REPORT ON THE WORKING OF THE ARCHAEOLOGICAL RESEARCHES IN MYSORE DURING THE YEAR 1914-15. WITH THE GOVERNMENT REVIEW THEREON.
Report on the Working of the
Archaeological Researches.


PROCEEDINGS OF THE GOVERNMENT OF HIS HIGHNESS
THE MAHARAJA OF MYSORE.

GENERAL AND REVENUE DEPARTMENTS.

Read—
The report of the officer in charge of Archaeological Researches in Mysore, on the working of the department during the year 1914-15.


Recorded.

2. Out-door Work. Inscriptions copied.—The officer in charge of Archaeological Researches in Mysore, toured during the year in parts of the Bangalore, Mysore and Hassan Districts with the object of re-surveying portions of the Magadi and other taluks in the Bangalore District, inspecting some temples of Archaeological interest in the Mysore District, and taking photographs of some Jaina Sculptures in Sravanabelagola in the Hassan District for illustrating the revised edition of the Sravanabelagola Volume. He visited in all 126 villages and copied 334 new records. Of these, a Ganga copper plate inscription discovered in the Hoskote Taluk, and a stone inscription found at Kuppepalna in the Magadi Taluk, are of considerable historical importance. Mention may also be made of another record of about A. D. 900 discovered at Begur in the Bangalore Taluk, in which reference is made to Bengaluru (i.e., Bangalore) testifying to the antiquity of the place.

A cursory examination was made of the Ayudha Sala or Armoury of the Mysore Palace.

3. Work at Headquarters.—The printing of the roman portion of the revised edition of the Sravanabelagola Volume made fair progress, as also the printing of the Kannada and Tamil texts of the supplement to Volumes III and IV of the Epigraphic Carnatic. Two appendices to the revised edition of the Karnataka Sabdanusasana were also printed.

The revision of the Mysore Gazetteer was entrusted to the officer in charge of Archaeological Researches in addition to his own duties, and a good deal of preliminary work was done in connection with the work.

4. General.—A definite programme of work for the Department has been laid down for the next three years. An Assistant to the officer in charge of Archaeological Researches has been appointed temporarily for one year, and an additional establishment has also been sanctioned temporarily. Government are glad to note from paragraph 120 of the report that the work of the department has excited the interest of Western Scholars.

D. M. NARASINGA RAO,
Secy. to Govt., Gen. Dept.

To—The Officer in charge of Archaeological Researches in Mysore.
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PLATE I.

FRONT VIEW OF TOWER OF AKKANA-BASTI AT SRAYANABELAGOLA.
ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1915.

PART I.—WORK OF THE DEPARTMENT.

By Government Order No. G. 6787-8—G. M. 115-14-1, dated 27th July 1914, I was entrusted with the revision of the Mysore Gazetteer in addition to my duties as Officer in charge of Archeological Researches.

Establishment.

2. In their Order No. G. 3716-7—G. M. 158-14-8, dated 17th October 1914, Government sanctioned tentatively till the 1st of July 1915 the entertainment of two writers on Rs. 60 and Rs. 30 respectively and two peons on Rs. 8 each, and a monthly allowance of Rs. 25 for the preparation of maps, etc., in connection with the revision of the Mysore Gazetteer; and in their Order No. G. 14991-2—G. M. 158-14-26, dated 17th June 1915, they accorded sanction to the continuance of the above establishment and allowance till the end of June 1916.

3. In Government Order No. G. 6006-9—G. M. 174-13-8, dated 8th December 1914, the programme of work of the Archeological Department for the next three years was approved and sanction was accorded to the entertainment, for one year in the first instance, of an additional establishment consisting of an Office Assistant, a Tamil graduate, a typist, an Index clerk and two menials at a total cost of Rs. 384 per mensem.

4. By Government Order No. G. 11011—G. M. 111-14-12, dated 13th April 1915, Dr. A. Venkatasubbaya, m.a., was appointed as my Assistant temporarily for one year. He joined the appointment on 16th April 1915.

5. In their Order No. G. 12755-5—G. M. 349-14-2, dated 19th May 1915, Government sanctioned the preparation by the Archeological Department of suitable photographs of certain important buildings in the State for sale to the public.

6. Anandalvar had medical leave for nearly 3 months, leave on private affairs for 2 months and leave without allowances for 1 month and 9 days. Pandit Venkatamachar had medical leave for nearly 4 months. Padmaraja Pandit had medical leave for 1½ months and leave on private affairs for 1 month and 30 days. Ramaswami Iyengar had leave without allowances for 2 months and Chandrasekhara Sashti, privilege leave for 1½ months.

Tours: Exploration, Inspection of Temples, etc.

7. Information was received from Magadi of the existence of a good number of unpublished inscriptions in the Taluk. Mr. K. Ramaswami Iyengar of the A.-V. School at Magadi sent me the names of certain villages near Magadi in which he had noticed new inscriptions. It was therefore thought desirable to make a resurvey of this Taluk and of some other parts of the Bangalore District. Some temples of archaelogical interest in the Mysore District had to be inspected. Another visit to Sravana Belagola was deemed necessary for taking photographs of some Jain sculptures for illustrating the revised edition of the Sravana Belagola volume. With the above objects in view a tour was made in parts of the Banga-
lore, Mysore and Hassan Districts in January, February, April and May 1915. I left Bangalore for Magadi on the 27th January 1915.

8. On the way, two villages near Closepet, Aijur and Abshigarahalli, were inspected and a new inscription was found in a field to the west of Closepet. Magadi was the capital of Kempe Gowda and his successors who held it in their
possession till 1728 when it was captured by the Ruler of Mysore. It has a small fort, now in ruins, said to have been built by Kempe Gouda, in which is situated the temple of Ramasesvara, his family god. The ruins of his palace are pointed out to the south-west of the temple. The latter consists of a garbhagriha or adytum, a sikhanda or vestibule, a navaranga or central hall and a front veranda. In the prakara or enclosure are the pancha-linga cells in the west and a cell enshrining a figure of Parvati set up recently. The sikhanda has a well carved Nandi. The usava-vigraha or metallic image of the god is a fine figure with two consorts known as Ganga and Parvatavardhanī (i.e., Parvati), though usually only one consort is seen in Siva temples. Near the usava-vigraha is also kept a metallic figure of what is known as Astra-mūrti, a small trident standing on a pedestal, which is used on the occasion of the car and other festivals just as the bali-bēra or a small metallic image of Vishnu is used in Vishnu temples. To the right of the navaranga entrance are good figures of Ganapati and Vināshadra, and to the left in a shrine stands Parvati, about 4 feet high, with 4 hands. In this shrine are also kept the metallic images of the ruined Somesvara temple which will be noticed later on. At the entrance to this shrine is a figure of Vishnu, about 3 feet high, in a niche, as also a fine figure of Parvati, about 2 feet high. A modern inscription was found on the brass pedestal of the metallic image in the shrine of the goddess. It appears that all the public offices of the Taluk were once held in this fort. The Somesvara temple referred to above, situated about 1½ miles to the west of Magadi, is now in ruins, though built so recently as A.D. 1712 by Mummaji Kemavira Gouda. It is a large Dravidian structure, measuring 90 yards by 70 yards, with a prakara or enclosure, 2 mahādevaras or outer entrances and several fine mantapās. The temple faces north. Of the two mahādevaras, which are on the north and south, the latter, which is bigger than the former, is surmounted by a lofty gopura or tower which was damaged some years ago by a stroke of lightning. A fine mantapa to the left of the temple is known as Kempe Gouda's hajara or hall, and another to the right, as the Dancing girls' hajara. The former had once scenes from the Puranas painted on the walls and ceiling, of which only a few traces are now left. On the west face of the south pillar of the veranda of this hall is sculptured a male figure seated on a dog with a dignified pose and expressive movement. On one of the pillars of the front veranda of the Dancing girls' hall is a figure, about 1½ feet high, of an old man wearing a cloak and leaning on a staff. This is said to represent the original Kempe Gouda, the progenitor of the Yalahanka family of chiefs. The navaranga or central hall of the temple has a pretty good ceiling supported by four pillars which are well sculptured on all the sides with figures of animals, etc., some of the panels showing skilful combinations of birds, men and beasts. A panel on the west face of the north-west pillar of the navaranga has a sculpture of three birds which are very ingeniously combined. The Nandi in the sikhanda, though smaller than the one in the Ramesvara temple, is well executed. A long inscription was discovered on the back inner wall of the garbhagriha. This is rather peculiar. Generally no inscriptions are engraved in the garbhagriha of temples. The inscription being in the dark, the copying of it, which had to be done by lamp light, occupied several hours. The shrine of the goddess, situated to the left of the temple, has a seated figure, about 3 feet high, of Parvati. It appears that this figure was mutilated some time ago by a Muhammadan who was tried for the offence and punished. The temple has small towers at the four corners of the enclosure and a large pond known as Kalyani at some distance in front. To the south-west of the temple, outside the enclosure, is a fine shrine of Basava or Nandi with a good tower, situated on a lofty boulder. It is known as the Šikhara-Basava shrine and is a prominent structure being visible from a great distance all around. A flight of about 50 steps leads to it and the Nandi in it is worshipped by Lingayats on marriage and other occasions. To the east of the Travellers' Bangalow at Magadi is a pond built by Mr. Karnik Krishnamurti Rao which is said to be the source of the Kaveri river.

