāya temple is said to have been constructed by one Kōnēri Iyengār about 400 years ago. His image wearing a long coat and conical cap is carved on one of the pillars of the navarāṅga.

The temple consists of a towerless mahādvāra of cubical pillars with eight-sided shafts, a garbhagriha, a vestibule and a long and large navarāṅga.

The outer walls are formed of large blocks of well-worked granite, with three cornices below, wall pilasters, turreted pillars and niches, unworked kirtimukhas on the eaves and a brick and mortar tower with an eastern projection after the Hoysala fashion.

The navarāṅga has a porch each on the south and the north and a mukhamāṭa of five squares with a pātalākāṇa of ten squares. The central ankaṇa of the mukhamāṇṭa has a shallow, but well-worked, dome with a padma inset in a square.

The outer navarāṅga has sixteen pillars with cubical mouldings connected by fourteen-fluted shafts. On one of these the image of Kōnēri Iyengār is found as stated above (Pl. XVI, 2). On the other pillars appear the relieve images of several chiefs pointed out by the local people as those of Krishnarāya and other Vijayanagar kings and their queens. Above them are carved the images of Venkatēśa. In this large navarāṅga are kept the images of the vāhanas of Alameludēvi, of Ganesa, of Sudarśana and of the Vaishnava Ālvārs.

The temple has two vestibules. In the garbhagriha stands the image of Venkatēśa carved of black stone with the prabhāvali. It is a fine image showing traces of Hoysala influence on Vijayanagar workmanship.
Tandaga.

Tandaga is a village about 5 miles to the south-east of Nanavinkere. It hails at least from the Hoysala days and has been called Sankaranarayanaapura in the inscriptions. As usual with ancient agrahāra towns, it is built on a height with the Chennakēśava temple standing at the centre and the Mallēśvara or Mūlasthanēśvara temple about a hundred yards to its north-east. About a mile to the north of the village and near inscription No. Tiptīr 61, there are the ruins of ancient mud fort walls, belonging perhaps to the Pāllegār period.

CHENNAKESAVA TEMPLE.

(Pl. XVIII, 2.)

The Chennakēśava temple is a typical Hoysala building of about the 14th century. It has a garbhagriha with a soapstone tower, a vestibule and a navaraṅga of four pillars with a small porch of one ankhana to the east.

The temple is built on a floating foundation of large slabs without any platform.

Outer view.

It has five cornices without ornamentation except for the dentil projections and the cross-shaped and uncarved mouldings. The upper wall has ornamental pilasters and variedly shaped towered pavilions borne on one, two or four pillars. The one on the south outer wall of the navaraṅga has four pillars and is finely designed.

The cell is cruciform in plan and has the original stone vimāna intact with three tiers of carved turrets. The old parapet with its kirtimukhas and scrolls is also intact. In the south-west corner of the temple is now kept a mutilated Hoysala image of Kēśava, about 5' high, with its padma and hand holding gada broken. It appears to have been brought from elsewhere and stored here. On the walls of the cell are the images of standing Vishānu in various attitudes, of Ugra-Narasimha, Brahma and Umā-Mahēśvara. The sōmasūtra has a lion face.

Most of the outer stone slabs have Kannada numerals and letters indicating their position—\( \text{c₄₁} \) (\( \text{c₄₁} \)). These show that the stones were prepared elsewhere and put into position later. The characters are of the 14th century. The brick work of the parapet is dated in 1911 A.D.

The porch which is borne on two bell-shaped soapstone pillars has a deep ceiling of lotus design with a padma pendant. On the floor there lies the prostrate figure, about 4½' long, of the chieftain who got the temple constructed. He lies with his face downwards, his folded hands extended beyond his head and his wet hair tied up in a loose knot. He wears dhōti and waist cloth and anklets, armlets and bracelets.
1. **METALLIC IMAGES (FRONT), GOPALASVAMI TEMPLE, NONAVINAKERE** (p. 59).

2. **METALLIC IMAGES (BACK), GOPALASVAMI TEMPLE, NONAVINAKERE** (p. 59).

Mysore Archaeological Survey.
The lintel of the navaranga doorway has an inscription dated in the year Nala. The characters are late Hoysala and indicate the date 1316 A.D. The date 1536 A.D. given in the Epigraphia Carnatica, Tumkur District, Tiptur Taluk, is too late.

Navaranga.

The navaranga has indented square wall pilasters and round bell-shaped pillars of the usual Hoysala type. The ceilings are domes with padma design, excepting the central one in which a ribbed dome rises over two sets of corner stones well carved with rosette friezes on the sides and lion faces on the lower surfaces. Against the west wall of the navaranga there are two towered niches without the sikharas and without their original gods.

The doorway of the vestibule which is supported by jambs having perforated screens, bears on its lintel a fine sculptured piece with Gaja-Lakshmi seated under a low serpentine torana with mango pendants. The vestibule is well lit by the perforated domed ceiling.

Vestibule.

In the garbhagriha stands on a Garuda pedestal the image of Kesava, about 5' high. Since it is covered with much wax, it does not appear to advantage.

Garbhagriha.

MALLESVARA TEMPLE.

About 200 yards east-north-east of the Chennakesava temple stands the much smaller, but older temple of Mall esvara, called Mulashtan esvara in the inscriptions. It resembles the Naabesvara temple of Noonavinakere except in the following details:

Mallesvara vs. Nonabesvara.

The vestibule has a doorway and is closed. The navaranga wall pilasters have sixteen-sided flutings. The navaranga doorway is less ornamental. The navaranga pillars which have undeveloped bell and vase-shaped mouldings and well developed balloon tyre-shaped mouldings, and the central ceiling of a single granite slab with a large shallow padma, declare the monument to belong to 1000 A.D. or earlier.

In front of the temple are kept in an irregular fashion the mutilated images of the Saptamatrikas among whom may be identified Bhairava, Virabhadra, Indrani, Kaumari and Mahesvari.

Images.

A search in the neighbourhood would perhaps help to recover the other images.

In the navaranga of the temple are kept the images of Ganesh and seated Parvati which are not of high class merit. In the vestibule is kept a small fine bull.

In front of the navaranga doorway is a natural-looking bull.

Of the three inscriptions at the entrance two are viragals of the time of Ballala II, Hoysala, showing a lancer fighting an archer in the lower panel attended by
celestial nymphs in the upper panel. The third viragal which is on a large granite slab belongs to the days of Vishnuvardhana.

**GAVI-SIDDHESVARA CAVE.**

About a mile from Tanḍaga on the way to Hulikal, there is a hill called Kumbārama Karikallu on the south-west face of which there are a well and a small tank both of which have been repaired recently. Near a bilva tree stood the lintel stone of a doorway in the side of the hill. This was excavated in 1938 by some one who is said to have dreamt of it. It was discovered that a cave about 20’ long and 3’ broad extended into the hill under a large black rock. The inner half of the cave has now been converted into a cell. The inner apartment is 8’ wide and 10’ deep. At the back of the cave there is further room for excavation. Here has been installed a linga called Gavi-Siddheshvara. The place is fast developing into a popular one of pilgrimage.

Tradition says that Tanḍaga is the birth-place of Śālivāhana. The fields to the south of Tanḍaga are reported to be full of brickbats and potsherds. The bricks are said to measure about 2’ square.

**Hulikal.**

**KEMPAMMA TEMPLE.**

Hulikal is a small village about two miles south of Tanḍaga and six to the south-east of Nonavinakere. In the east part of the village stands a temple of Durgā called Kempamma and Hulikallamma. It is a modern structure of stone with a large green stone doorway.

The image of Durgā which is much larger than human size is made of stucco and painted red. To her right is a seated male figure whose two hands hold a sword and a bowl. To his right, facing north, is a colossal Bhētaḷa with naked body, his left hand holding a severed head. The shrine is guarded by two female doorkeepers. The images are said to have been made and painted by Kapināchāri of Kolaghatṭa.

**SANGAMEŚVARA OR HAMSĪŚVARA TEMPLE.**

Directly to the east of Kempamma temple stands a small old temple recently covered over with bricks. It is locally called as the Hamsīśvara temple; but in the Mysore Archaeological Report for 1916 and also in the Muzrai accounts, it is called as the Sangameśvara temple. In the Mysore Archaeological Report for 1916 it is stated that the temple is constructed out of the materials of an older temple.
called the Kamaṭhēśvara temple. But the villagers of the present generation know nothing about such reconstruction.

The structure, particularly the stone portion of the inside, is a small one, probably of about the Gaṅga or Chōla times. It has a garbhagriha, an open vestibule and a navaraṇga having four low pillars whose cubical mouldings are connected by sixteen-sided shafts.

Images. In the navaraṇga are kept the following images:

1. A seven-hooded cobra with its body beautifully curved up.
2. A Saptamātrikā panel.
3. A flat-headed linga with pitha—perhaps the old Kamaṭhēśvara.
4. Vēnu-Gōpāla, about 5' high, of the usual Hoysala type, but heavily covered with wax and muck.
5. Sūrya—poorly carved.
6. Janārdana—also poorly carved, though perhaps an old image.

The temple is not of much architectural or historical importance.

MALLĒŚVARA TEMPLE.

About two furlongs to the north of the Saṅgamēśvara or Hamsēśvara temple stands the temple of Mallēśvara called locally by the people as Kallēśvara. It is a typical Hoysala temple, though small in dimensions.

It has a garbhagriha, about 5' square, an open vestibule, a navaraṇga of four pillars and a small porch borne on bell-shaped pillars. Its outer walls and stone tower are mostly intact, being held in place by the large quantity of earth thrown around it by a neighbouring water course. The outer walls are ornamented with pilasters. The parapet is also intact. The corners of the towers have, in later times, been surmounted by brick and mortar Nandis.

The navaraṇga ceilings have padma domes. The central ceiling, however, is raised on two sets of corner stones. At the back of the navaraṇga stand two towered niches whose original images have disappeared. An image of Gaṇapati and another of Bhairava are now kept in them. In the south-west corner of the navaraṇga stands a mutilated image of Shānmukha riding on a peacock. By its side is a dwarfish standing figure of Mādhava, holding gadā, chakra, śankha and padma. There are also a number of Nāga stones and a small Nandi.

The linga inside the garbhagriha appears to have been much damaged by the action of water. It has a gnarled appearance.

A new Kannada inscription of the Hoysala period was discovered to the south-east of the temple.
Vighnasante.

LAKSHMI-NARASIMHA TEMPLE.

(Pl. XVIII, 3).

The original name of the place, now called Vighnasante, appears to have been I ganasante. It is a small village about two miles to the south-east of Nonavinakere. It has four temples of which the largest and finest is that of Lakshmi Narasimha which is situated facing north on a height which was formerly the centre of the town.

As mentioned in the inscription standing to its north-east, it was constructed in 1286 A.D. by three brothers when Narasimha III, the Hoysala king, was ruling.

The temple is a typical high class trikūtāchala of the Hoysala style (Pl. XIX) and has three cells, the west one of which only has a vestibule and a stone tower with several rows of turrets and figures rising one above the other.

The navaranga is one of four pillars and has a porch of one ankāna in front on the north whose benches and railings have almost disappeared. To further north are the basements on which must have stood formerly the uppārige or mahādvāra. The temple is generally cross-shaped, the cells having indented square plans.

The lower part of the outer wall is horizontally cut up into five cornices one of which bears a scroll frieze, another a row of vase-shaped carvings with beaded pendants below, and a third, a row of well carved makara faces interspersed with flowers with beaded or floral hangings as in the Pārśvanātha Basti at Halebid.

The upper wall has a right-angled pilaster in each corner with a large relievo padma in each interspace. The cornice is tastefully carved with a row of vases with horse-shoe arches, another row of makara and a third row of tower sikhara with kūrtimukhas and lion heads—all tastefully carved. In the last row are interspersed a series of niches containing seated Yakshas or figures of gods like Bhairava (north-east) and Lakshmi-Nārāyaṇa and Narasimha (east).

The tower is one of exquisite workmanship, its floral carvings being wonderful. It has four rows of towers with a projection over the vestibule on whose front face is a large kūrtimukha bearing an image of Garuḍa. The tower has the following carvings:

East—

Ugra-Narasimha.
Gōvardhānadhāri.
Dancing Pārvatī.
Nārāyaṇa.
South—
Yog narasimha.
Vamana.
Dancing Siva.
Madhava.

West—
Kalingamardana.
Veangopa.la.
Dancing Lakshmi.
Vishnu standing—holds chakra, gada, padma and sankha.

Back of west cell—
Amaranarayana.

West of porch—
Mahishasuramardini.

The temple is entered by a porch which is richly carved with floral scrolls and beaded hangings. It is borne on two elaborately carved pillars of the usual bell-shaped Hoysala style with more than the usual number of incut transverse lines. The bench and railings of the porch have disappeared. The abacus has a jewelled band on its face with lion faces on its lower face. In the corners of the brackets lions are rearing upon the heads of elephants. The porch ceiling has a deep dome of concentric circles with a lotus bud pendant rising above a row of turrets below which are the eight Dikpalkas with lions, peacocks, Gandharvas, Garuda, etc., intervening. On the parapet wall of the porch is the figure of dancing Ganeca.

The navaranga doorway which is much covered over with limewash has Veangopa.la on the lintel and Yog Narasimha on the architrave with a cornice bearing hanging lotus buds between them.

The navaranga which is about 20 feet square has four pillars closely resembling those of the porch, though the carvings are covered over with limewash and wax. The wall pilasters are nearly all indented square in shape, while each beam has on its sides a scroll band with a band of beaded hangings and a row of flowers above.

The ceilings which rise on cornice stones which have well-carved lion faces are all simple padma domes except the central one which is mostly similar to the one in the porch, having the Dikpalkas in the gallery and the ribbed dome of concentric circles above. On the corner stones are carved the Dikpalkas with their retinue of soldiers carrying their weapons.
Against the south wall of the navaraṅga are placed two finely carved images, one of Vidyā Ganaṅpati and another of Mahishāsuramardini (Pl. XX, 3) showing the goddess supporting herself on the left leg and treading on the buffalo with her right leg and fighting the anthropoid demon with a spear which is broken. She holds: dagger (broken) piercing demon, prayōga-chakra, drawing an arrow from quiver, bell with triśāla (handle broken), buckler, strung bow, and holding demon's head. The buffalo is well carved.

The south and north cells have no vestibules. The south cell doorway has dvārapālas on the jambs with Venuṅgopāla on the lintel. In the cell on a Garuḍa pedestal stands a beautiful image of Venuṅgopāla, 5 feet high, standing in tribhanga with his right leg crossing over the other leg and the two hands playing on the flute (Pl. XX, 3). He wears a kīrīṭa, necklets, anklets, bracelets, armlets, garlands, and girdles with hangings. Over his head spreads the tamāla tree. On the jambs of the tōrāṇa stand his consorts with chāmara bearers. The cowherds, cows, gods and rishis listen intently, while the chakra and gadā are carved to his right and the śankha and padma to his left. The ten avatāras are carved on the fringe above.

The north cell which has Yogānārasimhā on the lintel has a well-carved Lakshminarasimha group with a serpentine tōrāṇa above and Prahlāda, a kalaśa looking exactly like a tea-kettle, and an elephant with uplifted head below. The god sits in sukhāsana holding chakra, padma, gadā and śankha, with Lakshmi seated on his left lap. This god gives the temple his name, perhaps because Narasimha was the reigning king at that time.

The vestibule has on the lintel a Lakshmi-Nārāyaṇa group, while the lintel of the garbhagriha doorway has Gajalakshmi. In the main cell stands a fine image (5' high) of Kēśava supported by a consort on each side, having the serpentine scroll with lion face and the ten avatāras on the tōrāṇa (Pl. XXI, 1). The image has been well made and represents a slim and tall form, perhaps because it is in the uttarmā dusvatāla. The face particularly has beauty combined with dignity. The cell has in the west wall a small niche useful as a safe.

Between the porch and the remains of the mahādvāra are two green stone elephants in vigorously moving attitudes. There are warriors marching along with them.

THE BALALINGESVARA TEMPLE.

To the north-north-east of the Lakshminarasimha temple stands, facing east, the rather plain looking soapstone temple of Bālalingēśvara to the north-east of the village and close to a watercourse or halla. It is also a three-celled structure. In
its outer view it is rather plain, having unsculptured plain walls except near the sukhanāsi where cruciform pilasters and rosettes are to be seen.

The tower is of stepped pyramid design with seven cornices. On each face of the śikhara is a kirtimukha with a standing Saiva deity.

**Tower.**

Over the projection on the sukhanāsi is a well-carved Saṣa group with the hero's head bent back in his effort to pull the lion's tongue out and pierce the sword in.

The inner view shows that the temple must have originally consisted of a garbhagriha with a small liṅga, a vestibule with a shallow lotus ceiling and a navarāṇa of nine squares borne on four cylindrical pillars with extra cells on the north and south.

Theoriginal deities of these latter have now been lost. But in the north cell there are now kept the following images:—

Ganēśa,
Two Viṭrabhadras,
One Kēśava,
Several Nāga stones.

To this structure appears to have been added, in perhaps the Hoysala or early Vijayanagar period, another navarāṇa of soapstone with cubical pillars having octagonal shafts and ornamental necks. Perhaps when this extension took place, the front wall of the original navarāṇa was removed and was substituted by two oblong pillars, thus making the navarāṇa a long one with ten pillars. This hall has a doorway to the east and one to the south.

The temple is unimportant.

**BHAIRAVA TEMPLE.**

The Bōredēva or Bhairava temple is now a dilapidated plain shrine consisting of a garbhagriha and mukhamāṇṭaṇa only.

**General description.**

In the garbhagriha are placed the following figures:—

1. Nāga.

**Images.**

2. Umāmahēśvara—on a prostrate human figure. The god holds sword, drum, trident and bowl. The serpentine tōraṇa with simhalalāṭa, is perhaps of the 13th or 14th century.

3. Bhairava—1½ feet high—probably a Hoysala figure of the 14th century.
5. Another Bhairava.

The temple is in a very bad condition and the villagers are proposing to rebuild it.
In front of the temple there is a self-immolation stone depicting men offering their heads in sacrifice.

**BANĀŚANKARI TEMPLE.**

The Banāśankari temple is directly to the north of the village and outside in the fields.

The temple is small and dilapidated. It consists of a garbhagriha and a vestibule. The image is of soapstone. There is a lion on the pedestal. The image is about 3 feet high. The goddess is seated in sukhāsana and had originally eight arms holding sword and rosary, cobra, trident (broken), buckler and drum. Around the halo of the goddess is a row of jewels circumscribed by a scroll arch which is now broken. The bench on which the goddess is seated has a human face and under her left thigh, she wears a beaded drapery. The image is much mutilated. From a sculptural point of view the contrast between her large breast and her small waist is noticeable. The image may be of the Hoysala or some earlier period.

It is said that it is the patron goddess of the weavers.

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**HASAN DISTRICT.**

Agrahara Belguli.

**KESĀVĒŚVARA (BEṬṬĒŚVARA) TEMPLE.**

The temple is popularly known as the Beṭṭēśvara temple. It was built in 1210 A.D. by Kēśavadamāyaka, an officer of Ballāla II. Hence in the inscriptions it is called the Kēśavēśvara temple. It is the largest of the temples in the village and stands to the north-east close to the tank which is called in the inscriptions Kēśavasamudra. The temple has been described in M.A.R., 1929. A fuller description is here attempted.

It is large in proportions and well carved in the inside. It has a main cell for Siva with a vestibule, a minor cell on the north for Kēśava, a large navaranga of four pillars with a porch on the south and a cross-shaped mukhamantapa with a cell on the north and another in the east and a porch on the south. Thus from the south the temple appears to have two porches. The mahādvāra which is a pavilion of four round pillars, is also on the south.
The temple appears to have been built on a high platform whose remains are almost buried in the earth. The lower part of the outer wall has an unusually large number of eight cornices, one of which has the uncarved oblong and cross-shaped mouldings meant for makara heads. The upper part of the wall is decorated with square planned pilasters interspersed with well-designed large indented square pilasters.

Above the cornice the parapet towers are mostly unworked. The brick towers over the two cells are made up of flat thin bricks of about 9"×6"×2" and appear to date from the late Vijayanagar times.

The main temple is entered by a porch in front of which are two small platforms intended to receive either elephants or small turrets.

Porch.

The porch has a large bench on each side with slanting railings whose faces are cut up by bell-shaped pilasters with rearing lions and oblong flowers in the interspaces. The pillars of the porch are cylindrical while the pilasters at the back are of the indented square plan. The ceiling is flat with a large padma. The mouldings of the corner stones are uncarved, On each side of the porch against the wall of the main temple is a large inscription slab one of which has a panel of Siva in Kailāsa and the other of Kēśava with Lakshmi and Garuḍa. Both of them contain portions of the same inscription. E. C. V. Chennarāyapaṇṭa Nos. 243-45.

The navarāṇa doorway whose jambs have well-carved Śaiva dvārapālas and star-shaped pilasters has on the lintel a Tāṇḍavēsvara group. The navarāṇa which is large and roomy is about 26 feet square and equal to the dimensions of the navarāṇa of the Harihara temple. Its four large pillars are bell-shaped and the pilasters are well designed in indented square shape. The ceilings of the navarāṇa which rise upon three sets of corner stones are variably designed with shallow padma domes except the central one which is about 4 feet deep. Above the corner stones ornamented with lion faces and the images of the Dikpālas, stands a circle of sixteen turrets. Above there is a ribbed dome with three concentric circles and a pendant bud.

Inside the navarāṇa are kept a number of finely worked pañcāyatana images as follows:

2. Gaṅga—a fine image with the belly and the left toe damaged.
3. Blank lion pedestal whose Mahishāsuramardini has been removed.
4. Shanmukha riding on a stout-necked peacock the feathers of which are finely carved.
5. Bhairava—seated in sukhāsana with ringletty hair. It does not seem to have belonged originally to this temple, since it is of much smaller size.


7. Sūrya’s pedestal of seven horses—the image is missing.

8. Saptamatrickā panel having a finely worked set of the Seven Holy Mothers in this order—Gaṇḍā; Brahmī—a female figure with bearded faces; Vīrabhadra with vīna; Māheśvarī; Vaishnavī with the symbols as in Nārāyaṇa (sankha padma, gadā and chakra); Vārāhi (sword, blank, buckler and book); Indrāṇī (abhaya, vajra, ankuśa and dāna); Kaumārī (bud, rosary, fruit, bud); Chāmunḍā (sword, trident, drum, bowl) skeleton-bodied and with large fangs showing and having the third eye.

The doorway of the vestibule of the main shrine has jambs bearing the dvārapālas and with star-shaped indented pilasters. The lintel panel is exceedingly well-worked and represents the durbar of Umā-Mahēśvara seated in sukhāsana and attended by Nandi, Gaṇḍā, Brahma, Shaṃmakha, Vishnu and the celestial nymphs. Above the lintel cornice is a series of nine towers, the central one of which is a fine towered pavilion of three storeys. The vestibule which is about 10' × 10' has a domed ceiling of concentric circles.

The garbhagriha doorway has well-worked dvārapālas with a fine Tāndavēśvara group on the lintel. The garbhagriha ceiling is flat and has nine panels, each having a lotus. Under it on a pedestal, about three feet high, stands a medium-sized Śīla, about one foot in diameter.

The Kēśava image standing in samabhanga in the minor cell on the north is about 5½' high including its tōraṇa (Pl. XXI, 2). It is exceedingly well carved with luxuriant ornamentation and, in its features, reminds us of the Kappe Chennigarāya image at Bēlūr.

The east doorway of the navaranga whose lintel is uncarved has on each side an inscription slab with uncarved top panel. The north slab has only one line which reads: “Śrīmatu pratāpa chakravarti Hoysaḷa Śri Viraśomēśvara,” and stops in the middle, thus showing that the construction of the temple was interrupted suddenly. The well-worked part of the temple ends with this doorway.

To its east extends a cross or pond-shaped large pavilion with a stone bench running around it, which is fringed by a slanting raling as in the Harihara temple at Harihar. The outer pillars are sixteen-sided but unfinished, while the four inner pillars of the bell-shaped kind are finished and polished. The ceilings are all flat except the one
in the westernmost square which has a large shallow padma. The northern ankañā of
the pavilion is regularly built as a cell, but it has neither an image nor a pedestal.
The eastern ankañā is converted into a cell open on the west and houses a finely
ornamented bull, about 4 ½' high.

SÓMÉŚVARA TEMPLE.

The Sómesvara temple is situated to the east of the village by the side of the
old mud fort wall. The original temple, according to
inscription E. C. V. Chennarāyaṇa No. 246, was built in
about 1154 A. D. But it appears to have been completely
reconstructed in the 17th century. Only the following old materials are found: the
vestibule doorway with the perforated screens on the jambs, the fine bull in the
navaraṅga, the fragmentary Saptamātrikā panel with only five of the Mothers and
the pedestal and the linga in the cell. The temple has been overwhelmed by and
submerged into the earth thrown around it when the fort wall was built in the
Vijayanagar days.

AMRITÉŚVARA TEMPLE.

The Amritēśvara temple is completely in ruins and architecturally unimportant.
It was built in about 1134 A. D. as evidenced by the inscription (Ep. Car., V, Cn. 248)
estanding to the north of the ruins. One of the inscriptions mentions the god as
Mūlasthāna-Gangēśvara.

The linga among the ruins is small and together with the pedestal is about one
foot high. The garbhagriha doorway has a Gajalakshmi lintel which bears also the
inscription E. C. V. Cn., 247.

Nuggihalli.

LAKSHMI-NARASIMHA TEMPLE.

Two of the several beautifully worked ceilings in the navaraṅga of the Lakshmi-
Narasimha Temple at Nuggihalli are illustrated in (Pl. XXII, 1 and 2).

JAYAGOṆḌÉŚVARA TEMPLE ON JÓGINĀTHAGUĐA.

About a mile to the north of Nuggihalli, facing the Tiptūr road stands a pro-
minent hill with one great rock rising up to a height of about 150 feet.

On the summit stands a temple made up of well-dressed and fitted large granite
blocks. It consists of a navaraṅga to which are attached

General description. on the west two open vestibules leading into square cells.
Each of the cells (6' × 6') is surmounted by a stepped
pyramid-shaped tower of brick and mortar, the bricks being 10'' × 7'' × 2'' which
appears to have been the size of the Hoysalā bricks.

To the east of the navaraṅga entrance stands a square pillar with sixteen-fluted
shaft supporting a soapstone statue of Nandi.
To the south-east of the temple facing north stands the inscription of Vīshnūvārdhana bearing E. C. V, Cn. No. 260. To its left was discovered a vīragal of soapstone bearing a faintly visible inscription in Kannada. From the inscription of Vīshnūvārdhana dated in 1121 A.D., it is found that he made grants of land to the linga known as Jaya-gondēśvara.

On the jambs of the navaraṅga doorway are carved padma, triple-rudrāksha and floral designs. The hall which is about 30 feet long by 15 feet broad is borne on two sets of four cylindrical pillars supporting the ceilings which have shallow padmas like the ceilings of the vestibules. In the navaraṅga are kept an intertwined nāga group and a headless image of Śiva as Kāpāli with a dog and bhetālas at his sides.

The north cell contains a small linga on a low pedestal with a well carved Nandi facing it in the vestibule.

Linga.

The south cell has an image of Virabhadra (3' high) on a low pedestal. The image is moderately worked and holds sword, trident, drum and shield. On the tūraṇa is a serpentine scroll.

On the north-east of the temple there is a small shrine of granite, inside which is a carved stone group of a bhakta couple, the husband wearing kulāvi, necklet, yajñopavita, short dhoti, anklets and bracelets and wooden sandals and holding uplifted sword in right hand, while his left hand is placed on his wife's shoulder. The lady standing to his left with the upper body bare, wears large round earrings, garland, short sari, anklets and armlets, bracelets and wooden sandals. Her right hand holds the stem of a lotus which is broken off. Her left hand is also broken. Her hair is dressed with a semi-circular floral ornament set upright. The couple perhaps represent some important local ruler and his wife of the mid-Vijayanagar times, who very probably made grants to the temple.

Dindagur.

A note on the two temples at Dīṅḍagūr is published in M.A.R., 1930.

The place is an ancient agrahara called Mallikārjunapura. It was founded by Pandita Daṇḍanaṭha. The Kēśava temple is built in the centre of the old village, while the Īśvara temple is built to its north-east. A little distance from the latter is the tank. Both the temples seem apparently to have been built at the same time, since both of them are similar in plan.
KESAVA TEMPLE.

The Kesava temple faces east and has a garbhagrīha, a vestibule, a navarāṅga a porch and a mahādvāra. The last has a porch on the outside. The old mahādvāra has been recently repaired. The temple has been raised on a floating foundation. The garbhagrīha and the navarāṅga are both square-shaped with indented and flattened sides.

**General description.**

The basement cornices are six in number, of which the fifth from the bottom has its mouldings unworked. Four of the remaining cornices, excluding the one at the bottom, have dentil projections. The outer walls are plain except for the right-angled pilasters which appear at the indentations and for the pond-shaped pilasters which appear on the outer walls of the navarāṅga on the south and north.

The eaves are slightly sloping with dentil projections on top. The parapet contains unworked kirtimukha and other mouldings.

The tower consists of three tiers of turrets having, like the parapet, unworked mouldings. There is a projection over the vestibule whose cornices also have unworked mouldings. A stone finial surmounts the tower.

The flight of steps leading to the porch may have had originally elephants on either side. The porch is borne on two cylindrical potstone pillars and has stone benches on the south and north. The ceiling of the porch is designed like three concentric squares and has a padma in the centre.

The navarāṅga doorway has a series of five turrets on the lintel above which is a Veṣṇugopa group. The pilasters on either side of the doorway are pond-shaped. The central ankāṇa of the navarāṅga is borne on four pillars of the usual bell-shaped type. The ceilings are all square and somewhat deep with padma pendants hanging from the centre. But the central ceiling is more elaborately carved than the rest. The corner stones have carvings of kirtimukhas and pendants on their under-surface and of the ashta-Dikpālakas on their front face. The oblong slabs above have the scroll, kirtimukhas and pendant designs. Their front faces have Yakshas in the centre with rosettes carved on either side of them. In the centre of the ceiling there is a deep padma pendant, and kirtimukha and pendant designs at the corners.

In the navarāṅga are placed several nāga stones, one image of Gaṇapati in a niche of brick and mortar, and another of Hanumān in another niche of brick and mortar. In the north-west corner of the navarāṅga is built a small shrine of brick and mortar to house the utsava-vigrahas of the Īśvara temple.
The lintel of the vestibule doorway is plain. The ceiling of the vestibule has also a padma pendant. In the vestibule are kept the metallic utsava-vigrahās of the temple. Inside the garbhagrīha stands on a Garuda pedestal the image of Kēśava (Pl. XXIV, 1). It is exuberantly carved, though its features, particularly of the face, are not very elegant. There are the ten avatāras carved on the prabhāvali.

MALLĒŚVARA TEMPLE.

(Pl. XXV, 2).

The Mallēśvara temple is situated about a hundred yards to the north-east of the Kēśava temple. In plan and execution, it is similar to the Kēśava temple. But the porch is absent. The navarāṇa ceiling in front of the vestibule doorway is opened out and a ventilator has been put in. The linga inside the garbhagrīha is about two feet high including the pedestal.

Images. In the navarāṇa are kept the following images:

1. Rude Nāga stone.
2. Rude Gaṇēṣa.
3. Intertwining Nāgas.
4. Another Gaṇēṣa.
5. Another Nāga stone.
6. Peacock pedestal.
7. A two-handed goddess. The image is of potstone and is about 3½ high including the tōraṇa. The two hands of the goddess are broken. The image is well worked. Unfortunately the face is disfigured and covered over with muck. On the tōraṇa are the floral scroll, the kirtimukha, two chāmaras, a chakra, a sāṅkha, a sword and a buckler. The image is perhaps a Vaishṇavi or Pārvati standing.

BASAVĒŚVARA TEMPLE.

To the west of the Mallēśvara temple is the modern temple of Basavēśvara which is architecturally unimportant.

Anekere.

This is a village about four miles west of Chennarāyapaṭna. It has several temples dedicated to Śambhulingēśvara, Kēśava, etc. The Kēśava temple is situated in the centre of the town.
Kēśava Temple
Ānekere

GROUND PLAN (p. 75).
THE KĒŚAVA TEMPLE.

(Pl. XXV, 1).

The Kēśava temple stands on a high platform with stone-built sides. It contains a garbhagriha, a closed vestibule, a navaraṅga of four lathe-turned pillars and a porch, an old prākāra of soapstone and a towerless mahādvāra which has a one-anākṣa porch both on the east and the west and had originally a complete prākāra wall of stone with a verandah running on inside (Pl. XXIII). The temple has much resemblance to that at Hullekere near Gandasi.

The soapstone mahādvāra which appears to have been rebuilt in the Vijayanagar days has for its eastern porch two bell-shaped lathe-turned pilasters with stone benches, of which the railings have disappeared. The porch ceiling is well designed having an octagon of corner stones bearing the Dikpālakas inset with a eight-pointed star, in the centre of which is a shallow lotus. The uncarved lintel has a later day inscription in Kannada which reads Narasim Deva.

The inner porch of the mahādvāra and the verandah which originally ran all round the temple and formerly housed the kitchen on the south-east has a row of necked cylindrical soapstone pillars with plain ceilings.

Since the structure was out of plumb on the south and west, it was pulled down about three years ago and a brick wall was constructed.

The materials belonging to this verandah are all lying outside the temple and could well be utilised for rebuilding the verandah. On the south and north of this verandah there is a cell on each side, the north one being empty and the south-one containing the damaged original image of Kēśava. Its nose is touched up and unnatural. It may be removed to a museum.

The temple itself has five cornices on the lower wall with one cornice bearing the blocks meant for receiving vases and makara heads.

The upper part of the wall has ornamental pilasters and no other carvings. The parapet above the cornice contains turrets whose blocks are uncarved. Similarly the tower has two uncarved rows of turrets and one carved row. It is surmounted by a beautifully shaped stone kalaśa with an ornamental jewel band running around bearing lion heads in the four corners.

The platforms in front of the porch of the temple are devoid of their elephants.

The porch is intact and its domed ceiling which rises on an octagon bearing the Dikpālas has a sixteen-sided gallery which is inset with three concentric circles and has a lotus bud in the centre.
The navaraṅga doorway has Gajalakṣmi on the lintel. The navaraṅga which is about twenty feet square has indented wall pilasters and four bell-shaped soapstone pillars. The ceilings, though not elaborate, are interestingly carved. They are from the east running clockwise:

(1) A square inset with an eight-pointed star with a padma pendant at the centre.
(2) An eight-pointed gallery with two inset concentric circles.
(3) An octagon with an inset circle.
(4) An octagon with an inset square inside which is an octagon with a padma.

West—

(5) A square inset with an octagon.
(6) Octagonal gallery inset with an octagon inside which is a circle.
(7) Square with eight-pointed star and padma pendant in the centre.
(8) An ornamental square with two concentric inset squares.

Central—

(9) On corner stones bearing the Dikpālas is a sixteen-sided gallery with three concentric circles and a large śankha pendant.

On the vestibule doorway the dvārapālas are carved. The lintel is not carved.

The ceiling of the vestibule has a gallery shaped like a sixteen-pointed obtuse-angled star inset with three concentric circles. The garbhagriha doorway has well carved dvārapālas on the jambs with a Gajalakṣmi lintel. Above the lintel cornice is a row of five variously shaped turrets with Yakṣas between them.

In the garbhagriha on the old Garuda pedestal stands the image installed about four years ago and carved by Mr. Siddhalingaswamy, sculptor of Mysore (Pl. XXIV. 2). On the pedestal is the inscription in Kannada:

Śilpā Siddhāntī Siddhalingasvāminī nirmitaḥ.

To some extent the sculptor has successfully imitated Hoysaḷa work, particularly in the carving of the ornamentation which is profuse. But the ten avatāras on the prabhāvalī are absent, the kiriṭa is heavy and octagonal of the Vijayanagar type, and the octagonal gada has a ribbed head. The image is a good piece of work except for its fattish chubby face and rather large hands and feet.