9. About a mile to the east of Magadi is the village Tirumalle which contains the well-known Ranganathī temple, a large structure in the Dravidian style, with two mahādevaras on the east and west surmounted by lofty gopuras or towers, the east tower being taller than the other. The temple faces west and consists of a garbhagriha, a sikhanda, a navaranga and a mukha-mantapa or front hall. The last has three entrances.
with an inscription at each telling us apparently that the hall was caused to be built by one Naga-ruddi. The navaranga has a good ceiling, about three feet deep. At the sides of the navaranga entrance are two large stucco elephants with their trunks raised over the figure of Lakshmi on the door-lintel. In the garbhagriha is a square stone basin with a round stone in it. This round stone is the god Ranganatha. Similar representations of Ranganatha at Mavinkere-żėtja and Haradūrārura were noticed in para 22 of my Report for 1913. Behind the stone stands a figure, about 4 feet high, of Śrīvarā. It is stated that however great may be the quantity of water used for the abhisheka or bathing of this stone, not a drop of it is left in the basin. This is looked upon as a miracle. There is also a seated figure in the garbhagriha which is said to represent the sage Mādāvaya who, according to the sthala-purāṇa, worshipped the god. Magadi is said to be a corruption of Mādāvaya-kutū or the hermitage of Mādāvaya. The prakāra of the temple has cells all round containing figures of Rāma, Ranganatha, a good reclining image about 4 feet long, Śītā, Āḷāyās or Śrīvaishnavas saints, Acharāyas or Śrīvaishnavas saints, etc. Behind the garbhagriha is a figure of Ranganatha, about 3 feet long, known as Belegure Ranga, because the figure is supposed to be growing (bode) in length year after year. It has the left leg bent and the left foot rests on the knee of the right leg. There are no figures of Śrīdevī and Bhūdevī at the feet as is usual with the images of Ranganatha. It is worthy of note that Śāttānis perform the duties of a pārīchātra in this temple and have the privilege of entering the garbhagriha, through the archaka is a Brahmaṇa. They light the lamp and supply tulasa and flowers for the worship of the god. A jātra takes place here on a large scale in the month of Chaitra (April) every year. There are numerous mayapāpas around the temple to accommodate the pilgrims on that occasion. It is noteworthy that the towers of this temple, especially the east tower, show some features of the Sañceni style. This is accounted for by the statement that the east tower was caused to be erected by a Muhammadan Killeedar of the place named Husen Khan who was a devotee of the god. It appears that the Killeedar was directed by a vati or saint in a dream to build the tower. Gulam Husen Khan, a grandson of the Killeedar, told me that he had records relating to the erection of the tower by his grandfather but that they were lost some years ago. He also informed me that his family had been receiving regularly a Śrīmutika or invitation from the temple every year until about 40 years ago. This was most probably in consideration of the service done to the temple by the Killeedar. Gulam Husen Khan also showed me some nirās requested to his grandfather by Dewan Parnayia in A. D. 1801 and by Krishna-Rāja-Odeyar III in A. D. 1811, and some others addressed to his father Pakhiruddin Khan, who was also Killeedar of Magadi, by Dewan Lingarajiyia Arasu in A. D. 1825 and by the Commissioners of Mysore in A. D. 1832. But none of these refers to the building of the tower. In a nirās from Dewan Lingarajiyia Arasu, however, Pakhiruddin Khan is asked to take particular care of the garden of the temple. Copies of some of these nirās were made for record in the office. A new inscription was discovered on the base of the front hall of the Ranganatha temple as also a few modern ones on the temple vessels. To the north of the temple is a small hill on which is situated a temple dedicated to god Narasimha. This god, known as Beţada (or hill) Narasimha, who is about 16 feet high, is seated in posture of meditation (gaṣṭa) in front of a stone pillar.

Musical instruments.

Villages in Magadi Taluk.

10. After finishing my work at Magadi I proceeded to resurvey a portion of the Taluk and visited 38 villages. A brief account will now be given of the discoveries made, as also of anything noteworthy with regard to the villages surveyed. The Varadarāja temple at Baiṣhapura is a good structure in the Dravidian style. The god Varadarāja is about 3 feet high. According to tradition this temple was built by Kempe Gana in order that his mother, who was too aged to pay a visit to Kāñchi, might worship Varadarāja here. The god at
Kanchi or Conjeevaram is Varadaraja. A similar tradition in connection with the Varadaraja temple at Madur was mentioned in para 21 of the Report for 1910. There is also a shrine of the village goddess known as Kalligamammata at Beiadhurupa. The goddess is a seated stucco figure about 3 feet high. In front of the shrine and to the south is a fine grove formed of the lofty pendent roots of a banian tree extending over a large tract of land. The roots have spread in all directions, giving good shelter, though the original tree has disappeared. Close by is a Lingayat matha known as Mummadi Gunda's matha, a stone structure with a gaddige or tomb of a Lingayat guru in it. Mummadi Gunda most probably refers to Mummadi Kempe Gunda or Kempe Gunda III, who may have built the matha. It is said that the chiefs of the Yalahanka family built 800 such mathas in and around Magadi and endowed them. They also built and endowed Siva and Vishnu temples. Savundur is an enormous mass of granite consisting of two porions, Kari-guda or the black hill and Bili-guda or the white hill, so called on account of the colour of the rocks. The hill is steep and the ascent difficult. I went up Bili-guda and the climbing took more than an hour. At the foot of the hill are two temples dedicated to Virabhadra and Narasimha. The former is a large Dravidian structure standing within a courtyard with a massive mehavatara supported by huge short pillars. The temple faces east and has in front a fine lofty lamp-pillar, about 60 feet high, with an iron framework for suspending bells at the top. The bottom portion of the pillar is sculptured on all the four sides with figures and floral devices. The figure opposite the temple is the sheep-headed Daksha with folded hands, those on the north and south faces of the pillar are Daksha's wife and Nandi, and the figure on the back is Bhairava. The pillar shows good work both at the top and the bottom. To the left of the pillar is a good four pillared Kalyana-mantapa and to the right a torana-gamba or vyagile-kamba with an iron chain hanging from the top slab for swinging the god of the temple on special occasions. The god Virabhadra, about 45 feet high, bears the usual attributes, viz., a bow, an arrow, a sword and a shield. In a separate cell is his consort Bhadrakali, a fine figure, about 3 feet high, with the same attributes. To the right of the navaranga entrance is the figure of a rishi or sage with a jtilge or alms-bag and a staff. There are also metallic images of the god and his consort holding the same attributes. Virabhadrarvijaya, a Sanskrit chandu work composed during the time of the Yalahanka Chief Mummadi Kempe Gunda, which was noticed in para 145 of my Report for 1911, is in praise of this god. A few modern inscriptions were copied in the temple. At some distance to the east of this temple is the Narasimha temple with its garbhagriha and navaranga situated in a large cave sheltered by a huge boulder. There are two black stone elephants at the sides of the entrance. The figure of Narasimha is sculptured on a rock with that of the demon Hiranya-kasipu at the side. A new inscription was discovered at blecherdh Kambarsanahalli in the Savaundur forest. At Karlamangala are found numerous Pandalavara-guli or Cromlechs with, as usual, gigantic slabs for the roof, situated within a circle of rough boulders. There is also an underground cell sheltered by a huge slab with a porch in front. It is not quite clear what this structure was intended for. Two new inscriptions were copied at this village.

Kalya.

Kalya was a holy place to both the Jainas and the Lingayats. The village is named Kalleha in inscriptions and literary works. The ruins of a basti or Jain temple are pointed out in the village, and an inscription at the place, EC, 9, Magadi 18, is a copy of Sravana Belagola 186, which records a compact made in A.D. 1369 by Bukka-Raya of Vijayanagar between the Vaishnavas and the Jainas with a view to settle the differences between the two sects. Two short epigraphs found near a boulder known as Kugal-bandje simply record the name Devi-setti in characters of the 13th century below a mukkede or triple umbrella, a Jain symbol, indicating a grant by that individual to some Jain institution. On a small hill to the west of the village are situated a Lingayat matha and the Kallesvara temple. The former is a decent and substantial structure with a courtyard and a cave containing a big room and a porch sheltered by a big boulder. Outside the matha are 3 or 4 mantapas containing gaddiges or tombs, one of which with a big Nandi sculptured on a slab is said to be the tomb of Palkurike Somesvara. The latter was a great Viraaciva teacher and author who flourished at the close of the 12th century and who, according to the
1. NORTH VIEW OF THE SIVAGANGA HILL.

2. SCULPTURE IN FRONT OF SANTESVARA TEMPLE.
Channabassava-purāṇa, died at this village. A much worn old inscription in characters of the 8th century was found on a boulder to the left of the entrance to the matha and another of a later period at the entrance known as Bhairava-bāgilu. The Kallēśvara temple, picturesquely perched on the hill, presents a pretty appearance from below. It is a cave temple with a pradaksīṇa. To the right of the steps leading to the temple is a short pillar sculptured with a human head. This is said to represent an old woman named Kumbalakāvajī (the Pumpkin-grandmother) who is supposed to have brought ruin on the place which was once a city of considerable importance bearing the name Kaḷavati. It is said that there was a fierce fight between the Jainas and the other inhabitants of the city about the purchase of the pumpkins brought by the above-mentioned woman, which resulted in the death of a very large number of the population. To the south of the village stands a huge Garuḍa-or lamp-piller, about 2½ feet square at the bottom and 30 feet high, which is said to have been in front of a Varadarāja temple now no longer in existence. It is said that the metallic image of this temple was removed to the Ranganāthā temple at Tirumale (see previous para). The Anjanēya temple has in front a fine figure, about 1½ feet high, of Chakrāṅkēśava with 8 hands. This represents the discus of Vishnu.

11. A new inscription was copied at Harati. At Belagumbo a cromlech in Patel Chikkanna's field to the east was inspected. As the top slab was gone, I wished to have the cromlech excavated, but no coolies could be had for the work. The Vithalārāya temple at Sātanār has a fine figure, about 3½ feet high, of Vithal with 2 hands both of which are placed on the waist. The right hand holds a conch and a flute and the left hand an object which looks like a bag with its mouth tied with a rope. The god is flanked by consorts who hold a chauri in one hand and a lotus in the other. The prabhūtāla or halo has in the upper portion well carved figures of the dāsītattāra or ten incarnations of Vishnu and at the bottom a figure of Varuna seated on his vehicle mukara, on both sides. The temple is also known as the Vīthālagopālasvāmi temple. A new inscription was found at the Gadde-Svayambhuśvēvara temple to the east of the village. In a niche to the left of the nava-ranga entrance in this temple is a figure, about 14 feet high, of Sōrya-Nārāyaṇa with 4 hands—one of them in the abhaya or fear-removing attitude and the others holding a discus, a conch and a mace—flanked by consorts. In the same panel there is likewise a figure of Aruṇa to the right, indicating that the god represented is Sōrya. The goddess of the temple, a small seated figure, about 1 foot high, is kept near the linga. The Lingāyat matha at Kempasāgara is a fine building with sculptured pillars. It faces west and has a good Nandi-manṭapā in front. The prīktha has also good structures with sculptured pillars and fine doorways. On one of the pillars of the nava-ranga a linga is represented as issuing out of a pot. This is known as Surabhaḥśvēvara. The ceiling of the nava-ranga, consisting of 9 compartments with lotuses, is well carved, the lintels also being ornamented with floral and geometrical devices. One of the pillars of the front veranda has a figure, about 1½ feet high, of Kempe Gauda, exactly similar to the figure noticed in the Sōmēśvara temple at Magadi (see para.8). He is said to have built the matha. It is said that the gurus of this matha have recently taken up their residence at the matha on the hill at Kalya (see previous para). A new inscription was discovered on a rock to the east of the hill known as Kāgīna-kallu-bēṭṭa. This hill forms the eastern boundary of the large tank at Kempasāgara, which has 3 fine sluices in the form of four-pillared manṭapās. EC, 9, Magadi 30, which is near the west sluice of this tank, was found to be the original of the hand-copy printed as Magadi 8 and incorrectly stated as belonging to the town Magadi.

Nāgarangala. The Lingāyat matha on the hill at Nāgarangala is situated in a cave. It consists of 2 cells, one behind the other, the front one having a linga and the back one serving as a retreat for the yōga or meditation of the guru. Outside is a Nandi with a fine well in front. The water of this well is used solely for bathing the linga. To the right of the well stands an ornamental tower-like wooden chair on which the guru takes his seat and is worshipped by his disciples on special occasions. The hill has 4 or 5 fine dōmes or springs. A Lingāyat guru named Virabhadrādēva, who lived in the matha, died some 50 years ago. After him the matha was occupied by a guru of the Okkaliga
caste for about 25 years. Since his death there has been no guru in the matha. From Nágamangala a journey of nearly 3 miles on a stony track, all through the Siddhādeva-betā forest, takes us to Ajānhalī. The village is thus very difficult of approach. An inscription was found here on a slab built into the ceiling of the Māri temple. A portion of the roof of the temple had to be dismantled for removing the large inscribed slab, measuring 7 feet by 24 feet, in order that the epigraph might be correctly copied. The work took up more than 3 hours. From a report received from the Amīdar in 1911, we learn that the slab was brought here from the Siddhādeva-betā forest. At the top the slab has a discus on a pedestal and a couch with an intervening dagger. The inscription refers itself to the reign of Malli-Odgyar, son of the Vijayagad king Bukka I. On our way back I went in advance without a guide and lost my way in the forest. After walking 7 or 8 miles with intense anxiety, I was fortunate enough to emerge from the forest before it grew very dark and reached my destination with considerable difficulty. An inscription was copied at Tyāgadare-pālya at about 9 P.M. by lamp light. In the Nārasiṃha temple at Nerkere the object of worship is a short pillar, probably a Garuḍa pillar, with a flower sculptured on the front face. Two fragmentary epigraphs in characters of the 8th century were copied at Kuppepālya. One of them (Plate XIX, 2) mentions Śivamār-Ereypap, son of Śāpu [rashal], as the governor of Kunungil-māṇḍu, i.e., the Kunigal District, and names a place Bisgāṇ which is evidently identical with the modern village Bisakūr situated close by. It appears that when a ryot was ploughing the land this inscribed stone came in contact with the ploughshare, and that on his getting that portion excavated he came upon heaps of ashes, broken pottery and pieces of iron. Tradition has it that Bisakūr was once a great city of considerable importance which contained 75 bastis or Jainas temples. It is said that several fields here contain ash-pits and pieces of old pottery and that gold coins also used to be picked up after heavy showers some years ago. An enquiry was made for a specimen of the coins so picked up, but none could be had. A piece of pottery in the possession of a ryot was, however, procured for examination. Excavation may bring to light some old relics of historical importance, but the village is out-of-the-way and not easy of access. The antiquity of the place is also testified to by the printed old inscription of the village, EC. 9, Magadi 53. Two new inscriptions were found on the pillars of a maṇṭapa at the entrance to the village, but these are mostly worn. A new inscription was copied at Rāmahanalli.

12. The Vardhamāna-basti at Saṅkṣṭaṇa is a plain structure. According to tradition it is an old basti, but no one knows anything about its origin. A basti dedicated to Vardhamāna, the last Tirthankara, is not very common. Having heard from a reliable source that there is an inscription on the back of the Vardhamāna image, I made up my mind to pay a visit to this out-of-the-way place in order that I might get a copy of the record. But the Jainas, fearing that I would enter the garbhagriha or sanctum sanctorum for deciphering the inscription, totally denied its existence. I then sent some of their Hindu friends to make enquiries, but the same answer was returned to them also. After a great deal of persuasion, however, they admitted the existence of the inscription. I told them plainly that I should be the last person to enter the garbhagriha against their wishes, gave them detailed instructions about the way of preparing an uninked estamapage and procured a pretty good impression of the epigraph. The inscription gives the genealogy of the Hoysala kings from Vīnayaditya to Nārasiṃha I and stops there. The characters are of the 12th century. When I read out the contents of the record the Jainas were pleased and volunteered the information that the pedestal also had an inscription. Unfortunately this inscription is almost completely worn, so that nothing could be made out of the two impressions that I got prepared by the archaks. It may have contained information about the person by whom and the date on which the image was consecrated. From the inscription on the back of the image one is naturally led to the conclusion that the temple probably came into existence during the reign of the Hoysala king Nārasiṃha I (1141-1173). But there are other considerations which go against such a conclusion. The inscription in question, judging from
METALLIC FIGURES IN GANGADHARESVARA TEMPLE AT SIVAGANGA.

PLATE III.

1. DANCING GANAPATI.
2. TANDAVESVARA.
3. TANDAVESVARA.
4. SIVA.
5. PARVATI.
its similarity to some which are already published, is a long one consisting of many lines, though there are only 22 lines in the impression that was taken. Such a long inscription on the back of an image is extremely rare. Further, the published inscriptions show clearly that this inscription wants some lines both at the top and the bottom and that the intervening lines are defective by reason of the missing letters both at the extremities and in the middle. We shall not therefore be wrong in concluding that the image of Vardhamâna was carved out of a big inscription stone with a few tell-tale remnants of the epigraph left on the uncarved portions of the back. Instances are not wanting of inscription stones having been cut and converted into pedestals of images, jamb of doorways, etc.; but the present is a curious instance of considerable interest. The image of Vardhamâna is about 5 feet high with prabhavati. The temple also contains seated metallic images of Padmâvatî, Jñâvalâmilâ and Sarasvatî in addition to the usual figures of Pancha-Parameshthiś, Navâdevatâh, etc., (see Report for 1913, paras 14 and 17). A few modern inscriptions were found on the temple vessels. There are about 30 families of Jainas in the village. A new inscription was copied at Nilatânhalî, a village about two miles from Saniktâga but belonging to Kunigal Taluk. While at Saniktâga I made a cursory examination of the palm-leaf manuscripts in the possession of Pandit Lakshminarayana Sastri. They were about 70 in number. With the exception of a few all the works contained in them are printed. They were found to bear on general literature, the Vedas, Vedánta, logic, grammar, mantra-sâstra and ritual. A copy of an inscription found in one of the palm-leaf manuscripts was transcribed.

13. A new inscription was copied at each of the villages Yallâpura and Homâpura. The inscription at the latter village is in a field on which once stood a Lingâyat matha. Mayasandra has a large tank. A good viragul of a pretty large size was found here. It consists of two panels—the upper having the figure of a man riding a horse with an umbrella-bearer behind and a servant in front, and the lower having 5 female figures standing in a row, representing perhaps his wives. The hill named Râmêdêvârgûda near Virupâpura was carefully explored. On the way to what the villagers called the chakra (i.e., sikhara or summit) of the hill 2 inscriptions were found on a boulder to the right and 2 more on a rock to the left. The summit has the remains of a ruined Śiva temple. Situated to the east on a lower level on the same hill is a pretty large temple dedicated to the god Râmêdevâ after whom the hill is named. The garbhagriha of this temple is surmounted by a pretty stone tower and there is also a gopura over the mahâdevâra. The temple presents a pretty appearance when seen from below. A new inscription was discovered on the north outer wall. Sugganhalî has a beautiful grove in front. The Narasimha temple here is a pretty large Dravidian structure. The garbhagriha has a pillar sculptured with a discus on the front face. Attached to this is the vaisrāngi (or a brass plate in the shape of a standing Narasimha). The utsava-viragul or metallic image, though a Srimivâsa in form, is called Ranganâthâ. The brass Garuḍa-vehicle of the god, kept in the navaranga, is a great object of worship. It has many devotees who make vows to it, present it with jewels and cloths and have it constantly bathed in fulfilment of their vows. In a cell to the right of the navaranga entrance is a fine figure of Chakrattâlî (or the disco of Vishnu) with 16 hands, and in a cell to the left a brindâvanam worshipped on the Uthânadâvâsî day (i.e., the 12th lunar day in the bright fortnight of Kârtika). The car festival of the god takes place about the full-moon day of Phâlguna (February-March) when a large cattle fair is held at which about 50,000 people are said to collect together. In the prâkara are cells enshrining the goddess of the temple, Andâl and the Āḻârs. As at the temple at Tirumale (para 9), Sântâm perform the duties of a parichâraka here. They style themselves the athânkâs of the temple. Many people name themselves Sugga after the village and Kambadâyâma (kamba-pillar) after the god. The temple, though Vaishnava, is said to own many Lingâyat devotees. A new inscription was found on the wall to the right of the navaranga entrance, as also a few modern ones on the temple vehicles and vessels. A further discovery in the village was an epigraph to the north of the temple. Hulikal, which was once the capital of a Pâlegâr, contains a number of ruined temples and maṅgâpâs. The Pâlegâr's house is a good
stone structure. Adjoining it on the north is a tiled mud structure with an open courtyard and a veranda supported by huge wooden pillars which are 2 feet square at the bottom. On a hill known as Ranganâthasvâmi-bêṭṭa near Taṭtekere stands a temple called the Ranganâtha, though the object of worship in it is a pillar marked with the discus of Vishnu with the vajrângi of Narasimha in front as at Sugganahalli. This form of Narasimha, which appears to be rather peculiar to these parts, was also noticed at Neralkere (para 11). The metallic images of the ruined Nili-Rangasvâmi temple at Solūr are also kept in this temple. A new inscription was found on a pillar of the navaaranga and another on the rock in front of the temple. There is a good Garuda-pillar, about 20 feet high, in front of the temple. It has, as usual, a Garuḍa on the side facing the temple, the sculptures on the remaining sides being Rama on the east, a conch-blower on the north and a vase on the south.

Mâlingana-bêṭṭa. Mâlingana-bêṭṭa, a hill about 2 miles to the north of Taṭtekere, had once a figure of Sankōle Virabhadra in a shrine on its slope. The god was so named because, according to tradition, he had to be fettered (sankōle) owing to his mischievous pranks with the women of the surrounding villages. A new inscription was discovered to the north of this hill. Solūr appears to have once been the capital of a Râjâgir. Two of the inscriptions of this village, EC 9, Magadi 62 and 63, are now forthcoming. It appears that the field in which they stood was sold to Roman Catholic Missionaries who removed the stones from their places and handed them over to the Holeyas of the village. It is not known what became of the stones. The Lingâyat mathâ in Solūr in which Magadi 64 and 65 are found is known as Chilume-mathâ owing to its having a fine spring (chilume) in the form of a well with steps built on all the four sides. The stone containing the inscription Magadi 66 was found to be inscribed on both the sides, the printed inscription being only the front portion of the stone. A new epigraph was discovered in a field to the north of the Travellers' Bangalow at Solūr.