VIRABHADRA TEMPLE.

About a hundred and fifty yards to the north-east of the Kēśava temple stands a small temple of Virabhadra, a modern structure. It has a dentil corniced tower, a garbhagriha and a vestibule.
The image of Virabhadra is of Vijayanagar workmanship. In the vestibule are kept the images of Mahishāsuramardini, Gaṇeśa and Nandi.

TWIN TEMPLES.

To the south of the village to the east of the small tank bund stand two small but definitely Hoysaḷa buildings, both indefinitely called by the villagers as Somēśvara temple.

They are twin temples of equal size built of soapstone and having stepped pyramid towers, lathe-turned pillars, domed central navarāṅga ceilings, perforated jambś, etc. The temples were probably built in honour of a husband and wife.

The temple on the south has a garbhagriha, an open vestibule and a navarāṅga, while that on the north has a garbhagriha, a closed vestibule, a navarāṅga with a cell on the north and its doorway to the south and a cylindrical pillared porch. In the navarāṅga of the temple on the north lie the images of a mutilated Gaṇeśa and a Mahishāsuramardini, both evidently of the original pāṇchāyatana.

SAMBHULINGEŚVARA TEMPLE.

About a mile and half to the north-north-west of Ānekere is a large tank, now dried up, near which is situated the Sambhulingēśvara temple which appears to belong to about the 12th century A.D. This structure consists of a square garbhagriha, a closed vestibule and a square navarāṅga. The outside walls of the garbhagriha have a square basement cornice and plain right-angled pilasters. The eaves are straight sided with dentil mouldings upwards at the corners. Above the eaves rises above the garbhagriha the stepped pyramid stone tower consisting of eight tiers with dentil mouldings at intervals. The tower is surmounted by a stone kalaśa. The outside walls of the navarāṅga are plastered over and bespeak recent renovation with brick and mortar walls. But the old potstone spouts remain above. There is a stone projection over the vestibule.

The navarāṅga consists of nine anākāṇas. The four pillars of the central anākāṇa are of the usual bell-shaped type. The ceilings are all slightly domelike with lotus flowers and buds hanging from above. The execution of the ceilings is different in each case, though there is nothing extraordinary about any of them. The pilasters in the navarāṅga are all pond-shaped. In the navarāṅga are placed several nāga stones, a potstone Gaṇeśa, a Gajalakshmi, a Mahishāsuramardini, a Vāsudēva (padma, chakra, śankha and gadā) with a pair of feet in front and a potstone Nandi. The images are rude.
The vestibule doorway is plain. Inside the vestibule is kept a bigger Nandi. The vestibule ceiling has a lotus pendant and is somewhat deep. The lintel of the garbhagriha doorway has five turrets with padma medallions in between them. The pediment is uncarved. The pilasters are indented. Inside the garbhagriha is a ow linga with pâni-batlu, about one foot high.

In front of the temple are several nāga stones and a mutilated figure. Against the outer walls are placed two viragals with no inscriptions on them.

**Chennarayapatna.**

The taluk town of Chennarāyapatna is known in the Hoysāla inscriptions as Kojatūr and was named Amrītanāthapura when the temples of Chennakēśava and Amrītanātha were constructed and the town was converted into an agrahāra. It retained the name Kojatūr until about 1500 A.D. A little later it was named Chennarāyapatna probably after some Vijayanagar officer named Chemigārāya.

**CHENNAKĒŚAVA TEMPLE.**

The original temple of Chennakēśava had a garbhagriha with a flat ceiling, a vestibule with a padma ceiling, a navarānga of nine squares (20' × 20' ) and a porch of two bell-shaped round pillars. This original porch appears to have been extended during the Vijayanagar period into a mukhamantapa of three ahaṇas, the latter with cubical tapering pillars having sixteen-fluted pillars, when a mahādvāra of plain pillars without a gōpura and with a compound wall of rubble stones, and a fine garudagnambha with a sixteen-fluted tapering shaft, were added.

In its outer aspect, the temple, though of soapstone, is indented square in form with rather plain cornices, walls and parapet towers. The original tower of soapstone is intact and also unworked.

The ceilings in the navarānga are deep domes having mostly concentric circles over circular or sixteen-sided galleries except the west one which is octagonal over a square and the north one which has an eight-pointed star set inside a square. The central ceiling is a deep dome with the Dikpālas, a circular gallery, concentric rafters and a conch pendant. The navarānga pillars are bell-shaped. In the navarānga are kept the images of Rāganātha and Kālingamardana, both poor class sculptures of the Pāḷlegār times.
1. Kesava, Kesava Temple, Dindigul (p. 74.)

2. Kesava, Kesava Temple, Anekere (p. 76.)


4. Navaranga Doorway, Bhandari Basti, Sravanabelagola (p. 82.)
The image in the garbhagriha does not appear to be the original Hoysala image. It looks rather unfinished, particularly its serpentine tārāṇa. Its facial look also with its weak chin is rather different from the usual Hoysala form. Possibly it is the work of a good imitator who copied the original image.

**CHANDRAŚEKHARA TEMPLE.**

The Chandraśekhara (Rāmēśvara) temple which is about a hundred yards southeast of the Chennakēśava temple is a granite stone structure of the Vijayanagar period in whose garbhagriha stands a six-foot high image of Chandraśekhara (abhaya, axe, spear, and dāna). In the vestibule there are: a Gaṅgēśa image and an inscription (E.C. V, No. Cn. 156). On either side of the vestibule doorway there are two bhakta images instead of the dvārapālas. The Nandi’s face is a well worked one. In the southwest and north-west corners of the vestibule are two cells containing two Vijayanagar type stone images of Bhairava and Pārvatī while in the navarānga are the images of Virabhadra and Janārdana.

The temple is not architecturally important.

An image of Nandivābanamūrti is kept against the wall of the house adjoining the temple.

**KALYĀṆI.**

Outside the north fort gate of the old town is a fine kalyāṇi about 50" × 50' with the steps well built of stone. On its west side are a number of shrines which contain stone images of several deities like:

1. Gaṅgēśa.
2. Nāga.
3. Lakshminārāyaṇa.
4. Pārvatī.
5. A small figure placed on a large Hoysala simhāṭha.
6. Chandra.
7. Viṣṇu on Garuḍa.
8. Pārvatī in imitation of Hoysala workmanship, but really of the Pāḷḷegār period.
10. Vāmana.
11. Arjuna performing penance.
13. Śivalinga.
14. Śaṅmukha on peacock.
15. Nandi.

SĀTESVARA TEMPLE.

To the north-east of the town near the tank stands a small soapstone temple of Sātesvara, to the south-east of which are standing two inscriptions (E. C. V, No. Cn. 161 of 1182 A.D. and a viragal). The bell-shaped navaraṅga pillars, the perforated screens of the vestibule doorway, etc., mark the temple as a definitely Hoysala structure, though not one of any importance. In the inscription the linga of the temple is called Śaṅtalēśvara, and appears to have been set up in memory of Sātavve, the wife of Daṇḍanāyaka Māchīah.

In the navaraṅga of the Sātesvara temple are kept the images of Gaṅeśa, Nandi and Kēśava which are not of much sculptural value.

Opposite to the doorway of the Sātesvara temple is an old soapstone panel containing (Bhairava’s) Śiva’s pādas surrounded by cobras, beheaded animals and men.

Siva’s Pada.

To the north-east of the temple and close to it is a Pāllēgār period structure dedicated to Durgā as Volagere Amma.

Volagere Amma.

GADDE-RĀMESVARA TEMPLE.

About a mile to the south-east of the town just where the irrigated lands commence, stands the temple of Gadde-Rāmesvara.

It appears to have been built in two stages. The original temple is a very simple small Hoysala structure of soapstone with a stepped pyramid tower of eight dentil cornices, a stone sikhara and an ornamental stone kalaśa. In front of the tower formerly stood the Saḷa group, whose mutilated lion is now in the yard in front of the temple. The walls of soapstone are cut up by right-angled plain pilasters and the plan is squarish, the garbhagriha and vestibule being smaller than the navaraṅga.

The original navaraṅga doorway is only 4’ × 2’ and has an uncarved lintel.

Navaraṅga.

In the navaraṅga which is 15’ × 15’ are four necked pillars with their cubical mouldings connected by octagonal shafts and wheel-shaped moulding round neck. The ceilings are plain except the central one which is a shallow padma dome. In the navaraṅga are kept the images of Gaṅeśa, Nandi, Shaṅmukha, Janārdana and Sūrya, which appear to date from about 1600 A.D.
1. Kesava Temple, Anuradha (p. 70).


3. Chandrahraya Group of Tenaga Brahmadeva Pillar. Sevakanabergola (p. 82).

4. Ceiling in front of Gomatiwara, Sevakanabergola (p. 82).
The vestibule doorway, whose lintel also is uncarved has kalaśas on the jambs and perforated screens. The vestibule and garbhagriha ceilings have shallow padmas and the linga is a round-headed one on a low pītha.

Mukhamantapa.

To this original Hoysala temple were added in the 17th century a granite mukhamantapa of three ankānas with octagonal pillars having cubical mouldings with low relief carving. One of the latter shows the Gandhabherunda bird holding elephants in its beak.

In the front yard of the temple is a manṭapa of granite with a brick tower, under which on a pillar of soapstone is a Basava with a head to east and another to west. (Pl. XXIV, 3) Two brick and mortar Basavas of large size have been set up, one at the place where Saḷa was originally, and the other on the mahāḍvara.

Hirisave.

KĒŚAVA TEMPLE.

The Kēśava temple is a late Hoysala building of granite with soapstone pilasters and doorways and granite outer walls. The temple has been entirely rebuilt recently, particularly its navarāṅga. The image of Kēśava is about five feet high on a Garuḍa pedestal about one foot high. The image is a good specimen of the 14th century, though poorly worked, and on its drapery the Dravidian influence can be seen. The garbhagriha and vestibule doorways are Hoysala soapstone pieces. There are perforated windows on either side of the vestibule doorway.

Grama.

CHENNAKĒŚAVA TEMPLE.

A note on the Chennakēśava temple is published in the Mysore Archaeological Report for 1917, page 9. The temple is not of much architectural value since only the outer wall and one pillar in the inner navarāṅga belong to the Hoysala period.

DHARMĒŚVARA TEMPLE.

This temple has been described in the Mysore Archaeological Report for 1917, page 9. In the navarāṅga, the pillars and the central ceilings and the east doorway are original Hoysala pieces used in the more recent times while rebuilding the navarāṅga.
ŚANTINĀTHA BASTI.

This is an old temple of which the standing image of Śantinātha (3' high) with an inscription on the pedestal stating that it was set up by Sumati Bhāṭārakar, and the old vestibule with perforated jambs and the seated Śantinātha on the lintel are the only older parts of the temple. The rest of the temple which is of granite is of later days. Architecturally the only important thing in the temple is its image with a fine serpentine prabhāvali.

An interesting point to note in Śantigrāma is the fact that the worship of Jina, Śiva and Vishṇu all progressed during the time of the Hoysaḷas.

VĪRABHADRA TEMPLE.

This is a temple of the Hoysaḷa period containing a garbhagriha, a vestibule and a navarāṇga of four bell-shaped pillars and a mukhāmaṇṭapa of three bell-shaped pillars. The heterogeneous nature of the walls suggests that these portions were rebuilt and repaired in the Vijayanagar days. The navarāṇga has a porch which was converted into a cell for housing Mahishāsura-mardini now kept in the navarāṇga.

The navarāṇga has four bell-shaped pillars and several flat or shallow domed ceilings. Of these the central one is the most interesting.

**Navarāṇga.** Rising on two sets of corner stones bearing the images of the Dikpalas and of dancers and rosettes is a flat ceiling divided into nine panels with Tāndavēśvara in the centre, Kumāra to the west, dancing Ganesa to the east, Brahma to the north and Vishṇu to the south. The slab is damaged and has evidence of being recently reset and plaster-pointed.

In the vestibule and the garbhagriha are kept several images of Virabhadrā, Nandi and other deities. The main image of Virabhadrā appears to be of Vijayanagar period workmanship having shortish legs, large hands, etc. It is doubtful if this is the original Virabhadrā of the Hoysaḷa times.

The mahādvāra has been constructed of fine pilasters bearing turreted canopies brought from elsewhere.

SRAVĀṆA–BELGOṆA.

The navarāṇga doorway of the Bhandāri Basti is very well carved and illustrated in Pl. XXIV, 4. The Tyāgada Brahmadēva pillar has an interesting panel of sculptures on its south base (Pl. XXV, 3). One of them represents Chāmuṇḍarāya. The well executed ceiling in the verandah in front of the Gomāṭēsvara colossus is a beautiful piece of sculpture in soap-stone (Pl. XXV, 4). Two good views of the Gomāṭa colossus are illustrated in Pl. XXVI.
CHITALDRUG DISTRICT.

Maikonda.

Maikonda is one of the hobli headquarters in the Davangere taluk and a Railway station on the Bangalore-Haribhar line. There are two temples in the village, one of which is called the Kesava temple and the other the Obala-Narasimha temple. The name 'Obala' is a corruption of Ahobala.

KESAVA TEMPLE.

The Kesava temple is a modern structure of mud and country tiles. It is situated in the heart of the village. Inside the garbhagriha stands a rude black stone image, about 3½ feet high, of Vishnu standing as Janardana, though the god is locally called Kesava. In the four hands are held padma, chakra, sankha and gada and in addition to the gada the left lower hand holds in the palm a matanga fruit. The image and the prabhavali are carved of the same stone. But the ten avatāras are absent from the prabhavali which has instead creeper scroll ornamentation. The features of the image suggest that the workmanship is of the Vijayanagar period. The image may have been brought from elsewhere and set up here.

To the right side of the image is a linga which has been recently installed. The temple is a Muzrai institution and architecturally unimportant.

OBALA-NARASIMHA TEMPLE.

About half a mile to the south-east of the village is situated the dilapidated temple of Obala (or Ahobala) Narasimha. The temple consists of a garbhagriha with a roughly shaped boulder in it which is called Udbhava-Narasimha, an open vestibule and a navaranga with a doorway to the east and another doorway on the south. The latter doorway has a torana in front with the tenkalai Srivaishnavas caste mark. This gateway does not form part of the main structure and is evidently of a later date. The doorways have Gaja-Lakshmi figures on their lintels. In front of the southern doorway is a Garuda pillar which, along with the torana, indicates that it was the main doorway of the temple. The outer walls are plain. The tower is a stepped pyramid with figures of Vishnu at the neck.

The navaranga has four Dravidian square-shaped pillars which have on their cubical mouldings high relief figures of various gods, acrobats and mythological representations, among which the following may be noted:—

Ganesa, Parashamriga, dancers (three in one), Māhinī with mirror, a chief, Kannapa, Hanuman, bhakta, Kālinga, cow and linga, dancer, lion on makara,
Balakrishna on fours, acrobats (two wrestlers wheeling), bhakta, Hanuman and linga, Lakshmi-Narayana, Virabhadra, Yoga-Narasimha, Rishi dancing, peacock with the head of an elephant, acrobats, Vishnu, Venugopala, Matsya incarnation and a seated figure of a chief.

The navaranga pilasters have the figures of Garuda and Hanuman, lady riding on makara, gong-player, etc.

The central ceiling of the navaranga is raised on two sets of corner stones and has the figures of the ashta-Dikpalakas on the beams and a small lotus pendant pecked by four birds, in the centre. The occurrence of the birds suggests a parallel with the Kalyanamantapas at Nandi and Kolur. It is possible therefore that this temple may belong to the same period or to a slightly later one (C. 14th or 15th century).

Against the west wall of the navaranga is a well carved seven-hooded nag stone.

On either side of the garbhagriha doorway are the relief figures of bhaktas, perhaps representing those who built the temple.

**Bullapur.**

Bullapur is a becharak village. At the northern end of the mound burying the village ruins, the Anjaneya temple is situated. It is a structure of rubble masonry enshrining a 16th century relievo figure of Anjaneya.

To the south of the temple and buried in the mound, is another temple. The pillars of its navaranga can be seen through an opening in the mound.

**Ittige.**

Ittige is another becharak village, about a mile and half to the north of Huchchavanahalli in the Malankoda hobli. The temple of Kari-Aamma is an 18th century structure. It contains a garbhagriha with a relievo figure of Durga and a front hall with six pillars having the cubical, octagonal and wheel mouldings. The outer walls of rubble stones have been mostly embedded in a mound. An inscription (dated Ś. 1644) was discovered to the south of the temple.

**Kodaganur.**

Kodaganur is a place of antiquity as can be seen from the inscription (E.C. XI, Davangere 152), which is dated in 976 A.D. There are several ancient temples in the place, which have all gone to ruins. The inscription No. Davangere 149 (1113 A.D.) refers to a Vishnu temple. An earlier inscription (Dg. 151 of 1101 A.D.) refers to the god Somesvara. The ancient agrahara town is also called the southern Ayyavele in the inscriptions.
THE KALLEŚVARA TEMPLE.

The ancient Kalleśvara temple in the village has been entirely rebuilt in the modern period. Only the four square pillars in the navaraṅga now bespeak the antiquity of the temple. Inscriptions Dg. 149—152 stand to the east of the temple.

VISHṆU TEMPLE.

The temple erected in the 12th century for the god Vishṇu mentioned in Dg. 149, is no longer in existence. On the aśvattha-kaṭṭe in front of the village is a mutilated image with the tōraṇa carved of the same stone. The left lower hand of the image is on the kaṭi as in the images of Venkaṭēśa. It is possible that this image is of Vishṇu referred to in the inscription.

HANUMANṬEŚVARA TEMPLE.

The Hanumantēśvara temple is a modern structure with a 17th century relievo of Hanumān in the striking attitude. To the right of the figure there is a niche in which are placed the images of a chief and his wife. Both the images are in the round. The chief wears a kirīṭa and holds in his left hand a conch. His feet are mutilated. The image of his wife, however, is intact. Though both the images have somewhat rude features, they appear to date from at least the 14th century and are worthy of being preserved in a museum.

In front of the temple is a tall pillar against which is placed a viragal. The scene depicting the defence of the cows in the bottom panel of the viragal is well executed. The cows stand to one side, while the hero fights with his bow and arrows his enemies who are mounted on horses and armed with spears.

DURGĀ TEMPLE.

In a nearby field to the south-east of the village is a small mound hidden in the fence. On it is the soapstone image of a seated Durgā. The image is worn out. The goddess wears a kirīṭa with the flames darting forth from behind her head. In the four hands are held sword, trident, ṇāmarūga and cup.

An inscription at Dodda-Māgadi (E. C. XI, Dāvāngere 146) refers to the goddess ‘Banada-Saṅkari’ of Koṭaganūr. It is possible that the image above described is the one mentioned in the inscription. The image is very much like a Hoysala piece, though the inscription mentioning it is of 1518 A.D.
MALKANDEVARU TEMPLE.

About three furlongs to the south-east of the village is situated the Malkandevaru temple. It is a Siva temple with its outer walls and parapet covered over by a mound of earth, so that only the interior is visible from the front. The temple consists of a garbhagriha, an open vestibule and a navaranga with four bell-shaped pillars. In the central aṅkāṇa is a nandi. The other images kept in the navaranga are Gaṅapati, Chaṇḍikēśvara and a nāga stone. The garbhagriha doorway has Gaja-Lakshmi on the lintel. All the ceilings in the temple are flat and plain except the central one which has a padma.

The temple is much dilapidated and architecturally unimportant, though belonging to about the 12th century A.D. It is possibly the Śōmeśvara temple mentioned in the inscription Dg. 151 of 1101 A.D.

Vaderahalli.

KALLEŚVARA TEMPLE.

The ancient Kalleśvara temple which appears to have stood some forty years ago is now a mound of ruins. Only the inscriptions that stood on the site are existing at present.

Sankaranahalli.

RANGANĀTHASVĀMI TEMPLE.

The village of Saṅkaranahalli is about two miles to the south-west of Māikoṇḍa. On a height in the village stands the temple of Raṅganāthasvāmi called Tiruvengālanātha in the inscription No. Dg. 148 of 1684 A.D.

The structure is exactly like the Ībāla Narasimhasvāmi temple at Māikoṇḍa. It has the same square garbhagriha with a stepped pyramidal tower, an open vestibule and a navaranga with two doorways, one in the east and another on the south. The pillars, too, are like those at Māikoṇḍa with similar cubical mouldings and plantain bud hangings. The central ceiling also is the same with the four birds pecking at the low pendant bud. Hence the date circa 15th century may be assigned to this temple also. To the right of the eastern doorway stand the images of two bhaktas who are probably the builders of the temple.

The outer walls of the temple are mostly plain except for a few relief representations of a fish, a cobra and some obscene figures here and there. There is no separate shrine for the goddess; nor is there any image of the goddess worshipped in the temple. In the garbhagriha stands, on a pitha, a small relievo figure, about a foot high, whose features are hard to distinguish, since the image is much covered over with muck.
Nalkunda.

ÍŚVARA TEMPLE.

Nalkunda appears to be a village of some antiquity. The íśvara temple stands to the north-east of the village. The outer walls are covered by a mound of earth. The temple consists of three cells and a common navaraṅga with the entrance doorway on the south. The roof is low and there is no tower. The temple seems to have been repaired at some later period.

The original structure appears to hail from about the 12th century as seen from the pillars, doorways and images which are of potstone. The jambs of the doorways have kalaśa, creeper and rope ornamentations. In the convolutions of the creeper stand various figures. The pillars are square and have cubical, sixteen-sided, eight-sided, and the wheel- and loaf-shaped mouldings. The ceilings are all plain.

In the navaraṅga are kept the following images:

1. A Śaptamātrika panel.
2. A Nāga stone.
3. A Gaṇeśa of potstone.
4. A small Nandi facing the main cell.
5. A two-handed Vishnū with a consort on each side. The hands of the image are broken. The creeper ornamentation on the prabhāvali has six convolutions in each of which is carved a figure. Since there is a thick coating of muck, it is hard to distinguish the features of the figures. At any rate, they are not the ten avatāras of Vishnū, since there are only six figures. The image is an old one of about the 12th century.
6. Kēśava, holding rosary (instead of padma), śankha, chakra and gada. The ornamental prabhāvali which is of the same stone has eight instead of the ten avatāras. In workmanship the image is very much like a Hoysalā one and may probably date from the late Chālukya period. It may have been enshrined in one of the cells, probably in the northern one.
7. Nandi.

Anaberu.

In the village of Anabēru were recently unearthed several images which undoubtedly belong to about the 12th century A.D. These prove the existence of an ancient Íśvara temple. The images are:—(1) Janārdana holding padma, chakra, śankha and gada, (2) Gaṇeśa, (3) Sūryanārāyaṇa, (4) Saptamātrikā panel. They have now been kept in a chāvadi along with the liṅga of the original temple.
Kabbūr.

Kabbūr is about four miles to the north-east of Māikonda. During the 12th century it appears to have been a prominent agrahāra town. A ruined fort wall of rubbles and mud surrounds the place.

The old Kallēśvara temple at the place is a plain building with a garbhagriha, an open vestibule and a navaraṅga with four pillars having a cubical base and a sixteen-fluted shaft with wheel mouldings above. The outer walls are raised on a basement having three cornices and are quite plain.

To the north-west of the village, at a distance of about half a mile, an inscription (Dg. 156) stands in a field. Nearby is a mound with a broken Nandi on it. The mound is probably the site of the ancient temple of Avimuktēśvara mentioned in the inscription (1114 A.D.).

Bada.

KṉṆI-BASNANNA TEMPLE.

From the inscriptions E.C. XI, Dāvanagere 139-141, we learn that Bāḍa was an ancient agrahāra town prosperous during the 11th and 12th centuries of the Christian era. To the east of the village, at a distance of about a hundred yards, are the ruins of a trikāṭāchala, called Kōdi-Basavanṇana Guḍi. Actually, however, the temple consisted originally of three cells dedicated respectively to the gods Allāḷēśvara, Nārāyaṇa and Svayambhu.

The open vestibules lead to a common navaraṅga whose doorway is on the south as at Nalkunda. The temple is low-roofed and built on a brick basement (size of bricks 9"×7") having a stone facing. The navaraṅga has four square pillars with the cubical, eight-sided, sixteen-sided and wheel-shaped mouldings. The material used for the structure is hard granite, while that for the sculpture is potstone.

Excepting only for a Saptamāṭrika panel which lies buried in the navaraṅga and a Nandi which lies broken with its severed head at some distance to the south-east of the temple, all the other sculptures have been removed to the Hānumantaraṅga temple in the village. Among these sculptures are found a Garuda, a Sūryanārāyaṇa and a Durgā. The former two are very well executed and show great beauty with moderate ornamentation and fine contour of the limbs, though their muscles are not so well shown as in the sculptures of the Chōla period. Their existence is interesting since they are early examples of Vaishnavite images.
Malalakere.

KALLESVARA TEMPLE.

Malalakere (or Manalakere) is another ancient agrahara town with an Ishvara temple of about 1071 A.D. according to the inscription No. Davanagere 133, E.C. XI. The god is mentioned in the inscription as Mulasthaniśvara.

As at Nalkunda and Bada, this temple is also a trikūtāchala with three cells whose open vestibules lead to a common navaranga which has in the central ankana four square pillars of the same type as at Bada. The entrance doorway, too, is on the south. The outside walls of the temple are covered by a mound of earth.

The cell facing east enshrines a linga, that facing south Janardana (rosary instead of padma, prayoga-chakra, śankha and gadā) standing in sama-bhaṅga, and that facing west, Suryanārāyaṇa. In the Janardana cell are kept a Varahi image and a Śiva-Pārvati group, which are good sculptures. The Janardana image is a little rude in its features like the Śankara-Nārāyaṇa image at Maṭakeri in the Heggadaṭevanakote taluk of the Mysore District. The tūraṇa, which is horse-shoe-shaped, is simple. The kirita of the image is jata, not makuta. But there is no phalāksha. The image, like the one at Nalkunda, holds rosary instead of the usual padma in the lower right hand. As an example of the images of the eleventh century, the image is interesting. In the vestibule of the Janardana cell is a rude figure of Chaṇḍikēśa.

In the navaranga is kept an image of Mahishāsuramardini. By its side is an image of a devotee with a long śikha flowing down from his head. He wears rudrakshe armbands, bracelets and necklaces and is seated in padmasana with closed eyes and a smile on the lips. On either side of him are the sun and crescent and small figures of female attendants. Obviously it is a portrait image representing some local chief or donor.

In the vestibule of the main cell are kept a linga and a pedestal.

In the village are found a number of poistone vīragals and māstikals. A mutilated Janardana image of Hoysala times was found among them. It is reported that varahas and gold haṇas are occasionally found in the village.

Kandagallu.

KALLESVARA TEMPLE.

The Kallesvara temple at Kandagallu is also covered by a mound on the outside. The inscription E.C. XI, Dg. 143, standing to the south of the temple, does not refer to the god. Yet the structure is old as evidenced by the four square pillars
in the navarāṅga and the image of Kṛṣṇa standing on a Garuḍa pedestal in a cell and holding padma, śankha, chakra and gadā. The Daśavatāras do not appear on the prabhāvali. The image is about 5½' high and good.

In the navarāṅga are kept a Saptamātrikā panel, a Gaṇeśa, two nāga stones, a seated Chaṇḍikēśa and an image of Mahishāsura-mardini.

The vestibule is open and the garbhagriha doorway has the figure of Gaja-lakṣmī on the lintel.

Sagali.

In a field of Rājiganahalli Channabasappa to the north-east of the village of Sāgali there is a hutta (ant-hill) on which is set up a stone, about 4½' high, shaped like a cobra and having on it the figure of a cobra in relief. To the right side of the figure is an one-line Kannāḍa inscription in characters of the 18th century. It reads: and records the visit of a cobra to a granary.

MALLIKĀRJUNA TEMPLE.

The Mallikārjuna temple in the village belongs to about the 12th century A.D. as proved by the inscription Dg. 127 of 1123 A.D. It is like the other temples met with in the area. The outer walls are faced with rubble stones, while the inside stands intact in its original trikūṭāchala form.

The main cell facing east enshrines the Mallikārjuna linga. In the cell facing south is the figure of Harihara holding rosary, trident, chakra and gadā. Another linga is enshrined in the cell facing west.

The open vestibules of the cells lead to a common navarāṅga which has four square pillars supporting a low roof. The ceilings of the navarāṅga are all plain.

The several images kept in the navarāṅga and vestibules of this temple are the following: Nandi, Saptamātrikas, Chaṇḍikēśvara, a nāga, Bhairava and two images of Gaṇeśa. In the compound of the temple, there are several nāga stones.

Lokikere.

The village of Lōkikere is an ancient agrahāra town of the later Chālukya period. There are several temples, viragals and māstikals which speak of the antiquity of the place. About a mile to the north-west of the village, in the direction of Girijāpura, is a spot called Turuvina māla on which a Hoysala viragal is set up. The stone evidently marks the site where a warrior fell in defence of cows. The scene is depicted on the stone.
KÖDI KALLESVARA TEMPLE.

The Ködi Kallēśvara temple standing to the west of the ancient tank is the oldest of the structures existing in the place. Like the other old temples in the area, this temple, too, originally faced south and had three cells with their open vestibules leading to a common navarāṅga having four square pillars with cubical, sixteen-sided, eight-sided and leaf- and wheel-shaped mouldings. The outside walls have now been covered over by a mound, the southern doorway having been walled up and a narrow doorway put in in the north wall of the northern cell.

The jambs of the garbha griha doorway are ornamented with rope, kalaśa and other designs, while the lintel has the figure of Gaṇa-Lakshmi. The vestibule was open originally. But since the cross beam above became broken, it had to be supported from below by another which now forms the lintel of the new vestibule doorway.

The sculptures belonging to the temple have been dumped in the Sūrya shrine facing the main cell. Among them are the Saptamātrikas, Mahishāsuramardinī and Chaṇḍikēśa. The image of Sūrya has a tōraṇa carved with creepers. Chhāyas shoot arrows on either side. The hands of the Sūrya image are broken. In the navarāṅga are kept an image of Gaṇēśa, a few nāga stones, a Nandi facing the liṅga and a Chaṇḍikēśa.

The inscription on the south-east pillar was revised. Another inscription was discovered on the south-west pillar. It belongs to the time of Narasimha II Hoysaḷa. In it the liṅga is called Mūlaśahānada Kalludēva. The date of the inscription is 1229 A.D.

ĪŚVARA TEMPLE.

The temple of Īśvara, called Kṛtēśvara, is the most important in the place. It is built of soapstone and seems, in style, to belong to the 12th or 13th century. The outside walls are, as usual, covered up by an earthen mound and built up, here and there, with a facing of rubble. The original walls, eaves and parapet, however, can be seen in a few places. The temple faces east. The cornices of the basement are not visible. The outer wall on the east has a perforated window. The pilasters are square. The eaves are a little slanting. Above them are the parapets with their uncarved mouldings. The brick and mortar tower is of course of the Pallegār period.

The four central pillars of the navarāṅga are cylindrical and sixteen-fluted, with the flutes continuing on the lotus, leaf- and wheel-shaped mouldings also. The bases
of these pillars are square. On the base of the south-east pillar is found the inscription of the time of Sōmēvara Hoysala. The central ceiling of the navaraṅga has a Tāṇḍavēśvara group, while the images of Gaṇeśa and Mahishāsuramardini are kept in the hall.

The lintel of the vestibule doorway is uncarved. Inside the garbhagṛiha is the Kēṭēśvara linga under a flat ceiling which is carved with a padma. Near the southern corner of the west wall there is a niche, about 1' square, which has been closed up by a stone. People say that the records, etc., belonging to the temple are preserved here.

NĀRĀYANA TEMPLE.

The Nārāyana temple stands to the south side of the village. It is in a dilapidated condition and consists now of only the garbhagṛiha and a closed vestibule. The ceilings of both of these are domes and have padma pendants.

On a pedestal inside the garbhagṛiha stands the Nārāyana image, about 3' high. It is very much damaged. The attributes held in the hands are padma, prayōga-chakra, sāṅkha and mace (broken). The material used is potstone and the image is generally good, though mutilated.

The slabs of the outer walls have fallen in many places. The basement consists of three cornices. The vestibule doorway which is of soapstone is very much like the one met with at the Kēṭēśvara temple. It is possible that the two temples belong to the same period, though the prayōga-chakra held in the hands of the main image indicates an earlier date for the Nārāyana temple.

OTHER TEMPLES IN THE VILLAGE.

The Mallarādēva and Virabhadra temples which are small insignificant modern structures contain potstone images of the Hoysala period. While excavating recently on the site of the Mallarādēva temple, a black stone slab was found. It contains besides the sun and the moon, three strange marks which look very much like a sword, a square and a dagger.

The Hanumān temple is a Pāḷlegār structure of the 17th century. It consists of a garbhagṛiha and a large mukhamanṭapa with tapering and fluted pillars, each about 12' high. The figure of Aṉjanēya is a reliëvo in striking attitude and boldly carved. It has a long sīkha tied up into a loose flying knot. Beneath is the figure of Akśhayakumāra lying flat. On either side are smaller reliëvo figures of monkeys. In one panel a monkey sits on a high seat while a female figure stands to its front. Another panel shows two monkeys on a fruit tree. In the mukhamanṭapa of the temple are found also several reliëvo figures, among which is a group showing Rāma and Sītā seated, with Hanumān and Lakṣmanāya standing on the sides.
Matti.

The ruined maṇṭapa of Timmanṇa-Nāyaka at the village of Matti contains a stone relief of a horse-rider with a māsti stone beside it. There is another māsti stone outside to the south of the maṇṭapa.

Timmanṇa-Nāyaka’s maṇṭapa.

The horse-rider is pointed out as Timmanṇa-Nāyaka, the progenitor of the family of Medakere Nāyaka. His figure is well executed. The horse is caparisoned. The chief holds a sword in his right hand and the reins of the horse in his left. He wears kācha and a girdle containing a dagger sheath.

The māsti stone standing by the side of Timmanṇa-Nāyaka is pointed out as representing his concubine while that standing outside is said to represent his wife. The honour thus shown to the concubine, in preference to the wife, is explained by the story that the concubine of the chief was faithful while the wife was not.

Hadadi.

Inscriptions Dg. 124 and 125 prove the antiquity of the village of Hadadi. At present, however, there is no monument at the place which is of any architectural importance. The Hanumān temple is a structure of the Pāllegār period renovated considerably in recent times.

Antiquity of the place.

To the left of the car shed of the temple there is a niche in the wall containing the head of what appears to have been a beautiful potstone image belonging to about the 11th century. From the size of the head, the image seems to have been over 4' in height. The head-dress consists of a well-worked kirīṭa. The ears have long lobes and the eyes are wide. The facial features are impressive and there is no doubt that the image must have been originally very fine. It is said that it was found as a stray find in the area of the fort. It is probable that some ancient monument lies buried in the vicinity of the place.

Head of an image.

At a distance of about two furlongs to the north of the village is pointed out the site of an ancient temple of Ittigekallu Raṅganātha.

Ittigekallu Ranganatha

The ittiges or bricks measure 12" × 7" × 2½". The temple is said to have been built entirely of these bricks inside the area of the fort.

In the western wall of the mukhamāṇṭapa of the Hanumān temple is inserted a Gaja-Lakshmi lintel of potstone which must have belonged to a Chālukya temple. There is also a potstone mutilated figure of Vishṇu against the western wall of the garbhagriha of this temple.
Hampanur.

RANGANĀTHASVĀMI TEMPLE.

Hampanūr is a small village in the Chitaldurg taluk and situated about two miles from Yemmehaṭṭi, a village by the side of the road between Davanagere and Chitaldurg. To the east of the village there is a hillock on which a granite temple is built for Raṅganātha.

Situation.

The temple seems to belong to the Nāyak period (c. 17th century). The outer walls have in the middle a horizontal plain cornice as in the structures at Ikkerī. The temple consists of a garbha-griha, a vestibule, a mukhamanṭapa and a front verandah. The last was built about five years ago. The pillars in the mukhamanṭapa are square with the cubical, sixteen- and eight-sided mouldings. The jambs of the vestibule doorway have kālaśas from out of which lotus buds issue. The main god Raṅganātha inside the garbhagriha is really Jñānādana (abhaya, chakra, śaṅkha and gada). It is poor in workmanship. To the north-east of the temple is a small shrine containing a relievo figure of Hanumān. In front of the temple is a tall Garudagamba, about 28' high. It has the carvings of the Śrīvaishṇava tenkalai caste mark and a bhakta couple, the latter representing perhaps the builders of the temple.

To the south-west corner of the navaraṅga, on the outside of the temple, is kept a Saḷa group of granite which is said to have been brought from Kodehuṇḍi near Hunsikaṭṭi.

Honūr.

About a hundred yards to the north of the modern village of Honūr are the ruins of an ancient fort of mud and rubbles with bastions here and there. To the east of the fort are two temples, one of Hanumān and another of Īśvara which are both dilapidated and have collapsed in many parts.

The Hanumān relievo is of potstone and good in workmanship. It is about 3' high and in the striking attitude, with the tail arched above the head.

Hanuman Temple.

ĪŚVARA TEMPLE.

Adjoining the Hanumān temple on the east is the Īśvara temple. It consists of an ancient garbhagriha with the original linga which is about 24' high including the pedestal and a later mukhamanṭapa of the 17th century. To the south-east of the mukhamanṭapa is the Chāluṅka inscription mentioning the god. The garbhagriha doorway has a Gaja-Lakshmi lintel.
Anagød. SIDDHESHVARA TEMPLE.

Anagød is a village about 10 miles to the south-east of Dāvanagere. By the side of the tank to the north of the village is situated the Siddhēśvara temple. It is an ancient structure, similar in style to the eleventh century trikūṭāchala types in the area but extended on all sides in later days. Thus porches and maṇḍapas are added on the east, south and north and the original navaraṅga has come to have two entrances on the east and south.

The original structure had of course three cells with open vestibules in front leading to a common navaraṅga whose central ankaṇa has, as usual, four square pillars with the cubical, eight-sided and wheel mouldings. The central ceiling of the navaraṅga is somewhat deep and in form a square placed on square with a padma carving in the centre.

In the navaraṅga are placed the following sculptures: Vishṇu, Sūrya-Nārāyaṇa, Mahishāsuramardini, Nandi and Virabhadra—all covered over with a thick coating of muck.

Images.

The garbhagriha on the west enshrines the liṅga, and its vestibule has a ceiling similar to that of the navaraṅga.

Main cell.

The northern cell which originally enshrined Vishṇu has now been converted into a hall, while a further extension in the shape of a cell to its west has been made to enshrine the image of a seated Pārvatī which, in workmanship, is rude and belongs to the 17th century.

The eastern cell which originally enshrined Sūrya has been converted into a large hall, a wide porch being further added to its east which forms the eastern entrance to the temple.

East cell.

In front of the original main entrance on the south, a porch consisting of two jagalīs, one on either side, has been put up.

South porch.

All the extensions seem to belong to about the 17th century. The tower is also of this period.

The pillars of the southern porch are square and tapering. They bear the figures of Hanumān, lion, bhaktas, etc., on their cubical mouldings. The pillars in the eastern porch have cubical bases and eight-sided shafts.

Porch pillars.

To the south of the temple are two insignificant shrines with front maṇḍapas.

Other shrines.

One of them enshrines Maɪlāradēva and the other Janar-dana. Both the images are of potstone, but rude in
workmanship. In front of the shrines, there is a manṭapa borne on four square pillars with a Nandi on top.

To the east of the Siddhēśvara temple is the tank of the village.

**Tank.**

**Kogganur.**

The village of Kogganur is about eight miles to the south-east of Dāvanagere. To the north-north-east of the village stand two temples, one of Hanumān and the other ofĪśvara.

**Īśvara Temple.**

The Īśvara temple is an ancient structure belonging to the eleventh century. It was also originally a trikāṭāchala, though, at present, the eastern cell and its vestibule as also the northern cell have been blocked up. The outside of the temple is covered by a mound of earth. The entrance is on the south.

The central ankaṇa of the navaraṅga is borne on four square pillars of the usual type with the cubical and other mouldings. The central ceiling is raised on two sets of corner stones and has a padma pendant in the centre.

In the open vestibule of the northern cell are placed the following sculptures: Saptamāṭrikas, Mahishāsuramardini, Vishṇu (gadā, prayōga-chakra, sankha and padma), Nāga stone, Sūrya and Virabhadra. In the navaraṅga is a Nandi.

The vestibule doorway has a Gaja-Lakṣmī lintel. Inside the garbhagriha is a linga.

**Haluvana.**

Haluvana is a village about two miles to the south-east of Komāranahalli which is on the main road between Honnāḷi and Harihar. On the tank bund in the village is situated an old Chālukya temple of the days of Tribhuvanamalla. It is in a dilapidated condition and consists of only a garbhagriha and a vestibule, the front manṭapa having fallen down completely. The outside of the temple is faced with rubble stones. The vestibule doorway of soapstone is a good piece and has perforated windows on either side. The lintel has padma medallions and rosettes. The ceiling of the vestibule is in the form of a square placed on square and somewhat deep, having a low padma pendant in the centre. There is an old bull which is covered over with muck. The linga in the garbhagriha is on a pāṇipītha which is cup-shaped.

In the precincts of the temple stand several viragals, three of which bear inscriptions of the Chālukya period.
PART V—MANUSCRIPTS.

VÉLÀPURÍ KÉŚAVA MÁHĀTMYA.

This is a paper manuscript containing twenty-two sheets. Some years ago it was found in the possession of a Brahman resident of Bēlūr. It consists of four chapters written in the Sanskrit language and dwells, like the usual māhātmyas, on the origin of the town of Bēlūr and of the Kēśava temple, the Vishnu samudra tank and the Badari or Yagachi which flows close to Bēlūr. The manuscript is not dated; but it seems to be fairly recent.

Apart from describing the greatness of the god Kēśava at Bēlūr, the manuscript contains very little that is really interesting historically. It is, however, of some interest as a good example of the ‘māhātmyas’ and is connected with a monument whose beauty and grandeur are only too well known and bespeak of the artistic greatness of the period of Vishnuvardhana, the Hoysala king, who is mentioned in the manuscript in association with a certain Akhaṇḍa yati. We have no information as to who this yati was.

The yati assisted the king in locating the image of Kēśava and the king built a temple to enshrine it. Thus the image is spoken of as having been older than the temple itself. The same view is expressed in the Kannadā work Chennabasavapurāṇa which states that the image was lying for a long time exposed to the wind (त्यो जलकश्यकोः).

In the construction of the temple, all the eighteen castes are said to have taken part. Thus all these castes, including the so-called untouchables, are allowed within the precincts of the temple during the car-festival at Bēlūr in March-April.

An architect from the cast is said to have built the temple and also the town. His name is not mentioned. We may suppose that he was Dākaṇāchārī whom tradition connects with the construction of the temple. The inscriptions, however, do not mention him, though they name several sculptors, some of them from distant places, who were employed for the construction of the temple and the carving out of its graceful images.
The manuscript begins with an invocation to the god Kesava. Like the usual māhātmyas it proceeds at first to narrate a dialogue in Naimishāranya between Sūta Paurāṇika and the sages of old. The latter begged him to enlighten them on the most holy place in the world, the most holy god and the most sacred tīrtha and river. Sūta replied by saying that Vyāsatīrtha near Mallāpurī in the neighbourhood of Belūr, where the Yagachi river takes a sudden turn to the west is the most holy tīrtha since the god Kesava of Belūr visits it during the Ashṭatīrtha festival in the month of Kṛṣṇa every year, that Vēḷāpurī, the most sacred of the cities, and Kesava, the greatest of the gods. Sūta then proceeded by giving an account of the god thus:

At the beginning of the creation of the universe, Brahma prayed to Vishnu to endow him with the ability to create the Earth. Vishnu appeared before him in the form of Kesava and granted him the favour prayed for. Brahma became so pleased with the form of Kesava that he began to worship that form with his permission in his mansion. At a later time the image of Kesava was presented by Brahma to a king named Indradyumna. The latter worshipped the image in great devotion. When his end drew near he placed it in a car ornamented with gold finials and housed it in a fine palace on the mountain which had been brought by Hanumān from Plakshadvipa.

Long after, King Vishnusvardhana who was himself Indradyumna in his previous birth, built a capital named Nārāyanapuri, with a Kesava temple, near Hiripavata. When once he had been on a hunting excursion he happened to see the mountain containing the image. The god appeared before him in his dream that night and told him that the place where his car was hidden would be revealed to him by Akhandayati. Accordingly the king went to the place the next morning accompanied by the yati and discovered the car with the image. The car was then conveyed with great effort by ropes of Kuśa grass to the capital.

The king next wanted to build a suitable temple for the god. At this juncture an architect of repute had arrived from the east and the king entrusted him with the work of constructing a fine temple within seven days and building also a town round it. The town was called Vēḷāpurī by the king. A tank was also constructed at the place and called Vishnusamudra after the king.

The image of Kesava was consecrated at the new temple according to the śāstras on an auspicious day and the mode of worship was settled according to

the Pāñcharātrāgama. Eighty-eight Brāhmans who were devotees of Vishnu were settled in the new town and appointed for the service of the god. The king then set up a śāsana and installed an image of his own at the temple to last for ever.

The origin of the river Yagechi is next described. It was called Badari as it originated from a badari tree. The river turned westwards to have the darśan or sight of the god and the place came to be called Vyāsatīrtha.

At the end the manuscript contains praises of Kēśava.
PART VI—INSCRIPTIONS.

CHITALDRUG DISTRICT.

1

CHITALDRUG TALUK.

At Chitaldrug town, on a boulder in the garden belonging to Siddhânti Ōbalappa.

Kannâda language and characters.

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ಭೊಳಕ್ರಿಟ್</td>
<td>ಭಿಂಬಾಂ</td>
<td>ಸುಪರ್ಣ್ಣಾ</td>
<td>ನುಡ್ಡಿಯೂರಾ</td>
</tr>
</tbody>
</table>

Note.

This is an instance of a nisithige or nistige, a memorial of a highly religious Jaina man or woman. Often a separate monument is set up for such a purpose. But in the present case a natural boulder is used for the memorial and epigraphs are engraved thereon giving the names of the persons in whose memory they are engraved. Three such epigraphs inscribed on natural boulders in the vicinity are published in this report and another epigraph is published in the Chitaldrug District Inscriptions Volume (E.C. XI, Chitaldrug Taluk, No. 18).

The present record was set up in memory of Gummiseṭṭi, son of Ákiya Mangiseṭṭi and is dated the 15th lunar day of the bright half of Kârtika in the year Šôbhakrit, the Śaka year 1385. Š 1385 is however Svabhânu. If this is taken as the year intended and the word Sobakuti in line 1 of the record is regarded as a mistake for Sobânu the date would be equivalent to 27th October 1463. If Šôbhakrit is the correct year and Š 1385 is a mistake for Š 1405, the date is equivalent to 15th October 1483. Probably the former is the date intended. The name of Vitarâga, an epithet of Jina, is invoked at the end.

2

On another boulder in the same garden.

Kannâda language and characters.

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ಭೊಳಕ್ರಿಟ್</td>
<td>ಭಿಂಬಾಂ</td>
<td>ನುಡ್ಡಿಯೂರಾ</td>
</tr>
</tbody>
</table>
Note.

This is similar to the above and is a nistige in memory of a Jaina named Bāchaṇa. The cyclic year Nandana is given and no other details of dating are contained in the record. The characters resemble those of the previous record and the year Nandana may be taken as equivalent to 1472 A.D.

3

On another boulder in the same garden.

1. [Kannada characters]
2. [Kannada characters]
3. [Kannada characters]

Note.

This is similar to the previous two records. Several letters at the end of each line are lost. It seems to register the death of a person named Gummataṭadeva. No date is given but the characters indicate that it might belong to the same date as the previous records, viz., about the middle of 15th century.

4

At the same town Chitaldrug, on a slab fixed above the figure of the devotee in the western portion of the navaranga in the Sampige Siddhēśvara temple.

Size 2' × 1'.

Kannada language and characters.

1. [Kannada characters]
2. [Kannada characters]
3. [Kannada characters]
4. [Kannada characters]
5. [Kannada characters]
6. [Kannada characters]

Transliteration.

1. sri svasti śrīmatu śrí-yōgi-tīrthakarum-mappa śrī-
2. Siddhanāththadēvara sthānika Hiriya Siddhamūnana kumāra
3. Hariyamūnana maḍisida yi-dēvalya yi-Hariya-
4. muṇana odahutṭida tamānan Sōvaṁnanu maḍisī-
5. da ddharmma dēvalyada muṇḍaṇa ādīṣṭaṇa muṛu-neleya
6. upparige kalla-naviluyyalu mēlaṇa sikharaṇu
Translation.

Good fortune. Be it well. Hariyanna, son of Hariya Siddhanna, sthanika of (the god) Siddhanathadêvara, who is a great yogi and holy personage (tirthakaru) made (built) this temple. This Hariyana's brother Sôvana performed the following work of merit.—The structure in front of the temple consisting of three storeys, a stone swing of the form of a peacock and the pinnacle above.

Note.

This inscription enables us to fix the time of the construction of the Sampige Siddhêsvara temple on the hill at Chitaldrug. From the inscriptions in the temple previously published (Chitaldrug 2 and 3) it is known that Mallinatha Odeyar, general of the Vijayanagar king Bukka I got the upper storey of stone for the god Siddhanatha with its pinnacle and stone swing constructed in front of the main temple and presented the villages Chikkapura and Musuva.di for the services of the god to Sôvana, son of Hariya Siddhanna, the worshipsper of the divine lotus-feet of the god Siddhanatha in 1355 and 1356 A.D. The present inscription tells us that the upper storey was actually the work of the sthanika Sôvana (evidently financed by Mallinatha Odeyar). Further it tells us that the main temple of Siddhêsvara was the work of his elder brother Hariyanna. Allowing a period of 20 years for a difference in age between the two brothers, the date of the construction of the temple may be assigned to about 1335 A.D.

The present inscription was thickly coated with whitewash and soot and was not discernible previously.

It is engraved above the figure of a devotee who is evidently identical with this Sôvana who constructed the tower or his elder brother Hariyanna who constructed the main temple. The figure is popularly believed to be Jakanachâri, who is credited with having constructed all the temples of the Hoysala or Chalukyan style. (See M. A. R. 1929, p. 20).

No date is given nor is any king named. The record may be assigned to about 1355 A.D. the date of the previous record published relating to the construction of the tower and the gift of a village for the services of the god Siddhanatha.

5

On a drum in the same Siddhêsvara temple.

Note.

This short record merely gives the name Sri Chandramaulêsvara. This was probably the name of the person who made a gift of the drum to the temple. The characters seem to belong to the 19th century A.D.
On the threshold at the entrance of the same temple.

Kannada language and characters.

Note.
This gives the name of Kampalaya, son of Kaṭināyaka of Chintalakaladurga. No other details are given in the record. Chintalakaladurga is another name for Chitaldrug.

The name of Kampalaya is probably that of a devotee who visited the temple and got his name engraved on the threshold.

The characters seem to belong to the 18th century.

At the same town Chitaldrug, on a pillar in the mukhamaṇṭapa of the Kāli temple.

Kannada language and characters.

Note.
This merely gives the name of a devotee Avuge Ningapa. It is probable that he might have constructed the temple. The characters seem to belong to the 18th century.

In the hobli of Chitaldrug, on a slab set up at the boundary of the village Gopālapura.

Kannada language and characters.

Transliteration.

1. svasti śrīmanu mahāpra-
2. dhāna Perumāledāva-daṁṇāya-
3. karu Bemmattanūra Hūliyabāvi-
4. yalli tāvu māḍida Perumāle-
5. purada brahmaṇapuriya Brāhma-
6. narige koṭṭa gaddē
**Translation.**

Be it well. This is the rice-land presented to the Brahmans of the Brahmapuri of Perumālepura set up by the mahāpradhāna Perumāḷedēvadānṇāyaka in the Hūliyabāvi of Bemmattanūr.

**Note.**

Perumāḷedēvadānṇāyaka was a minister of the Hoysala king Nārāsimha III. He was a Brahman of Ātreyagōtra and son of Vishṇudēva and his grants are found mostly in Gundlupet Taluk of the Mysore District. He was Governor of Chitaldrug (then called Bemmattanūr) for some time about 1286 and he is said to have purchased some lands under the Kuruba-kāḷiya tank near Chitaldrug and marking out their boundaries with stones to have formed the whole into 24 shares and given them to the Brahmanas of the Brahmapuri of Perumālepura which he had established at the Hūli well of the hill fort of Bemmattanūr (see Chitaldrug Taluk No. 12 of 1286 A.D.). This Brahmapuri or settlement of Brahmanas was probably connected with the worship and other services to the Gopālakrishṇa temple at Chitaldrug as an epigraph referring to the Brahmapuri is found near that temple (Chitaldrug 7 of 1285 A.D.). The present land in which the record is found was one of the lands granted by him to Brahmanas. No date is given in the record. It may be assigned to 1286 A.D. the date of the previous inscription referring to the creation of Perumālepura.

**Holalkere Taluk.**

At the village Horakeredēvarapura in the hobli of Tālya, on a pillar to the left of the entrance to the navaranga maṇṭapa in the Ranganātha temple.

**Kannada language and characters.**

| 1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾದ್ಭುದಯ ಶಳಿ- | 7. ಹೂರುಮಾಲೆಕರ್ | 12. ಹೂರುಮಾಲೆಕರ್ |
| 2. ವಾಹನ ಶಕ ವರುಷ 1386 | 8. ಹೂರುಮಾಲೆಕರ್ | 9. ಹೂರುಮಾಲೆಕರ್ |
| 3. ನೀಯ ಪಾತ್ರಿ-ದಿನ್ನಾಲ ಪಾತ್ರಿ- | 10. ಹೂರುಮಾಲೆಕರ್ | 11. ಹೂರುಮಾಲೆಕರ್ |
| 4. ದೃಪದ ಬಹೂ ಬನು |  |  |
| 5. ವಾಂ ಪುಷ್ಯ ನಕ್ಷತ್ರದಲು |  |  |

**Transliteration.**

1. svasti śri jayādbhudaśa Śāli-
2. vāhanā śaka varuṣa 1386
3. neya Pāthri-śaṃvatsarada Bā-
4. drapada bahula 10 Bānu-
5. vāra Puśya-nakshatradalu
6. Horakeriya sri Tiru-
7. venganâthana ranga-maṇṭa-
8. pavanaḥ śrīmaṇn mahâ-nâya-
9. kâchâryaru Dummi Virapanâya-
10. karu Tiruvengâlanâthage kaṭi-
11. sida ranga-maṇṭapa ॥
12. mangâla mahâ sri

Translation.

Be it well. In the year 1386 of the auspicious Śâlivâhana era, on Sunday 10th lunar day of the dark half of Bhâdrapada, during the constellation of Pushya the illustrious mahânâyakâchârya Virapanâyaka of Dummi constructed this ranga-
maṇṭapa (hall) for the god Tiruvengâlanâtha of Horakeri. Good fortune.

Note.

This records the construction of the central hall in the Tiruvengâlanâtha temple at Horakeri now called Horakere-devarpura, by the chief of Dummi named Virapanâyaka. The date of the construction given corresponds to 15th September 1465 A. D., a Sunday with the Pushya constellation. The temple is called Tiruvengâlanâtha temple or the temple of the god Venkaṭa in this record. It is now known as Ranganâtha or Narasimha and enshrines only a slab and no image. Dummi, the capital of the chief Virappanâyaka, is a village in the Holalkere Taluk about 15 miles from Horakere-devarpura.

10

At the village Nandanahosâr in the same hobli, on a slab in front of the Anjanéya temple.

Size 2' × 1'.

Kannâda language and characters.

<table>
<thead>
<tr>
<th>Kannâda</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಅರುಧಲ</td>
<td>6. ಬರುಧಲ</td>
</tr>
<tr>
<td>2. ಭವಾಸು</td>
<td>7. ಭಾ(ನಿ?)ಕಾಲ</td>
</tr>
<tr>
<td>3. ಪಾನಗ</td>
<td>8. ಪನಗ</td>
</tr>
<tr>
<td>4. ಮರುಳಯ</td>
<td>9. ಮರುಳய</td>
</tr>
<tr>
<td>5. ನಾಶಿಯಾರ</td>
<td>10. ನಾಶಿಯಾರ</td>
</tr>
</tbody>
</table>

Transliteration.

<table>
<thead>
<tr>
<th>Kannâda</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Viśvâvasu-</td>
<td>6. śi Sondura</td>
</tr>
<tr>
<td>2. samvatsarada-</td>
<td>7. Hâlappana</td>
</tr>
<tr>
<td>3. li Kamnara</td>
<td>8. Dasappa</td>
</tr>
<tr>
<td>4. Marulaya-</td>
<td>9. kaṭistha</td>
</tr>
<tr>
<td>5. nora maga Da-</td>
<td>10. dévâlya</td>
</tr>
</tbody>
</table>
Translation.

In the year Visvàvasu, Daśi, son of the smith Marulaya, and Dasappa, son of Halappa of Sondur, built this temple.

Note.

This records the construction of the temple (of Anjanëya) by two persons named. Sondur is the capital of an Indian State on the borders of the Chitaldurg District. The characters of this record seem to belong to the 18th century.

11

At the village Nandanahosur in the same hobli, on a slab buried in the land of Ranganapu.

Size 1' × 6" × 1'.

Kannada language and characters.

Note.

This slab has the marks of conch and discus engraved above indicating a grant to a Vishnu temple or Vaishnava priest. It records the gift of some rent-free land by Adbhalaya. The donee is not named. The characters belong to the 17th century.

12

At the village Mugalikatte, a hamlet of Nandanahosur, a viragal set up in the field of Kodër Gurusiddappa.

Size 6' × 3'.

Kannada language and characters.

Note.

This merely gives the name of Poleychachita of Ranaganavale, a village. The figure of a warrior is carved below the inscription. He is depicted as sitting with folded hands and his head is shown as cut off and attached to a bamboo pole. It is an instance of sidi-dale-gal, the stone of the springing head.

The characters belong to about the 10th century A.D.

13

At the village Konḍapura in the hobli of Talyn, on the pedestal of the figure of a devotee engraved in front of the Anjanëya temple.

Kannada language and characters.

Note.

1. 2.  ( ?)
Note.

This record gives the name of a man called Lakadāsayana whose figure was engraved in front of the Ānjanēya temple which he probably caused to be constructed. The name of the person who caused the figure to be carved is given as Kaṇḍerāya. The characters seem to belong to the 18th century.

14

At the village Emmeganur in the same hobli of Tālya on a stone set up at the boundary of the land belonging to the Ādikarnātakas.

Size 2' × 9''.

Kannāda language and characters.

| 1. ಪೂರ್ಣ್ಣಾರ | 5. ಚಾರಿತ್ರೆ ಪ್ರದೇಶ |
| 2. ಮಂಜೂರಾನ  | 6. ಕಂದಾರಾಯ |
| 3. ದೇವರಾಯ   | 7. ದೇವರಾಯ |
| 4. ದೇವರಾಯ 1  | 8. ತಕ್ಕ  |

Note.

This record is the gift of a land as kōdige (land granted free of taxes to a person for some service rendered or to be rendered) to Malapa, gauda (headman) of the village Emmeganur. Imprecations are given against the violators of the grant. No king is named, nor date given. The characters seem to belong to the 16th century.

15

At the village Nagaragatta in the hobli of Tālya, on a stone set up in front of the village.

Size 3' × 3'.

Kannāda language and characters.

| 1. ಪೂರ್ಣ್ಣಾರ [ಶ] ಪ್ರದೇಶ | 4. ಪ್ರದೇಶ ಸಂಪತ್ತು   |
| 2. ಮಂಜೂರಾನ [ಎ] ಪ್ರದೇಶ  | 5. ವ (ಪ್ರದೇಶ ಸಂಪತ್ತು) |
| 3. ದೇವರಾಯ [ನ] ಪ್ರದೇಶ   | 6. ................. |

Note.

The inscription is incomplete as the bottom lines (5 and 6) are quite worn out and are illegible. The record belongs to the reign of the Vijayanagar king Pratapa Dēvarāya possessed of the titles, mahārājādhiraḷa and rājaparamesvara. The date is given as Rākshasa sam. Phālguna ba. 12. There are two Dēvarāyas in the Vijayanagar line, Dēvarāya I (circa 1406–1416) and Dēvarāya II (circa 1410–1446). The year Rākshasa is found to occur in the reign of the second of the
Dèvarāyas only and corresponds to A.D. 1435-1436 and taking this as the year meant by the writer of the epigraph the date becomes equivalent to 14th March 1436 A.D.

16

At the village Dummi, in the hobli of Rāmagiri, on a slab placed against a wall of the Ānjaneyya temple.

Size 5' × 1'.

Kannada language and characters.

| 1. | svasti èri jayādbudayā |
| 2. | Śālivāhana śakavaruṣa |
| 3. | 1449 Kali-varuṣha 462 |
| 4. | 8 neya Sarvajitu-sam- |
| 5. | vatsarada Āśāda ba 10 |
| 6. | Ādityavāradalu |
| 7. | śrīman mahā-rājāhī- |
| 8. | rāja rājaparamēsvara śrīvira- |
| 9. | pratāpa śrī Krushna-rāya-mahārāya- |
| 10. | ra kāryyakke karttarāda Chiṃṇappanā- |
| 11. | yakara kāryyakke karttarāda Rāma- |
| 12. | nṛṇa-nāyakaru Dummiya ashtādase- |
| 13. | gauḍu-prajegalige koṭṭa nambuge- |

Transliteration:
1. svasti éri jayādbudayā
2. Śālivāhana śakavaruṣa
3. 1449 Kali-varuṣha 462
4. 8 neya Sarvajitu-sam-
5. vatsarada Āśāda ba 10
6. Ādityavāradalu
7. śrīman mahā-rājāhī-
8. rāja rājaparamēsvara śrīvira-
9. pratāpa śrī Krushna-rāya-mahārāya-
10. ra kāryyakke karttarāda Chiṃṇappanā-
11. yakara kāryyakke karttarāda Rāma-
12. nṛṇa-nāyakaru Dummiya ashtādase-
13. gauḍu-prajegalige koṭṭa nambuge-
14. ya vivara praku Dummiiya kereya nashta
15. ada-vyayagaana yidda vokkalamele
16. badziyalagi gramamelaivu halagi
17. khilavagi hagi yiralagi hindana
18. parupatyaagara mariyadeyalli namuna-
19. nua nambade yiralagi a vokkalige ko-
20. tta nambugeya shasanada vivara vokkali-
21. ge vojambadisi karatanda vole pramanakke
22. tappailla kereya nashtavanu grama-
23. da mene kolalilla chinnavaradaragu-
24. tigitge ylla a-gramaa vokkalige raya-raya-
25. diige bita kannike a gramadolagulla bedda-
26. lige astharinda alivu amnaya
27. avavanobba tappikolalilla koondare
28. Chinnapa-nayakara padderane
29. gobrahmharige tapiduva ava-
30. na tayige tapidu
31. [sthana-manya? purvaka
32. . .

Translation.

Be it well. On Sunday, 10th lunar day of the dark half of Ashadha in Sarvajit, being the year 4628 of Kali and 1449 of the auspicious Saliyavahana era:—

Ramausahaan Nayaka, agent for the affairs of the illustrious maharajadhiraja, raja-paramesvara shri vira-pratapa Krishnaraya-maharaya, gave the following [charter of] guarantee to the 18 gunduprajes of Dummii:—

The inhabitants of Dummii were formerly burdened with the expenses connected with the breaches or damages to the tank at Dummii and the result was that the villagers were ruined and the population became sparse. No faith was placed in us by the villagers as they had lost faith in the old puropatyagarr (manager). We have therefore given this charter of trust or guarantee to the inhabitants:—

We have not acted (shall not act) against the words of the vole (charter) given at the time of bringing back the villagers after satisfying them (that they would be well-treated). We have not charged the villagers with the loss or damages to the tank. No dues are levied from the dealers in gold or money. No one has collected kannike (or presents) which has been remitted in the case of the nad or country belonging to the rayaru (or king) from the villagers. Nor have the impositions alivu (loss) and anyaga (illegality) been levied from the owners of dry lands in the village. I swear by the feet of Chinnapanayaka not to collect any such taxes or dues. He who collects such taxes or dues will be guilty of the offence of killing cows and Brahmans and of incest. This has been granted as an endowment free of the above dues (?) . . .
Note.

This is an instance of charters of good faith or guarantee granted by the local officers to villagers who were ruined by the heavy exactions levied from them and who often had recourse to migration from the village in order to escape the intolerable burdens. In the present instance Ramaṇanaṇaya, agent of Chinnappaṇayaka, governor under the Vijayanagar king Krishnaraya, had to state that he had not broken and would not break any of the pledges given by him at the time of bringing back the villagers of Dummi who had left the village on account of the heavy dues exacted from them in connection with the breaches to the tank at the village and other impositions. He swore by the feet of Chinnappaṇayaka not to molest the villagers by the exactions levied in the previous regime consisting of the above impositions.

The date of the grant is given as Kali 4628 and Śālavāhana year 1449 Sarvajitu Ashādha ba. 10 Ádityavāra and corresponds to Sunday, 23rd June 1527 (taking the intercalary month Ashādha as the month meant).

17

To the south of the same village Dummi, on a stone set up in the boundary of the land belonging to the village accountant.

Size 2' × 1'.

Kannada language and characters.

1. ತೊಡೆಯುದ್ದ | 3. ವಿದೇಶ್ಯದ್ದ
2. ಸಾಮರ್ಧ್ಯದ್ದ | 4. ವಿದೇಶ್ಯದ್ದ

Note.

This inscription slab has the figure of a linga engraved above indicating the grant of the land in which it is set up to a temple or priest of the Śaiva sect. The present record seems to register the grant of some land belonging to a person named Viranna for the priest named Gurubasapa of a matt (of the Lingāyat or Viraśaiva community) at Dummi. The headman (Gauda) of the village is said to have set up the inscription stone.

No date is given. The characters seem to belong to the 18th century.

18

On a stone in a field to the north of the village Dummi.

Size 2' - 6' × 1'.

Kannada language and characters.

1. ಪ್ರತಾಪ | 2. ಸಂತ
2. ದುಂಡು
Note.

This short record contains only two words Brahmapuri Achaṇṇa. No date or other particulars are given. The characters seem to belong to the 14th century.

Brahmapuri is the name given to a settlement of Brahmans in some part of a village and generally applies to the dwellings of Brahman officials or servants in some temple situated within the village. Achaṇṇa is the name of a person, evidently a Brahman inhabitant of the above Brahmapuri, to whom the above field belonged or was gifted.

At the same village Dummi, on a stone lying to the north in the field of Jōvisar (astrologers).

Size 2' - 6" × 1' - 6".

Kannada language and characters.

1. ಬ್ರಹ್ಮಪುರಿ ಅಚಾಂಬು
2. ದೊಗ್ಗಿಲು ನಗರ ಭಾಷೆ ವಿವರ
3. ಅಚಾಂಬು ನಗರದ ಭಾಷೆ ವಿವರ
4. ಬ್ರಹ್ಮಪುರಿ ಅಚಾಂಬು ನಗರ
5. ದೊಗ್ಗಿಲು ನಗರದ ಭಾಷೆ ವಿವರ
6. ಅಚಾಂಬು ನಗರದ ಭಾಷೆ ವಿವರ

Note.

This records the gift of some land free of land revenue for the maintenance (umbaḷi) of a gauḍa named Ninganagāuda of the village Suchikainakōhu? by the village accountant Timṇaṇa and the headman Gaureya of the village Hodigere. The date of the grant is given as the 1st lunar day of the bright half of Chaitra in the year Tāraṇa. No Śaka year is given. The characters seem to belong to the 17th century and the date may be taken as equivalent to 28th February of 1644 A.D.

20

Challakere Taluk.

At the town of Challakere in Challakere Hobli, on a slab standing in the wet land of Uralehalli Channayya.

Size 2' × 1'.

Kannada language and characters.

1. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
2. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
3. ......... ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
4. ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
5. ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
6. ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
7. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
8. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
9. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
10. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
11. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
12. ಶಾಲಕೆರೆ ತಾಲೂಕು ಚಾಲಕೆರೆ ಹೊಬ್ಳಿ ಸೇವೆಯಲ್ಲಿ ನೆವಿಸಿದ ಪ್ರೆಸ್ಸ್ ದೊರೆದು ಸ್ವಾಮಿಯು ಹೊಸ ಟ್ರೋಬ್ಲ್ಯೂ. ೧೦೯೬ ಸಾಲು
Transliteration.

1. Hémaḷambi-  
2. savachchharada  
3. ...........ma-  
4. hánâyakāchāryya Hara-  
5. tiya Timmaṇānāyaka-aya-  
6. navaru ! Chammagom-  
7. āpuraḍa sēnābōva Ām-  
8. ṇapaseṭi paṭaṇa-  
9. svāmi ḍ nayinda-  
10. ra Jumjāyana  
11. maga Tammayage um-  
12. bāli koṭa tōta.

Translation.

During the year Hémaḷambi, . . . . mahánayakāchāryya Timmaṇā Nāyaka-ayya of Harati, Anapa, sēnābōva of Chammagondapura, seṭṭi-paṭaṇāsvāmi granted this garden as umbāli (rent-free land granted for performance of certain services) to the barber (nāyindara) Tammaya, son of Jumjāya.

Note.

This is an instance of grants of land made for the livelihood of the barbers. No date is given. The characters seem to belong to the 17th century A.D. Timmaṇā Nāyaka, the donor in the record was the chief of Harati about the middle of the 17th century (see E.C. XII, Pavugada 46 and 61). The date Hévilambi of this inscription may be taken as equivalent to 1657 A.D.

21

At the village Hire Madhure in the same hobli of Challakere, on a viragal set up in the land of Ningappa son of Kari Lingappa.

Size 4' x 1'-6".

Old Kannada language and characters.

Transliteration.

1. Śrī Prabhā -  
2. ka-  
3. ra-  
4. ḍā-  
5. sa-  
6. ṇ

Śrī Prabhākaradāsan.

Translation.
Transliteration.

1. svasti árinatu Yādavanārayaṇa pra-
2. tāpa chakravarti Hoysaṇa śrī-vīra-Nārasimhadēva-
3. na rājyābhhyadayada śaka varsha 1151 neya Vīrō-
4. dhi-samvatsarada Chaitra bahulad amāvāse Sūmovāra sam-
5. kramaṇa vyatipatadandu śrīman mahāpradhamāṇa Fōlā-
6. lva Dāmṇṇāyakara sumkādhikāri Gōparasa Doseya
7. Maṇeheyayadēva Karadēva Siripaiyya- aliya Ma-
8. laiyyamgala Lōkiyakereya mūlsthānada śrī- 
9. Kalidēvara nandādvigge yadakeya sumkado-
10. lage varśā-nibamdhiyāgi yā-chandrārkkataraṃ-ba-
11. ram dhārā-pūrvvakaṃ mādi koṭa gadyaṇa vomdu ha-

East Face—

12. ṇaveraḍumam yāvan adhikāri-yāgi bandadam vappi 
13. kōṇavaru i dharmmamam ā-stalajada malige mummuri-
14. danḍamgala sumkad-adhikāringala kayyal isikodu-
15. varu māmgala mahā āri 

Translation.

Be it well. During the prosperous reign of Yādava-Nārayaṇa Pratāpa-chakravarti, Hoysaṇa śrī Vīra Nārasimhadeva:—

In the Śaka year 1151 Vīrodhi, on the new moon day of the dark half of Chaitra, on Monday, the day of sankramaṇa and vyatipatta:—

The illustrious mahāpradhamāṇa Fōlāvadānnyakaa’s customs officer Gōparasa, Manchayayadēva of Dose, Karadēva, Siripaiyya’s aliya (son-in-law or nephew) Malaiya, granted for the perpetual lamp of the God Kalidēvaru of mūlsthāna of (the village) Lōkiyakere the sum of one gadyaṇa and two hanas out of customs duties on arecanut per year with pouring of water to last for as long as the Moon, Sun and stars endure. Whoever comes here as the adhikāri (officer) will grant the same with approval. The mummuri-danḍamgal of malige of that place will take the money from the adhikāris and pay for the charity.