14. Before taking leave of Magadi Taluk a word has to be said about a few records examined at Magadi itself. A few inscriptions on some jewels and vessels kept in the Taluk Treasury were copied. Besides the papers noticed in para 9, Gulam Husen Khan produced 4 Maharâthi nirūpas for examination. Two of these, dated A.D. 1808, are addressed by Dewan Purnâya to Husen Khan, Killedar of Magadi, and the remaining two, dated 1841 and 1844, are addressed by the Commissioners of Mysore to Pakuruddin Khan, son of Husen Khan. Pakuruddin Khan was also Killedar of Magadi. But in another nirūpa received by him in 1832 from the Commissioners of Mysore (see para 9) he is addressed as the Killedar of Hutridurga, a hill in the adjoining Kunigal Taluk. The seal of this nirūpa bears in the middle the British coat of arms and around the margin the words—Commissioners for the Government of Mysore. Mr. K. Ramasvami Iyengar, Headmaster, A.-V. School, Magadi, gave me a palm-leaf manuscript which was found to contain a copy of an inscription. This was transcribed. I am glad to state here that Mr. K. Ramasvami Iyengar was of great service to me during the survey of the Taluk by reason of his local knowledge, influence and sympathetic interest in my work. It was he that gave information of the existence of some of the records now copied for the first time. He showed me some old records, dated about 1860, which give the information that his father, Srîvâsa Iyengar, was employed by Mr. Bowring, Chief Commissioner of Mysore, for copying out the inscriptions at Belgâni from the photographs supplied to him and rendering them into modern Kannada. Judging from the Kannada abstracts and analyses of the inscriptions found in the records, Srîvâsa Iyengar appears to have been a good Sanskrit and Kannada scholar of very great intelligence. He has done his work remarkably well, and this at a period when he had scarcely any materials to help and guide him in his difficult task. Mr. K. Ramasvami Iyengar appears to have inherited some of his father's interest in epigraphical work.

15. I then toured in Nelamangala Taluk and surveyed 37 villages. This survey resulted in the discovery of more than one hundred new records. A brief account will now be given of the discoveries made and anything noteworthy with regard to the villages visited will also be stated. At Nelamangala two copper-plate inscriptions were found in the Taluk Treasury. One of them consists of a single plate and is dated in Saka 1552.
The other, consisting of 3 plates, records a grant in Śaka 1437 by Krishna Deva-Raya of Vijayanagar. Both of them were taken for detailed examination at headquarters. Inscriptions were also found on some of the jewels and vessels kept in the Treasury. These were copied. We learn from the inscriptions that some of the silver vessels were presents from Krishna-Raja-Odeyar III to the temples at Sivaganga. Of the temples in the town, which are mostly modern, the Adiaka Anjaneya temple is said to be the oldest, the god in it being supposed to have been set up by king Janamâjaya. The temple is so called because adiaka or areca nut used to be stored in it when the batīyāri (payment of tax in kind) system was in vogue. It is rather strange that the town contains not a single inscription. The Muki-nāṭheśvara temple at Binnamangala is a small ornate structure in the Dravidian style, consisting of a garbhagriha, a sukhānaśī, a nava-ranga and a porch. The fine Tamil inscription near it, E C, 9, Nelamangala 3, registers a grant for it in A.D. 1110 during the reign of Kulottunga-Chola I. The temple was therefore in existence before that date. It may have been erected during the reign of Râjendra-Chola, one of whose inscriptions, E C, 9, Nelamangala 16, of A.D. 1038, mentions Binnamangala. The temple faces east. The garbhagriha and sukhānaśī are each supported by 4 pillars. The nava-ranga pillars, four in number, stand on ornamental bases and are sculptured with figures all round at the bottom and decorated with devices in the upper portion. The ceiling is a panel of well carved ashta-daljpalakas or regents of the 8 directions. The nava-ranga doorway shows good work; the lintel has a Gajalakshmi in the centre flanked by lions and nāgaras, the latter represented as swelling one of the hind legs of the lions; and the jambs are carved with a row of dwarfs to front. The outer walls, built of well-dressed slabs, contain a row of lions all round at the bottom. Above the ornamental plinth comes a row of figures, small and large, some of the latter being in niches. The figures in niches, 7 in number, are Tândavāsvāra, Gopālakāna, Siva, Vaiśravaṇa, Brāhmaṇa Mahishāsura-mardini standing on the head of a bāllalo, and Kāliyanardana. Among the other figures may be mentioned a female, probably representing Sachi, Indra’s wife, riding an elephant, a sage with matted hair, Bhairava, Vēṃgopāla, Sūrya and Chandra. The two latter are at the sides of the doorway. Of the female figures, the larger ones are well carved. One of the smaller figures to the left of the outer entrance, which holds a club and is represented as wearing breeches, is worthy of notice. This temple is of interest as affording examples of Mysore architecture and sculpture of the 11th century. The figures are rather plain but natural, there being no excessive ornamentation as in the temples of a later period. Though there is some similarity between the carvings of this temple and those of the Vaidyēśvara temple at Takkā (Report for 1912, para 19), which also contains records of Kulottunga-Chola I, the workmanship here appears to be decidedly superior. A new inscription was copied at Binnamangala. The Rangamathā temple at Dasaṇapura, though so named, has a figure of Śrīnivāsa, about 2 feet high, flanked by consorts. The Garuda-pillar in front has, instead of the usual Ganga, a Hanumān on the side facing the temple. Two new epigraphs were copied at this village. The Bhūmēśvara temple at the bechirakk village Mākali is an old structure with doorways and lintels carved with rough scroll work, situated on the bank of the Arkavati. The god is said to have been set up by the Pandava prince Bhima. On a rock in the bed of the river is a large foot-print which is supposed to represent Bhima’s left foot. It is worshipped on certain occasions by pilgrims. Bhima’s right foot is believed to be somewhere near Kāṇkānāḥali, and his knee on a hill known as Bharij-betta in Nelamangala Taluk. There is likewise in the same taluk a village named Arjunabelagali, connecting Arjuna also with the taluk.

16. Sivaganga and its environs were surveyed. Sivaganga is considered to be a holy place of pilgrimage and is called the Southern Kasi. Sivaganga Hill. The Sivaganga hill, named Kukkudri in the sthala-purana, was explored. Kalaḷe Nanjarāja, an author who flourished about the middle of the 18th century, has written a Kannada version of the Kukkudari-mahātmya. The northern slope of the hill presents a picturesque appearance with its temples, towers and grand flight of stone steps (Plate II, 1). As we ascend the flight of steps, there is to the left a huge Gopālakāna carved out of a boulder and behind it on
another boulder a fine tower over a small four-pillared mantāpa which once contained a Basava or Nandi; and to the right a shrine of Virabhadra known as Pendekal Virabhadra owing probably to his position near the beginning of the flight of steps. Further up to the right we have a shrine of Subrahmanya, a good figure seated on a peacock with 5 faces in front and 1 on the back and with 12 hands, two being in the abhaya or fear-removing and varada or boon-conferring attitudes and the rest holding various weapons. After this the passage to the right leads to the Gangadhareśvara temple and that to the left to the summit of the hill. A few yards further up is a huge Nandi, measuring 12'x8'x9', called Emme-basava (She-buffalo bull) owing perhaps to its rude execution. There are also a cave and a linga shrine near it, in the latter of which a new inscription was found. Further up we have to the right a figure, carved out of a rock, of Ganji-Virabhadra, so named because his shrine is situated near the drain of a former temple kitchen through which ganji or rice gruel once flowed. Going a little higher up we come to the structure called Rempa Gadda's kajā or hall (see para 8), a good mantāpa in three ankayas with a veranda on a lower level, both supported by sculptured pillars with protruding lions with riders. The end pillars of the veranda have lions and riders on both the outer faces. On the west face of the third upper pillar from the east is a well executed figure of a man trimming his mustaches with the left hand and holding a dagger in the right. Three new records were copied near this hall. A few yards above this we have to pass through a gate called Gare-basavanga's gate, because it has over it a huge, but pretty, basava or bull made of mortar (gare). People make vows to this bull and worship it. A new epigraph was copied here. Higher up to the right is a large spring called Āne-dōpe (Elephant spring), to the east of which a new record was found near a linga shrine. Continuing the ascent, we come to a cave called Chigatana-gavi, which has some figures, male and female, elegantly carved out of the rock, though now in a mutilated condition. Further up is another huge Nandi, measuring 12'x9'x10', known as Doddā-big basava. Then we pass through a small gateway called Kallu-bagīla (stone gate), a few yards above which is a well called Kanya-tirtha. An inscription found here tells us that the well was built in 1652 during the rule of the Maharāṭa chief Shāhi, father of Sivāji. Higher up we have to go through a narrow passage between boulders which bears the name Onake-gandī (Pestle-hole). A new inscription was found here. There is also an English inscription on a boulder close by recording His Highness the Maharaja's visit to the hill in November 1900. Above Onake-gandī the ascent is very steep in several places and iron railing is put up for the safety of the climbers. Further up is a good Nandi called Kōdugal-basava (Peak bull) because it is carved out of the top of a peak on the east. It is really astonishing that the artists were able to accomplish this piece of work, seeing that there is scarcely enough space around for them to sit and do their work, the rock being almost perpendicular on all the sides with an abyss below. Two inscriptions were discovered on this rock, one of them giving the date of the execution of the bull as A.D. 1388. Going higher up we reach the summit. On this is a shrine of Virabhadra, to the north of which stand on an extensive rock two stone pillars, one larger than the other, the larger called Tirthada-kamba or the Tirtha-pillar owing to a small quantity of water oozing from beneath it on the day of the winter solstice or Makara-sankrantī, and the smaller called Dipa-stambha or the lamp-pillar as a lamp is lighted on it on particular occasions. The rock on which the pillars stand juts out to a considerable distance without any support below and has on the under side of the extremity two iron hooks for hanging bells. It is said that two bells, one of gold and one of silver, were once attached to the hooks. It is really wonderful how the hooks were fixed on the under surface of this precipitous rock. Around the pillars the rock is covered with numerous inscriptions in Kannada and Nāgāri characters recording the names of pilgrims. The Tirtha-pillar is octagonal in shape, the upper faces being adorned with a device resembling Tenkale-nāmam (the mark on the face of the Tenkile śrīvaśīgānas). The lower portion of the pillar has an inscription repeated on all the four sides stating that it was set up as a lamp-pillar by one Kāsa-Basavanga during the reign of the Hoysala king Nāmasimha I (1141-1173). There is also an inscription in the Gangadhareśvara temple on the north slope of the hill which mentions this fact. We thus learn from the inscriptions that the Tirtha-pillar was originally intended for a lamp-pillar. It is not known when the other pillar, now known as the lamp-pillar, was set up. The water that cozes from beneath the Tirtha-pillar
is considered very holy and a portion of it is sent to the palace in a sealed vessel on the Sivaratri day. The top of the hill commands a fine view all round.

17. Before noticing the temples on the north slope of the hill it is necessary to say a few words about a Lingāyat matha situated higher up. This is called Melgavi matha, i.e., the Upper Cave matha in contradistinction to another Lingāyat matha known as Kelagangavi matha or the Lower Cave matha which is situated lower down behind the Homādevi temple on the north slope. Melgavi matha is an institution of some antiquity, affiliated to the matha of Rēṅukāchārya at Bājelhalli. Gubbi Mallānārya, a Vīrāsvāmi author who wrote the Kannada poem Virakadevaratupana in A. D. 1590, gives a list of the gurus of this matha and says that he was the disciple of Sāntanādīśvara of this matha. The matha has a temple in a natural cavern of Rudramuni who is said to have been the son of Rēṅukāchārya, one of the five Vīrāsvāmi āchāryas. The figure of Rudramuni, about 1½ feet high, stands with 4 hands, wearing a garland of skulls. Two cells on both sides of this temple with female dvārapālakas at the sides are styled yāga-mantapas. In the pradakṣiṇa of the temple is a deep narrow spring called Oraḷu-tirtha, orāḷu meaning a stone mortar, said to be connected with the Kumbhāsvāti-tirtha, a fine spring at the back of the matha. Three new inscriptions were found near the matha, two near a spring known as Jājī-dope and one on a pillar of a manṭapa in front. Some vessels of the matha were also found to bear inscriptions stating that they were presents from Krishṇa-Rāja-ōṣṭeriyar III. Kelagangavi matha may also be noticed here for convenience. As stated above, it is situated behind the Homādevi temple and is said to be affiliated to the Parvata matha. Close to it, in a deep and narrow cleft of the rock, is a tirtha known as Pāṭala-Gangā. To reach the tirtha we have to descend 40 steps between two boulders. The sthala-purāṇa tells us that on one occasion Parvati, feeling thirsty, asked Śiva to give her some water from the Gangā on his head, and that, on his refusing to do so, she assumed the form of Homādevi, an incarnation of Kāli, and struck the rock with her sword, whereupon water gushed out of the rock. This is the origin of Pāṭala-Gangā. On the way to the tirtha from the matha are some gadagates or tombs of the gurus of the matha, and to the left of the passage is a huge figure, about 9 feet high, of Virabhadr, carved out of a boulder, holding a bow, an arrow, a sword and a shield and wearing a garland of skulls. It is said that the gurus of this matha had once the sole management of the Homādevi temple (and according to some people of the Gangādhārēsvāra temple also) in their own hands, and that they were thrust to the background when latterly Brahmins took possession of the temple. But it appears that as a reminiscence of their former position some honor is shown to the gurus on certain occasions, though they do not visit the temple.

18. The Gangādhārēsvāra and Homādevi temples on the north slope of the hill are formed out of large natural caverns with manṭapas and prakāras attached to them. The former is a large structure with two mauliśvāras on the north and east surmounted by gopuras or towers, the east tower being in an unfinished state. The temple proper is a large cave sheltered by a huge overhanging boulder with cells all round. It faces north and has a well-carved doorway consisting of 4 sets of jamb立体 on either side. There are no pillars in the cave except two ornamental brass pillars set up in front of the linga cell which faces east. Another cell serves as the temple treasury with a figure of Gaṇapati, named Khajāne (Treasury) Gaṇapati, at its entrance. In a third cell are kept a few stone and metal images. Two niches contain figures of Harībara and Subrahmanyā, the latter with all the six faces in front and four hands. Other figures in the cave are Mahishasuramardini, Narāyaṇa, Bhairava and Gaṇapati. The last two are elegantly carved. The figure of Gaṇapati, about 1½ feet high, which is kept in a niche, is said to be Jakanchāhāri’s own handiwork. About Jakanchāhāri see my Report for 1911, para 48. The uttara-vigraha or metallic image of the god is a good figure with two consorts, Parvati and Gangā, as in the Rāmēsvāra temple at Magdi (para 8). There are also several other metal images in the temple which are of interest from an archaeological, historical or artistic point of view. A portrait statuette of the Yāhanka chief Kempe Ganda with a label on the pedestal (Plate IV, 2) stands with folded hands with a sword to the left in front of the linga cell. The figure is about 4 feet high and the label gives the date A. D. 1608. Another statuette, about 1½ feet high, also
with an inscription on the pedestal, standing to its left with folded hands and armed with a sword and a dagger (Plate V, 1), represents Uljgam Basavayya while a third, about 41 feet high, standing to its right without a label and holding a lamp in both the hands, is said to represent Kempsomanna. It is stated that Uljgam Basavayya and Kempsomanna were Kempe Gaunda’s brothers. Kempe Gaunda is said to have enlarged and liberally endowed the temple. Opposite to the entrance are kept in a row at the back two figures of Tändavēśvara differing from each other in details and artistic quality (Plate III, 2, 3), a good figure of dancing Gaṇapati (Plate III, 1), seated figures of Siva and Pārvatī (Plate III, 4, 5) and a figure of Umāmahēśvara (Plate IV, 3). Another figure worthy of note is a rare form of Chandikēśvara, about 12 feet high, represented as an incarnation of Brahma, with 4 faces and 4 hands (Plate IV, 1). The attributes in the hands are a trident, an axe, a water-cessel and a rosary, the hand holding the rosary being in the abhaya attitude. The temple possesses four large inscribed bells which are nearly 350 years old. In front of the cave is a fine Nandi-mantapa supported by four polished black stone pillars. Adjoining this is the Kānya-mantapa supported by four similar pillars. The pillars of both the mantapas are well carved, though devoid of sculptures. The mukha-mantapa or front hall on the east is a fine structure standing on an ornamental plinth, supported by sculptured pillars. The inner walls have a row of images, about 2 feet high, all round, representing Šāpaṭaṭīkā or the seven mothers, ashta-dikpalakas or the regents of the eight directions, nava-grahas or the nine planets, sages, musicians, etc., who are supposed to have gathered together to witness the marriage of Siva and Pārvatī which forms the chief subject of the composition. Some of the figures, such as Tumburu, a lute-player and a female in the marriage group, are well executed. Of the 56 front pillars of the mantapa, the middle floor have lions with riders, while the end ones consist of pilasters with figures of sages standing in front. Over the mantapa are fine stucco figures in niches. The ramūla or tower over the cave temple is a fine structure built of granite and sculptured all round (Plate V, 2). It is about 20 feet square at the bottom and stands on the boulder overhanging the cave. On all the four faces it has a small porch supported by two pillars carved with lions and riders. Each face has 3 niches with figures in them and two pillars at the ends, only the east face has an empty cell in place of the central niche. The end pillars are carved figures with miniature turrets over them. The figures in the 2 niches on the east are a rishi or sage and Gaṇapati, the end pillars representing sages (Plate V, 2). The figures in the 3 niches on the north are Tändavēśvara, Pārvatī and Virbhadra, the end pillars showing Nārada and Tumburu; those on the west are Siva, Bhairava and Śrīya, the end pillars representing Lakṣīmī and Viṣṇu as a drummer; and those on the south are Siva in 2 niches and Bhairava with mere pilasters at the ends. The top of the tower has Nandī at the corners. Besides the two inscriptions on metallic images and four on bells referred to above, several more records were discovered in the temple. Two of these found in the temple kitchen refer themselves to the reign of the Hoysaḷa king Nārasimha I (1141-1178). One of them confirms the statement made in the inscription on the Tirtha-pillar (para 16) that it was set up by Kasa-Basaṇaṇa, while the other records the erection of a mantapa, probably the present temple, by Chokkīmaṇya, a general of Nārāsīmha I. From EC, 10, Bowringpet 9, we learn that Chokkīmaṇya had also served as a general under Viṣṇuvardhana, father of Nārāsīmha I. An inscription on one of the pillars of the Nandi-mantapa in the temple, EC, 9, Nelamangala 84, tells us that Viṣṇuvaṇa, apparently a feudatory of Viṣṇuvardhana, built a fine Siva temple on the Sivaganga hill. If the reference, as is most probable, is to the present temple, its period would be the early part of the 12th century. Other discoveries in the temple were 1 record near the entrance to the cave, 6 on boulders in the prakāra and a Tamil one near the tower over the cave. There are also in the prakāra several short inscriptions in the shape of labels over the figures of male and female pilgrims. Nelamangala 85 was found to be a modern inscription of the 16th century, dated perhaps in 1571. The Hombadēva temple, already referred to in the previous para, faces east. The goddess is a seated figure, about 5 feet high with pedestal, trampling on the demons Chaṇḍa and Munda. The figure is well carved, though with a terrific expression, and has 8 hands, the attributes in 6 of them being a bell, a conch, a discus, a skull, an axe and a sword, the remaining two being empty.
There are also some other demons represented as fighting or in a dying condition. The name of the goddess, Homādevī or Homamma, is the Kannada form of the Sanskrit Svarpāmbhī. The goddess was once flanked by 2 female figures, about 43 feet high, holding a sword in one of their hands. It appears that one of these was removed owing to mutilation. The other is now kept in a separate niche. The uṣasā-nīgrāha also has 5 hands and the same attributes. An inscription was found on the gold neck-ornament of the goddess, stating that it was a present from Devajammmannī, one of the queens of Chama-Rāja-Odayar, father of Krishna-Rāja-Odayar III.

19. Some tīrthas on the hill, such as the Kānya, the Kumbhāvatī and the Pādala-Gangā, have already been referred to in paras 16 and 17 above. A few more may now be noticed. To the east of Kempe Gaṇḍa's hajāra or hall (para 16) is a fine circular pond known as Chakrātīrtha. Higher up to the west is the Sankarāchārya-tīrtha, a basin at the foot of a wall-like perpendicular rock. The great Advaita teacher Sankarāchārya is said to have performed penance here. Maitrēya-tīrtha is an open reservoir on the north slope. In a deep cave on the south slope is the Maudgalyātīrtha. There is here a shrine of Mudduvirēvara. The god, about 5 feet high, is carved out of a boulder and has 4 hands, the attributes being a bow, an arrow, a drum and a trident. The Gaṇḍa-tīrtha is in a cleft of the rock on the west slope. Two inscriptions were found here. Close by are a small newly built pond and a small well with a neat tiny four-pillared mantapa over it. Lower down is a pond said to have been built by Dāsarkaṇaya, a subordinate of the Mysore king Chikka-Dēva-Rāja-Odayar. Near this is a rock known as Pādasāre (Foot-print rock) sculptured with two pairs of feet which are believed to represent those of Siva and Homādevī. A modern inscription was found here.