Note.

This belongs to the reign of the Hoysaṇa King Narasimha II and is dated Ś 1151 Vīrodhi chāi ba 30 Sō which corresponds to March 26, 1229 A.D., a Monday as stated in the grant but not a day of sankramaṇa. On the previous day Meṣha-sankramaṇa began.
This records the grant of a portion of the customs dues for the lighting of lamps before the Śiva temple at Lōkikere. Among the donors is the mahāpradhana Pōḷāva-daṇḍayaka who was a general under Narasimha II and who built the present Hariharēśvara temple at Harīhar (see E. C. XI, Davangere Taluk, 25). The charity was to be looked after by the mummuri-daṇḍa of Lōkikere. Mummuri-daṇḍa is the name given to a class of merchants (E. C. V, Bēḷūr 75 of 1382).

27

On a nāgarakal stone in the threshing-floor of Rājiganahalli Channabasappa at the village Sāgali in the same hobli.

Kannada language and characters.

1. ಸಮತೂಳದಲ್ಲಿ ಸನ್ನತ್ ಜಾನಾ ಅನ ಹಾಲಾದ ಸಾಮಾನ್ಯ ನಾಮ ಮಾತ್ರಕಾರಿ ಸಂಕೋಚ.

Note.

This short inscription of 19th century characters is inscribed on a slab on a side of the figure of a cobra 6 ft. long. The epigraph mentions the coming to the threshing-floor (kaṇana-mane), belonging to a man named Chikka Halagana (or Hallagana). The person or persons that came to the place is not named. It is stated that the Nāga god appeared as a cobra suddenly in the threshing-floor and was worshipped by the men there and mysteriously disappeared. The event is said to have taken place about a hundred years ago.

28

At the village Kabbūr in the same hobli of Māyakonda, on a slab found in the land of Gurusiddappa to the north.

Size 2'-6" × 1'.

Kannada language and characters.

1. ಸಮತೂಳದಲ್ಲಿ ಸನ್ನತ್ ಜಾನಾ ಅನ ಹಾಲಾದ ಸಾಮಾನ್ಯ ನಾಮ ಮಾತ್ರಕಾರಿ ಸಂಕೋಚ.

Note.

This records the grant of a dry land as kodagi to a person (Līṅgāyat priest) named Basavalingadēva Śaṃbudēvar, younger brother of Kanagondēsvaradēvaru. No further details are available. The characters appear to belong to the 17th century.
29

At the village Ånegôd, in the hobli of Ånegôd, on a slab in the backyard of the house of Rasâksâbi.

Size 1'—9" × 1'—6".

Devanâgari characters and Kannâda language.

\[
\begin{array}{c|c}
1. अतारुलावल & 3. सिद्धपदेवर \vspace{1em} \\
2. छारमुर्ती & 4. रामात्र.
\end{array}
\]

Transliteration.

1. A Tarulavâ- \\
2. la charamurti \\
3. Siddappadêva- \\
4. ra mathâ

Translation.

The matha of Siddappadévaru, charamurti of Tarulavâl (or Àtarulavâl).

Note.

This records the existence of a matha of the Lingâyat (Virasaiva) sect. No Lingâyat matha is now found there. The people of the village say that some years ago a Lingâyat matt stood at the place of the inscription but that it fell into ruins.

The name of the priest of the matt is given as Siddappadévaru and he is called charamurti (priest who moves about collecting alms from disciples for the maintenance of a matt, as opposed to shiramurti or pattramurti (priest who stays at the headquarters of a matt attending to religious duties and does not move about). The native place of Siddappadévaru seems to be called Tarulavâl or Àtarulavâl.

No king is named nor date given. The characters seem to belong to the end of the 18th or beginning of the 19th century.

30

Copper plates of the Châlukya King Vikramâditya found at Honnûr in Ånegôd Hobli.

Three Plates.

Old Kannâda characters: Sanskrit language.

\[
\begin{array}{c|c}
1. & 2. \\
\end{array}
\]

 común 9" × 3½".
HONNUR PLATES OF THE CHALUKYA KING VIKRAMADITYA I (p. 125).

Mysore Archaeological Survey.
Transliteration.

I Plate.
1. jayaty āvishkṛitaṁ Vishṇor Vvārāhaṁ kṣobhitārvavam dakṣhipaṁnaṁ
danṣṭhrāgra-viśrānta-bhuvanaṁ vam
2. śrīmatāṁ sakala-bhuvana-samsūyamāna Mānava-sagōtrāṇāṁ Härito-
putrāṇāṁ saṅgī-lōka-mā-
3. tṛbibhīs Satpa-mātribhir abhivardhitānāṁ Kārttikēya-parirakṣaṁ-a prápta-
kalyāna-paramparāṇāṁ bha-
4. gavan-Nārāyaṇa-prasāda-samāśadita- Varāha-lāñchhanēkṣaṇa-kṣaṇa-
vaśikrītāśeṣhā-
5. mahābhītāṁ Chalikyānāṁ kulaṁ alāṃkarishṇor aṃvamēdhāvahṛitha-
snāna-pavītri-
6. kṛita-gātasya śrī-Pulakēśivallabha-mahārājasya prapautraḥ parākramā-
7. krāntā-Vanavāsyādi-paranṛipati-māndala-praṇibaddha-visuddha- kīrttēṅ śrī
Kṛttī varmman-prī-
8. thīvī-vallabha-mahārājasya pautraḥ samara-samsakta-sakalottarā-pathēśvara
śrī-Harsha-
9. varddhana-parājyopalabdha-paramēśvarā para-nāmadhēyasya Satyāśraya-
śrī-prī-

II Plate A.
10. thīvī-vallabha mahārājā[jā]dhirāja-paramēśvarasya priya-tanayāḥ Chitra-
kaṇṭhasya pravara-
11. turaṅgamēnaikēnaiva pratītanēka-samara-ṃukhe ripuṇripati-rudhira-jalā-
svādana-
12. rasanāyamāna-jvalad-amala-nīṣita-nistriṃśa-dhārayā-vadhṛita-dharaṇī-bha-
ra-bhuja-
13. ga-bhōga-sadṛśa-nī-jhura-vijita-vijigishuh ātmā-kavachāvamagnā-nēka-
prahā-
14. raḥ svā-gūrō śriyam avanipati-tritayāntarītam ātmasākśkritya kritaikādhī-
15. śhṛhitāśeṣa-rājya-bharaḥ tasmān rājya-traye vinashtāni dēvasva-braṃha-
dēyāṇī dha-
16. ṛmma-yasōbhivrūddhayē svā-mukhēna sthāpitavān raṇa-śrāṣi ripu-narēn-
drīn diśi diśi ji-
17. tvā svā-vanśa-sakalēn-maṃḍalēhṛī-rājya-Vikramādityaḥ sa-vikramā-
18. krānta-sakala-mahī-maṇḍalādhi-rājya-Vikramāditya-satyāśraya-śrī-pṛthivī-
vallabha-

II Plate B.
19. mahā-rājādhi-rāja-paramēśvaras sarvān evam ājñāpayati viditaṁ astu
vō'smābhīḥ
20. dvānavatyuttara pañcāśatēśha śaka-varshashv atitēśha pravarrdhā-
māna-vījaya-rāja-sāṃvatsarē
dhāvāvārē

21. śhōdaśē varttamāne Kānchippura-paśchima-bhāgā vasthita-Malliyūr-grāmam
adhirasati mahā-

22. skandhāvārē Vaiśākhe paurnamāsāyāṃ mātā-pitrōr ātmānāscha punya-

23. da-vēdāngētihasa-purāṇa-dharmma-sāstra-pāragasya Aghnīṣṭomādi-yajñā-

24. vabhritha-snāna-pavitri-kṛita-gātrasya Hārīta-sagotra Śyāmāsarmanmam
ādīm kṛitvā

25. Bhāradvājanām Ganaṅka Bājunā Dāmanākaścha Kāśyapānām Konaṅka

26. Ātriyaṅām Meraṅka Nagaṅka Rēvangaścha Kaundinā Nandaṅkaḥ

27. Kauśikās Kārīṅka-prabhṛtibhīyō viṁśad-Brahmanēbihāyaḥ Gangānvaya-

28. III Plate A.

29. . . Śrī Mādhavēna sva-dēvyā Vikramādityasyāgraja Raṇarāga-varmmasya

30. chāhāvīdyō vijāpanāt Neliṅkudi Kkīruvalē Nanavati Sāgala-tāṭākasya-

31. rttana-vrīhi-kshētraṅchā dattavān āyur- āśvaryādinām vilasitam achi-

32. ndrākkā-dharaṅmava-sthiti-samakālām yaśas[chi]chivishubhīḥ sva-datti-

33. niyamiti svan dātum su-mahachchhakyaṁ duḥkhām anyasya pālanām

34. lanāṁ vētya dānā chchhrēyōnu-pālanāṁ uktāṅchā bhagavati déva-Vyāsēṇa

35. bhīr vvasudhā bhuktā rājabhīṣ Sakaraṇībhīṁ yasya yasya yadā bhūṁīh

36. sva-dattām para-dattām vā yōḥ arēta vasundhāra shashti-varsha-sahasrāṇi

I Plate.

1. जयतायोल्लोकायो हरिँह श्रीमतायो द्राक्षर्कृत भद्राष्ट्रविधानन्तुयो वचोः

2. श्रीमतां सकलभूतवस्तुयोगावलोक्तायो द्राक्षर्कृत भद्राष्ट्रविधानन्तुयो वचोः

3. श्रीमतां सकलभूतवस्तुयोगावलोक्तायो भद्राष्ट्रविधानन्तुयो वचोः

4. गदबदर्यायसाद समास्तिदित घरहलक्ष्मेरात्तिक्षणवर्धिनित्वे

5. महाधर्माय नवरथं रविवर्षं भद्राष्ट्रविधानन्तुयो वचोः
Lines 1—6.

Be it well. Victorious is the manifested Boar form of Viṣṇu which agitated the ocean and bore up the peaceful earth on his lofty right tusk.

Of the Māṇavyagotra praised in all the world, sons of Hārīti, nourished by the seven Mothers, the seven mothers of the world, so continuous good fortune gained...
from the protection of Kārtikēya, having all kings brought into subjection in a moment at the sight of the boar ensign obtained from the favour of the adorable Nārāyana, were the illustrious Chalikyas—adorning whose family, his body purified by the final ablutions of the horse-sacrifice, was Pulakēsi-vallabha-mahārāja.

**Lines 6—8.**

His great-grandson and the grandson of the illustrious Kirtivarmma-prithvivallabha-mahārāja whose pure fame was established in Vanavāsi and other territories of foreign kings overcome by his valour:

**Lines 9—10.**

And the beloved son of Satyāśraya-śri-prithvivallabha-mahārāja[dhirāja-paramēśvara, who by defeating Harshavardhana, the lord of all the North, bent on war, gained another name of Paramēśvara:

**Lines 10—19.**

His dear son, who has conquered all who are eager for victory with his arms resembling the hoods of the serpent bearing the burden of the earth, using the pure and sharp edge of the sword which looks like the tongue in tasting the blood of the hostile kings in several famous battles and with the help only of his single thoroughbred horse called Chitrakanyha; with numerous missiles stuck in his armour, having made his own the fortune of his father (Guru) which had been obscured by a trio of kings and taking up the burden of the whole kingdom subject to his sole power: He re-established by his orders all the grants to Gods and Brahmans in the three kingdoms which had become defunct and defeating in all directions the hostile kings by war gained the wealth of his ancestors and supreme power and became a sun in prowess unopposed by others.

**Lines 19—32.**

He, the conqueror of the sovereignty of the whole earth by his prowess, the Satyāśraya-śri-prithvivallabha-mahārājadhirāja-paramēśvara orders all thus:

Be it known to you all that while residing at the great military camp at Malliyūr to the west of Kānchipura, in the 16th victorious year of our reign, 592 Śaka years having expired, on the Full Moon Day of Vaiśākha, in order that the merit and fame of our parents and ourselves might increase, we have granted to twenty Brahmans, with Syāmāśarma versed in the Vēdas, Vēdāṅgas, Itiḥāsa, Purāṇa, and Dharmaśāstra and purified by the ceremonial bath of avabhṛtha in Agniśūṭma and other sacrifices, and of Hārita-gōtra, at their head, Gaṇāṅka, Bāḷūṅka and Dēmanāṅka of Bhāravāja-gōtra, Konāṅka, Idūṃbaṅka, Dūdaṅka, and Nārāpañka of Kāśyapa-gōtra, Meṛāṅka, Nāgaṅka and Rēvāṅka of Ātreyā-gōtra; Nandaṅka of Kaundinya-gōtra, Masāṅka of Śāṇḍilya-gōtra, Kāḍāṅka of Gautama-gōtra, Kāriṅka of Kauśika-gōtra and others... at the request of Śrī Mādhava born of Gaṅga lineage and son of Kaliyanga as also of his queen the beloved daughter, dear like life of Śrī Raṇarāgavarma, elder brother of Vikramāditya... 500 nīvantanas of paddy fields
below the tank in Nellikudi Kkiruvale and Nanavati and Śāgale. May this be protected like their own gift by rulers who understand life and wealth to be transient, who want to acquire fame to last for as long as the Moon, Sun, Earth and Seas endure:—

Lines 32—35.

It is possible to make a great gift oneself but it is troublesome to protect the gifts of others. Between making of a gift and maintaining one, maintaining is more meritorious than making a gift. It is also said by Vyāsa who is Dēva Vyāsa (a mistake for Vēdavyāsa the classifier of the Vedas): By numerous kings beginning with Sakara has the earth been enjoyed: to whomsoever the land belongs at a time comes the merit of the gift of land. He who confiscates land given by oneself or by others is born as a worm in ordure for sixty-thousand years.

Line 36.

Written by Śri Jayatsēna the mahā-sandhi-vigrāhika: done by Śri Bhāgyabala.

Note.

PLACE OF FIND.

These plates were found in the possession of Gangappa, Patel of Honnur. He stated that these plates were in his house for a long time. He lent those plates for publication in the Archaeological Report.

DESCRIPTION.

There are three copper plates with a hole round which passes a ring ½ inch in diameter. A seal is soldered to the ring bearing the figure of a boar thereon. Each plate is 9" long, 3½" broad. The edges are raised a little. Each face contains 9 lines. The first plate has writing only on the back. The second plate is written on both sides. The third plate has writing only on front side. On this face some letters at the beginning of lines 1 and 2 are much worn out as also the greater part of lines 2 and 3.

CONNECTED RECORDS.

There are several records relating to the early Chālukyas. Among them may be mentioned:—

(1) E.C. X, Vokkaleri Plates: Kolar Taluk 63 of Kirtivarman II.
(2) E.C. XI, Harihar Plates: Davangere 66.
(5) Haiderabad Copper Plate Grant: Ind. Ant. VI, p. 75.

PALEOGRAPHY.

The letters are well-formed. In some places they are much worn out as stated before. The test letters bha, kha, ba, are all of the 7th century to which they
belong. The record seems to be genuine. The characters belong to the Early Kannada type.

LANGUAGE.

The language is Sanskrit throughout and is in prose except the invocatory verse at the commencement in praise of the God Varāha and imprecatory verse at the end. The language is free from faults.

AUTHORSHIP.

The grant is said to have been issued by the mahā-sandhi-vigrahika Śrī Jayatsēna. The name of this high officer who was a minister for peace and war is an indication of the genuineness of the record and the importance given to royal grants made under the Chalukyas. The Karnul Plates are similar in this respect and contain the name of the same officer Jayatsēna. The engraver is called Bhāgyabala.

PURPOSE.

The record is composed to register a grant of rice lands of 500 nivartanas to twenty Brahmans well versed in sacred lore. The grant is said to have been made by the king at the instance of the Ganga Prince Mādava and his queen who was a daughter of Vikramāditya's elder brother Ranarāgavarma. The donees, or at least the first donee, are said to be well-versed in Vēda, Vēdānga, itihāsa, purāṇa and dharma-sāstra and performers of sacrifices like Agniṣṭoma. They belonged to Hārita, Bhāradvāja, Kāśyapa, Ātrēya, Śāndilya and Kauśika-gōtras. The object of making the grant is the usual desire to get merit for the donor and for his parents. The names of the donees like Bājūka, Konāṅka, etc., are more akin to Kannada than to Sanskritic names. These names are rather peculiar. It is possible to read them as Bāļūju, Konaju as the horizontal stroke is absent in the last letters of the names.

GEOGRAPHY.

The king's camp is said to have been at Malliyūr to the west of Kānchipura (or Conjeevaram). Malliyūr has to be identified. The lands granted are said to be situated in Nellikudi, Kiruvalē, etc. As the letters at the spot where these villages are named are much worn out the reading of the names of these villages may not be free from doubt.

DATE.

The record is dated Ś 592 and the 16th regnal year of Vikramāditya. Ś 592 is equivalent to 670 A.D. This being the 16th regnal year, the commencement of Vikramāditya's reign may be calculated as 655 A.D. This date is in keeping with that of the rest of the records of the period (see p. 366, Fleet's Dynasties of the Kanarese Districts). The present grant gives both the regnal and the śaka year and thus helps the determination of the year of commencement of the king's reign.
No other details of dating are given except Vaisākha Pūrṇimā, the tithi on which the grant was made.

**History.**

The genealogy given in this record of Vikramaditya I is similar to that of the other known records. He is said to be the great-grandson of Pulakāsi, grandson of Kirtivarman and son of Satyāśraya. Regarding Vikramaditya we learn that he recovered the kingdom which had been lost for a time during his father’s reign on account of the three kingdoms. What these are is not given in our record but the Harihar plates state that they are Pāṇḍya, Chōla and Pallava. It is further stated in the present record that Vikramaditya revived in the three kingdoms which he conquered the long lost gifts to Brahmans and gods.

Vikramaditya is said to have camped near Kānchī in the present record. His conquest of Kānchī and the defeat of its Pallava king who had bowed to no other are referred to in the Harihar and Vokkalēri Plates. The present record does not refer to this conquest.

The king’s gift to Brahmans is said to have been made at the instance of Śri Mādhava and of his queen not named. There is one epithet in praise of this Mādhava consisting of three letters which looks like Jyādava but it cannot be clearly made out. He is said to be descended from the Ganga family and a successor of Kaliyanga. It is not possible to identify him with any of the known Western Ganga Kings of Talkād. The queen’s name is not given. She is said to be the daughter of Ramāgavarman, elder brother of Vikramaditya. So far the name of Chandrāditya, elder brother of Vikramaditya I is known to us from Kōchrēm grant and Nerūr grant. Ramārāga may be a surname of Chandrāditya or he may be another brother of Vikramaditya.

**31**

**HARIHAR SUB-TALUK.**

At the village Haluvāna in the hobli of Malebennūr, on a slab to the south-east of the Īśvara temple.

Size 3’ × 2’.

Kannada language and characters.

<table>
<thead>
<tr>
<th>No.</th>
<th>Kannada Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>सर्वराजस्वलस्य श्रीमात्सर्वराजस्वलस्य सर्वराजस्वलस्य सर्वराजस्वलस्य</td>
</tr>
<tr>
<td>2.</td>
<td>सर्वराजस्वलस्य सर्वराजस्वलस्य सर्वराजस्वलस्य सर्वराजस्वलस्य</td>
</tr>
<tr>
<td>3.</td>
<td>श्रीमात्सर्वराजस्वलस्य सर्वराजस्वलस्य सर्वराजस्वलस्य</td>
</tr>
<tr>
<td>4.</td>
<td>सर्वराजस्वलस्य सर्वराजस्वलस्य सर्वराजस्वलस्य</td>
</tr>
<tr>
<td>5.</td>
<td>श्रीमात्सर्वराजस्वलस्य सर्वराजस्वलस्य सर्वराजस्वलस्य</td>
</tr>
</tbody>
</table>

18
Note.

This is full of lacunae as the characters are much worn out and cannot be deciphered except at the top. It contains the usual stanza in praise of Śambhu and the titles samasta-bhuvanaśraya, etc., of the Chalukya king Tribhuvanamalla (1076-1126) and some grant in that reign. No date is given. The characters seem to belong to the end of 11th or beginning of 12th century.

32

At the village Haralali in the same hobli, writing on a boulder.
Size 2' - 3" x 0' - 9" (size of the writing only).

Kannada language and characters.

Note.

This short inscription records the grant of an umbali (rent-free land given for some service) called nitiga-umbali to a person named Nirayana of the village Mungala-vadi on the 10th lunar day of the dark half of Aśvija in the year Sādhāraṇa.

The date is not expressed in Śaka era. The characters seem to belong to the 17th century.

The meaning of nitiga-umbali is not clear. The word nitiga probably stands for nitiga, a virtuous or righteous man.
HASSAN DISTRICT INSCRIPTIONS.

33

BELUR TALUK.

At the town of Bélūr, on a pillar brought from the western fort wall and now kept in the enclosure of the Kesava temple.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಸಿದ್ಧಿರ್ಥಿ</td>
<td>Siddhārthi- samvatsaranda</td>
</tr>
</tbody>
</table>
| 2. ಧಾಲ್ಗುಂಬ | Phālgūna ba 12 lu śrīma-
| 3. ಪುಷ್ಪಾರಮ ಮಾರು ಜಯ | tu Śāmkaraśāgavāmige Che-
| 4. ಸುತ್ತಿ ಕುದಾಲ | mnaiyana magala Kencham-
| 5. ಮನೆ ಸೆವೆ ವೋಲಜೇರೆತ್ರೆ | mana sève volagerreli ha-
| 6. ಪುಜು ಗಡೆ ಮೇಲೆ ನಳಕು | tu kolaga gade mēle nālku |

| 7. ವರಾಹನ ಆದಾಗಿ | varahana adahāgi |
| 8. ಕೋಟ ಅಳಿ | kōṭu ā bādi |
| 9. ಗಾದು ಗೆಯುಮಟು | gād oge yemtu |
| 10. ದುಣಾದ ಸೋಮರ ಡಿ | dinada Sōmara di-
| 11. ನಾ ಪೇ 1 ಕೀ ನಯೇದಾ | na pa 1 aki naivedya |
| 12. ತಂಬೆ ಹುವಿ ಪುಜೆ | tumbe hūvina pūje |

Note.

This records the charity of Kenchamma, daughter of Chennaiya. She is said to have lent out 4 varahas on mortgage of a wet land in Volagera of the sowing capacity of ten kolagas and stipulated that out of the interest of half varaha thereon should be defrayed the expenses of offering 1 padi of rice (or 1 pana worth of rice) every Monday to the god Śāmkaraśāgavāmī and of worshipping the same god with Tumbe flowers on that day.

The god Śāmkaraśāgavāmī referred to here is probably the same as the Amritēśvara temple at Bélūr in which are found inscriptions recording grants to Śāmkaraśāvērum. (Belur 83–5).

The date is given as Siddhārthi Phāl. ba 12. No Śaka year is given. The characters seem to belong to the 16th century. Taking Siddhārthi corresponding to 1559, the date is equivalent to 23rd March 1560 A.D.
At the village Muttagadahāḷ in Arehalli hobli, on a slab standing near a house.

Size 2½ × 2½.

Kannada language and characters.

Transliteration.

Be it well. The year 949 after the expiry of the time of the Śaka king being current, during that year, the illustrious Ayyāla Māyati Katayira, an incarnation
of Bhadra, a Cupid of the Kali Age, champion to opponents, a sun to good warriors, a Nārāyaṇa among good warriors, a sun to the universe, obtained the office of pergade of Arumaravattili-chāyila of the (village) Satapala. Witness to this:—Poyyālagāvunda.

The 13th lunar day of the dark half of Vaiśākha being Saturday with Aśvini-constellation.

He who violates this will incur the sin of killing thousand cows at Bāraṇāsi: —
Good Fortune.

Tandaladēva, his son Kateyira, Bilekaṇṇa . . .

Note.

This inscription does not refer itself to any king of any dynasty. It merely states that one Katayira of Ayyāla obtained the office of pergade. Ayyāla seems to be a shortened form of Ayyāvala (modern Aihole in the Kaladgi District of the Bombay Presidency), a business centre of the nānādēśi merchants. Probably Katayira obtained the headship of such merchants at Satapala. The date of this is given as S 949 Vaiśā ba 13 Saturday with Aśvini-nakshatra. The cyclic year is not named. The year S 949 corresponds to 1027 A.D. Prabhava and the whole date is equivalent to 6th May 1027, a Saturday with Aśvini-nakshatra.

The imprecatory sentence follows next.

After this comes the name Tandaladēva whose son Katayira and another person Bilekaṇṇa are referred to. But as the last line is full of lacunae, it is difficult to see what these three persons did in regard to this grant. Perhaps they must have all joined in making some donation and this portion must have been lost.

35

At the village Airavalli in the hobli of Bēlūr, on the 2nd viragal to the north of the Rāmēśvara temple.

Size 5' × 2½'.

Kannada language and characters.

I आदि—
1. ಕೆಲವು, ಸೇವು ಚಲೆಯ ಮೂಲಕ ಆದಿ, ಅರೇ ಮನೆ ಮೋದಿಯ ಕೆಲವು ನೀಡುವ ರೀತಿಯಲ್ಲಿ ಆದಿಯಲ್ಲಿ.
2. ಆದಿಯ ಮೂಲಕ ಆದಿಯ ಮೂಲಕ ಆದಿಯ ಮೂಲಕ ಆದಿ.
3. ಆದಿಯ ಮೂಲಕ ಆದಿಯ ಮೂಲಕ ಆದಿ.
4. ಆದಿಯ ಮೂಲಕ ಆದಿಯ ಮೂಲಕ ಆದಿ.

II ಆದಿ—
5. ಆದಿಯ ಮೂಲಕ ಆದಿಯ ಮೂಲಕ ಆದಿಯ ಮೂಲಕ ಆದಿ.
I Band—
1. svasti samasta-bhuvanāśrayam śrī prithvi-vallabha-mahārājādhirājaṁ paramēśvaram
2. Dvārāvatī-purvarādhisvaram Yādava-kulāmbara-savapriktā-chū-
3. dāmaṇi malaparoluganḍa kā [da] na-prachanda yālimulaniṁriva
4. prachandaṁ asāyasura sanivārasiddhi giridurggamalla chalaṁdakarāmā

II Band—
5. nissankapratāpa-chakra [va] ritti Hoysala śrī Vira-ballālādēvaru
6. Hallayūrada neleviśinoju suka-saṃkathāvinōdādīn
7. śrī prithvīrājayam geyuttavirālu Kumāra Lakṣhidharā-

III Band—
8. damādanāyakamge Hannondunādu Lakayyanan olla-
9. dirddade Sakavarsha 199 neya Krōdhana-savatsarada Vaisāka
10. suddha 7 Ādivāradandu Hannondu nāḍīgosuga
11. Aravāliya tuṟu tuṟu-sereyam hiṣidu Ballagavu-
12. danam kondu daṇḍa mānūru honnāṃ kondu Ballagavudamge
13. hāṇavina mānā Lakayya kāhāgi salisida ā hariba-
14. ke nāḍu maguldu Lakkayyamge

Translation.

Be it well. While the refuge of the whole universe, favourite of fortune and the earth, mahārājādhirāja paramēśvara, lord of the excellent city of Dvārāvatī, [a sun to] the firmament the Yādava race, crest-jewel of rectitude, lord over Malapas, terrible in war, foremost in war, fierce warrior, unassisted warrior, Sanivārasiddhi, giridurggamalla, Rāma in moving battle, niśsanka-pratāpa-chakravartti Hoysala śrī Vrāballālādēvar was ruling the earth in peace and happiness at the camp of Hallayūra.
For Kumāra Lakshmidhara-daṇḍanāyaka—When the eleven nāds refused to have (protested against) Lakkayya, on Sunday the 7th lunar day of the bright half of Vaisākha in the year Krōdhana, the Śaka year 199, Lakkayya captured the cattle of Aravalli for the eleven nāds and slew Ballagavunda and took a fine of 300 honas and granted land of 1 haṣa (annual income) as kāhu (maintenance charges) to Ballagavunda. For this action the nāḍ granted to Lakkayya . . .

Note.

The inscription is incomplete as the last two lines are full of lacunae. It belongs to the reign of the Hoysala king Viraballā. From the reference to his capital Hallavura and Kumāra Lakshmidhara-daṇḍanāyaka it seems probable that the king referred to is Ballāla II (E. C. V, Chennarāyapatna 181 of 1205, Arsikere 40 of 1209, etc., name Hallavur as the place of residence of Ballāla II). Kumāra Lakshmidhara or Kuvara Lakshma is a general who was the Garuda of Ballāla II and gave up his life on the king’s death by self-immolation (see E. C. V, Bēḷūr 119).

The date given is both incomplete and faulty. Śaka 199 is evidently too early for the Hoysalas. Taking the cyclic year Krōdhana of the viragal it occurred both in the reigns of Ballāla II and Ballāla III in Ś 1127 and Ś 1247, respectively. It did not occur in the reign of Ballāla I who moreover did not possess the titles Śanivārasiddhi, etc. In neither Ś 1127 or Ś 1247 the figure 199 of the viragal date occurs. The figure seems to be a clear mistake.

Taking Kumāra Lakshmidhara-daṇḍanāyaka and Hallavura referred to in the record, the viragal has been assigned above to the reign of Ballāla II. Hence Ś 1127 may be taken as the date of the viragal. Taking this year the full details of dating given correspond to 27th April 1205 A.D., a Wednesday.

The record relates to the appointment of an officer Lakkayya as the ruler of eleven nāds or districts under Kumāra Lakshmidhara-daṇḍanāyaka and the opposition of the nāds to his appointment. It is stated, however, that Lakkayya overcame their opposition by attacking the village Aravalli which must have offended the nāds somehow. He is stated to have collected a fine from the village and killed its headman. But he made a grant for the deceased to his family.

As the last two lines of the viragal are full of lacunae the record is, to some extent, incomplete.

36

At the village Kōgōdu in the Arehallī hobli, on a viragal set up in front of the Mallēsvāra temple.

Size 5' × 4'.
Kannada language and characters.

Transliteration.
1. Kogodin okkal Tagarenada kud-ildalli Nitimahara-
2. raja hariyal Gandara Dumma Katayana hari-
3. riyal Kogodina Sivaragavundana tamma Raja-
4. jayana maga Macha tay-udeyurchhuva-
5. ili ur-alivina turugolalu mudalisi sa-
6. tta Machayyanu nuvidante Chinnayana karyya

Translation.

While the inhabitants (okkal) of Kogod were allied with Tagarenad (kud-
ildalli), on Nitimahara going to war, during invasion of Gandara Dumma
Katayya:—

Macha, son of Raja, younger brother of Sivara-gavunda of Kogod fought and
died when his mother’s waist was loosened, and the cattle were carried off during the
sack of the village. This is the work of Chinnaya according to orders (nuvidante).

Note.

This is an instance of viragal records in which a warrior has died in the
defence of the honour of the women of his village and for the protection of its
cattle from the attacks of enemies. Kogod is a village about 8 miles to the south-
west of Belur and Tagare is situated at about 5 miles to the south-east and Tagaren-
adh is the district round it and Kogod was either situated within Tagarenadh or
allied itself with it. An attack on the Tagarenadh by Niti-mahara and his
general Katayya is referred to in the record.

This Niti-mahara was a king belonging to a minor branch of the Kadamba
dynasty of whom about seven inscriptions are found in Manjarabad Taluk testifying
to his rule in parts of that Taluk. The dates range from 1026 A.D. to about
1036, the latter being the year of his death with the performance of the Jaina rite of sanyasana (Epigraphia Carnatica, Vol. V, Intr. p. 4, Manjarabad Taluk Inscriptions 50-51, 53-55, 57, 59). A Chikka Kattayya is also referred to in Manjarabad 50 of 1034 A.D.

The present record is not dated. It may be assigned to about 1034 A.D., the date of the last record referred to in the previous para.

37

At the village Tumbadëvanahalli in the hobli of Arehalli, on a slab standing in a ruined basti.

Size 4' × 2'—6'.

Kannada language and characters.

1. >true size is given.

2. >

3. >

4. >

5. >

6. >

7. >

8. >

9. >

10. >

11. >

12. >

13. >

14. >

15. >

16. >

17. >

18. >

19. >

20.
Transliteration.

1. śrimad Ereyamga-dēvara Asavabbara[si] mãdisida basadi mangaḷa mahā śri
2. svasti samasta-surasura-mastaka-mañi-makuṭa-raśmi-ragjita-chanara-pra-
stuta- Jīnendra-sāsana-
3. m astu chiraṃ sakala-bhavya-chandra-jianganāṃ bhadram astu Jinaśāsanāya
 sambhadratāṃ pratī-
4. vidhāna-hētavē anya-vādi- madahasti- mastaka-sphātanāya ghaṭanē
 pātiyasē
5. Jayavarmmaṃ mudadiṃdan iḍu niyatam Paṭṭaliceyaṃ rājyaallēyen ā-
ld umatiyaṃ maṇam-
6. golṣi vidvisha-brajak eyde bhitiyān itt āyaman appukaydu chalamam
 kaikoṇdu lōka-prasi-
7. dhunyutam mãḍidān āvagan nil Kadambāmnāya-vikhyātiyām || śrimat-
 Kadamba-vamsa-lalāma-
8. vani-nātharolage Raṇaki-kshitipam bhima- parākraman enisidan i mahiyol
 aṭaṭi-arīpa-jayōda-
9. yadiduṃ || ātana magan amalagunōpētan atiprabala-jalada-ghana-pavana-
 n enipp ātata- ya-
Tumbedevanahalli Stone Inscription of the Kadamba Chief Vereyanga (p. 145).
10. சோவிலா-விநுதாதேதையாகி நெகல்தனகி ஹிருட்வா-நிபாம் இத்தணையன் துள்ள-பளவு உண்மிக்க ருபு -

11. கிழித்தா-குர்ஹரா-வாய்ந்த தனியார்த்தனன் நெகல்ஏன் குடிலா-சிர்த்தன் ப்ள்ளயிப் துற்றும் குடியிங்

12. ஏற்றாக்கி புத்தகாம்பக்காத-மாத்ரம் முதுன்ச்சிரார்கி ஏற்ற குழுக்கின் நேரவில்ளை போgie சிற்றான் ஏற்றாக்கி புத்தப் போக்கல் ஏற்றாக்கிச் சிற்றான் ஏற்றாக்கிச்

13. தாசிக்கர்ட்டி நோச்லா-கண்டன்ஸ் சிவ்ஸ் ஏற்ற சிவ்ஸ்-நிபாம் நகர்வாயர்க்கின் சுண்டியாற்றார்கிச்

14. மூட்டின்றால் புத்தி புத்தந்தன் தான் பக்தா-பிச்சா-யாஞ் எரேயும்வாகக்கா ஏற்றாக்கி ஏற்றாக்கிச்

15. பராதன் ஐல்வரான் எற்றுறுப்பு போக்கல் தன்ன்வாகா பட்டி யோதுறியன் பராதாழியின் காதுறியால் ஐல்வரான் மறுக்காய்

16. ஐி தணி-சேந்தன் ஓடுக் குழுக்கினது மூந்தியாம் மில்கு உடயரைவளிக்கன் மூந்தியாம் இ கொண்டாம்காக்கிச்

17. மைல்டைடுராண்டத்தா சோர்க்கா-பளவு மூற்றின்று ஏற்றவர்க்கின் வேறுபாடு ஜக்காலடெவன் எய்ய

18. கடுகளிப்பாள்ள சாலாம் ஐி ஏற்ற ஏரேக்-நிபாம் அனாஸ்துக்காஸ்பாதை

19. சிவ்ஸ் காண்டம் புத்தியன் உதய-தேர்மயா புத்தாலாம் நின்யை பேச

20. திருத்தாண்டாதெ கொழும் ப்ள்ளயிப்பா சிவ்ஸ்நம்பா நின்யை மாற்றாண்டா நெருந்தாள்வாந் கர்மா-சாஹ்கா

21. த்திஏ ஏற்றாக்கிச் சாண்டாம் புத்தாலை க்கர்பா-விர்க்கா-சம்பெட்டுள்ளை நுற்பா இயலாம் ஐயக

22. ஸ்வாக்கி ஸாமதாக்கள மாதாண்டால்ஸ்வாரம் மானவாயின் புராணவர்க்காரா கடேம்பா

23. சாக்ராவாரா நுடா-மாஹ்ஸ்வாரம் முத்தாயா-பலாதாண்டம் நெர்மா மாற்றாண்டா தனாக்கிள்டிவா கர்ட்டா-சாஹ்கா

24. வம் மானிண்மனோமார்பா ஹூ-சர்பாநேச்க்ஹாரம் ஹூர்பாடா-சாரிவுக்காடா மாநாதாகா

25. ர்ன்ந்வாண் சான் விளாகுற்பா-நிபாம்- ஹிருக்காயா-சாம்பாக்காயா விவ்லா-வியாதரா

26. சாண்ட் மண்டார-தையாயா கடேம்பா்-கு்லாகமால்- விக்கியானத்தியம் விஜ்தி

27. த்தாம் விக்ரம-ப்ள்ளாம்-கிஸ்ரா-காஞ்சிராவாம் கடேம்ப-காஞ்சிராவாம் மா

28. லா லா-வது லா-லா-திலாக மின்-கின்-கின்

29. தடுவா பிருத்த பென்னார் சாண்டாம் சாண்டா-மாநார் ப்ள்ளயா-பாய்யோ தேசிய கோணா
30. va dodanakambadiva gitapragitam geya-vinoda jijakulottanga sirmad Ereyangadē-
31. va sthiraṁ jyat̄ i kanda Gange-gadalgala noregam timgala helpinga-
m odaival adakilvelpim
32. samgalisi tividatt Ereyangana jasam akhila-bhuvanamtaradolu nata-
natālekshanā-
33. gni uriganaamganam ujvala-kirti-pandura-bhū kurulu jade-yaĝe jagakke
34. devanād-aribiruda-trinētran emagi Konḍakundān vayō-
35. tpamm vikhyate Dēsigę-gane Ravichandrākhyasai yama-niyama-
36. svādhyāya-parāneyarappap Māchavegantiya Tāvareyakere-
yaka kelaga-
37. na ādanamanam dhārāpūrvvakan koṭṭar Chāḷukya vikrama kālada 21 ne
Dhātu-samvatsaraṇa Kārttiaka Na-
38. adisvaradashtānayandu māmgaḷa mahā śrī sva-dattām para-dattām và
yō harēṭa vasumdharam shashtir-vvarsha-
39. sahasrāṇi vīstāyām jayatē krimi

Translation.