20. The entrance to Śivaganga is through a stone gateway surmounted by a lofty tower. The Śāntēśvara temple is an old structure with a fine lamp-pillar in front which is 3 feet square at the base and 45 feet high. The pillar is known as Gaṇțe-kamba (Bell-pillar) as it once had 4 bells attached to the 4 sides at the top. The east face has a large figure of Gaṇapati enclosed in a rude mantapa. In front of this is kept a most beautiful carving in the shape of a circular disc with a lotus in the centre and creepers around (Plate II, 2). It is an exquisite piece of sculpture brought from some ruined temple and undeservedly built into the steps of the above rude mantapa. It deserves to be removed to Bangalore and preserved in the Museum. From Śravāna Belgoḷa 53 we learn that Śāntaka-Dēvi, queen of the Hoysala king Vishnusvardhana, died at Śivaganga in A. D. 1131. It is just possible that the Śāntēśvara temple is named after her. The Rudrēśvara temple has a good figure of Virabhadra about 6 feet high. To the north of the temple is a good pond, and to its west a ruined Lingayat maṭha, known as Mahantimāṭha, a large structure with a courtyard supported by sculptured pillars on one of which is a figure of Kempe Gaṇḍa resembling those at Māgadi (para 8) and Kempassagara (para 11). Another sculpture on one of the pillars worthy of notice is the Lingodbhava-mūrti of Siva with Brahma going up in the shape of a swan to reach the top of the linga and Vishnu going down head foremost to reach the base. It is said that Śivaganga once had 64 Lingayat maṭhas. On the rock to the north of the Kumbhēśvara temple 3 new inscriptions were copied. The Śaradā temple is a neat modern structure consisting of a garbhagriha with a pradakṣhina and a navaranga of large proportions. It is situated outside the village. The goddess Śaradā is a beautiful four-handed seated figure, about 2 feet high, made of white marble (Plate V, 3). The prabhāvati, also of white marble, is well executed. The figure was prepared and set up only a few years ago. Adjoining the temple is the maṭha of the Śivaganga Svāmi, a sanyāsi of the Śmartha sect, recently built in two storeys and presenting the appearance of a modern bungalow. The old maṭha is a stone structure within the village. In it is a pond named Agastya-tīrtha, though popularly known as Nārēṇa-lingada-kalyāṇi, on account of the 108 lingas set up around it. In front of the new maṭha at some distance is a large pond known as Kalyāṇi, measuring 60 yards by 60 yards, with entrances on all the four sides. The stone parapet above the steps has a frieze of figures all round illustrating scenes from the Rāmāyaṇa and the Bhāgavata-purāṇa. The story of Rāma is completely delineated from his birth to his coronation. The bringing of Rishyasringa from the forest to Ayodhya by dancing girls is also
21. There is a Lingāyat matha at Kambalū, said to be affiliated to the Parvata matha. It has a shrine of Mallikārjuna with a good Nandi-muṇḍapā in front. In another shrine is a seated figure, about 1½ feet high, of Marulāśadāhēsvāra with two hands, the left holding a līnga and the right bearing a rosary in the abhaya attitude. This matha is stated to be subordinate to the matha at Humasāmānānali, Dévanhallī Taluk. In a grove near Basavāpatna is a shrine dedicated to Balābasavāyapa with another in front dedicated to his disciple Huchchabasa-vāppa. Both these were Lingāyas gurus. The shrines have a Nandi inside and are visited by a large number of devotees. The disciple Huchchabasavāppa is, however, held in greater regard than his guru. About a mile to the south of the village is a boulder called Kudūre-gūndū which bears an inscription. Another boulder close to it is called Anē-gūndū. It is said that Basavāpatna was once a great city, the capital of a king whose elephants and horses were tied near the above boulders. A hill to the south of the Sivagangā hill is called Mikarājana-beṣṭa because, according to tradition, a prince named Mikarāja had his residence on it. On the way to the hill we have to go through a pass known as Irāji-kanipe. It is said that Irāji, a dancing girl, was the mistress of prince Mikarāja. A cave on the south slope of the Sivagangā hill known as Irāji’s cave is supposed to have been her residence. The cave is a large one with a stone doorway and a four-pillared muṇḍapā on the overhanging rock. An inscription was found on the rock over the doorway. Mikarājana-beṣṭa abounds with cromlechs, the upper slabs of some of them being unusually large and thick. Some were found to measure 16' x 9', 15' x 10' x 1' and 12' x 8' x 3'. A few have no side slabs, the upper slabs being supported by small stones put one over the other at the corners. Some cromlechs dug out at one end are supposed to be granaries of former times. Kempe Gaunda is said to have found enormous treasure on this hill. To the west of Aiśāmpālyā stands a tūrana-gamba with inscriptions on both the pillars. Above the inscription the right pillar has a discus and Garuda, while the left has a conch and Hanumān. The sluice of the Dēvārāke tank to the north is a fine structure in the shape of a four-pillared muṇḍapā about 30 feet high. A new inscription was copied at Dévāgānānali. The Ranganāthā temple at Agalgruppe has a figure, about 1½ feet high, of Śrīnivāsa. The garbhagriha is a cave. The Narasimha temple to the south of Hale-Nijagāl is a good structure. The images in it are said to have been brought from the ruined Narasimha temple on Nijagāl-durgā. Two new inscriptions were copied at the village. One of these was on a pillar which was completely buried in an anthill. There was considerable difficulty in getting the pillar excavated, as no one would come forward to dig the anthill. The Nijagāl hill has on its slope a temple of Virabhadra and a Lingāyat cave matha called Nijagāl matha. The figure of Virabhadra, carved on a big slab, is 12 feet high with the usual attributes, but with Daksha to the left and Bhadrakāli to the right. The hill is popularly known as Uddandayana-beṣṭa from the tall (adha) figure of Virabhadra on it. A seated figure, about 1½ feet high, to the right of the god is said to represent a devotee named Kākavāmaṇi who is believed to have gone to Kailāsa with his mortal body. He was so named because he was accustomed to laugh aloud (kēke-hūddi). Opposite to the temple is a lamp-pillar with a standing figure on the front face which is said to represent Hōlinahampāna who erected the temple. A new epigraph was discovered in the matha. On the way to the hill is a boulder on which is sculptured a seated figure with a Nandi on either side. This figure is worshipped under the name of Kōdiyappā. Nijagāl-durgā, also known as Rassaidāhēsvāppa-beṣṭa was explored. The ascent is rather difficult. The hill is fortified and has the remains of powder-magazines, granaries and buildings of the former chiefs of the place. Grains of rāgī are even now picked up from the granaries. There are several springs
SOUTH WALL OF LAKSHMINARAYANA TEMPLE AT HOSAHOLALU.

Mysore Archaeological Survey.
on the hill known as Kanchina-dāpe, Āne-dāpe, Siddhara-dāpe, Akkataangiyara-dāpe, etc. Siddhara-dāpe is a fine retreat, cool and refreshing, largely frequented by the Muhammadans for worship. The Hindus also go there for worship, but in their case the worship has to be offered through a Muhammadan faktir. Near at hand is what is known as the Rasasiddhas' temple, the object of worship being the head of a rishi or sage with a beard, made of wood. The Hindus alone worship here, the special days of worship being Tuesdays, Thursdays and Fridays. The Muhammadans worship at Siddhara-dāpe on the same days and also on Sundays. The hill is called Rasasiddhara-beṭṭa because, according to tradition, the siddhas or sages prepared on it roṣa or the liquid which transmutes base metals into gold. Vows are made at the Rasasiddhas' temple. Many pilgrims come here from long distances to have their desires fulfilled. On the summit of the hill a mortar scooped out of the rock and a mark on a boulder are pointed out as the place where when two sisters were husking paddy a gun shot from below struck the boulder. The reference may be to an attack on the fort by some Mysore king. Near Akkataangiyara-dāpe stands the ruined Narasimha temple, a large structure, from which, as stated above, the images were removed and set up in the temple at Hale-Nijagul. Lower down is a Muhammadan tomb. It is curious that this hill is held sacred by both the Hindus and the Muhammadans, the places of worship on the top being in juxtaposition to each other. On the slope of the hill is a Siva temple in a cave. Its outer walls, which consist of boulders, have figures of Ganapatī, Virabhadra and Subrahmanya carved on them. A new inscription was found below the figure of Ganapatī. To the right of the cave is engraved EC. 9, Nelamangala 68, which has now been completely copied.

22. Heggunda and the hill near it were inspected. On the slope of the hill are two cave temples, one of Virabhadra and one of Mallikārjuna. The stone containing Nelamangala 68, which is in the Mallikārjuna temple, has a seated male figure with folded hands with a chauri-bearer standing at the side. A new inscription in characters of the 10th century was found in this temple. On the summit of the hill, which is rather difficult of approach, is situated what is known as the Rāma temple containing a short pillar to which it is believed Rāma's sacrificial horse was tied. By the side of the pillar is the seated figure of a goddess with 4 hands which is said to represent Sītā. The uṣāva-vigrahas of this temple is kept in a shrine in the village. Two modern inscriptions found on the bells of this shrine give the name of the village as Hayagunda since, according to tradition, Rāma's horse (haya) was tied here. But this is merely an ignorant attempt to connect the village with the above story, seeing that a Tamil inscription (Nelamangala 67) of Vishnuvardhana's reign found on the hill names the village Perkunda which corresponds to Pergunda in Kannada, the old form of the modern Heggunda. It may also be stated here that on a hill close by named Rāmadēvāra-beṭṭa the footprints of Rāma over which a temple is erected form the object of worship. This is supposed to be the place where Ahalyā, wife of the sage Gautama, was delivered from her curse. Festivals are celebrated in honor of the footprints. Māṇe, the Māṇyapura of old Sanskrit inscriptions, was a city of great importance at one time, having been the capital of the Gangas and the seat of the Rāṣṭrakūṭa viceroys. As such it is rather disappointing that no old listic records are forthcoming either in or around the village, the only old inscription on stone hitherto discovered here being Nelamangala 54. There are several ruined temples in the village. The Kapilēśvara temple is an old structure with a garbhagriha built of old bricks. The navaranga has four good pillars and two pierced windows. The south window has a creeper with indecent figures in each of its six convolutions, while the north window, which has likewise a creeper, has dwarfs in its three convolutions. The temple known as Sūḷēra-dēvasathāna or the Dancing girls' temple is also a neat structure. It shows some peculiar features of architecture. The lintels of the Nandi-maṇḍapa in front have their ends shaped like capitals on the under surface. There being no separate capitals for them to rest on, it is not clear how the lintels on the four sides are supported unless iron clamps are used inside. The ceiling of the navaranga and Nandi-maṇḍapa show a creeper device with a Naga and a Nagini in the middle canopied by sakte-hooda. Such ceilings are rarely met with in Mysore temples. The garbhagriha of the Sūmēśvara temple is also built of old bricks. These brick structures appear to go back to the Ganga.
period. The site of the old city is pointed out to the south-west of the present village. It is now covered with fields and no mounds are to be found. Old bricks and pieces of pottery are strewn over the place. It is said that ash-pits and foundations of brick structures have often been met with when ploughing the fields. Some of the houses of the village are built of these old bricks. The latter are somewhat larger and thinner than the modern ones, but neatly prepared in different sizes and shapes so as to suit the parts of the structures for which they were intended. Excavations are not likely to give good results at present. A brick and a few pieces of pottery were procured for examination at headquarters. A new inscription was copied near the Anjaneya temple. Nelamangala 59 was correctly copied, and Nelamangala 57 and 58, mentioned as belonging to this village, were found to belong to another village named Karumampu in the same Taluk. Lines 1 and 10-17 of Nelamangala 58 form a separate inscription. The Manpe Ganga plates (Nelamangala 60) and the Manne Rāṣṭrakūṭa plates (Nelamangala 61) are in the possession of Shambog Narasappa and Kudraiy of the village. The two sets of copper plates received from Mr. S. M. Fraser, C.S.I., and dealt with in my Reports for 1910 (paras 50-59) and 1911 (paras 72-73) were also, I learn, in the possession of the above individuals.