Line 1.

Asavabbarasi, (queen of) the illustrious Ereyangadēvar, got this basadi built-

Good Fortune :

Lines 2—4.

Be it well. May the sāsana of Jinēndra, whose feet are brilliant from the rays
of jewelled diadems on the heads of all the gods and demons remain for ever for the
good of all the people who are the moons the bhanyas (good Jainas).

May good fortune befall Jina-sāsana which is the cause of bringing great hap-
iness and which is strong in breaking the heads of the rutting elephants the hostile
disputants.

Lines 5—22.

Jayavarma ruled with happiness and royal sport patṭalige (a town called
Patṭalige?) delighting the minds of all with the excellence of his administration
and causing great fear to the assemblage of his enemies and possessing great revenue
and ever resolute in his aims and thus made the name of Kadambāmnāya (Kadamba
family) live for ever famous all over the world.

Among the kings who were the ornaments of the Kadamba family was the king
Ranaki famed for his terrible prowess and victorious over all the hostile kings
on earth.
His son was the heroic king Hriduva possessed of spotless character, a whirlwind to the clouds the powerful, a receptacle of great fame.

His son was Būta, endowed with matchless strength, a thunderbolt to the mountains the proud kings, noble hero (dhīrōdāttaṇ), guileless in mind, and Pochā-ginūtapīta (praised by Pōchāyi and pure).

To him was born Chinna who piercing and defeating with great force the powerful hostile kings and possessing wide-spread white fame showed an eye in the forehead appeared like Rudra to the praise of the whole earth.

To the famous king Chinna and Suggiyabbasari of spotless creeper-like body was born to their great joy a son Ereyanga with pure fame spread far and wide.

Akkara: When the famous Nripatna (king Ratna) routed the Ālvars and they went in fear and praised him (Ereyanga), he kept their Paṭṭiyodeya behind and without caring for the Ālvar he fought, drove away the hostile army, obtained victory and by the force of his prowess he surpassed Sindhuja (Saśindhava?) and his arms shone with great prowess:—Such was Nannimārtāṇḍadeva.

When the troops of Chōlika full of pride opposed him and fell on him Ereyanga did not tremble. How shall I praise the force of his arms and his determination (chala) when he fully protected Jakkaladeva and sent him (in safety)?

Thus famous, king Erega got by his wife Yēchāmibike, full of happiness, a son Chinna who was an abode of great glory and resembled Cupid (Kantu).

As soon as children are born, men in the world might call them by your name, Chinna (boy). But they are afraid to name them so lest the name being adopted largely Chinna of Paṭṭalige might kill them?

To him was born king Erega with his fame spread everywhere and cool (not causing torment to others), a receptacle (karanḍa) of bravery and liberal in his gifts like a Kalpa-vriksha on earth.

Lines 22—31.

Be it well. May the illustrious Ereyangadēva prosper for ever:— Obtainer of the five great sounds, mahāmaṇḍalēṣvāra, lord of the excellent city of Banavasi, emperor among the Kādambas, a Mahāsvara in liberality, champion to both the armies, a sun in truth, liberal in gifts without sparing any for himself, a Sahadeva in sword, delighter of women, an ornament at the feet of Hara, a jewel at the lotus feet of Hari, an ear-ornament of Sarasvati, tormentor of the hearts of wicked kings, Vidyādharas in wisdom, an expert in Bhṛgu's system, endowed with the courage of Mandara, a sun in expanding the lotus the Kādambakula, a young sun for the multitude of stars the low-born kings, a lion cub in growing strength, lion of Kādambas, causer of great happiness to the wives of bards, sportive ornament for the forehead of the women of Lāṭa, a Rudra to the titled, a Sālihōtra to horses, a champion to the wives of the titled who rock the food they swallow, a cup of heroism, thruster of sword into the mouths of the titled opponents, smiter in great battles,
delighter in music instrumental and vocal, lofty in his lineage, the illustrious Ereyangadēva:—may he prosper for ever:—

Lines 31—34.

The fame of Ereyanga enveloped all the world whiter than the foam of the Ganges and seas, and the moon-light. May the Rudra to the titled enemies bring [happiness to ] us—with the fire dancing in his eye on the forehead, with the whiteness of his brilliant glory, with the matted hair of the locks of [the wives of his enemies], with his mastery of the world:—

Lines 34—39.

✓ In the Dēsiga-gana of Kondakundānvaya was from the guru Ravichandra:—

Engaged in control of passions, self-discipline and holy studies, Māchaveganti gave away with pouring of water land to the extent of āḍana-mañnu below the Tāvareya-kere (lotus tank) on the Nandīśvara-Ashtami day of Kārtika in the year Dhātu, 21st year of Chāluṅkya Vikrama era.

Good Fortune.

He who takes away land given by oneself or by others will be born as a worm in ordure for sixty thousand years.

Note.

Find Spot.

This stone inscription was found standing at a short distance from the village Tumbadēvanahalli in the midst of the ruins of a Jaina basti. Some of the walls of the Basti are now standing and all round is a thick growth of vegetation. A few stone images of Jina are also found.

Description.

The inscription stone is about 4 feet high and 2½ feet broad. Above is an arch in which the first line is engraved. Below is the main inscription.

Connected Records.

Inscriptions belonging to Kadamba chiefs in the neighbourhood but not in any way connected with our inscription are:

1. E. C. V, Manjarabad 18 of Dayāśimha.
2. E. C. V, Manjarabad 53, etc., of Nitimahārāja.

Palaeography.

The characters are well-carved and belong to the late Chalukya or early Hoysaḷa type. They are not roundish like the Hoysaḷa but cursive like the Chalukya records of Yewur (E. I., Vol. XII, p. 274). The letters on the arch are too small at the end and can be read with difficulty. At the bottom of the inscription several letters are lost at the end of each line as they are chipped off. The characters belong to the Kannada group.
LANGUAGE.

The language is Kannada with the exception of two Sanskrit stanzas at the beginning in praise of Jina-sásana and an imprecatory verse at the end in Sanskrit. The Kannada used belongs to the class called Middle Kannada. The old letter I is used in the record. Forms like idu (line 5), arrum (line 16) which are not met with in the literature of the period are found sparingly. Mistakes in orthography are also met with though on the whole the orthography is good. Thus udvīrttu is used for udvīrtta, sāsana is used for sásana.

AUTHORSHIP.

The names of the engraver and composer of the grant are not given in the record.

PURPOSE.

The main purpose of the record is to give the name of the person (Asavabbarasi, queen of the Kadamba chief Ereyangadēva) who built the Jaina basti in which it stands. Further it records the gift of some wet land (Ādana-maññu) below Tāvareyakere for the basti by a female called Machave-ganti, disciple of the Jaina guru Ravičandra. Incidentally it contains the genealogy of Ereyanga, the Kadamba chief.

GEOGRAPHY.

Paṭṭalige seems to be named as the capital of these Kadamba chiefs. But it cannot be identified. Similarly, Tāvareyakere tank below which some land was granted cannot be identified.

DATE.

The date is given as Chāḷukya Vikrama year 21, Dātu sam., Kārtika Ashtami. Chāḷukya Vikrama Era began in 1076 and 21st year of this era corresponds to 1096 A.D. which is the cyclic year Dātu. Kārtika of this year began on the 20th October and ended on the 17th November. The tithi Nandiśvaradasāstami given cannot be easily identified. Probably it indicates suddha ashtami. If so Kārtika suddha ashtami of the year Dātu is equivalent to the 27t October 1096 A.D., a Monday.

No other details of dating are given.

HISTORY.

This gives the genealogy of a branch of the later Kadamba kings who ruled in Bayalnāḍ (Manjarabad and Belur taluks). The only titles to distinguish them as Kadambas are: Banavāsi-purivaradēsvara and Kadamba-chakrēsvara (line 22). It is stated in lines 14-16 that Nriparatna attacked Āḷvara and Ereyanga gave shelter to Āḷvara. Similarly, in line 17 it is stated that Ereyanga gave shelter to Jakkaladēva against Chōḷika-balā (Chōḷa army). It is not however easy to identify these Nriparatna, Āḷvara, and Jakkaladēva.
The genealogy of this branch of the Kadambas is as follows:—Jayavarma
founder: King Ranaki: Hridiva his son: his son Buta: his son Chinna: Chinna's
son by Suggiyabble, Ereyanga. Ereyanga's queen is Asavabharasi.

Regarding the religion of Ereyanga, we learn that his queen was probably
a Jaina who built the basti at Tumbadévanahalli. He himself was a devotee
both of Vishnu and Siva.

From the mention of the Chálukya Vikrama Era it may be assumed that the
Kadamba chief was a subordinate of the Chálukyas as several other later Kadamba
kings were and that in the wars between the Chálukyas and Chólas which were
common at this time the Kadambas naturally fought against the Chólas.

38

At the same place, on the pedestal of a Jaina image Kannada language and
characters.

చాంతి రోజులో పనిచేసుకోవడం అవకాశం.
మార[శీ] జాణిపిత వమ్మ రే, ఉడు, మార్లతో.

Transliteration.

Translation.
To the basadi are granted at Básavura 2 gadyānas and 50 measures of paddy.

Note.
Some paddy and money seem to have been granted at Básavura for the basadi
at Tumbadévanahalli referred to in the previous record. This inscription is engraved
on the pedestal of a Jaina image at the place. The characters seem to belong to the
11th century and the record is probably of the same period as the previous epigraph.
No date is given nor is any king named in this.

39

Manjarabad Taluk.

At the village Bekkanahalli in the hobli of Yasaluru Taluk, on a slab set up in a
rice field to the east.

Size 7' x 3'.

Kannada language and characters.

మారి ఉష్ణ మారి పండించలో వారికి రోజులో పండించడం ప్రాతిసరి కలిగిన సమయం యొక్క మార్లతో.

మారి 7' x 3'.

1. రోజులో పనిచేసుకోవడం
2. రోజులో పనిచేసుకోవడం
3. రోజులో పనిచేసుకోవడం
1. nāmas tunga-siraś-chumbi-chandra-chāma-
2. ra-chārave traōkya-nagarā-rambha-mū-
3. lastambhāya Šambhava | Vijeya-samvatsarada Kartika
4. suda 1 Bu śrimat māhārāja Dévaraya mahā-
5. rāyaru sukha-sāmbrājyavanaluutiha kālaḍali
6. Teppada Viśvarādeva makkaḷu Chikavijennagala
7. makkaḷu Mādaṃmagaḷu Rāyasamudrada Mālīgeya
8. Mallינתhādevagala makkaḷu Manjinīthā-dēvaravarige
9. māṭha-māṇya-dharma[vājig] koṭṭa Durgapurada sāsana namage nā-
10. yakatanake koṭṭida Godumalonaḍa beṭṭadölagaṇa nālku
11. úmbhāgya Bekkinahaliyānū a namma tāyirarada
12. Gaurādeviyara hesaraḷū bitṭu Gaurāpura-stalavā-
13. da ā-grāmakke saluva chatus-sime-yojagula gadde beddalu
14. tōta māra kaṭṭuguttage kode yile bāle nidhi nikshēpa jaḷa pā-
15. śāna siddha sādhyā yakshini āgāmi ashta-bhōga tējasvāmyavanū
16. āgmadikondu āchandrārkka-stayi-vāgi bōgisuvamthavaru Mā-
17. līgeya Mallינתhādevagala makkaḷu Nanjinīthā-dēvagalu bhō-
18. gisuvamtaṇī ā-stalādavaranaṇu odamadi koṭṭa puravarga
19. sva-dattam para-dattam vā yō harētu vasumdhārā shashtiḥ varu-
20. shasaḥ sahastrami yishtalayam jayate krimi || yidharmaṇa pada
21. lisadeyidavangha Garigeya taḍiyalu Brahmaṇara komda
22. pada śri śri śri.

Translation.

Praise of Sambhu. On Wednesday 1st lunar day of the bright half of Kartika in the year Vijeya, while the illustrious mahārāja Dēvaraya-mahārāya was ruling a happy kingdom:—Mādanā, son of Chikavijenā, who was the son of Teppada Iṣvarādeva granted the village Durgāpura as mātho-mānya-dharma (rent free grant given to a mātt) to Manjināthadēva, son of Māligeya Mallināthadēva of Rāyasamudra:—

The village Bekkanahallī forming part of the four villages in the hill of Godumalenāḍ which had been given to us for the office of nāyaka we give away in the name of our mother Gaurādevi and re-name it as Gaurāpura. It is given away as puravarga after obtaining the consent of the inhabitants thereof with all the eight rights of possession and enjoyment including wet lands and dry lands within the four boundaries of the village as also the gardens, trees, kattuguttige, kōdeyile (betel creeper), plantains, treasure on the surface and underground, water courses, minerals, actualities and possibilities, imperishables, futures, for the enjoyment of Nanjināthadēva, son of Māligeya Mallināthadēva to last for as long as the moon, sun and stars endure.

He who takes away land given away by oneself or by others will be born as a worm in ordure for sixty thousand years. He who does not protect this charity will incur the sin of killing Brahmans on the banks of the Ganges. Good fortune.

Note.

This records the gift of the village Bekkanahallī re-named Gaurāpura by Mādanā to a Vīraśaiva Guru Manjināthadēva of Rāyasamudra for the maintenance of his mātt during the reign of Dēvaraya-mahārāya, evidently Dēvarāya I of Vijayanagar. No Śaka year is given in the grant but the cyclic year Vijaya and the tīthi Kartika śu 1 and the weekday Buddhāvāra are given. Since the year Vijaya in the reign of Dēvarāya I coincided with 1413 A.D. the date given may be taken as equivalent to 25th October 1413 A.D. which is a Wednesday as stated in the grant.

40

At the village Dimpagūr in the habiti of Channarāyapaṭṭaṇa, on a rock near the road to the south-west of the village.

Kaunda language and characters.

<table>
<thead>
<tr>
<th>Kaunda Language and Characters</th>
<th>1.</th>
<th>2.</th>
</tr>
</thead>
<tbody>
<tr>
<td>o raṇatā raṇatā sutatā sutatā</td>
<td></td>
<td>॥</td>
</tr>
<tr>
<td>o ṅamati, nami, vīmati, vīmati</td>
<td></td>
<td>॥</td>
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</tbody>
</table>
3. ರೂಪಗಳನ್ನು ಮಾಡುವುದು ಸಮರೂಪವಾಗಿ ಸ್ಥಾಪಿಸಿದರು.
4. [ಹಸಿ] ಮತ್ತು ಪುರೀಕರಣ. 

Note.
This contains the usual verse in praise of Sambhu and the date 1435th year of the Śālivāhana era. Nothing more is contained in the record. The year corresponds to 1513 A.D.

41

At the village Nuggehalli in the holli of Nuggehalli, on the lintel of the main doorway of the Lakshminarasimha temple.

Size 7' x 10'.

Kannada language and characters.

1. ಸ್ವಾತಿ ಜಯಾಭೂದಯ ಸಾ ವರುಷ 1356 ಸಾಂದು ವಾರ್ತಾಮನಾಕ ಸದು ಆನದಾ ಸಾಪೃವಾಸರಾದ ಮಾಘ ಬಾ 5 ્ಲು ಶಿಮಾಂ ಮಹಾ ವಾ ರಾಜ ಹಿಂದೀ ರಾಜ
   ಪರಮೇಶ್ವರ.

2. ಸ್ವಾತಿ ವಿಷ್ಪತಿ ಪ್ರಧಾನ ಮಹಾ ರಾಯ ವಿಜಯನಗರ ಗಿಯ್ಯೂ ನೇಲ್ವಿದ್ಯಾಲು
   ಸುಕೀ ರಾಜ್ಯ ಗೈಯ್ಯಲ್ಲಿ ಶಿಮಾಂ ಮಹಾ ನೂರು ರಾಯ ಗಂಡ ಹಿರಯಕಟಗೆಯ.

3. ಅವಿಜ್ಞ ಕಾಲ ಮಕಾಲಗುಟ್ಟ ಇತರ ಗುಡ್ಡ ಸಾಮುಂದ ನಾದ ನುಗ್ಗಿಯಾನಿಲಿಯ ನಾದ ಡಿಲಿ ಆರಾಮಣೆ ಆದಿಕಾರ ತಸಲಕೆ
   ತಸಲಧಾ ತಸಲದಂ.

4. ಕಮಾಲ ಯಾಹಿಕ ಸಾ ಪರ್ಬನ ಜಾಲದ ಭಿಮಸೇತ್ಯ ಮಕಾಲವು ಚಿಕ್ಕ ಭಿಮಾನಂ ನುಗ್ಗಿಯಾನಿಲಿಯ ನಾದ ಆದಿಕಾರ ನುಲು ಅನಂದ
   ಸಾಮುಂದ ಮಾಘ ಬಾ 5 ્ಲು ಹಸ್ತ ನಾಕಶಾಲದಂ.

Transliteration.

1. svasti sri jayaabhudaya s'aka varusha 1356 samdu vartamaneke saluva A
   nanda-sanvatsarada Magha ba 5 ALu śrimamu mahā-rājadhiraja rāja-
   paramēś'va-

2. ra sri virapratapa Dēvarāya-mahā-rāyāru Vijeyānagarīyā nelevidinojū
   sukha-rājyaṃ geyivalli śrimamu mahā-mūvaru-rāyara-ganda Hiriya
   Katīgaya

3. Āvutiyaṇāyakara makkalu Katīgaya Gûndappanāyakarū Vijaya-Sūmanātha-
   puravāda Nugriyabalīya nādan āluvalli Aramaneya adhikāri tsałake
   tsałavādi tsaładam-

4. kamalla Yalahaka-nāda prabhu Jālada Bhimiseṭṭiyara makkalu Chikka
   Bhimānandā Nugriyabalīya nāda adhikārava-nāluvalli Ānanda-
   sanvatsam Magha ba 5 A lù Hasta-nakshatradalā
5. śri Prasanna Kēśavadēvaru Nārasimhadēvaru Gōpāla-dēvaru bijayam-geynva dévarugalige samprōkshaneyanū mdāisidanu

Translation.

Be it well. In the prosperous Śaka year 1356, the year Ānanda, on Sunday 5th lunar day of the dark half of Māgha:—

While the mahārājādhirāja, rāja-paramēśvara śri Virapratāpa Dēvarāya-mahā-rāya was ruling in peace at the capital Vijeyānagari:—

When the champion over three kings, Kaṭṭigeya Gundappa Nāyaka, son of Hiriya Kaṭṭigeya Avutiya Nāyaka was ruling Nuggihaḷḷi-nāḍ:—

While the palace official (adhiṃkāri), keeper of his word (tsalavādi or chhalavādi?), conqueror in a moving battle, prabhu of Yelahakanāḍ, Jālada Bhīmiseṭṭi’s son Chikka Bhīmanna was ruling the nāḍ of Nuggiyahalli:—

On Sunday 5th lunar day of the dark half of Māgha in the year Ānanda with the Hasta constellation, he performed samprōkshanam for the processional images of Prasannakēśava, Narasimha and Gōpāla.

Note.

This records the ceremonial purification of certain images in the Nrisimha temple at Nuggihaḷḷi by Chikka Bhīmaṇṇa, prabhu of Nuggiyahalli during the rule of the Nuggihaḷḷi-nāḍ chief Kaṭṭigeya Gundappa Nāyaka, a subordinate of the Vijeyanagar king Dēvarāya II.

The date of the record is given as S1356 Ānanda sam. Māgha ba 5. This date corresponds to 19th January 1435 A.D., a Wednesday and not Sunday as stated in the grant.

An inscription of the same nature referring to the same reign of Dēvarāya and the same officer Chikka Bhīmaṇṇa is found in the Sadāśiva temple at the same village Nuggiyahalli. (See E. C. V, Channarāyapaṭṭa 241 of S’1354).

Nuggiyahalli is called Vījaya-Sōmanāṭhapura in the present as well as the above record referred to. (See also another record at the same place dated 1249 A.D., Channarāyapaṭṭa 238.)

MYSORE DISTRICT INSCRIPTIONS.

42

MYSORE TALUK.

A sannad belonging to the Ahōbsala Matt at Mysore produced by Mr. Ananta-rangachar, Pandit, Oriental Library, Mysore, on behalf of the Agent, Ahobala Matt.
Kannada language and characters.

1. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳ ರಾಜರಾಯ ಹಿಂದುಸೂತ್ರ
2. ಹೊಯ್ಸಳರ ಮಂಗಳೂರಿನ ರಾಜರಾಯ ಹಿಂದುಸೂತ್ರ
3. ಯ ಸಂಗ್ರಹ ನಾಂತರಂ ಹರ್ಡಾಸುಭಿದ್ಧ ಹಿಂದುಸೂತ್ರ
4. ಇದು ಸಂಬಂಧಿಸಿದ್ದು ಹರ್ಡಾಸುಭಿದ್ಧ ಹಿಂದುಸೂತ್ರ
5. ಅ ಹಿಂದುಸೂತ್ರ ನಾಂತರಂ ಹರ್ಡಾಸುಭಿದ್ಧ ಹಿಂದುಸೂತ್ರ
6. ಹ ಹಿಂದುಸೂತ್ರ ನಾಂತರಂ ಹರ್ಡಾಸುಭಿದ್ಧ ಹಿಂದುಸೂತ್ರ
7. ಇದು ಹರ್ಡಾಸುಭಿದ್ಧಿರುದರ ವೇದಾಂತ ಹಿಂದುಸೂತ್ರ
8. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳ ರಾಜರಾಯ ಹಿಂದುಸೂತ್ರ
9. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳರ ಮಂಗಳೂರಿನ ಹಿಂದುಸೂತ್ರ
10. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳರ ಮಂಗಳೂರಿನ ಹಿಂದುಸೂತ್ರ
11. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳ ರಾಜರಾಯ ಹಿಂದುಸೂತ್ರ
12. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳರ ಮಂಗಳೂರಿನ ಹಿಂದುಸೂತ್ರ
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14. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳರ ಮಂಗಳೂರಿನ ಹಿಂದುಸೂತ್ರ
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25. ಹರ್ಡಾಸುಭಿದ್ಧ ಹೊಯ್ಸಳರ ಮಂಗಳೂರಿನ ಹಿಂದುಸೂತ್ರ
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* ಹಿಂದುಸೂತ್ರದ ಜೀವನದ ರಾಜರಾಯ ಹಿಂದುಸೂತ್ರ
34. ಮಾಹಾತ್ಮ್ಯ ಸಂಶೋಧನಡಿ ಇದು ಮಹಾಬುದ್ಧರ ಸಂಬಂಧಿಸಿದ್ದು ಕ್ರಮ.

35. ಮಾಹಾತ್ಮ್ಯ ಸಂಶೋಧನಡಿ ಇದು ಮಹಾಬುದ್ಧರ ಸಂಬಂಧಿಸಿದ್ದು ಕ್ರಮ.

36. ಮಾಹಾತ್ಮ್ಯ ಸಂಶೋಧನಡಿ ಇದು ಮಹಾಬುದ್ಧರ ಸಂಬಂಧಿಸಿದ್ದು ಕ್ರಮ.

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* 130. 
* 131. 

* ಈ ವಿಭಾಗ ಎಣ್ಣ ಸ್ಥಳದಲ್ಲಿ ಹೇಳಲಾಗಿದೆ.
132. ಸಮಯ ಸಂಭಾವನೆ ದುರ್ಘಟನೆ ರಚಿಸುತ್ತದೆಯಲ್ಲಿ ಹಾಗೂ ರುಚಿವೇ.
133. ಎರಡು ವರ್ಷಗಳಿಂದ ಪ್ರತಿ ವರ್ಷಗಳ ಕಾಲದಲ್ಲಿ.
134. ಹುಯೆನುಡಿಯ ಮೂಲ ಮತ್ತು ಹುಯೆನುಡಿಯ ಗುಂಪಿನ ನಾಲ್ಕು ವ್ಯಕ್ತಿಗಳು.
135. ಮೂಲ ಮತ್ತು ಗುಂಪಿನ ವಾಸ್ತವಿಕ ನಾಮವು ನಾಮಕಾರಣ.
136. ವಾಯುಪ್ರತಿಷ್ಠಣೆ ಗುಂಪು ಗುಂಪು ಶೇಖರದ ಜೊತೆ.
137. ಪ್ರತಿಷ್ಠಣೆ ಸಂಪತ್ತಿಯ ಮೂಲಕ ಹುದ್ದೆದು ನಡೆಸುತ್ತದೆ.
138. ಇದು ವರ್ಷದ ನಾಲ್ಕು ವರ್ಷಗಳ ಕಾಲದಲ್ಲಿ ಹುದ್ದೆದು ನಡೆಸುತ್ತದೆ.
139. ಗುಂಪು ಪ್ರತಿಯೊಂದು ವಾಸ್ತವಿಕವಾಗಿ ಬೆಳೆದುಕೊಂಡಿತು.
140. ದಿನ ದಿನ ಗಳ ನಡುವಿಡಿ ಹುದ್ದೆ ಹೇಳುವ ಇದ್ದು ಆಗಿರಲು.
141. ರೂಪದ್ದರಿಂದ ಹೇಳಲು ಹುದ್ದೆಯ ನಡುವಿಡಿ ದುರ್ಘಟನೆಯು ಹೊಂದಿತು.
142. *೧೪೨. ಗುಂಪು ಪ್ರತಿಯೊಂದು ಖಾಸಿನ ಖಾಸಿನ ಮನಸ್ಸು ಯು.
143. ದಿನ ದಿನ ಗಳ ನಡುವಿಡಿ ಹುದ್ದೆಯ ನಡುವಿಡಿ ದುರ್ಘಟನೆಯು ಹೊಂದಿತು.
144. ಗುಂಪು ಪ್ರತಿಯೊಂದು ಖಾಸಿನ ಖಾಸಿನ ಮನಸ್ಸು ಯು.
145. ದಿನ ದಿನ ಗಳ ನಡುವಿಡಿ ಲೋಡುಕು ಮನಸ್ಸು ಯು.
146. ತೊಂದರೆ ಗುಂಪು ಪ್ರತಿಯೊಂದು ಹುದ್ದೆಯ ನಡುವಿಡಿ ದುರ್ಘಟನೆಯು.
147. ದಿನ ದಿನ ಗಳ ನಡುವಿಡಿ ಲೋಡುಕು ಮನಸ್ಸು ಯು.
148. ದಿನ ದಿನ ಗಳ ನಡುವಿಡಿ ಪ್ರತಿಯೊಂದು ಹುದ್ದೆಯ ನಡುವಿಡಿ ದುರ್ಘಟನೆಯು.
149. *೧೪೯. ಸಹೋದರರನ್ನು ಹೊಂದಿ ಸಹೋದರರನ್ನು ಒತ್ತಿಗೆಯಾಯಿತು.
150. ಸಹೋದರರ ರೂಪದ್ದರಿಂದ ಸಹೋದರರ ಮನಸ್ಸು ಯು.
151. ಸಹೋದರರ ರೂಪದ್ದರಿಂದ ಸಹೋದರರ ಮನಸ್ಸು ಯು.
152. ದಿನ ದಿನ ಗಳ ನಡುವಿಡಿ ಪ್ರತಿಯೊಂದು ಹುದ್ದೆಯ ನಡುವಿಡಿ ದುರ್ಘಟನೆಯು.
153. ದಿನ ದಿನ ಗಳ ನಡುವಿಡಿ ಪ್ರತಿಯೊಂದು ಹುದ್ದೆಯ ನಡುವಿಡಿ ದುರ್ಘಟನೆಯು.

*೧೫೨. "ಕುಣ್ಣ ಸಾಮಾಜಿಕವಾಗಿ ವಿಶ್ರವೆ, ಸಾಮಾಜಿಕವಾಗಿ ವಿಶ್ರವೆ ಮಾಡಬೇಕು." ಎಂಬ ಗುಂಪುಪತ್ತಿಯಾದ ಮೂಲಕ.
160. अनंतराङ्रं रङ्गमण्डलमहीपाल धम्मप
ली केपंजावा गर्मसुपालिण्य रा
काशुकराण्यानान अधी बासुहं व
रामशादंद्र अधी महीसुख संस्था
न पुरुषारती रत्नसिलासनां
सुद अर्थाराङ्रं रङ्गमण्डलययुक्त

161. अनंतराङ्रं रङ्गमण्डलमहीपाल धम्मप
ली केपंजावा गर्मसुपालिण्य रा
काशुकराण्यानान अधी बासुहं व
रामशादंद्र अधी महीसुख संस्था
न पुरुषारती रत्नसिलासनां
सुद अर्थाराङ्रं रङ्गमण्डलययुक्त

Transliteration.

1. Srikanṭhāchya- Padmājādi- diviṣh-vaktrā- ttha- teja- chehhaṭā-
2. samabhūtām ati- bhishana- praharaṇa- prōd- bhāṣi- bāhāṣṭakām garjat- sairi-
3. bha- daitya- pāttā- mahā- sūlām trilōki- bhaya- prōmāṭha- vrata- dī-
4. kshitām bhagavatim Chāmuṇḍikām āśraye ī nidānām siddhānām nikhi-
5. la- jāgaṭām mūlam anagām prāmāṇām lōkānām prāṇaya- pada-
6. m aprākṛta- girām param vastu śrimat- parama- karuṇā- sāma- bharī-
7. tam pramōdān asmākām dīsātu bhavātām apyavikālam ī Harēr līlā-
8. varāhasya damshṭra- damdas sa pātu naḥ Hēmādri- kaliṣā yatra
9. Dhātri chhatra- śrīyām dabbau ī namas- tēśu varāhāya līlāyō-
10. dharaste mahim khura- madhya- gatō yasya Mēruḥ kaṇa- kaṇāyaṭe ī
11. pātu trini jaganti samatam akūpārād Dharām uddhanā kriyā-
12. Kṛōḍa- kalēbaras sa bhagavā yasyaika- damshṭraṃkure Kūrmāḥ kandati
13. nālāti dvirasaṇāḥ patrami Digantino Mēruḥ kōṣati Mēdinī
14. jalajati vōmāpi rōlambati ī svasti śrī vijayābhuddaya Śu-
15. livāhana śaka varshaṅgala 1747 ne sanda vartamāna Pārthiva- nā-
16. ma- saṃvatasarada Kārttika śudha 15 Śukravārandallū Ātrēya- gō-
17. trada Āśvalāyana- sūtrada Rik- sākhānu- vartīgājāda Yīn-
18. madi Krishnaraṇa Vadayaravam poutar- āda Chāmuṇḍa Vaday-
19. rāvara poutar- āda śrimat- samasta- bhūmaṇḍala- māṃḍanāyamā-
20. na nikhila- dēśa- vataṃsa Karnāṭaka- jana- pada- sampad- adhiṣṭhaṇa- bhū-
21. ta śrīman Mahīśūra mahā- samsthāna- madhya- dēṇyamāna avī-
22. kala- sudhākara- kula- kramāgata Rāja- kshiti- pāla- pramukha- nikhi-
23. la-râjâdhirâja-mahârâja-chakravarti-mandâlânubhûta-
24. divya-ratna-simhâsanârûdha śrîmad râjâdhirâja-râja-paramé-
25. śvara prauûdha-pratâpaprâvâma-vira-narapati birudentembara-
26. gamaî lokaikavrîa Yudukula-payaâ-pårâvâra-kalânidhi sam-
27. kha-châkrâmkuâ-sukhâra-makara-matsya sarabha salva ganâdhârûnu
dâ dha-
28. râni-vârâha-Hanumad-Garûda-Kaîthiravâdyanêka-birudâmûkîta Ma-
29. hîsûra Śrî-Krishnarâja Vâdakaravarû śrîmada-Ahôbala-
30. Nrisîmhaîjû-labdhâ chatussaptati-samkhîyaka-simhâsana-sthâyi-
31. śrîmad-Vaîshnava-bhûbhrîd-adhyakshatvalamkîta śrîmad veda-mûrga-prati-
32. shâpanâ-chârya paramahamsa-parivrâjikâ-chârya sarvatantra sva-
33. tâmrabhaya-vêdântâchârya śrî bhagavad Râmânû-sidhâm-
34. ta-nîrdhârana sârvabhauma śrîmada Ahôbala mathâda śrîmat Sa-
35. tâkûpâ Śrîranganaîtha Svâmigalavirîge baraśikota grâmabhu-dhâ-
36. na-sâdhana-krama-ventendare śrî-mathâda Śrîlakshminîrisimhâdêvara
pûjâ ni-
37. vêdana dipârâdhanâ vutsavâdî kaimkûrya-galige śrîmathâdallî mûduva Brâ-
38. hmana-santarpane munttadakke sahâ apêkshisi âgatakkaddu Hajarrîlu
39. tilipadisadarîndâ yî mathâdallî pûjâ samantarpâne vutsavâdigalû
40. niramtaradallu naîdayataka bagye Sôsole tâlku paikki Binakanabali grâmâ 1
41. Megadabali grâmâ 1 Nâgalagere grâmâ 1 yî mûru-grâmagalanunu
42. Hajûru Divân kacheri lekhda dakhale merige grâmada bêriju sâgavali
43. baradamnu parâmârîsi sarvamâmnyavâgi appane koṭṭiruva vivârâ
(22 lines following contain a mode of calculation of revenue)
66. hañâ muppâgu-visada yî grâmagałânu nikhila-surâsura-
67. makuta-têjo-râjî-mûrâjita-pâda-pîtrakâra namma kulêshta-dévata
68. śrî Châmumûnîsîrî-prîtishthavâgi sahîramnyôdaka-dâna-dhârâ-pu-
69. rassaravâgi yî grâmagałût yidanke sêrida yalle chatus simâ
70. bhûmi sahâ śrî Krishnârûpa-pûrvaka sarvamâmnyavâgi śrîmada
71. Ahôbala Nrisîmhaîjû-labdhâ-chatussaptati-samkhîyaka-simhâsana-sthâ-
72. yî śrîmad Vaîshnava-bhûbhrîd adhyakshatvalamkîta śrîmad veda-mûrga
pra-
73. tishtûpanâchârya paramahamsa prîvîrâjâchârya sarvatantra svatam-
74. tâmrahvaya-vêdântâchârya śrî bhagavad-Râmânû-sidhâmanta-nîrdhâra-
75. nà sârvabhauma śrîmad-Ahôbala-mathâda śrîmat Sâyakûpâ Śrîram-
76. ganthâ-svâmigalavirîge 4 Ātrêyasa-gôtrâda Ásvalâyana-sûtra-
77. da Rîksakhâmnuvartigâlâda Yîmmâdi Krishnârâja-vadâyavara par-
78. trarâda Châmarâja-ôdeyaravara putrarâda śrîmat samasta-bhûma-
79. dâla-mandânâyamâ-nikhila-dîsâsvatamâsâ Karnâtaka-ânapanâ samppada-
80. dhishthâna-bhûta śrîman Mahîshûra mahâ-samsthâna-madhya-dêdipyamâna

21*
81. avikala sudhâkara-kula-kramâgata Rajakshitipâla pramukha nikhila
82. râjâdhîrâja mahârâja-chakravarti-mandalânumbhûta-divya-ratna-
83. simhâsanârdhâ srimad râjâdhîrâja râjaparamêsvara pran-
84. dha-pratâpâ-pratima virâ-narapatî birudemtembâra-gânda lôkaika-vi-
85. ra Yadukula-payâh-pârâvâra-kalânidhi smâkha-chakrâm-kûśa ku
86. thâra makara matsya-sarabha-sâlva-gandabherunda-dharani-varaâa Hanu-
87. mad-Garuda Kañcita vadhyañâka birudânkita Mahîsâra sûti Krishn-
88. râja-vâdâyâravuru | chandôparâgparvañi-punyâa-kâladalu nam-
89. ssa mâtâ-pitrigalge sâsvata-punyâyâlôkâvâsa-sidhyarthvâgii
90. dhâreyaneradu koṭtevâda kâruâa yi grâmagala yalle chatus simâ
91. bhûmi valagana gadde beddalu tôta tudike kâdâramba utramba ma-
92. gga manevâna jâtikûta samayûchâra sumkkâ pommumârga karaga-
93. pada sumkâ hati poommu âlesumkâ kabinadapoînu charâdâya
94. hulluhaâa vuppina móle yelhala pairu madhâ patanga poppalî shige kemp-
95. puñulu madive kuḍavali sumkâ kuriterige gidaâvalu sopppina tôta
96. tippebala maravali phata-vipksa muntadaralli śrigandha hortu kâdime
97. yâvattu bâbugalammu siváyí béríjge dâkhalaâ alyâidâ sâ-
98. gavali âgiyirvâ bâje bâbugalu sahâ yâvattammu sûti mathâda-
99. lî devaṟaptu Brahmâna-santarpâne muntâdâkke nirupâdhika sarvamâm-
100. nayavâgi anubhavisuvaâd | yi grâmagala yalle chatussimâ valagana
101. nidhî nikshêpa jala taru pâshâna akshîna âgâmi sidhâ sâdhyangalemba
102. [ashta] bhûga têja svâmyangalâ sûti mathake saluvadû | i grâmaga-
103. . . . sûti mathâda havâlu mádi kôdataka bagyu Târaâa-samvatsaraâa varîge
104. yi grâmagala mèle bâki yiruva lamâ vajâ mádikottu sarâ-
105. kârakke tegadukoḍu raśidi kôduva hâgu Pârthi-samvatsaraâa
106. . . . [ha] nâ sarakarâkke vasûâdâdu sûti mathajke koṭtu raśi tejedù
tegedu
107. koluva hâgu yi grâmada raitarike kâle kelaâa hortu kadam
108. biṭṭhi bêgâri muntâda vupadrava yillâda hâge nadsuvanteyû
109. yi grâmagala yalle chatusstime ge vamanamudre śilâ- pratishtê
110. mâtâ koḍuvaṇteyûśrigandha hortu kadam yâvatun bâbugalam-
111. nnu sûti mathâda havâlu mádi koṭtu sûrimathâdindâ hoslâgi kerekaṭte
112. kaṭṭisikoḍu yâvadaralli yeśtu jastî hûtûvâl mãdikomdâgyû
113. varshampaṭe tâjâ samuṇdu vuvûru màdade nirupâdhikadallî
114. sarvamânyavâgi nadsutâ samuṇdu vâpsu kôduvante sahâ tâlûk-
115. na hâla yistakabâla Âmilarîge samuṇdu appâne koṭtu yidhitu
116. â mérige yâvatammmu sûrimathâda havâlu mâdikondu Śrîdêvâtâ-
117. pûjâdi kaimkaryagalu Brahmâna-santarpâne muntâddu màduttâ
118. pâṭha-pravachanâdâi sad-yaśuṅgaṇâdindâ niraṃataradâla sarâkârâda
119. sra [srê] yah-prârthane màduttâ sûrimathâda śrigalavara pâramparyavâgi
120. sarvamânyavâgi anubhavisi koḍdu yiruvadu yeṇdu † Airê-
121. yasa gôtarä Áśvalâyana súttratä Riksåkhânuvartigśå³āda Yim-
122. mmaåti Krishnaråja vañayaravara pauttaråda Chåmaråja vañayaravara
123. putraråda śrimat samasta bhûmaṇḍåta maṇḍanâyamåna nikhila-dé-
124. śåvatasåyaa Karnâtaaka janañapådå sampad-adhishtânabhûta śriman-Mahi-
125. śûra mahå-samsthåna-madhya-dédiypamåna avikala-Sudhâkara-kula-
126. kramågata Råja-kshitipåla-pramukha nikhilå råjådhåråja mahårå-
127. ja-chakravarti-maṇḍalânußhûta-divyaratna-simhâsanårûḍha śri-
128. mad råjådhåråja råjaparamêśvara prauñçha pratåpa pratima-våtra na-
129. rapiati biruådetaëmbara gamåla lôkaïka-våtra Yasåkula-payah-pårâva-
130. ra-kalânidhi shañkha-chakrâmkusa kuñhåra makara matsya samabha šâlva
131. gamådabheruñnda dharanî-varåba hanumad garûda kañhåravå dyanëka
132. biru-
133. dâmktå Mahåśûra Śri-Krishnaråja-vañayaravaru śrimad Ahô-
134. bala Nrisimhåjñå-lañbåha-chatusaptati-šañkhåya-simhâsana-sthåyi
135. śrimad Vaishñava bhûbrid-adhyakshatvalamkrita-śrimad-vëdamårga-
136. prai-
137. shtåpanâchåryya paramahamsa-parivrâjikåchåryya sarvatmåtra-sva-
138. tamtråbhåya-vëdåntåchåryya śri bhagavad Råmnåja-sidhåëpta-
139. nirbhåra-sårvañbåuma śrimad Ahôbalamåthåda śrimat Śåtakå-
140. pa Śrimåganâtha-svåmigśåvarigå namåma kulësìta-dëvåså śri
141. Chåmuñ-
142. ñåśvåri-kripå-prërita-nijåntahkåraña-sûdhåiyuddå bareśi koña
143. gråma bhûdåna-sådhana ś Aditya-chandråv anilô nalaścha dyaur bhû-
144. mir àpå hridayåma Yamaścha ahaścha råtíścha vubbëcha samdhye
145. dharmaścha jånåti narasya vëttåm sva-dattå dviguñaµ puñnyaµ para-
146. dattånu-pålanam para-dattåpahårëna svadattam nishphalam bhaµct
147. sva-dattå putrikå Dååtri pitrådattå sahôdari anya-dattå cha måtå-
148. sya dattåm bhûmû parityajët yé mårå pitri-påda-bhakti-
149. niratå yé chåpi sadvamsåjå yé vå bhåtra-kalatra-putra-sahi-
150. tå yé dëvatåræhå-ratåh yé sâmbrjåya-padeśvbaścha su-chi-
151. ram śreyobhijnuktå janås te nityåµ paripålâyäµ nitaråm
152. dharman imån śåsvitaµ sva-davnåsåjå para-mahåpati-vam-
153. sajå vå yé bhûnîpåtas satatam ujvala-dharma-chittåh maddha-
154. rinåm èva satatam paripålâyäµ tat-påda-pådana-yugålam
155. śirasä namåmi tårtkåha 25 ne mårå Navåmbara san 1825 ne yi-
156. savi khatta Appåjiråva munashi båjuru

In a different handwriting—

154. sadari apañë
155. kodiśiruva mërige asali núru
156. dåkhåli muru kere vamduke yinåma-
157. ti jātā bērīju kaṇṭirāyī sāvirāda
158. mūruvarahavu yanṭuhaṇa mu-
159. pāgu visada yi grāmavaṃṇu tamma
160. maṭha pāramparāvāgī nirupādhikasa-
161. vramāṇayavāgī anubhavisi kom-
162. du yi samsthānada śrēyasa-prārtha-
163. ne nimityavāgī sadā sarvaralli śrī Lakṣmī-
164. niśimha-samniḍhiyalli āśirvāda-
165. purvakavāgī yi samsthānada abhi-
166. vṛdhīyaṃṇu chintasutā sukhadīn-
167. da anubhavisikondu barabēku
168. yambadāgi nāu pārthiśi vapiśta
169. bhu-dhānada šāsana sahi rju
170. Śrīkṛṣṭa (signature in Kannada)

Seal

Translation.

Lines 1—14.

I meditate on the goddess Chāmuṇḍikā born from the mass of light issuing from the mouths of Śiva, Viṣṇu, Brahma and other gods, whose eight arms glow with dreadful weapons, who pierces with her great trident the roaring Buffalo demon and who has taken a vow to rid the three worlds of fear. May the cause of all Siddhis (supernatural powers), the root of all worlds, the faultless authority for all people, the favourite resort of the Vēdas, the glorious perfect supreme Reality, full of the essence of the greatest mercy, grant us joy and also to you. May the bar-like tusk of the sporting Boar form of Hari, resting on which the Earth with Mēru as the pinnacle bore the charm of a parasol, protect us. Obeisance to you, Varāha, lifting the Earth in sport, lying in the middle of whose hoof, Mēru looks like a minute grain of dust. May the god with the sporting Boar form, lifting the Earth from the ocean, in the shoot of whose single tusk the tortoise looks like a bulbous root, the serpent like a stalk, the elephants of the regions like leaves, Mēru like a bud, the Earth like a lotus, and the sky too like a bee — ever protect the three worlds.

Lines 15—28.

Be it well. In the year 1747 of the auspicious Śālivāhana era, in the (cyclic) year Pārthīva, on Friday the 15th lunar day of the bright half of the month Kārtika, Śri Krishnarāja Vaḍeyar, grandson of Immadi Krishnarāja Vaḍeyar and son of Chāmarāja Vaḍeyar, of Ātrēyasagōṭra and Aśvalayanasūtra and Kik Śākhā, possessed of the titles rājādhirāja rājāparamēvāra (the usual titles next follow as in the Progeny Lotus Inscription, see p. 167 of the Mysore Archeological Report for 1935).
Lines 29—36.

granted the following written charter of the gift of lands to the illustrious Syaṭākopa Srīranganāthasvāmi of the great Ahōbala-Maṭha, who is invested by the command of the god Nṛśimha of Ahōbala with the headship over the Śrīvaiśnavas gurus seated in the 74 simhāśanas (lit. thrones, seats of spiritual power), the preceptor in the establishment of the Vedic path, Paramahamsa, Parivrājakāchārīya, an adept in all the tantras, teacher of the two schools of philosophy (Sanskrit and Tamil), a master in expounding the teachings of the revered Rāmānuja.

Lines 36—43.

As it has been represented before the huzur (the king) that a grant should be made for carrying on the worship of the god Lakshmīnṛsimha of the above matt, and for the food offerings, illuminations, festivals and other services of the above god and also for the feeding of Brahmans conducted in the matt:—We have ordered the grant as svarmaṇya of the three villages Binakanahalli, Megadahalli, and Nāgalagere in the taluk of Sōsale for the conducting of the worship, feeding and other services in this matha after a perusal of the land revenue records of the villages in the registers of the Hājur Dewan Kachēri.

Lines 44—65.

Details of the grant:—

(1) Net revenue income of the village Binakanahalli and its hamlet—604 varahas and 2\(\frac{1}{4}\) haṇas.

Gross income of the village Binakanahalli and its hamlet—627 varahas, 4\(\frac{1}{4}\) haṇas and 1 visa.

Deduct from this for Inam lands: 24\(\frac{1}{4}\) varahas, 3\(\frac{1}{4}\) haṇas and 1 visa [for two temples, 1 varaha, Bhatamānya (for Brahmans) for 5 persons, 22\(\frac{1}{4}\) varahas, 2\(\frac{1}{4}\) haṇas and 1 visa, free land for toṭi and talāri, 1 varaha and 1 haṇa; total 24\(\frac{1}{4}\) varahas, 8 haṇas, 1 hāga and 1 visa].

Balance—602 varahas, 6\(\frac{1}{4}\) haṇas.

Add to this 1\(\frac{1}{4}\) varahas and 3 hāgas : 4\(\frac{1}{4}\) varaha and 4\(\frac{1}{4}\) haṇas for khādi or loom tax; and 6 haṇas for kambli loom tax.

Total—604 varahas, 2\(\frac{1}{4}\) haṇas.

574 varahas, 6 haṇas, 1 hāga and 3 visas for the year Tāraṇa.

29 varahas, 5 haṇas, 3 hāgas and 1 visa: luksāṇu in the area of cultivated land.

604 varahas, 2 haṇas and 1 hāga.

(2) 354 varahas and 1 visa: bēriz for the village Megadahalli and its hamlet =355 varahas and 1 visa.

Deduct for the rent free land granted for the watchman—18 haṇas.
Add for the income from red yarn and tobacco tax—8 hanas.
354 varahas and 1 visa.

(Net income) 347 varahas, 2 hanas, 3 hâgas and 3 visas: for Târaṇa.
6 varahas, 7 hanas and 2 visas: luksânu in the area of cultivated land.

—

354 varahas and 1 visa.

(3) 45 varahas, 6½ hanas: for Nâgalagere village with a hamlet and tank.
Bériz—44 varahas and 8½ hanas.
Deduct for rent-free land granted to the watchman—3 hanas.
Balance—44 varahas and 5½ hanas.
Add for the tax on red yarn and khâdi loom tax—9½ hanas.
Also tax on tobacco 1½ hanas.

Total 45 varahas, 6½ hanas for the year Târaṇa.

Total 1003 varahas, 8 hanas, 3 hâgas and 1 visa.

Total bériz for the 3 villages, 3 hamlets and 1 tank = 1027 varahas, 3 hanas,
1 hâga and 2 visas.
Deduct for the inams in force—26 varahas, 9 hanas, 1 hâga and 1 visa.
Balance—1000 varahas, 4 hanas and 1 visa.
Add for miscellaneous receipts of income—3 varahas, 4 hanas and 3 hâgas.

Total 1003 varahas and 8 hanas, 3 hâgas and 1 visa.

967 varahas, 5 hanas, 3 hâgas and 2 visas for the year Târaṇa.
36 varahas, 2 hanas, 3 hâgas and 3 visas for luksânu in the cultivated land for
the year Târaṇa.

—

All together 1003 varahas, 8 hanas, 3 hâgas and 1 visa.

Lines 65—76.

These villages of the total annual revenue of Kanṭirâyi thousand and three
varahas, eight hanas, 3 hâgas and 1 visa have been given with pouring of water
and presentation of gold for the love of Śri Châmudâsvâri, our tutelary deity,
worshipped by all the gods and demons, whose jewelled diadems cast their lustre on
her feet. All these villages with their four boundaries and the lands situated within
them have been given free of taxes, as an offering for the God Krishna, to the
illustrious Śyaṭakôpa Śrîranganâthasvâmi of the Ahôbala-mâṭha, an emperor in the
interpretation of the system of philosophy of Râmânujadiârâya, a teacher of two
Vêdântas (Tamil Prabhahams and Sanskrit Upanishads), a master of all the
tantras, chief of ascetics, establisher of the Vedic path, invested with the headship
of the Śrîvaishñava gurus of the 74 thrones by the direction of the god Ahôbala
Nrisimha:
Lines 76—120.

Śrī Krishnārāja Vādeyar of Mahisūr, possessed of the titles rājadhirāja, etc., granted (the above villages) with pouring of water (to the above svāmi) on the holy occasion of the lunar eclipse for the attainment of everlasting regions of bliss by (his) parents. Accordingly all the rights within the four boundaries of the said villages including rice lands, dry lands, gardens big and small, lands depending upon rain or irrigation, loom tax, house tax, tax on caste meetings or religious disputes, tolls, customs dues, road tax, tax on melting of metals, tax on cotton and sugar-cane crushers, tax on iron, tax on moveables, fodder tax, tax on salt pans, tax on bastard date palm (ichala-pairu), tax on incense (maḍḍi), tax on tanning bark? (patanga poppalī), tax on soap nut (sīge), tax on red yarn, marriage tax, tax on widow marriage (kuḍuvali sunka), tax on sheep, all jungle growth, pastures, vegetable gardens, manure pits, trees, and orchards excluding sandal trees and all the bāje-bābu (miscellaneous receipts) on cultivated lands not included in the beriz—all these rights will be enjoyed by the donee free of taxes for the service of gods in the matt, feeding of Brahmans, etc. The eight rights of possession and powers within the four boundaries of the said villages including treasure on the surface or buried, water courses, trees, minerals, imperishables, futures, actualities and possibilities will accrue to the matt. Orders are given to the present and future Āmils of the taluks to permit the dues on the lands in the villages up to the year Tārana to be paid to the government after issuing receipts for the same, and to cause the revenues collected by the Government for the year Tārana to be paid to the matt after taking a receipt from the matt authorities and to exempt the cultivators of the villages from forced labour for government except for repairs of their channels, and to cause boundary stones with the effigy of Vāmana to be set up in the four boundaries of the villages and to make over all the revenues of the villages to the matt with the exception of income on sandal trees and to permit the matt authorities to collect whatever increased revenue they could get by constructing new tanks and embankments and to allow the villages to be enjoyed free from taxes or imposts without insisting on the production of a fresh saṇnad every year and to make over this saṇnad to the donee. The illustrious head of the above holy matt will take over the said property to his possession and enjoy the same free of taxes in spiritual succession conducting the services of the gods, feeding of Brahmans, and other sacred duties including the recital and teaching of holy scriptures and pray continuously for the welfare of the government (sarakār).

Lines 121—153.

To the above effect we, Krishnārāja Vādeyar of Mahisūr, possessed of the titles rājadhirāja, etc., have granted this charter of the gift of land to the illustrious Sātakhopa Śriranganāthasvāmi of Ahobalā-Maṭha, an emperor in the interpretation of the revered Rāmānuja’s philosophical writings, teacher of both Vēdāntas, etc.,
with our mind influenced by the grace of Chāmundēśvari, our tutelary deity. The sun, moon, etc., know man's actions. Protecting another's charity is twice as meritorious as making a gift oneself, etc. The land given by a man is his own daughter, the land given by his father is his sister, the land given by others is his mother. Hence, one should not enjoy land gifted away. Those who are engaged in devotion to their parents, those who are of good birth, those who possess brothers, wives, and sons, those who are devoted to the worship of gods, those who are desirous of royal power, those who are ever prospering—all these persons will protect these charities for ever.

Those kings, whether they be my descendants or descendants of other kings, who protect this charity of mine at all times, intent on dharma,—To their lotus feet I bow my head.

Dated 25th November 1825: Writing of Appáji Rāo Munshi Hajûru.

**Lines 154—170.**

As per above order you may enjoy as sarvamānya, free of imposts, in spiritual succession, the above three Asali (principal villages), three dākkhāle (hamlets) and 1 tank with the beriz (annual revenue) of Kanṭirāyi 1003 varahas, 8 haṇas, 3 hāgas and 1 vīsa excluding inam, and pray always for the welfare of the state in the presence of the god Lakshmīnrisimha and enjoy the lands in happiness. With the above prayer we present this charter of the gift of land with our signature.

Śrī Krishṇa.

Seal below with the writing: Śrī Krishṇarājendra Vādayar, seated on the jewelled throne, a moon to the milky ocean Keppanajamāmbā, lawful wife of Chāmarājendra Mahipāla and born by the grace of Śrī Chāmundēmāmbā, and the lord of the excellent city Mahisūra-samsthāna-pura.

**Note.**

This sannad records the grant of certain villages Binakanahalli, Megadahalli and Nāgalagere with hamlets thereof and a tank situated in Sōsale Taluk (now T.-Narsipur Taluk) to the guru Saṭhakopa Ranganāthasvāmi of the Śrivaishnav Matt at Ahōbala (in Karnul District) by Krishṇarājā Vādeyar III, king of Mysore. The guru is called the chief of the 74 spiritual leaders of the Śrivaishnavas by the grace of the god Lakshmīnrisimha, a master in the expounding of Rāmānuja’s system of philosophy and religion. The grant is made for the worship of the gods in the matt, the chief of which is Lakshmīnrisimha, for the feeding of Brahmans, and for the teaching of holy scriptures to disciples, etc.

The sannad is dated 25th November 1825 and Ś 1747 Pārthiva sam. Kār. śu 15, Friday.

The usual seal and signature are found at the end of the grant.
It may be added here that the Ahôbala Matt has several disciples among the Srivaishnavaśas in Southern India and has its headquarters near Madras. The gift by the king of Mysore to the pontif of the matt at Ahôbala is also referred to in the Annals of the Mysore Royal Family.

MYSORE DISTRICT.

43

MYSORE TALUK.

At the village Hemmanahalli in the hobli of Ilavâla, on a stone to the north of the Mahalingeswara temple.

Size 2' × 2'.

Kânda language and characters.
Transliteration:
1. svasti śrīman mahā-maṇḍaḷēśvaram Tribhuvaṇamalla Tale-
2. kāḍu Kongu Nangali Banavāse Gangavādi Noṇambavādi-go-
3. nda bhujabalā Viragangān asahāya-sūra Sanivāra-siddhi giridurggama-
4. lla Chaladankarāma nisankapratāpa Hoysala Śrī Vīraballāḷu-dē-
5. vara sarvāṃgalakṣhmi Bammala-mahā-dēviyara tamde śrīman mahā-
6. pasāyataṃ parama-visvāsi Mokhari-Lakkayangala besadim
7. Hegaḍe Mahadēvamalī sakhaṇa 1111 neya Kilaka-saṃ-
8. vatsaraṇa amāvāse sūryagahana Sukravāradandu He-
9. mmanahāliya mūlastāna Śrīgangośvara-dēvare pandu-
10. divigege Teliga Hoysala mane ...... gānada sunkavam sarvva-
11. namasyavāgi dhārā-pūrvvakam mādi bīṭṭa eradu sala-
12. geya bede beddale vondo bēli Nandiyumā Vināyakanu-
13. mum mādisida Kannattara Keḍeyagavundāna maga Madi [ga] vundā
14. Kannatarā Kesavagavunda Ballalagavunda Kētagavunda Ga-
15. vundachī i darmmavaṃ pratipālisuvaru stampa-
16. tī Udeyāṇḍeyā makuḷu Mādayānde Paṇḍitaṇe idha-
17. rmmaṇaṃ pratipālisuvaru i priyad ʻīṃdint idan eyte
18. kāyva purushaṅg āyum jayaśriyum akkuṇ idam
19. kāydu kāyada mahā-pāpige ekkoti muntādra-
20. raṃ kavileyam vēdādhyaṇaṃ komdudom ayasaṃ po-
21. rddipudemdu sāripudu salaksharam dhātriyoḍu

Translation.

Be it well  By the order of mahāpasāyta parama-visvāsi Mokhari Lakkayya, father of Bammala-mahādēvi, queen (Sarvāṅga Lakṣhmi) of the illustrious mahā-
maṇḍaḷēśvara, Tribhuvaṇamalla, capturer of Talekāḍu, Kongu, Nangali, Banavāse, Gangavādi and Noṇambavādi, bhujabalā-viraganga, unassisted warrior, Sanivāra-
siddhi, giridurggamalla, a rāma in moving battle, possessor of undoubted prowess, Hoysala Vīraballāḷudēvar —:

Hegaḍe Mahadēvā granted with pouring of water and free of imposts the tax on oil-mills of the telīga (oil-monger) Hoysala houses for the perpetual lamp of Gangēśvaradēvar of the mūlasthāna in Hemmanahalī on Friday, the new moon day with the solar eclipse in the year Kilaka, the Śaka year 1111.

He also granted two salages of wet land and one bēli of dry land. He also set up Nandi (Bull) and Vināyaka (in the temple). Madigavunda, son of Keḍeyagavunda, Kaṇṇatarā Kesavagavunda, Ballalagavunda, Kētagavunda, and Gavundachī will protect this charity. Mādayānde and Paṇḍitaṇe, sons of the sthānapati Udeyayānde, will look after this charity.
May the person who protects this out of love be long-lived and prosperous. That sinful man who out of anger does not protect this will incur the infamy of killing seven crores of ascetics, tawny cows, and priests skilled in the Vedas:—Thus proclaim on earth these letters on stone.

Note.

This record belongs to the reign of the Hoysala king Ballâla II and is dated Ś 1111 Kilaka corresponding to 1188 A.D. The details Amavâsyē and Sûryagârâna and Śukrâvâra of the dating are given but the month is omitted. Taking the details given, the date of the record seems to be equivalent to 24th August 1188 (the month omitted being Nîjâ Śrâvana).

The record is a temple grant consisting of the grant of certain taxes and some lands and making of images of Vinâyaka and Bull for the Gangâsvara temple at Hemmanahalli, now called Mahâlingâsvara temple. These grants, etc., are said to have been made by Heggade Mahâdevâ under the orders of mahâ-pasâyta Mokhari Lakkayya, father of Bammalamahâdevi, queen of Ballâla II. Bammalamahâdevi, queen of Ballâla II, is met with in several inscriptions (E.C. V, Channarayapatna 229, 254; E.C. XII, Tiptur 35; E.C. III, Mysore 9). Her elder brother Mâlâṇâyaka seems to have made similar grants for the Śankârâsvara temple at the same village Hemmanahalli (E.C. III, Mysore 9 of Ś 1118). Mokhari Lakkayya, the queen's father, is also met with in a record of Hulikal of 1179 A.D. as the ruler of Hulikal in Nîrgundanâd (E.C. XII, Tiptur 35).

44

At the same village Hemmanahalli, on a viragal to the left of the Mahâlingâsvara temple.

Size 4'—6" × 3'-0.

Kânda language and characters.

Kânda 4' 4½" × 3'—0.

1. सिद्ध करलित अश्वल स्तंभाम् घेरीतो विद्वानोम् राजा काले राजाभाषी देव
2. राजा काले आशीर्वादनम् चालिते स्तंभानि भाचनदेवानि अश्वलगोगे बलिते च
3. देवानि स्तंभानि गोगो स्तंभो भाचनदेवानि अश्वलगोगे बलिते च
4. शासनं विद्वानोबलं अश्वल स्तंभं भाचनदेवं अश्वलगोगं बलितं च
5. च भाचनदेवो!

Note.

This viragal inscription is incomplete as it breaks off in line 5 after mentioning Bammalamahâdevi. For some reason or other the details regarding the battle which
took place at the spot as depicted in the sculptures on the viragal pointing to a man fighting with a boar and ascending to Svarga and Kailása, are not engraved in the inscription.

As it is, the record gives the titles of the Hoysala king Ballāla II and his queen Bannula-mahādevi is described as ruling (adhikārādalu). The date is also given as Pramādichā sam. Pushya śu 3 Sōmavāra. The only year Pramādichā in the reign of Ballāla II, coincides with Ś 1115 and taking this year the date given is equivalent to Monday 27th December 1193 A.D.

45

At the same village Hemmanahalli, on a viragal to the south of the Maha-lingēśvara temple.

Size 4' × 2'—6'.

Kannāḍa language and characters.

\[\text{Note.}\]

This viragal record is full of lacunae as several letters are quite worn out and have become illegible. It belongs to the Hoysala period and is probably of the same reign as the previous two records, viz., Ballāla II.

It seems to state that during the reign of the above king, certain gauḍas named Kannattara Kesavagavundha of Hiriyavura, Maysūr Kesavagavundha's son Kāta and Kesava had encamped in Marivase-sīme (gudi-biṭṭiddali) and — Kesavayadēva was granted as mānya land of the extent of 500 gulis in Kannattahalli. An imprecation is laid against those who violate this charity — stating that such persons will be guilty of killing Tangleū kavile (cows) on the banks of the Ganges. The area of the land given is stated at the end of the inscription as 5 kolagas of wet and dry lands.

The grant is apparently an instance of land grants for military service made in the times of the Hoysala kings.
Of the villages named in the grant, Hiriyavura is near T.-Narsipur in T.-Narsi-
pur Taluk. Marivase is the village Marase in Mysore Taluk within a distance of
about 10 miles from Hemmanahalli.

The phrase tangleu-kavile is met with in several inscriptions and the exact
meaning of tangleu is not clear. (See E. C. IX, Hoskote 154, 155; Channapatna 9.)

No date is contained in the record. The characters seem to belong to the close
of the 12th or the beginning of the 13th century A.D.

46

At the same village Hemmanahalli, on the base of the pillar set up in front of
the Sankarēśvara temple.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಸೂರಿ</td>
<td>svasti śrī</td>
</tr>
<tr>
<td>2. ರಾಜ</td>
<td>rājya</td>
</tr>
<tr>
<td>3. ಸುಬಾ</td>
<td>lu Subhakritu-</td>
</tr>
<tr>
<td>4. ಸಮ್ಯಾ</td>
<td>samvatsara-</td>
</tr>
<tr>
<td>5. ದಿಗ</td>
<td>digavadanahaliya</td>
</tr>
<tr>
<td>6. ಲಕೆ</td>
<td>rakeriya Bāchigavaḍana</td>
</tr>
<tr>
<td>7. ಮಗ</td>
<td>maga Sambuvya mādisi-</td>
</tr>
<tr>
<td>8. ದಾ</td>
<td>da kambha</td>
</tr>
</tbody>
</table>

Transliteration.

1. svasti śrī Sōvidēva prithuvi-
2. rājyaṃ geyutta[vemoji]ra-
3. lu Subhakritu-
4. samvatsaradandu Ma-
5. digavadanahaliya Ho-
6. rakeriya Bāchigavaḍana
7. maga Sambuvya mādisi-
8. da kambha

Translation.

Be it well. While Sōvidēva was ruling the earth:—In the year Subhakrit,
Sambuvya, son of Bāchagavaḍa of Horakeri (outer streets) of Madigavaḍanahali, got
this pillar made.

Note.

The record states that the above pillar was set up by a person named Sambuvya
in the year Subhakrit in the reign of Hoysala king Sōmēśvara. The only year
Subhakrit in the above reign corresponds to 1242 A.D. and hence this record belongs
to 1242 A.D.

47

At the same place on the base of a pillar in the centre of the maṭṭapa to the
south of the temple.
Kannada language and characters.

1. svasti śri Sūmēṣvaradē
tiralu Subhakritu-
4. samvatsaradandu Chāmaga-
5. vudana maga Bāchigavu-
1. va prithuvirājyamgeyyu-
3. svastitā
7. mācha mādisida kam-
2. subhakritu
6. Bāchiga[vu]dana maga Ba-
8. ba śri

Transliteration.

1. svasti śri Sūmēṣvaradē-
2. va prithuvirājyamgeyyu-
3. tiralu Subhakritu-
4. samvatsaradandu Chāmaga-
5. vudana maga Bāchigavu-
6. Bāchiga[vu]dana maga Bā-
7. mācha mādisida kam-
8. ba śri

Note.

This is similar to the previous record and belongs to the same reign, viz., that of Sūmēṣvara and the same year Subhakrit corresponding to 1242 A.D. This records the setting up of the pillar (in the southern maṇṭapa) by Banা঵[ha], son of Bāchigauḍa, who was the son of Chāmagauḍa.

48

At the village Kallūru Nāgēnahalli in the same hobli of Ilavāla on a viragal standing behind the Śambhuniṅgēśvara temple.

Size 5'—6' × 3'.

Kannada language and characters.

1. svasti Rakkasa Nolaubam Pallavābhara-
2. nam śrimat Pālīgange pūndu nere-
3. pi sattam vēle-vadiya Arasigana ma-
4. yduna

Transliteration.

1. svasti Rakkasa Nolaubām Pallavābha-
2. nam śrimat Pālīgange pūndu nere-
3. pi sattam vēle-vadiya Arasigana ma-
4. yduna
Translation.

Be it well. Vēlevadiya (one who keeps his word of promise?) Arasiga's brother-in-law (name not given) made a vow and completed it and died for the illustrious Rakkasa Nojamba Pallavābharaṇa Pālīga.

Note.

This records the death by a warrior whose name is not given, by suicide. He is stated to have taken a vow to die for his master the Nojamba king Rakkasa-Nojamba Pallavābharaṇa Pālīga. The occasion was probably the death of his master. The sculptures on the viragal on which the inscription is engraved include a panel in which a man is sitting and his head is cut off by another.

Such instances of suicide corresponding to the harikari of the Japanese are common in the mediaeval history of the Karnāṭaka. A well-known example of this is the death of Kuvara Lakšma on the death of his master king Ballāla II and depicted on a pillar in the compound of the Hoysalēśvara temple at Halebid.

No date is given. The characters seem to belong to the 11th century A.D.

49

At the village Kumārabīḍu in the hobli of Ilavāla, on an oil-mill stone in the kōdige land granted for the god (Śiva).

Kannāḍa language and characters.

<table>
<thead>
<tr>
<th>Kannāḍa characters</th>
<th>English meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಕುಲ ಕಂಡುಗಳು ನಮ್ಮ ಕಲೆ</td>
<td>The family of our village</td>
</tr>
<tr>
<td>2. ಮಾನ? ಮಾನಕಳು</td>
<td>Is it good? Our crops</td>
</tr>
<tr>
<td>3. ಗುಂಪು ಮಾರುಗಳು</td>
<td>Our group of maru</td>
</tr>
<tr>
<td>4. ಸೂತ್ರ ವ್ಯತ್ಯತ್ರು</td>
<td>The stream crosses</td>
</tr>
<tr>
<td>5. ಸಿದ್ದೆ ಮಾರುಕಿತ್ತ್ರ</td>
<td>Our food is eaten</td>
</tr>
<tr>
<td>6. ಸ್ನೇಹ ಚೆನ್ನಕೆ</td>
<td>Love is exchanged</td>
</tr>
<tr>
<td>7. ಸಂಪುರ್ಣ ಮಾರುಕು</td>
<td>Complete food</td>
</tr>
<tr>
<td>8. ಮರಣ ಕಂಡು ಸಮ್ರಾಂತರಿಗರಿ</td>
<td>The death of our king</td>
</tr>
<tr>
<td>9. ಪುಂದಿಕಗಳ ಕರುವ ಮುಂದು</td>
<td>The king's army</td>
</tr>
<tr>
<td>10. ಮುಂದಿಕೆಗಳು ಮುಂದುಕೆ</td>
<td>The army goes forward</td>
</tr>
<tr>
<td>11. ಸ್ಸ್ರಾರು ಅಡಿ</td>
<td>The staff is placed</td>
</tr>
<tr>
<td>12. ಬಂಧು ವರದಿ</td>
<td>The friend, mercy</td>
</tr>
</tbody>
</table>

Note.

This inscription records the gift of the above oil-mill and the field in which it is set up to the god (Śiva) at the village Kumārabīḍu for defraying the expenses of lighting a perpetual lamp by Gaganadānaṇāyaka, son of Mahālingaṇāyaka. The date of the grant is given as uttarāyana-sankrānti in the dark half of Mārgaśīra in the year Jaya, Śaka year 1342. Śaka 1342 corresponds to the year Sarvari and not Jaya. The nearest Jaya corresponds to Ś 1336 or 1414 A.D.
T.-NARSIPUR TALUK.