Varanayakanhalli is a nareavamanga village belonging to the Śmārtta matha at Sivaganga. Two inscriptions were discovered here—a Kannada record of the Chola king Rājādhirāja dated in Śaka 973 (Plate XIX, 1) and a Tamil record of the Hoyala king Vishnuvardhana. Both are viragals, and it is worthy of note that the inscriptions are on the back of the stones, the front faces being occupied with figures of fighting men. Two new records were copied at each of the villages Niduvanda, Tyāmagondu, Kōjipālya and Kusavanhalli, and one each at Dāsēnhalli, Bidalurū, Mahādevapura and Chikkamārānhalli.

28. A few villages in Bangalore Taluk were also inspected. Bāgūr is a village of considerable antiquity, its records such as Bangalore 83 going back to about A. D. 900. To the west of the present village the fields are said to be full of ash-pits containing bones and pieces of pottery. Several circular ovens built of bricks have also been met with while ploughing the lands. These are said to have been erected for the manufacture of glass bangles. The Nāgārjuna temple is an old structure in the Dravidian style. It has five lingas named Nāgārjuna, Nāgarēvara, Chōḷēvara, Karṇēvara and Kamathēvara set up in five separate shrines, the first being looked upon as the most sacred, owing, probably, to its great antiquity. The others may be later additions. In the nāvaranga of the Nāgārjuna shrine there are to the left figures of Mahishāsuramardini, Chāndikēvara and Sūrya, the last with four hands, two holding lotuses and two placed on the waist; and to the right, figures of Bhairova, Gānapati, Chandra with two hands and a nimbus, and Saptamātrikal. The ceiling of the nāvaranga, measuring 5' × 5' and consisting of 3 slabs, has ashṭa-dikpālakaś with Umāmahēvara in the centre. At the sides of the nāvaranga entrance stand two female figures instead of the usual déśapālakas. In a separate shrine is the goddess of the temple, a good figure, about 2½ feet high. The front veranda of this shrine has to the right a figure of Gānapati with only two hands, a fine figure of Durgā, about 3 feet high, said to have been recently found in a well, and a figure of Sūrya with two hands. A fragmentary old inscription, apparently a Jain epiplā, was found built into the floor of the verandas. The nāvaranga of the Chōḷēvara shrine has likewise a ceiling of ashṭa-dikpālakaś with Umāmahēvara in the centre. Another old inscription was discovered on the floor of the veranda in front of the Kamathēvara shrine together with two fragmentary Tamil ones on the front base. The former (Plate XX, 1), which may be assigned to about A. D. 900, is of great interest as it mentions Bengāḷūrū (i.e., Bangalore), thus testifying to the antiquity of the place.

Bangalore mentioned in A. D. 900.

The story which connects Ballāḷa with the origin of the name (Mysore II, 48) may now be given up. During the restoration of the west outer wall of the Nāgārjuna temple the old inscriptions Bangalore 87-89 appear to have been destroyed. This is very unfortunate as no impressions of these records exist in the office. Bangalore 91 too is not now forthcoming. This inscription was on the base of the Nāgarēvara shrine which has recently been renovated. The stone on which Bangalore 82 is engraved stands behind a seated headless Jina figure. The latter has at its side a figure, about 2 feet high, of Pārśva-
Bangalore 93 and 93 have now been correctly copied. Judging from the old Jaina epitaphs, the place appears to have once been an important Jaina settlement. There is a Lingāyat matha here known as Chikkangavya's matha or more popularly Akkasāle (Goldsmith's) matha, which is said to be a branch of the matha at Hosur. In the prakāra of the Vr̥abhadrā temple belonging to the matha are\nseveral samādhī-mantapas or tombs, on one of which a new inscription was found. About a fourth of the population of the village consists of Native Christians who have a church about 100 years old. In front of the church is a bell which bears the inscription—Hildebrand A Paris. Mr. Bush, an Engineer in Calcutta, and the son-in-law of Mrs. E. M. Morrell of Bangalore, came to the office some time back and informed me of the existence of some cromlechs in the lands belonging to his mother-in-law near Ballandur. He showed me a pot and an iron sandal which he had unearthed and wanted me to inspect the cromlechs and have them excavated. I told him that I would do so at an early opportunity. Soon after he left for England and wrote to me that he would probably return in three months. I thought I might in the meanwhile inspect the cromlechs and with this object went to Ballandur. The lands of the lady are situated near the village Ibbalur to the south of the Ballandur tank. They contain 5 cromlechs, of which 4 have been partially excavated by Mr. Bush. It is proposed to excavate the one that is left intact after getting permission from Mrs. Morrell. These cromlechs are rather peculiar: they differ from the usual specimens in not having a circle of rough boulders around them and in not having gigantic slabs for the top, sides and bottom. They have instead a circle of rough slabs of various sizes standing in a slanting position buried nearly up to the top. One of the partially excavated cromlechs has a rough slab of irregular shape for the top, and another has two pillars parallel to each other placed horizontally at some interval with rough thick slabs at the sides. The pots, etc., unearthed by Mr. Bush are said to have been found between the pillars. The remaining two have no top slabs at all: one of them, excavated to a depth of three feet, shows a side slab of a pretty large size. Owing to these peculiar features, all of them deserve to be completely excavated and examined. Agara is said to be the birthplace of the Kannada poet Timma-lavi, the author of Ananda-Rámâyana. He probably flourished in the first half of the 18th century. At the end of each sandhi of his work he praises the god of Sahadēvapura, Sādali near Anekal, who is said to be his family god. At Agara there is an installation for the manufacture of jaggory. The Chennigaraya temple, recently restored, has a modern Sanskrit inscription recording the restoration by Rāmareddi. The outer doorway, though modern, is well carved. A silver palan-keen of good workmanship and other accessories of the Chennigaraya temple are kept in a neat room called Bhajanā-mane (or prayer-house) which is decorated with fine pictures of gods and goddesses. There is also in the village a fine Rāna temple erected by Rāmareddi. A new inscription was discovered at Jakkasandra.

24. In April and May 1915 a tour was made in Krishnarajapet and Nage-\nmangala Taluks, chiefly with the object of inspecting some temples of archaeological interest. A number of villages was also surveyed in both the Taluks, 18 in the former and 30 in the latter, and about 120 new records discovered. A brief description will now be given of the more important temples visited, and any facts worthy of note with regard to the villages surveyed will also be stated. To begin with Krishnarajapet Taluk. Near the Anjanēya temple at Chinakurali are three Māhā-sāti or Mahāsāti-shrines built in honor of a mahāsāti or woman who immolated herself on the funeral pyre of her husband. They consist of a sculptured slab at the back, which is the object of worship, with other slabs for the roof and sides. The sculptured slab is known as mātā-kal (i.e., mahāsāti-kal), the sculptures usually found on it being a woman's arm bent upwards at the elbow with or without the figure of the woman. But in the present instance we have not only raised hands but also figures of Gopāpati, linga, elephants, etc. The slabs too are unusually large, 2 of them measuring 5½ x 2½ and the remaining one 5½ x 4½. The broader slab represents the self-immolation of 4 wives, the others of one or two. Tenākere has a Lingāyat