At the town of T.-Narsipur in T.-Narsipur hobli, on a slab lying in the Car Street in front of the house of Ratnam Srinivasa Aiyangār.

Size 3' × 1'.

Kannada language and characters.

Note.

This record is very incomplete as only a portion of the slab is preserved, the rest being cut off and removed elsewhere. It seems to state that on Friday, 7th lunar day of the bright half of Jyēhīṣha in the year ....... the sthānikas (temple trustees) of Ālāgōd Village, including Buchiyā[ndē], Banadāde's son Amitāyu, made a division of property with mutual consent.

Neither the Śaka year nor the cyclic year is contained in the record, nor is any king named. The characters seem to belong to the 14th century A.D.

At the village Ālāgōd in T.-Narsipur hobli, on a fragmentary slab in the platform of Kari Bommanagudi near the village entrance.

Kannada language and characters.

Note.

This record is very fragmentary as only a portion of the inscription slab is found. It seems to relate to the kōḷagi (rent-free lands granted for some service) lands of some person not named, one of which was called Herddavasigāl and another was situated in the low-lying wet lands of the village.

No other information is available. The characters seem to belong to the 12th century A.D.
At the same village Algod, on a pillar to the left of the bali-mantapa near the village entrance.

Kannada language and characters.

1. ಸುಪ್ಪ ಬಂತಾರಂಬರ
2. ಸುಪ್ಪ ಬಂತಾರಂಬರ
3. ಸುಪಿ ಬಂತಾರಂಬರ
4. ಸುಪಿಳ ಬಂತಾರಂಬರ
5. ಸುಪಿ ಬಂತಾರಂಬರ
6. ಸುಪಿ ಬಂತಾರಂಬರ
7. ಸುಪಿ ಬಂತಾರಂಬರ
8. ಸುಪಿಳ ಬಂತಾರಂಬರ
9. ಸುಪಿ ಬಂತಾರಂಬರ

Note.

This records the construction of the above temple by Kēṭāchāri Bōgāchāri, son of the goldsmith Bāḷāchāri Dodāvāchāri, belonging to the village Algod during the reign of Vīra Narasimhādevar on Monday, 10th lunar day of the dark half of Bhadrapada in the year Bahudhānya.

No Saka year is given. The king named is the Hoysala king Narasimhadēva. Whether the record belongs to Narasimha I, Narasimha II or Narasimha III has to be determined. The year Bahudhānya occurred in the reigns of Narasimha I and Narasimha III. The characters seem to belong to the 13th century. Hence it may belong to the reign of Narasimha III. Taking the latter reign, Bahudhānya corresponds to 1278 A.D. and the whole date is equivalent to 12th September 1278 A.D.

At the village Kurubūr in Mūgūr hobli, on a slab standing in the tank bund.

Size: 5' × 4'.

Kannada language and characters.

1. ಸುಪ್ಪ ಬಂತಾರಂಬರ
2. ಸುಪ್ಪ ಬಂತಾರಂಬರ
3. ಸುಪಿ ಬಂತಾರಂಬರ
4. ಸುಪಿಳ ಬಂತಾರಂಬರ
5. ಸುಪಿಳ ಬಂತಾರಂಬರ
6. ಸುಪಿಳ ಬಂತಾರಂಬರ
7. ಸುಪಿಳ ಬಂತಾರಂಬರ
8. ಸುಪಿ ಬಂತಾರಂಬರ
9. ಸುಪಿಳ ಬಂತಾರಂಬರ
10. ಸುಪಿಳ ಬಂತಾರಂಬರ
11. ಸುಪಿಳ ಬಂತಾರಂಬರ
12. ಸುಪಿಳ ಬಂತಾರಂಬರ
13. ಸುಪಿಳ ಬಂತಾರಂಬರ
14. ಸುಪಿಳ ಬಂತಾರಂಬರ
Transliteration.

Front—
1. svasti śrīmanu Ma-
2. hāmāndalēśvaram Dvārāva-
3. ti-purāvarādhiśvaram Kōngu Nām-
4. gali Tālakādu Banavāse Hānum-
5. gal Uchōhamgi-gondi bhujabala Vi-
6. ragangan ashahāya- sūra nissam-
7. ka-pratāpa Höysala Vīra-ballā
dādhami pritivi-rājyan geyyuttiralu
9. nelevijinalu sukha-samkathā-vi-
10. dhikāri sēndhipati hiriyā dām-
adāyaka Lakumayyamgala besadi
12. heggade Tikayyamgalu Śubhakritu-

Back—
1. saṁvatsarada Phālgunā su 14 Ā-
2. divāradandu Kurišūra Heggé-
3. śvara-đēvara nandādevige ā chandrā-
4. rka- tārambara naḍavaṇṭāgi ā gāṇada
5. sunkaṿaṃ dhārā-pūrvakaṃ mādi
doṭṭa dharmma ā dharmmavan ālidavam-
ge Gāmgeya taddiyalu sāsira-kavi-
8. leya konda pāpadalu hōharu
9. svadattām paradvatiṃ vā yō
dhēti vasundhārām shashti-
11. śvvarṣa-sahasrāṇi viṣṭhāyāṃ
12. jāyate kriṃi

Translation.

Be it well. While the mahāmāndalēśvara, lord of the excellent city of Dvārāvati, capturer of Kōngu, Nangali, Tālakādu, Banavāse, Hānun gal and
Uchchangi, Bhujabala-Viraganga, unassisted warrior, nissankapratāpa Hoysala Virabhallaṭadēvar was ruling the earth in peace and wisdom at Dōrasamudrā:—

Be it well: under the orders of the mahāpradhāna sarvādhikāri sāṇāpati hiriyā-dāṇḍanāyaka Lakumayya:—

Heggaḍe Tikkayya granted with pouring of water to last for as long as the moon, sun and stars endure the tax on the oil-mill for the perpetual lamp for the God Heggēśvara of Kurūbūr, on Sunday, 14th lunar day of the bright half of Phālguna in the year Śubhakrit.

He who violates this charity will incur the sin of killing thousand tawny cows on the banks of the Ganges. He who seizes land given away by oneself or by others will be born as a worm in ordure for sixty thousand years.

Note.

This records the grant of tax on oil-mill for the perpetual lamp of the God Heggēśvara of Kurūbūr by Heggaḍe Tikkayya under the orders of mahāpradhāna sarvādhikāri Lakumayya in the reign of Ballāḷaṭadēvar, the Hoysala king.

The dating is imperfect as it does not give the Śaka year, but gives only the cyclic year Śubhakrit. As Śubhakrit does not occur during the reign of Ballāḷa II and the record is too early for Ballāḷa I, it can belong to Ballāḷa III’s reign (1291–1342). Taking this reign Śubhakrit corresponds to 1302 A.D. and the tithi Phāl śu 14 is equivalent to 3rd March 1303 which is a Sunday as stated in the grant.

54

At the same village Kurūbūr, on an oil-mill stone lying in the land of Mallappa.

Tamil language and characters.

தமிழ் மொழி என்றும், சேவித்து சேவித்து காண்டே தமிழ் மொழியை வேதியே சேவித்து காண்டே.

என்று வேதியே சேவித்து காண்டே.

Transliteration.

1. Yilkora-Kāmuṇā-
2. Jan śeyvitra kāṇa

Translation.

Oil-mill made by Yilkora-Kāmunān.

Note.

This is an oil-mill gifted by Yilkora-Kāmunān probably for the use of the Śiva temple referred to in the previous grant. The characters seem to belong to the 13th century A.D.
At the village Karuhaṭṭi in the same hobli, on a small slab in the mantap of Basavēṣvara temple.

Size 1'—6" × 1—6".

Kannada language and characters.

1. ಪೈಲು ಮೇಲು ಕರಬೆ
2. ನಾಮ ಸುಮಾರು
3. ಯು ಮೃದುವಿ
4. ನ್ಯಾಯಾಧಿ
5. ಸುಪ್ರಸಿದ್ಧಿ ಬೆ ಬೆ
6. ನಂತರ ಸುಮಾರು
7. ದೇವರೂರ ಮೃದುಸು

Note.

This records the grant of a kōdage land consisting of 200 māṇnas in the village Kiruvatti, situated in Mālangiyanād (district round Mālangi, a village near Tālkalād) for the perpetual lamp for the God Nandīśvara. An imprecation is given that those who confiscate this will incur the sin of killing cows.

No date is given nor king named. The characters seem to belong to the 14th century.

At the village Hosapura in the same Mūgūr hobli, on a slab standing near the village entrance on the road to Tālkalād.

Size 2' × 2'.

Kannada language and characters.

1. ಪೈಲು ಮೇಲು ಮೃದುವಿ
2. ಸುಪ್ರಸಿದ್ಧಿ ಸುಮಾರು
3. ದೇವರೂರ ಮೃದುಸು
4. ನಂತರ ಸುಮಾರು
5. ಸುಪ್ರಸಿದ್ಧಿ ಮೃದುಸು
6. ನಂತರ 200

Note.

This records the grant of a kōdage to Rāmanna Ayya by Manchaṇṇa on the 10th lunar day of the dark half of Bhādrapada in the year Raudri. The grant is stated to have consisted of a house, wet land of the sowing capacity of 1 khanduga and 500 measures of dry land.

The characters seem to belong to the 18th century.
At the village Tottavadi in the hobli of Talakad, on a slab standing to the right of the Narayanaswami temple.

Size 4′—6″ × 3′—6″.

Kannada language and characters.

Transliteration.

1. svasti sri jayabhudyaya Salivahana[śaka varuśha]  
2. 1449 sandu varttananakke saluva Sarva[śi-taṃsvatsa]-  
3. rada Jyēṣṭa ba. 12 lū śrimaṃ mahāmaṇḍa- [lēsvaṇa Kri]-  
4. śhuṇḍēvarāya-mahārāyur sukhadali pru- [thvi-rājyaṃ ge]-  
5. yyuttirālagi Vunmutturā Virasāra Nanjappode-  
7. hā-grāmavanū Vummuttūra Āśāyanasūtra Rukkisā [khe]
8. Kāṣyapagotrāda Chāmarasara makkaṇu Hommakalaśa-devagālīge [koṭṭa]
9. sīlā-sāsanada kramaventendade Jēṣṭha ba. 12 lu ā Krushparā [yarige]
10. dharmavāgabēkendu avara thande Narasaṇa-nākarige punyavāgagē-
    bekendu Pampil-Kshētrada Tungabhadrāṭira Virūpākśhaliṃpada sammidhi
    [ya]
12. ili sahiranyodaka-dhārā-pūrvaka-vāgi ā Narasappayananavaru
13. Honnakalṣa-devangalīge niṃma putra pautra pārampare āgi ā-chandran
    [rkka-]
14. stāyigaḷaṅgi sukhadimpa anubhavisikoṇdu bahirendu ā grāmada
15. bhūmiyalu Vāmanamudreyā kallanu hākisi sīlā-sāsanavanu grāma-
16. madhyadalli pratishṭheyannu mādīsi koṭṭevāgi ā śimyoḷagūjīla nīdhi ni-
17. kshēpa jala pāśhāṇa akshīṇi āgāmi sidha sādhyāmiṣeṃbha ashta-bhōga
18. tēja-svāmyagalaṇu nīva ādhi-kṛaya dāna parivartanegaḷaṇu naḍesalu [la]-
19. varenda namma saruchiyimpa koṭṭa grāmada sīlā-sāsana]
20. idake pramāṇam sada-
21. tīt dvīguṇam punyam paradhattunaṇālam para-dattapahārē-
22. na sva-datīṣam nishphalaṃ bhaveti ā dāna-pālanayor madhye dāna-chchhṛēyō-
23. nupālanaṃ dānāt svargam avapnūṭvi pālanād aciyutam padan

Translation.

Be it well. In the 1449th year of the prosperous Śālivāhana era, the year Sarvajit being current, on the 12th lunar day of the dark half of Jēṣṭha, while the illustrious mahāmandalāśvara Krishnādēvāyā was ruling the earth:—

Under the nirūp of Virasūra Nanjappodeyar of Vummuttūr, the great village Tottavāḍi belonging to his rule has been granted under this stone charter to Honnakalasadēva, son of Chāmarasa of Vummuttūr, of Āśāyanasūtra, Rukkṣēkhe and Kāṣyapa-gotra, as follows:—

On the 12th lunar day of the dark half of Jēṣṭha, for the merit of Krishnārāya and the spiritual welfare of his father Narasaṇa Nāyaṇa, we, Narasappaya have granted in the presence of Virūpāksha-linga on the banks of Tungabhadrā in Pampil-kshētra to Honnakalasadēva the following charter on stone of the village (Tottavāḍi) with pouring of water on gold and of our own free will:—

You might enjoy the village in happiness for as long as the moon and sun endure with your sons and grandsons and their descendants. We have set up in the lands of the village stones marked with the effigy of Vāmana and a stone sāsana in the middle of the village. You may enjoy the eight rights within the boundaries of the village comprising treasure on the surface or underground, water springs, minerals, imperishables, futures, ready and possible income and are entitled to effect the mortgage, sale, gift or barter of the village.
The *pramāṇa* (authority) for this:—Protection of a gift made by another is twice as meritorious as making a gift oneself. By taking away another’s gift, one’s own gift becomes useless. Between making and maintaining a gift, maintenance is more meritorious than making a gift. By making a gift one goes to Svarga (Heaven); by protecting one (already made) a man goes to a region from which there is no fall.

**Note.**

This records the gift of the village Toṭṭavādi by Narasappaya under the orders of the chief of Ummattūr named Nanjappodeyar for the merit of King Krishnarāya of Vijayanagar, son of Narasā Nāyaka, to a person named Honnakalasadēvar, son of Chāmarasa of Ummattūr who belonged to Kāśyapagōtra and Āśvalāyana-sūtra. The usual rights of property over the village were granted, and stones marked with the figure of Vāmana, were set up in the village to mark the boundaries.

The date of the gift is given as 13th lunar day of the dark half of Jyēṣṭha in the year Sarvajīt, 1449th year of the Sālivāhana era and corresponds to 26th May 1527 A.D.

The grant is stated to have been made at Pampikshētra.

The usual imprecatory verses conclude the grant.

Nanjaraṇey Vadeggay, chief of Ummattūr, is referred to in several inscriptions (see Gundlupet 5 of 1504, 107 of 1512, etc.).

\[58\]

At the same village Toṭṭavādi, on another slab at the same place near the Nārāyaṇasvāmi temple.

**Size 3'-6" × 2'.**

**Kannada language and characters.**

\[\text{Kannada text}\]

\[\text{Kannada text}\]

\[\text{Kannada text}\]

\[\text{Kannada text}\]

\[\text{Kannada text}\]

Transliteration.

1. *subham astu svasti śrī vijayābbhyu-
2. *daya Śālivāhana śaka varuṣa
3. 1543 saṃdha Durmati-sam-
4. vatsaradā Āśāḍha ba 5 lu
5. śrimatu Maisūra Chāmarā-
6. ja-oderu Toṭṭavādi-grāma-
7. vann śrī Mādapatṭanada vira-
8. kta-maṭha-kke sivāppitakke
9. koṭṭevu śrī śrī śrī

Translation.

Good fortune. Be it well. On the 5th lunar day of the dark half of Āshādha in the year Durmati, 1543rd of the auspicious Śālivāhana era:

The illustrious Chāmarāja Oder of Mysore granted as an offering to Śiva, the village Toṭṭavādi for the virakta-maṭha at Mādapatṭanā.

Note.

This records the gift of the village Toṭṭavādi to a Lingāyat mātt at Mādapatṭanā (in Gundlupeṭ Taluk) by the Mysore king Chāmarāja Vadeyar VI (1617-1637). The date of the gift is given as Ś 1543 Durmati sam. Ashā. ba 5 and is equivalent to June 28, 1621 A.D. As can be seen from the previous grant, the village had been given nearly 100 years before to a Brahman (?) of Kāśyapagotra-called Honnakalasadēvar in the reign of Krishnaraya.

59

NAGAMANGALA TALUK.

At the village Bellūr in the hoblī of Nelligere, writing on gumbārti (a pitcher-like vessel on which wicks are put for being lighted with oil at the time of waving lights before the god) in the Mādhavarāyasvāmi temple.

Kannada language and characters.

\[\text{\begin{center} Kannada language and characters. \end{center}}\]

Note.

This records the gift of the above article of worship for the god Ādi Mādhava-rāyasvāmi of Bellūr by Akkasāle (goldsmith) Lingāchārya’s son Ganganna. The characters seem to belong to the 19th century A.D.

60

At the same Mādhavarāyasvāmi temple at Bellūr, on the pillar in the south-west.

Kannada language and characters.
Note.
This merely gives the name Sri Mādhava. It may be the name of the deity in the temple.

61
At the same village Bellūru, on a pillar in the navaranga of the Viśvēśvara temple.

Kannada language and characters.

1. ಮುಂದುಪುಂಜಕನ್

Note.
This registers the construction of the above pillar in the Viśvēśvara temple in the year Ś 1591 (1669 A.D.). No other details are found in the record.

62
Copper plate grant of Apinahalli by the Harati chief Rāyappa Nāyaka, dated Ś 1602, in the possession of Mr. Bramhasūrappa, Jaina Matt, Bellur.

Single plate: Size 12" × 7"

Kannada language and characters.

1. ಇದು ಅಪಿನಹಳ್ಳಿಯ ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ
2. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
3. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
4. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
5. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
6. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
7. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
8. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
9. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
10. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
11. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
12. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
13. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
14. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
15. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
16. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
17. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
18. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
19. ಹಾರಾತಿ ರಾಯಪ್ಪ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ ಜಾಪಾ
20. ಸುರು ಸುಬುಧಾಭ್ಯಾಸಂದರ್ಶನಾಯಕರು ಸಾಧನಕರಣಾಯಕರು
21. ಅನವರ ಅನುವಾದ ಅಭಿವೃದ್ಧಿಯನ್ನು ಪಡೆಯಲು ಅನುವಾದ ಪ್ರತ್ಯೇಕ ವ್ಯಾಕರಣ
22. ಮರಿನ ಗಡಿ ಪ್ರತ್ಯೇಕ ಅಭಿವೃದ್ಧಿ ಮತ್ತು ಮರಿನ ಗಡಿ ಮತ್ತು ಮರಿನ ಗಡಿ
23. ಶ್ರೀಮಂತನ ಮುಖಯಾತ್ಮಕ ಶಿಖರ ಶ್ರೀಮಂತನ ಮುಖಯಾತ್ಮಕ ಶಿಖರ ಶ್ರೀಮಂತನ ಮುಖಯಾತ್ಮಕ ಶಿಖರ
24. ಸ್ವತಂತ್ರ ಕ್ರಾಂತಿಯ ಕ್ರಾಂತಿಯ ಕ್ರಾಂತಿಯ ಕ್ರಾಂತಿ
25. ಸ್ವತಂತ್ರ ಕ್ರಾಂತಿಯ ಕ್ರಾಂತಿಯ ಕ್ರಾಂತಿ ಸ್ವತಂತ್ರ ಕ್ರಾಂತಿಯ ಕ್ರಾಂತಿ
26. ರಾಜ ರಾಜಾ ರಾಜಾ ರಾಜಾ ರಾಜ
27. ರಾಜಾ ರಾಜ ರಾಜಾ ರಾಜ
28. ರಾಜಾ ರಾಜಾ ರಾಜಾ ರಾಜ

Transliteration,

1. "śubham astu" namaṃ tunga-sīras-chumbhi-chāndra-chāmara-
2. cārave | triikṣya-nagartrambara-mūlastambhāya Samthā-
3. ve | svasti śri jayaśrīdāya Sālivāhana śakavaruṣhaṅga-
4. ḍu 1602 ne Radvīr saṃ | Bhāḍrapada ba 10 līl Dilli-Kollāpura Jī-
5. nakaamahi Peungomde simhāsaṇa Samanta-bhadra-śvāmigaśaśi-
6. shyarāda Viṣṇunabhaṭṭararaka vara priya-śishyarāda Lakṣhhmisēna Bha-
7. ōttarararāgī Aṭraśya-gōtrāda Apastambha-sūrāda Yā-
8. jūh-sākhādyayigaśēdā śrīman mahārāja śrī Harati Sammēta Rampa-
9. ppa-rājarāvara putrārādā Krishnappa-rājarāvara putrārādā Rāya-
10. ppa-rājarāvarū Rātagiri-basti devasthānadalli yī Jīnēśvara-śvāmi-pratishthā-
11. kāladalli dārāgrihīttavādi kotta bhūdānada dārmīna-sāṣanada dānā-
12. paṭṭe-krama ventenpāre Dilli Kollāpura Jinakaamahi Penugomde simhā
Back—

thadarali niv mata-samrakshanya-karttaragi vudbhavisidamthay yoh
ga-nishtharadarindm yi-devasthanavan punah jirnoddharava madhi
samproksha pratishtheyan madhi devata nitya vaibhavavu sarvva-
kalavu nadadu a sukrata nanagu vumtaguva ritige nadasadhiragi
adu nimita a mahotsavakaladdali nimage namma Sirehada stme-
yolagana Sante Dudderi hoba gudida Baudvanahallistha-
lodolagana Apinahalliyana sa-hiranyodaka-dana-dhara-
grihitavagi trivachchu trikaraana-yuktavagi dhareyane-
radu kottevagi a gramakke saluvamta yare-nela kenanela ka-
daramha niraramba ane achhukatun yata kapile gudegu-
yilu kere kumte kaluve modalagi a gramakke saluvamta paristara-
dolahagi vutpati adamath sakala-suvarnnadaya sakala-bhatta-
dayavanu nimmma sishypamparyavyavu anubhavisi komdu su-
khadalli yihudemdu barasi kohta danapathe sva-dattad dvigu-
num punyam paradattanupalanam paradattapaharena
sva-dattam nishphalam bhavet Sriramah

Translation.

Good fortune. Praise of Sambhu.

Be it well. In the year 1602 of the auspicious Sālivāhana era, in the year Raudri, on the 10th lunar day of the dark half of Bhadrapada:—The illustrious
mahārāja Rāyaparāja, son of Krishṇapparāja and grandson of Haratī-sammeṣa. Sarajā Rangapparāja of Ā Strictā and Āpastambha-sūtra, granted the dānapatī (deed of gift) of the charter of the gift of land made with pouring of water at the time of the consecration of the god Jinaśvara in the basti temple of Ratnagiri, to Lakshmisēna-bhaṭṭāraka, beloved disciple of Vīraśena-bhaṭṭāraka who was a disciple of Samantabhadravāmi of the throne of Diḷḷi, Kollāpura, Jinakanchi and Penugonde:

(These details regarding the donor, the donee and the time of the gift are repeated twice again in lines 12-27).

Whereas in this place of Ratnagiri in the basti temple existing from eternity, no worship was paid to the god Jinaśvara and in such a moment you were born as protector of faith and by your work of yōga renovated this temple and performed samprākśaṇa (purification: and consecration and thereby enabled the divine worship to be carried on in proper form at all time and enabled us to get the merit thereof:

On account thereof we have granted at the time of that great festival to you the village Āpinahāḷḷi in Baṭuvanahāḷḷi-sāha in Sante Doḍḍēri-hobli in our Sirehada-sīme with pouring of water on gold at the time of the gift with the triveda (speaking thrice) and trikaraṇa (mind, speech and body). You may therefore enjoy in peace in succession from teacher to disciple all the income in gold and paddy that is obtained within the boundaries thereof including all the yare-nela (black cotton soil fields?), kennela (red soil), kāḍāramba (lands watered by rain), nirāramba (lands irrigated by tanks, etc.), ans (dam), aṭṭhukatā (area of arable land?), yāta (picottah), kapile (water-lift), grure (heaps of grain?), guḍalu (corn reaped), tanks, ponds, canals, etc., of the village. To this effect is this dānapatī (roll of gift) caused to be written.

Maintaining of another’s gift is twice as meritorious as one’s own gift. By taking away a gift made by another, one’s own gift is rendered fruitless. Śrī Rāmā.

Note.

This single copper plate record refers to the gift of a village called Āpinahāḷḷi in Sirehada-sīme (province of Śrya) to a Jaina Guru Lakshmisēna-bhaṭṭāraka, disciple of Vīraśena-bhaṭṭāraka, who was a disciple of Samantabhadravāmi, at the time of consecration of the Jina image in the Ratnagiri-basti temple. The guru is said to be the pontif of the Jains at Šrī Conjevaram (Kanchi), Peungonde (Anantapur District), Kollāpura and Delhi. The donor is the chief of Harati named Rāyaparāja, son of Krishṇapparāja and grandson of Sarajā Rangapparāja.

The date is given as Ś 1602 Raudri sam. Bhādrapada ba 10 and corresponds to 7th September 1680 A. D.
Penugondé is referred to in a record of the village Beljār (E. C. IV, Nagamangala 43) belonging to the reign of the Mysore King Devarāja Odēyar.

A stone inscription of the same date (Ś 1602) belonging to the village Apanahallī records the gift of the village by a Harati chief. Owing to lacunae in the inscription the name of the donee is not given and the donor is called by mistake Harati . . Ayapparāja (E. C. XII, Maddagiri Taluk 12). For the genealogy of Harati chiefs, see Epigraphia Carnatica, Vol. XI, Introduction p. 27; Vol. XII, Introduction p. 14.

63

At the village Bindiganavale in the hobli of Bindiganavale, on a pillar in the navaraṅga of the Keśava temple.

Size 2′—3″ × 1′—6″.

Kannada language and characters.

\begin{align*}
1. \text{केशवानाथिक} & 6. \text{रत्नाकर चौड़ा} \\
2. \text{नाथादा स्थान} & 7. \text{पञ्चरिदेव} \\
3. \text{मुरलिदेव} & 8. \text{देवकेत} \\
4. \text{मुरलिदेव} & 9. \text{पञ्चरिदेव} \\
5. \text{मुरलिदेव} & \text{सुयमख} \\
\end{align*}

Note.

This records that the above pillar in the raṅgamanṭapa of the Keśavanātha temple was the gift of Nāṭada (shroff or examiner of coins) Paṇḍaridēva, son of Remnarasa of Leha on Sunday the 1st lunar day of the bright half of Phālguna in the year Saḍhāraṇa.

The date is not expressed in terms of Śaka era. The characters seem to belong to the early Vijayanagar type, and Saḍhāraṇa may be taken as equivalent to 1370 A. D. and the whole date may correspond to Sunday, 16th February 1371 A.D.

64

At the village Bindiganavale in the hobli of Bindiganavale, on a pillar fixed in the sou heru wall opposite Garuda shrine in the navaraṅga of the Keśava temple.

Kannada language and characters.

\begin{align*}
1. \text{केशवानाथिक} & 2. \text{रत्नाकर चौड़ा} \\
\end{align*}
Note.
This records the setting up of the above pillar by Singaṇṇa, son of Sāratidēva of Māvanūr.
The characters seem to belong to the 18th century.

65
On the vacant site of Sahukar K. Uggreganda of Bindiganavale on a nisidi pillar.

Size $4\frac{1}{4} \times 10"$.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada Characters</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಶ್ರೀಮಾನ್ ಮ</td>
<td>bdhram astu Ji-</td>
</tr>
<tr>
<td>2. ವಾಸಾಮಬಾ</td>
<td>na-sāsanā.</td>
</tr>
<tr>
<td>3. ಯಶ್ಸ್ಮಿ</td>
<td>ya śrimat</td>
</tr>
<tr>
<td>4. ಸಾಕ್ವಾರಾಶ್ವ 8-</td>
<td>Sākavarsha 8-</td>
</tr>
<tr>
<td>5. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>6. ವಾಸಾಮಬಾಸರ</td>
<td>vasamvatsara-</td>
</tr>
</tbody>
</table>

Transliteration.

<table>
<thead>
<tr>
<th>Kannada Characters</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. ಶ್ರೀಮಾನ್ ಮ</td>
<td>bdhram astu</td>
</tr>
<tr>
<td>8. ವಾಸಾಮಬಾ</td>
<td>na-sāsanā.</td>
</tr>
<tr>
<td>9. ಯಶ್ಸ್ಮಿ</td>
<td>ya śrimat</td>
</tr>
<tr>
<td>10. ಸಾಕ್ವಾರಾಶ್ವ 8-</td>
<td>Sākavarsha 8-</td>
</tr>
<tr>
<td>11. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>12. ಶ್ರೀಮಾನ್ ಮ</td>
<td>bdhram astu</td>
</tr>
<tr>
<td>13. ವಾಸಾಮಬಾ</td>
<td>na-sāsanā.</td>
</tr>
<tr>
<td>14. ಯಶ್ಸ್ಮಿ</td>
<td>ya śrimat</td>
</tr>
<tr>
<td>15. ಸಾಕ್ವಾರಾಶ್ವ 8-</td>
<td>Sākavarsha 8-</td>
</tr>
<tr>
<td>16. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>17. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>18. ಸಾಕ್ವಾರಾಶ್ವ 8-</td>
<td>Sākavarsha 8-</td>
</tr>
<tr>
<td>19. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>20. ಸಾಕ್ವಾರಾಶ್ವ 8-</td>
<td>Sākavarsha 8-</td>
</tr>
<tr>
<td>21. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>22. ಸಾಕ್ವಾರಾಶ್ವ 8-</td>
<td>Sākavarsha 8-</td>
</tr>
<tr>
<td>23. ಸಾಕ್ವಾರಾಶ್ವ 8-</td>
<td>Sākavarsha 8-</td>
</tr>
<tr>
<td>24. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>25. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
<tr>
<td>26. 97ಯ ಯು</td>
<td>97ya Yu-</td>
</tr>
</tbody>
</table>
II SIDE—
12. kshatramumā- | 18. dar avara ma-
13. ge Amṛitta- | 19. kka| animi
14. bbe Kantiya | 20. ttaparōpa-
15. uradu nōntu | 21. karigal Pa-
16. samādhī | 22. dumanandibhaṭṭā-
17. yim[mudipi]

III SIDE—
23. rākar avargge | 25. . . .
24. neya | 26. nilisidar

Translation.

May good fortune attend Jina-sāsana. In the auspicious Śaka year 897 Yuva-
samvatsara, on Monday, 10th lunar day of the bright half of Āshādha, with the
constellation Svātī—

Amṛitabbe-kantiyar did great penance and died by samādhī. Her son Padma-
nandibhaṭṭāraka, benefactor of all without any motive, set up this stone in her
memory.

Notes.

This is an instance of the death of a Jaina woman by the rite of samādhī and
the building of a memorial for her by her son. The Jaina woman who died is
called Amṛitabbe-kanti and her son is named Padmanandibhaṭṭāraka. The last
few lines cannot be clearly made out as the letters are much worn out.

The date of the record is given as Ś 897 Yuva samvatsara Āshādha śu 10
Sōmahāra Svātī-nakshatra and corresponds to 21st June 975 A.D.

At the village Kambadahalli in the hobli of Bindiganavale, on a stone standing
to the left of the northern doorway of the ruined Śāntiśvara Basti.

Kannāda language and characters.

Note.

This short inscription has been noticed in page 5 of the Mysore Archaeological
Report for the year 1915 and printed in the Hassan District Supplement of
Inscriptions (to be published later). But the record has been read more fully now
as a portion of it which was covered with thick coating of white lime and mortar has been cleaned and the letters therein exposed.

The inscription as restored can be translated as follows:—For Boppadēvar, son of [drōha] gharatā-daṇḍanāyaka Gangarāja, the architect (rūvāri) Drōha-gharattāchāri made this kanne-basadi (first basti constructed by a person). Good Fortune.

Gangarāja was a famous general of Vishnuvardhana, the Hoysala king who ruled from about 1106 to about 1141 A.D. He was a Jaina and is credited with the restoration of several Jaina temples (bastis). He had the title drōha-gharatā, a mill-stone to traitors. His son was the general Boppa who caused the present basti at Kambadahalli constructed by a sculptor or architect Drōhagharattāchāri.

Boppa is famous as the builder of the fine Adiśvara basti at Halebid (E.C. V, Belur 124). The date of its construction is given as Ś 1055 Pramādi Vaisa 5 corresponding to 26th April 1133. The construction of the Sāntīśvara-basti must have taken place a few years earlier, about 1130 A.D. in the reign of the Hoysala king Vishnuvardhana.

No other details are given in the record.

67

KRISHNARAJANAGAR (YEDATORE) TALUK.

At the village Hanasōge in the hobli of Chunchanakaṭte, on a beam in the navaranga of the Adiśvara-basti.

Kannada language and characters.

\[
\begin{align*}
1. & \quad \text{Bommiseṭṭi set up the kondiya-kallu (link-stone) of the Hiriya basadi of Hanasōge.} \\
2. & \quad \text{Bommiseṭṭi} \\
3. & \quad \text{Hanasiya} \\
\end{align*}
\]

Transliteration.

1. Hanasōgeya hiriya-basadiya
2. kondiya kalla orasaya Bommi-
3. settiyaru ikkisidaru

Translation.

Bommiseṭṭi set up the kondiya-kallu (link-stone) of the Hiriya basadi of Hanasōge.

Note.

This records the setting up of the above beam by Bommiseṭṭi. No date is given. The characters seem to belong to the 15th century A.D.
CHAMARAJANAGAR TALUK.

On a slab (broken into two parts) lying near a well in the school compound of the village Kudëru in the hobli of Kudëru.

Size 4’×1’—6’.

Tamil and Grantha characters: Tamil language.

Transliteration.

<table>
<thead>
<tr>
<th>Front</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. svasti śri prātā-</td>
<td>15. dēvar Kēsava-</td>
</tr>
<tr>
<td>2. pa-chakravartti Vira-</td>
<td>16. nukku viṭṭa ma-</td>
</tr>
<tr>
<td>3. Sōmidēvan pra-</td>
<td>17. n Vamnipal-</td>
</tr>
<tr>
<td>4. thuvirājyaṃ pañ-</td>
<td>18. li-chehetabhe-</td>
</tr>
<tr>
<td>5. ni arulāni-</td>
<td>19. de maṇ Kudûr</td>
</tr>
<tr>
<td>6. rka Šakariyā-</td>
<td>20. vellikāl ku</td>
</tr>
<tr>
<td>7. ūdu 1170</td>
<td>21. kumai datta?</td>
</tr>
<tr>
<td>8. śenra Sau-</td>
<td>22. ghna-</td>
</tr>
<tr>
<td>9. mya-samvara-</td>
<td>23. . . .</td>
</tr>
<tr>
<td>10. rattil Kuduye-</td>
<td>24. ū pa-</td>
</tr>
<tr>
<td>11. ru militavunpa-</td>
<td>25. ūnī-</td>
</tr>
<tr>
<td>12. đun Kom-</td>
<td>26. kkuṭuttōm</td>
</tr>
<tr>
<td>13. maiyarum Arumu-</td>
<td></td>
</tr>
<tr>
<td>14. laiyir Śirāma-</td>
<td></td>
</tr>
</tbody>
</table>

Note.

This records the gift of some land in Vammipalli and Kudëru by the community of Kommeyar of Kudëru (called Kuduyeri in the inscription) to a person named Sṛirāmādeva Kēsavan of the village Arumulai. A cow and calf are engraved below the record to indicate the gift of land.

The inscription belongs to the reign of the Hoysala king Vira Śōmēśvaradēva (1233–1254 A.D.) and is dated Š 1170 Saumya corresponding to 1249 A.D. No other details of dating are given.

The community of Kommeyar is referred to in several records (see E. C. III, Nanjangud 117 and 118).
TUMKUR DISTRICT.

69

Tumkur Taluk.

A copper plate grant purchased from Mr. N. P. Lakshmimayya in the town of Tumkur: Incomplete Ganga record.

3 plates with ring: elephant seal.

Old Kannada characters: Sanskrit language.

Size 9" x 3".

I Plate B—

1. ಇನ್ನು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಹೆಸರಿನ ನಿವಾಸದಲ್ಲಿ ರಾಷ್ಟ್ರೀಯ ನಾಮಕರಣ ಮೂಲಕ.

2. ಈ ಸೂತ್ರವನ್ನು ಹೆಸರು ನಾಮಕ್ರಮದಲ್ಲಿ ಸೇರಿಸಿಕೊಂಡಿರಬೇಕು. ಮೇಲೆ ಸೂಚಿತರ ಮೂಲಕ ರಾಷ್ಟ್ರೀಯ ನಾಮಕರಣ ಮೂಲಕ.

3. ಪ್ರತಿಯೊಂದು ನಿವಾಸದಲ್ಲಿ ಹೆಸರಿನ ಮೂಲಕ ಕ್ರಮವಲ್ಲಿ ಹೆಸರಿನ ನಾಮಕರಣ ಮೂಲಕ.

4. ನಾಮಕರಣಾದಿ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ.

5. ನಾಮಕರಣಾದಿ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ.

6. ನಾಮಕರಣಾದಿ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ.

7. ನಾಮಕರಣಾದಿ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ ಕನ್ನಡ ರೂಪದಲ್ಲಿ.

II A—

8. ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

9. ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

10. ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

11. ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕನ್ನಡ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

12. ಕನ್ನಡ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

13. ಕನ್ನಡ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

14. ಕ್ರಮೇಣ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

II B—

15. ಕ್ರಮೇಣ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

16. ಕ್ರಮೇಣ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.

17. ಕ್ರಮೇಣ ಹಾಗು ಕ್ರಮೇಣ ನಾಮಕರಣ.
III A—

22. ನಂತರ ಕಶ್ಯಪ ಗಾತ್ರದಲ್ಲಿ ಮಹಾಕಾವಿಯಿಂದ ಸಾಧನವನ್ನು ಮಾಡುವುದು ನಮು ವಿಮೋಚನೆ.
23. ಮಾಡಿದವು ಕಶ್ಯಪ ಕಲ್ಪಿಸಿದದಂತೆ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
24. ಕಶ್ಯಪ ಕಲ್ಪಿಸಿದದಂತೆ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
25. ತನ್ನ ಕಶ್ಯಪದ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
26. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
27. ಕಶ್ಯಪದ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
28. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.

III B—

29. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
30. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
31. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
32. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
33. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
34. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.
35. ಈ ಕಲ್ಪನೆಗೆ ಪ್ರತಿ ವಸ್ತುವಿನ ಕಟ್ಟಣೆಗಳನ್ನು ಸಂಯೋಜಿಸಿತು.

Transliteration

I Plate B—

1. svasti jitaṁ bhagavataṁ gata-ghana-gaganabhêna Padmanâbhêna śrīmâjā- Jâñnavêya-kulâmala- vyośâvabhâsana-Bhâska-
2. rah sva-khâlgaika-prahâra-khauḍita-mahâ-sîlâ-stambha-labdha-bala-parâ-
3. kramô dârûnâri-gana-vidâranâpalabdha-vrâna-vi-
4. bhûshana-vibhûshithah kâuâyana-sagôtra śrîmat Kâgânivarmma-
5. dharmma-mahâdhirâjah tasya putraḥ pitraḥ anvâga-
6. ta-guna-yuktâ vidyâ-vinaya-vihita- vrittih samyak-prâja-pálana-mâtâdhi-
7. gata-râjya-prayôja-
8. no vidvat-sâvi-kâñchana-niakashopala-hûto Nîtisâstrasya vakti-prayô-
9. kti-kuśâlo Dâtaka-sûtra-vrittih[ḥ]pra-
10. nētâ śrîman Mâdhava-mahâdhirâjah tat-putraḥ pitri-paitamaha-guna-yuktâ-
11. nêka-câturdanta-yu-
12. dâhavâpa-âchara-udadh-i-sâlî-svâdita-yaśâ śrimân(d) Harivarmma- mahâ-
13. dhi-râjah tat-putrâ dvîa-
II A—
10. mosthapa-piitashana-pritikara-naisha-dharasih Kaliyuga-bala-paikavasanna-dharmma-vrishoddharana-nitya-sannadhaH
11. sriman Madhava-mahadhirajaH tat-putraH srimat Kadanta-kula-gagana-gabhisti-malinah srimat-KrishnavaH
12. rmm-mahadhirajasya priya-bhaginijyo vijrimbhamana-sakti-traya-sampannah sambharamanavanata-samastaH
13. sambanta-mandalo vidya-vinayatiSaya-paripurtiantaratima niravagrahah pradhana-sauryyo vidvatsu
14. prathama-sanyak sriman KongoaramahadhirajaH Avinita-namH tat-putraH vijrimbhamana-sakti-trayaH

II B—
15. Andari Alattar-Pporulore Pernnagaradyaneka-samara-mukha-makha-huta-prahatah-suraH
16. purusa-paSopahara-vighasa-vihasitikrita Kritantagnimukha Kiratarrunjya-panchadaSasargga-jikah
17. karaH Durvvinita-namadheyaH sriman Kongo-VrddharaJah tasya putraH durdanta-vimardda-vimridita-visvaH
18. mbharadhnipauli-mala-makaranda-punja-punjari-kriyamana-charana-yugala-nalinaH sriH
19. man Kongo-Vrddha-rayo Mushkara-dvitiya-namadheyaH tad-atmajaH uditodita-sakala-digantaraH
20. prathita- Sindhuraja-duhitri-jananikaH Shrividgama-prathita-namadheyaH sriman Kongo-mahah
21. dhirajaH chaturddasa-vidyaS-thanadhitama-vimala-matiH viseshato navaseshasya Niti-sastrasya

III A—
22. vaktri-prayoktri-kuSalo riputimira-nikara-nirakaranodaya-BhaskaraH pravaravidgadha-mugdha-lalanajanaiH
23. karati-paichah tasya putraH aneka-samara-sampata-vijrimbhaH-dvirdara-
radana-kulisabbhigaha-vrana-samrudha-bhaH
24. svad-vijaya-lakshmana-lakshikrita-visala-vakshasthalah sakti-traya-saman-
ntah samadhigata-sakalaSastrah
25. rtthataH samaradhita-tri-varggha niravadya-charitaH pratidinam abhi-
vardhamana-prabhavaH sriman KongoH
26. ni-mahāhīrājaḥ Bhāvakrama-dvitiya-nāmadhēyah apicha nānā-hēti-
prahāra-pravighaṭita-bha-
27. tōra-kavāṭottithā-srig.hāra-svāla-pramatta-dvipa-sata -charaṇa - kshōda-
 saumarda-bhīmē samgrāmē Pāllavē
dram naraṇam ajayad yō Velandābhiddhānu rājā Śrivallabhākhyas
 samara-sata-jayāvāpta-Lakshmi-vilāsā

III B—

29. tasyānujō nata-nārendra-kīrti-kōti-ratnārkka-dīdhi-vi[r]ājita-pādapad-
 mah Lakshmyā svayam-vrita-patisrhn Navakāma-nāmā si-
30. shtā-priyō-rī-gana-dārāṇa-gīta-kīrtiḥ Lakshmīm vahhashhalāsthām hai-
rati Murariśm kīrtam akrāṣṭum ishtē sūdhā Rāmasya
31. vṛttih budha-jana-mahītmā māna vim svīkarōti nirvācēyō Lōkadhūripa
 para-yuvati-harō Dēvārājō nindyaḥ chitraṃ kim
32. chātra chitraṃ phalam aparām utvāh kīnaḥ sīṣṭā-priyātvē[ḥ]tasya Kōngu-
 ni-mahārājasya Śivāmrāpa-
33. ra-nāmadhēyasya pauras samavagata-sakala-kalā-kalāpā-tattva samava-
nata-samasta-sāmanta-maku-
34. ū-tata-ghāṭita-bahala-ratna-vilasad-amara-dhanu-h-khaṇḍa-mandita-chara-
 na-nakha-mandallas surā-sura-brinda-brindāraka-v-
35. ndyamāna-Nārāyaṇa-charaṇa-nihita-bhaktiś īrāpurusaha-turaga-vana-vāra-
 na-ghaṭā-samghaṭa-dāruṇa-samara-śirasi da

I Plate B—

1. स्वतित ज्ञात्मकता गतचन्वानामनेन प्रभान्मन श्रीमज्ञानस्वय कुलमालयोमावमासन भास्क
2. र: स्वराधीनमेव प्रहारविविधतमाविलासमधुध वदपराकुमो द्राहणारी गणविवदारणौः
3. मुख्यविस्मृतत: काण्वानसमारो: श्रीमठकृष्णवर्मममहाधिराज: तस्य पुत्र: पितु-
4. रस्य: न मुण्डनिक विचारिनविविस्मृतत्वः समप्राजापत्नमाधिकलित राज्यप्रयोजन
5. ने विष्णुविष्णुस्वरूपमात्रमूलुः नीतिशासक्य स्वभावाक्षरों कुलन्तुवृत्ते [?] प्र
6. शासन स्वरूपान्त माधवमहाधिराज: ततुपु: पिदुपतामहुण्युक्ते स्वेतवारुहेनी
7. द्रावत चतुराधिकारसिद्धाल्याविद्यत्वाद श्रीमान् वनिवर्ममहाधिराज: ततुपु: हिह

II A—

8. मुनावतापुष्यनारे नारायणचरणातुद्धात: श्रीमशिष्यमोक्षमहाधिराज: ततुपु:
9. श्वमकवलिसामहेन्द्रप्रवीहिंकारानो: स्वपुजवराकरमखवन्तरास्क: त्युक्ख:
10. मोपर्णितनिशचारसिद्धान्तावरः फलितालस्थलस्वरमर्यादुपदश्यन निर्यासव्यः
11. श्रीमान् माधवमहाधिराज: ततुपु: श्रीमठकृष्णवर्ममाधवसमकट: गमिनालिपिन: श्रीमठकृष्ण व
12. सम महाधिराजस्व विनयालिपियो विजुवममाणः साक्षिस्यमुः सममारमवत समस्त
13. सामस्कर्दिको विचारविकारसिद्धाविद्यनिर्दितान्तरास्क: प्राप्तानीयो विहतुः
14. प्रथमार्थ: श्रीमान्य कृष्णमहाधिराज: अविनितनामा ततुपु: विजुवममाणशाक्षित्रः
This Ganga record, while describing the achievements of Śrīpurusha, does not register any grant nor can we make out to which king of the Ganga dynasty it relates. Hence its date, too cannot be determined. It must be, however, later than the period of the Ganga King Śrīpurusha (C 788 A.D. according to Joveau Dubreuil).

The epithets given in praise of the Ganga kings and their genealogy up to Śrīpurusha resemble mostly those given in the Mânhe plates of Yuvârâja Mârasimha, son of Sivamâra Saigotâ, up to line 29, and hence the translation of that record up to line 29 may be taken as that of the present record with certain additions and omissions. (See E. C. IX, Nelamangala 60.)
The epithets found in the present record and not found in the Maṇṇe plates may be stated here. These are met with mostly in other Ganga Plates.

Line 10.
‘kshut-kshamōṣṭhāapiśītāsana-prītikara-nīśita-dhārāsēh.’
The meaning of this epithet in praise of Mādhava, son of Vishnugopā is: Possessed of a sharp sword ever pleasing the flesh-eating demons emaciated with hunger (see Nallâla grant of Durvinita, p. 69, M. A. R. 1924).

Line 12.
‘sambhramāvanata-samastasya-samanta-maṇḍalāh.’
This epithet is in praise of Avinita. It may be translated as: Before whom all the feudatory kings bow with eagerness.

Line 15.
The name Porulare, a place of battle in which Durvinita is said to have been victorious, seems to be given in our plates as Porulore.

Line 17.
The epithet ‘śrīmān Kongani-vṛiddha-rājāh’ given in our plates for Durvinita is omitted in the Maṇṇe plates.

Line 19.
The same epithet ‘Kongani-vṛiddharājāh’ is given in our plates for Mushkara and omitted in the Maṇṇe plates.

Lines 19—20.
The epithet ‘uditodita-sakala-digantara-prathita-Sindhurāja-dubhirī-jananikah’ in our plates for Śrvikrama is omitted in the Maṇṇe plates. It means: Having as mother the daughter of Sindhurāja who had great fame in all the quarters.

Line 20.
The epithet ‘śrīmān Kongani-mahādhirājāh’ in praise of Śrvikrama in our plates is omitted in the Maṇṇe plates.

Line 22.
The epithet ‘pravara-vidagdha-mugdha-lalanā-janaika-rati-panchah’ in praise of Śrvikrama in our plates is omitted in the Maṇṇe plates. The epithet means: A cupid in sporting with accomplished and gentle women.

Line 24.
The epithet ‘śakti-traya-samanvītah’ in praise of Bhūvikrama is also not found in the Maṇṇe plates. It means: Possessed of three saktis (constituents of royal power).

Line 25.
The epithet ‘śrīmān Kongani-mahādhirājāh’ for Bhūvikrama is also omitted in the Maṇṇe plates.
The form Velanda is given for Vilanda, a place of battle.

Lines 30—32.
The verse 'Lakṣmīṇa vākṣha-sāthalasthām harati Murarīpohā kirtam ākrasātum
ishāe suddhām Rāmaśya vṛttim budha-jana-mahitāṃ Mānavim svikarōti nirvāchyō
lōkadhūrttaḥ para-yuvati-harō Dēvarājōpi nindyah chitram kim chātra chitram phalam
aparam atah kinnu śīṣṭāpriyatvā.' This stanza is not found in the Maṇṇa but
found elsewhere and translated thus: Established at the breast of Lakṣmī he takes
away the fame of Murarīpu (Vishṇu), desires the pure character of Rāma, assents
to the doctrine of Manu revered by the wise; inexpressible terror to the world, as a
seducer of others' young wives he is a blameless Dēvarāja (Indra); how wonderful!
and what greater wonder then can be the fruit of the affection of the good?
(E. C. XII, Tumkur 23, Hebbur Plates: translation by Rice, p. 7.)

Line 33.
The epithet applied to Śrīpurusha, grandson of Śivamāra, as 'samavagata-
sakala-kalā-kalāpataṭah' in the present plates is not found in the Maṇṇa plates.
It means: Who understands the truth of the multitude of all the kālās (branches
of learning).

Line 34.
The epithet 'surāsura-brinda-brindāraka-vandyamāna' is omitted in the Maṇṇa
plates. It may be translated as: One who receives obeisance from the assemblage of
suras, asuras and brindārakas. It is an epithet in praise of the god Nārāyaṇa.

No further details are given in the record. Hence it is not translated fully.
The characters are clear and orthography has few errors. The record appears to be
a genuine set of Ganga plates of the 9th century A.D. from its paleography and
contents. But it is incomplete as the record does not go beyond line 35 in the
third plate. Apparently there were other plates in the record which have been lost.
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Records the death of a warrior named Dāśiamman, servant of Konguni-Arasar (Ganga King Śripurusha) during the capture of Kanchi by the forces of Vikramādityarasa (Vikramāditya II).

A copper plate record: gives the usual genealogy of the Western Chāluṅkya Kings from Pulakēśi to Vikramāditya (I) and records the grant of some lands to certain Brahmins named Bālunka, Kōṅkā, etc., by the King encamped at Malliyūr to the west of Kāṅchipuram. The grant is said to have been made by the King at the instance of the Ganga prince Mādhava and his queen who was a daughter of Ranarāgavarmanma, elder brother of Vikramāditya. The grant is said to have been issued by the mahā-sandhi-vigrahika Jayātīśa. The name of the engraver is Bhāgyabala.

Fragmentary grant.

A viragāl inscription records the fight at Bāgivūr in which Katti-Ararsa, a subordinate of Konguni Arasa? takes part. A warrior named BhāṆudāsa, servant of Konguni-Ararsa (Śripurusha) is said to have fought and died in the battle.

[See under Chalukyas.]

Incomplete copper plate record. It gives the usual genealogy of the Western Ganga Kings up to Śripurusha and then stops.

Viragāl record: Mentions the heroism of Mācha of the village Kōgōd whose inhabitants allied themselves with those of Tagareṇādi district during the invasion by Banḍara Dummā Kāṭayya in the war of Nīmāharājā.

Records the construction of a Jaina basadi by Asavabbarasi, queen of Ereyanga. Ereyanga’s genealogy is given as follows: In the Kadambāṇāya (Kadamba family) was born Jayavarma, king of Pātalīga; his descendant was Raṇaki; Raṇaki’s son was Hriduvā; his son Būta; his son Chinṇa; Chinṇa’s son by his wife Suggiyabharasi was Ereyanga who gave shelter to Alva (Ālava) against the attack by Nīraparana. He defeated the troops of Chōṅika and protected Jākkaladeva. His son by the queen Yēchāṁbikā was Chinṇa and his son Erega or Ereyanga. His queen Asavabbarasi built a basadi and a woman named Māchave-gantī, disciple of the Jaina-guru Rāvichandra of Dēṣigagāṇa, made a grant of land for the same.
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Viragal: Records the death of a warrior in the completion of a vow to die for his master, the King.

Records the construction of a basadi (Śantīśvara basti at Kambadahalli) by the architect Drūthagharatīṭāchārī under orders of Boppadēva son of Gangarāja.

Records the grant of some land, etc., for the god Gangēśvara at Hemmanahalli by Heggaḍe Mahēdeva, under orders of Mokhari Lakkayya, father of the queen Bammala-mahādevi.

Incomplete record: Mentions the queen Bammala-mahādevi.

A viragal record. The eleven nāds are said to have made a grant to a warrior named Lakkayya who seized the cattle of the village Aravalli on their behalf. The names of Kumāra Lakshmīdhara-dāṇḍanāyaka and of Vīraballāja ruling at Hallavūr are mentioned as the General and King under whose authority the nāds functioned.

An incomplete viragal record. Some land in Kāṇnattahalli is stated to have been granted to a warrior Kesavavādeva by certain gaṇḍas who had encamped (guḍi-biṭṭiddallī) in Marivase-sime. No date is given. The king is not named.

Records some grant to the temple of Kālidēva at Lōkiyakere by a customs officer Gōparasa, who was a subordinate of the mahāpradhāna Polājvadānāyaka. The grant was to be supervised by the mūmmuri-dāṇḍangal (merchants) of the village.

Records the setting up of a pillar (in front of the Śankarēśvara temple at Hemmanahalli) by a gaṇḍa.

Similar record relating to the same temple.

Records the gift of some land in the villages Vammipalli and Kudēru to some person by Kommeyar of Kudēru (Kuduyēru).

Records the construction of a temple by a goldsmith of the village Ālugōḍ named Kēṭāchārī Bōgāchārī.

Records the gift of some land to the Brahmans of the brahmapuri named Perumāḷepura set up by mahāpradhāna Perumāḷedēva-dāṇṇyaka at Bemmattanur (Chitaldurg).

Records the grant of taxes on oil-mills at Kuribēru for the perpetual lamp in the Heggēśvara temple at the place, the grant being made by Heggaḍe Tikkayya under the orders of the mahāpradhāna-sarvādhiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭiṣṭi�
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Contents and Remarks

Registers the gift of a village Bekkinahalli in Godumalnad by Teppada Vyšvara-deva's grandson Mādanna to the Vīrāśaiva guru Mālīgeya Mallināthadeva as matḥamāṇya-dharma in the name of the donor's mother, Gaurīdevi.

Records the performance of samprokshana (purifying ceremony) to the utsava vighnas of the gods Prasanna Kēśava, etc., at Nuggihaḷḷi alias Vijaya Sōmanāthapura by local officer (adhikāri) Chikka Bhīmaṇa, son of Jalada Bhimisetṭi prabhu of Yelahankanad and palace officer while Kattigeya Gundappa Nāyaka was governing Nuggiyahalli-nāḍ.

Merely gives the name of the King. Incomplete.

Records the gift of the village Toṭṭavāḍi to Honnakalasadēva of Kāsyapagōtra by Nanjappodeyar, Chief of Ummattūr.

An instance of a nambugeya sāsana (charter of guaranty) granted by Rāmaṇa Nāyaka, agent for Chinnappa-Nāyaka to the eighteen gauḍu-praje of the village Dummi promising that he would not levy unjust dues or taxes on the villages.

Records the construction of the central hall (rangamaṇṭapa) of the temple of the Tiruvengalā-nāṭha (now called Ranganāṭha) at Horakeri by mabānāyakāchāraya Dummi Virapanāyaka. No overlord is named.

See under Vijayanagar.

Copper plate grant: records the gift of the village Āpinahaḷḷi in Baḍuvaṇanāḷḷi-sthaḷa in Sante Dōddēri Hōbalī in Sirehadasime (Sirya) by the mahārāja Harati Sannmēta Rāyapparāja to the Jaina guru Lakshmisēna-bhaṭṭāraka at the time of the consecration of the god Jineśvarasvāmi in the basti at Ratanagiri which is said to have been renovated by the Jaina guru. The record ends with the word Śrī Rāmā, which may stand for the signature of the chief.

Records the grant of some land as umbali to a barber named Tamnaya by mabānāyakāchāraya Haratiya Timmanṇanāyaka Ayanavaru in the cyclic year Hēmalambi. No Śaka year is given.
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<tr>
<td>104</td>
<td>1    $1385$ Sābhakrit Kār śu 15—27th October 1463?</td>
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</table>
Contents and Remarks

_registers the grant of the village Toṭavādi by the king to the virakta-maṭha (Lingāyat Matt) of the village Mādāpatna.

A sannad: registers the gift of certain villages Binakanahalli, Mēgaḍahalli and Nāgalagere in Sōsale taluk by the king to the guru Śatakōpa Śrīranganāthasvāmi of Ahōbala maṭha for the daily services of the god Lakṣmiṇirīsimha of the matt and for the feeding of the Brahmans in the matt, etc.

A Jaina samādhi record: states that a nun named Amṛtabbe-kantiyar died by samādhi and that her son named Pādmanandi-bhaṭṭāraka built a pillar (nisidiya-kamba) in her memory.

Records that one Ayyāla-Māyatī Katayira with the titles Bhadrāvatāra, Kaliyuga-Madana, etc., obtained the office of pergađe (Arumavattili chāyila pergalitaṇa) of Satapaḷa.

Records the construction of the temple of Sampige Siddēsvara (at Chitaldrug) by Hariyaṇa son of Hiriya Siddaṇṇa. His brother Sōvaṇṇa is stated to have built the tower in front of the temple. From other inscriptions it is known that Sōvaṇṇa built the above tower in about 1355 A.D. in the reign of Bukka I. No date however is given in the record itself.

Records the gift of a stone oil-mill and a land by a daṇṇāyaka (name worn out) son of Mahālinga Daṇṇāyaka for a perpetual lamp in the temple at Kumārabidu. Date irregular.

Jaina record of nistige recording the death of a person named Gummisetti. Date irregular.
### APPENDIX A.

List of Photographs taken during the year 1938-39.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
<th>Description</th>
<th>View</th>
<th>Village</th>
<th>District</th>
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<td>Krishnasvami temple</td>
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<td>Mandya</td>
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<tr>
<td>2</td>
<td>Do</td>
<td>Do</td>
<td>Do back</td>
<td>Do</td>
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<td>Do</td>
<td>South-east view of temple with uyyalekamba</td>
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<td>Kailassevaram temple</td>
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<td>Darga</td>
<td>Front view</td>
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<td>Do</td>
<td>Ramanujacharya</td>
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<td>11</td>
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<td>Srikantthoosvaram temple</td>
<td>Front tower</td>
<td>Nanjangud</td>
<td>Mysore</td>
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<tr>
<td>12</td>
<td>Do</td>
<td>Do</td>
<td>View from south-east</td>
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<td>Back view of gopura, etc. from the 1st floor</td>
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<td>Back view of front gopura.</td>
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<td>Archaeological Office Museum</td>
<td>Vaidyesevara figure, front</td>
<td>Mysore</td>
<td>Mysore</td>
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<td>Ganga King Suryavakya</td>
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<td>Copper plate inscriptions of Avingita</td>
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<td>South-west view</td>
<td>Bellur</td>
<td>Mandya</td>
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<td>Do</td>
<td>Madhava</td>
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<td>Do</td>
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<td>Do</td>
<td>View</td>
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<td>Cave doorway</td>
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## APPENDIX A.—continued

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<td>Kesava temple</td>
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<td>Tumkur</td>
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<td>Do</td>
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<td>64</td>
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<td>Procesional image</td>
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<td>Do</td>
<td>Do</td>
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<td>Do</td>
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<td>Pillar</td>
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<td>Lakshminarasimha</td>
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<td>Kesava</td>
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<td>North view</td>
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<td>Ceiling</td>
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### APPENDIX A.—concl.

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<th>Serial No.</th>
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<th>Description</th>
<th>View</th>
<th>Village</th>
<th>District</th>
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<td>Hassan</td>
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<td>Gomatesvara</td>
<td>Sravanabelgola</td>
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<td>Front view</td>
<td>Aghalaya</td>
<td>Mandya</td>
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<td>Do</td>
<td>Interior view</td>
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<td>Do</td>
</tr>
<tr>
<td>109</td>
<td>Do</td>
<td>Do</td>
<td>Jain figures</td>
<td>Do</td>
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<tr>
<td>110</td>
<td>$8\frac{1}{4}'' \times 6\frac{1}{4}''$</td>
<td>Harihareswara temple</td>
<td>Harihara</td>
<td>Malagur</td>
<td>Do</td>
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<tr>
<td>111</td>
<td>$12'' \times 10''$</td>
<td>Mahalingeswara temple</td>
<td>Sukhanasi ceiling</td>
<td>Santebacha-halli</td>
<td>Do</td>
</tr>
<tr>
<td>112</td>
<td>$8\frac{1}{4}'' \times 6\frac{1}{4}''$</td>
<td>Do</td>
<td>Doorway</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>113</td>
<td>Do</td>
<td>Do</td>
<td>Pillar</td>
<td>Do</td>
<td>Tumkur</td>
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<tr>
<td>114-115</td>
<td>$12'' \times 10''$</td>
<td>Jain basti</td>
<td>Back view</td>
<td>Do</td>
<td>Mandya</td>
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<tr>
<td>116</td>
<td>$8\frac{1}{4}'' \times 6\frac{1}{4}''$</td>
<td>Do</td>
<td>View from north</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>117-120</td>
<td>Do</td>
<td>Do</td>
<td>Towers</td>
<td>Do</td>
<td>Do</td>
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<td>121</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>Jainas figure</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>122</td>
<td>Do</td>
<td>Do</td>
<td>Female figure</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>123</td>
<td>$12'' \times 10''$</td>
<td>Santinatha basti</td>
<td>Ceiling</td>
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<td>Do</td>
</tr>
<tr>
<td>124</td>
<td>$8\frac{1}{4}'' \times 6\frac{1}{4}''$</td>
<td>Do</td>
<td>Female figure</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>125</td>
<td>Do</td>
<td>Do</td>
<td>Male figure with charu bearers</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>126-135</td>
<td>Do</td>
<td>Do</td>
<td>Mythological friezes</td>
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<tr>
<td>136-137</td>
<td>$6\frac{1}{4}'' \times 4\frac{1}{4}''$</td>
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<td>Dvarapalas</td>
<td>Do</td>
<td>Do</td>
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### APPENDIX B.

List of Drawings prepared during the year 1939-40.

1. Sketch Map of Sravana Belagola.
2. Sketch Map of Chandragiri.
4. Madhavaraya Temple, Bellur — Do
5. Channakesava Temple, Nagalapura— Do
6. Panchakuta Basti, Kambadahalli— Do
### APPENDIX C.

List of books acquired for the Library of the Office of the Director of Archaeological Researches in Mysore, Mysore, during the year 1938-39.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Title of the book</th>
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<tr>
<td>1</td>
<td>Annual Report on South Indian Epigraphy for the year ending 31st March 1935.</td>
<td>Received from the Manager of Publications, Delhi.</td>
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<td>3</td>
<td>Texts in Chinbook Jargon by Melville Jacobs</td>
<td>Received from the Librarian, University of Washington Library, Seattle, U.S.A.</td>
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<tr>
<td>4</td>
<td>Indian Art and Letters, Vol. XII, No. 1, 1938</td>
<td>Received from the Indian Society, London.</td>
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<td>5</td>
<td>Memoirs of the Archeological Survey of India, No. 54, The Buddhist Antiquities of Nagarjuna-konda, Madras Presidency.</td>
<td>Received from the Manager of Publications, Delhi.</td>
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<tr>
<td>6</td>
<td>Modern Mysore, by A. Padmanabha Iyer</td>
<td>Received from the Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>7</td>
<td>Epigraphia Indica, Vol. XXIII, Part VI, April 1936</td>
<td>Do that Manager of publications, Delhi.</td>
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<tr>
<td>8</td>
<td>The Advaitasiddhi with the Gurueandrika, Vol. I</td>
<td>Do the Curator, Government Oriental Library, Mysore.</td>
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<td>9</td>
<td>The Mysore University Calendar for 1937-38, Vol. II</td>
<td>Do the Registrar, University of Mysore, Mysore.</td>
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<td>10</td>
<td>Indian Coins acquired by the British Museum, London, by J. Allan.</td>
<td>Do the Secretary, British Museum, London.</td>
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<tr>
<td>13</td>
<td>Achievements of Indian Raj, by R. S. Thayur</td>
<td>Do the Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>14</td>
<td>Footfalls from Palaces, by Charles Bernard</td>
<td>Do the Author.</td>
</tr>
<tr>
<td>15</td>
<td>Medieval Jainism, by B. A. Salesore</td>
<td>Do the Manager of publications, Delhi.</td>
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<tr>
<td>17</td>
<td>A Guide to Talkad</td>
<td>Presented by the Author.</td>
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<tr>
<td>18</td>
<td>Yajurvedam by Abyad M. R. Jambunathan (Tamil)</td>
<td>Received from the Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>19</td>
<td>Question Papers of the University of Mysore, 1938</td>
<td>Do the Chief Secretary to Government, Bangalore.</td>
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<td>20</td>
<td>The Economic Charts of the Mysore State and its districts (1936-37), by G. L. Swamy.</td>
<td>Purchased.</td>
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<tr>
<td>21</td>
<td>Founders of Vijayanagar, by S. Seikantaya</td>
<td>Received from the Manager of Publications, Delhi.</td>
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<td>24</td>
<td>Tarka Tandavam of Sri Vyasaritha, Vol. III</td>
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<td>Sl. No.</td>
<td>Title of the book</td>
<td>Remarks</td>
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<tr>
<td>26</td>
<td>His Excellency the Viceroy's Visit to Mysore, January 1939.</td>
<td>Do the Chief Secretary to Government, Bangalore.</td>
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<tr>
<td>27-39</td>
<td>&quot;India&quot; from 1921-22 to 1933-34 (13 volumes)</td>
<td>Do the Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>40</td>
<td>A Guide to and a Directory of Hassan—a Souvenir-1939.</td>
<td>Do the Secretary, Hassan Cattle Show Souvenir Advisory Committee, Hassan.</td>
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<td>42</td>
<td>Memoirs of the Archaeological Survey of India, No. 58, Rajagriha in ancient literature.</td>
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<tr>
<td>44</td>
<td>Annual Report of the Archeological Department of His Exalted Highness the Nizam's Dominions for 1934-35.</td>
<td>Do the Director of Archeology, Hyderabad.</td>
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<tr>
<td>45</td>
<td>An Island community</td>
<td>Do do</td>
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<tr>
<td>46</td>
<td>Inter-racial Marriage in Hawaii</td>
<td>Do the Librarian, University of Washington Library, Seattle, U.S.A.</td>
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<tr>
<td>47</td>
<td>The Philippines, a nation in the making</td>
<td>Do do</td>
</tr>
<tr>
<td>48</td>
<td>Founders of Vijayanagar</td>
<td>Do do</td>
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<tr>
<td>49</td>
<td>Proceedings of the Prehistoric Society for 1938 (July-December).</td>
<td>Do the Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>50</td>
<td>New Asia, an organ of oriental culture and thought—April 1939.</td>
<td>Do do</td>
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<tr>
<td>52</td>
<td>Mysore University Calendar for 1938-39, Vol. I</td>
<td>Do do</td>
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<td>53</td>
<td>Do</td>
<td>Do The Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>54</td>
<td>Do</td>
<td>Received from the Editor, Journal of the Benares Hindu University, Benares.</td>
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<tr>
<td>55</td>
<td>Do</td>
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<tr>
<td>56</td>
<td>The New Indian Antiquary, Vol. II, No. 1, April 1939.</td>
<td>Do do</td>
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<tr>
<td>57</td>
<td>A Guide to the Buildings and Gardens, Delhi Fort</td>
<td>The Editor, New Indian Antiquary, Poona.</td>
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<td>60</td>
<td>The Mysore Muzrai Manual</td>
<td>The Manager of Publications, Delhi.</td>
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<td>61</td>
<td>The Manual of Sri Saumyakesava temple, Velapur</td>
<td>The Muzrai Commissioner in Mysore, Bangalore.</td>
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<tr>
<td>62</td>
<td>Do of Sri Chamaraesamvara temple, Chamarajanagaram.</td>
<td>Do do</td>
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<tr>
<td>63</td>
<td>Do of Sri Kalasesasvarswami temple, Kalasa.</td>
<td>Do do</td>
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<tr>
<td>64</td>
<td>Do of Sri Renganathasvarswami temple, Seringapatam.</td>
<td>Do do</td>
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<tr>
<td>65</td>
<td>Do of Sri Srikantesvarswami temple, Nanjangud.</td>
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## APPENDIX C.—concd.

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<thead>
<tr>
<th>SL No.</th>
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<tr>
<td>66</td>
<td>The Manual of Sri Narayanasvami temple, Melkote</td>
<td>The Muzrai Commissioner in Mysore, Bangalore.</td>
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<tr>
<td>67</td>
<td>Co-operation as a constructive force</td>
<td>The Registrar, University of Mysore, Mysore.</td>
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<tr>
<td>68</td>
<td>Indie Manuscripts and Paintings.</td>
<td>Do do</td>
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<td>69</td>
<td>Andhra Sahitya Parishat Patrika, 1939, April-May</td>
<td>The Editor, Andhra Sahitya Parishat Patrika, Rajahmandry.</td>
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<tr>
<td>70</td>
<td>Memoirs of Archaeological Survey of India, No. 55.</td>
<td>Do do</td>
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<tr>
<td>73</td>
<td>Sardesai Commemoration Volume, Editor: S. K. Tikekar.</td>
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<tr>
<td>74</td>
<td>Medieval Indian Sculpture in the British Museum by Ramaprasad Chanda.</td>
<td>Do</td>
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<tr>
<td>75</td>
<td>Chinese Buddhism by Rev. Joseph Edkins, Ph.D.</td>
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<tr>
<td>76</td>
<td>India under the British Crown by B. D. Basu</td>
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<tr>
<td>77</td>
<td>Rise of the Christian Power in India by B. D. Basu</td>
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## APPENDIX D.

Expenditure on the Archaeological Department, Mysore, during the year 1938-39.

### I. Salaries:

- Director’s Allowance (Rs. 50 per month) ...
- Assistant to the Director (Rs. 300-25-350) ...
- Architectural Assistant (Rs. 200-20-200-half) ...
- Establishment ...
- Watchman for excavation area (allowance) ...

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<tr>
<td>Assistant to the Director</td>
<td>3,988</td>
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<td>Architectural Assistant</td>
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<td>Establishment</td>
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<td>Watchman</td>
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Total for I: 12,479 1 0

### II. Travelling Allowance

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### III. Office Expenses:

- (1) Contingencies ...
- (2) Museum ...
- (3) Printing charges ...
- (4) Clothing to menials ...
- (5) Furniture ...
- (6) Photographs for sale ...

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<td>(1) Contingencies</td>
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<td>(2) Museum</td>
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<td>(4) Clothing to menials</td>
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<td>(5) Furniture</td>
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<td>(6) Photographs for sale</td>
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IV. Library

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Total of I, II, III and IV: 15,587 9 3

Add—Receipts remitted to the Treasury—

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<td>Beings the sale proceeds of publications and photographs</td>
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Grand Total: 15,948 0 3
**ANNUAL REPORT FOR 1939.**

**ERRATA.**

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**WD 6657—6BPM—360—10-3-41**
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