ARCH. 5
The Lakshminarayana temple at Hosaholalu, a village 2 miles to the east of Krishnarajapete, is a fine specimen of Chalukyan, or more correctly, Hoysala architecture. It is a trikutāchala or three-celled temple like those at Nuggihalli, Somanathapur, Javagal, etc., and faces east. The plan of the temple is given on Plate VI. The front is concealed by a plain modern structure attached to it in the shape of a mukha-mantapa. The main cell has a figure of Nārāyaṇa and the north cell, a figure of Lakshminarasimha (Plate VIII, 3) as at Nuggihalli, Javagal and Hole-Narsipur. The south cell is empty, the uṣāva-vigraha being now kept in it. It is said that this cell had once a figure of Vēmāgopāla which was removed to Kannambadi many years ago. The figure of that god on the door-lintel of the cell bears out the above statement. The images in the other cells are similarly indicated on their door-lintels. In my notes on the Gopālakrishna temple at Kannambadi (see my Report for 1912, para 13) those remarks occur:—“The south cell, containing a figure of Gopālakrishna, appears to be a later addition. The three south antkayas of the navaranga in front of it have been converted into a sukhānsi and two dark side rooms.” This shows clearly that the image did not originally belong to that temple. As the temple will be submerged when the Cauvery reservoir is completed, the god may be restored to the Hosaholalu temple in case there is no serious local opposition. It is not known when the image was removed, though it is probable that it was removed during the time of Narasā-Rāja-Odeyar, son of the Mysore king Rāja-Odeyar, who is said to have renovated the Kannambadi temple. Of the 3 cells in the Lakshminarayana temple only the main cell has a sukhānsi and is surmounted by a tower. At the sides of the sukhānsi entrance are two well-carved niches, the right one having, as usual, a figure of Gaṇapati and the left a figure of Mahishāsura-mardini. All the three doorways are beautifully carved and have dvārapātalas at the bottom of the jambs and delicate figures of men, animals, etc., on the lintels. It is a pity that the niches and doorways have been whitewashed. This conceals the outline of the carvings. The four central pillars of the navaranga, made of black stone, are decorated with bead work, the capitals being elegantly sculptured on all the sides. One of the pillars is figured on Plate VIII. The capital of the north-west pillar shows in the creeper on it a tiny seated monkey. The nine dome-like ceilings of the navaranga, which are about 2½ feet deep, are well executed, each differing from the others in design. The central one which is, as usual, larger and more artistically executed than the others, has on the circular under surface of its central pendant a figure of Kāliyamārdana or Krishna trampling on the serpent Kāliya. The entrance porch of the navaranga has also a big dome-like ceiling; here the central pendant has a swan carved on its circular under surface. Beyond the side cells runs all round a narrow veranda with three fine pillars on both sides of the porch. The temple stands on a raised terrace, about 43 feet high, which is supported at intervals, as at Somanāthapur, by figures of elephants of which there are only five, two being in an unfinished condition. There is likewise, as at Somanāthapur, a jagnati or railed parapet extending only to a short distance on both sides of the entrance with perforated screens above. A portion of the north jagnati is broken and a portion of the south jagnati is enclosed in the temple kitchen which was probably built when the mukha-mantapa came into existence. On the jagnati we have these friezes from the bottom—(1) elephants, (2) horsemen, (3) scroll work, (4) Purānic scenes, (5) mukaras, (6) swans, (7) seated figures between pilasters surmounted by eaves, (8) miniature turrets with intervening lions, and (9) a rail between exquisitely carved bands, divided into panels by single columns and containing figures representing in brief the Bhāgavata story on the south and the ten incarnations of Vishnu on the north, Buddha being shown as the ninth incarnation. There are also on the rail a few obscene figures as usual. Where the jagnati ends a row of large figures begins on the walls, the friezes below being the same as (1) to (6) on the jagnati, only in the elephant frieze seated figures in niches occur at intervals. Above the row of large figures runs a beautiful cornice with bead work, and above this again a row of miniature turrets surmounted by eaves. There are also figures and carvings all round above the eaves, but these are mostly concealed by a newly built mortar parapet. Plate VII shows a portion of the south wall. The Purānic frieze depicts on the south jagnati the charming of the
ocean, on the south wall the story of Prahlāda and the destruction of the three aerial cities, on the south and west walls the story of Rama in detail, he being represented as worshipping the linga at Rāmeśvaram on his way back, and on the north wall the Bhārata story in brief. Around the main cell there are in the three directions three well carved ear-like niches in two storeys, their tops being joined to the tower. The row of large images breaks off at these niches and continues on the other side. The lower storeys of the niches have a cornice with head work, female chaurni-bearers at the sides of the doorways and figures of gods and goddesses with attendants on the outer walls. The left wall of the south niche has a figure of Vithala with the two hands placed on the waist, one of them also holding what looks like a small bag (see para 11), and 3 female figures; while the right wall has on it figures of Rāma, Lakshmīna, Narasimha and a woman. The west niche has on its left wall Sarasvatī and 3 female figures, and on its right, Brahma, Sarasvatī and 2 female figures. The left wall of the north niche has sculptured on it Sarasvatī, 2 female figures and a seated male figure with two hands holding a lotus and a fruit, and the right wall dancing Gopālapati, two male drummers and a female figure beating time with tāla or cymbals. These figures on the niches, which are smaller in size than those in the row, have pedestals of scroll work. The upper storeys have miniature turrets on the walls. The niches have on their base the first four friezes found on the temple walls. The continuation of the Purānic frieze on the jagati and the niches is a peculiarity of this temple. The number of large images around the temple is 126, of which 51 are male and 75 female. Their position on the walls is as follows:—From the east wall to the south niche 53, 20 male and 33 female; from the south niche to the west niche 10, 6 male and 4 female; from the west niche to the north niche 10, 4 male and 6 female; and from the north niche to the east wall 53, 21 male and 32 female. Among the figures representing gods and goddesses are Vishnu in his 24 forms and also as Paravasudēva, Lakshminārāyaṇa 4, Gōvardhanadāhi, Vānugopa 2, Narasimha 2 and Kāliyamardana with the Jāmna shown below (Plate VIII, 1); Brahma, Sarasvatī, dancing or seated, 4; Durgā, standing, dancing or seated, 5; Indra seated with Śachi on the Airāvata; and Garud standing with folded hands 6. Sarasvatī is represented with 4 or 6 hands and Durgā with 6 or 8 hands. The attributes in the 4 hands of Sarasvatī are a noose, a goad, a rosary and a book. The six-handed figure has the first three together with a fruit for its attributes, the remaining two hands being in the nātya or dancing pose. Durgā has for her attributes a discus, a couch, a sword, a trident, a drum and a cup, or the first three together with a shield, a water-vessel and a lotus. The eight-handed figure has in addition to the first mentioned 6 attributes a bow and an arrow. The same in a dancing posture has 2 hands in the nātya pose, 2 hands in the abhaya and varāda poses and holds in the remaining hands a discus, a couch, a lotus, and a fruit. There are also figures of Daksināmurti dressed in a long coat with a belt, wearing sandals and holding a staff in the right hand and a cow and a disc (chandrikā) in the left hand, and of Māhīti, a female nude figure, with snake ornaments, wearing sandals and holding a disc in the left hand, always associated with it. Among the other figures a few worthy of notice are Garuda bearing on his shoulders Lakshmi and Nārāyaṇa and holding a thunderbolt in his right hand; a seated figure with a conch and a discus sculpted at the side holding a water-vessel and a fruit in its two hands; and another seated figure with 4 hands, two of them holding a discus and a conch and the other two placed palm over palm in the gopānudrī or attitude of meditation. Similar figures are also found at Somanathapura (see last year's Report, para 7). The tower over the main cell is beautifully carved from top to bottom. In the frieze of swans around the temple a solitary label, Basava, occurs. This is probably the name of one of the artists. There is unfortunately no inscription in the temple to give us a clue to its period. A modern inscription on one of the steps leading to the mukha-mantapa gives the names of two individuals who may have erected that structure. An epigraph (EC, 4, Krishnarājapētē 3) in the Pārvanāth-basti of the village was found on examination to be dated in A. D. 1118, during the reign of the Hoyāla king Vishnuvardhana. May this be the period of the other temple also? The basti has a small figure, about 14 feet high, of Pārvanāthī. There is also another seated marble figure of the same Jina set up about 30 years ago. The navaranga has figures of Dharmāndra and Padmāvatī, the Yaksha and Yakshi of Pārvanāthī. Two inscriptions were found on the pedestals of two images. The ruined Harīharā temple near the fort gate has a well
carved figure, about 3½ feet high, of Harihara (Plate IX, 1). There is also a
multiailed Vishnu figure, about 3 feet high, standing in an adjoining cell. A new
inscription was found here. Krishnarajapet 4 and 5 were completely copied.
Other discoveries in the village were 1 inscription at the east fort gate and 2 on the
 sluice of the tank. There is also an Anjanéya temple near the north fort gate with
a good lamp-pillar in front. A jaté called Rangada-habba is held in honor of
Anjanéya every year about the month of April, in which all the villagers take part.
This resembles the Hói feast in some respects. The villagers put on various dis-
guises, sing the praises of the god and dance the whole night squirting at intervals
safron water (vasanta) over each other. The village has about 50 families of
weavers. Good male cloths and towels are manufactured and exported in pretty
large quantities.

26. To the south-east of the Humisésvara temple at Agrabhára-Báchahalli
stand 8 pillars, each about 12 feet high, bearing on their
capitals figures of elephants (Plate IX, 3). The elephants
are about 2 feet high and face north. Each of them has a figure of Garuda seated
on the frontals, which is shown as engaged in a tussle with a male figure
seated on the back with some figures behind it. The male figure on the middle
pillar has a female figure seated behind it, while those on the other two pillars have
three male figures seated behind them. The pillars bear on their bases the inscrip-
tions EC, 4, Krishnarajapet 9 and 10 and a new one now discovered, all of the 18th
century, which relate metaphorically how a line of chiefs who were the faithful
servants of the Hoyasala kings took upon themselves a vow not to survive their
masters and at the decease of the successive kings committed suicide along with their
wives and servants, male and female. The chiefs are said to have fought with
Garuda and fulfilled their vows. The idea appears to be that these men thought
that they were not in any way inferior to Garuda in their devotion to their masters,
Garuda, the servant of Vishnu, being generally supposed to be a type of such de-
voion. Four new inscriptions were found at the village and the printed inscrip-
tions Krishnarajapet 6, 7, 8 and 10 were completely copied. One of the new
inscriptions is on a vihara which is figured on Plate IX as being a good specimen
of this class of memorial stones. The two lower panels represent battle scenes.
In the third the hero who fell in battle is represented as being conveyed in a
celestial car with due honors, and in the fourth, as engaged in worship near the
linga. A copper plate inscription belonging to the village (Plate XXI, 2) was also
received from the Taluk office. This is of some historical interest as giving the exact
date of Bukka 1's death and as naming one of the sons of Sáyana, the great com-
mentator on the Védas. Five new records were copied at Hirikajale. To the north-
est of Tonací are two small Siva temples in the Hoyasala style of architecture, adjoining each other. The temple
to the north is now known as the Basavésvara owing to a big basa or Nandi
being enclosed in a shrine in front of it. It consists of a garbhagriha, a sikhendra,
a navaranga and a small porch with a Nandi shrine attached to it. The garbhagriha
and sikhendra have dome-like ceilings with lotuses. The sikhendra has a good
doorway with perforated screens at the sides. The four pillars of the navaranga
are pretty well carved and have a deep ceiling with a lotus above them. The
navaranga has figures of Gánapatí, Saptámátriká and Súrya, the last with 2 hands
holding lotuses flanked by female archers. There is also in a cell to the left an
elegantly carved figure, about 4 feet high with prabhávali, of Chennigaráya or
Késva. The cell has a good doorway with a figure of Yóga-Narasimha on the
lintel. The porch and the Nandi shrine have also well executed deep ceilings with
lotus buds. The garbhagriha has a stone tower over it which is now plastered.
The other temple, which is inferior in workmanship, has in the navaranga a figure,
about 3½ feet high, of Chandra, holding lilies in its two hands. From an inscription
at the entrance, EC, 4, Krishnarajapet 56, we learn that the god of this temple
is Siddhanátha. An old epigraph, newly discovered at the back of the temples,
which is dated in A. D. 1047, records a grant for the god Anakakárésvara, which
must evidently be the name of the god of the other temple. If this be so, we have
here one of the earliest specimens, if not the earliest, of
Hoyasala architecture. A new inscription was found in the
navaranga of the Siddhanátha temple. The slab was
greasy owing to constant coats of oil applied to it as an act of worship, and had to
be heated for a long time before any thing could be made out. This process took nearly two hours. Two more records were discovered at some distance in front of the temple. The stone containing Krishnarajapete 58 was found to be engraved on the back also. This inscription (Plate XXI, 1), dated A. D. 1047, which has been referred to above, is one of the earliest records of the Hoysala dynasty. Another discovery was an epigraph on the middle sluice of the Tonachi tank. It was not possible to copy it owing to the depth of the water near the sluice. An impression was, however, taken with very great difficulty as the work had to be done standing in breast-deep water. Tonachi appears to have once been a place of considerable sanctity and importance, as evidenced by the old records in which it is named Tolanche. At Aukanhalli were found 3 mārtikās (see para 24), one of white granite and the other two of black stone. The former is in the form of a post from which projects a woman’s arm with the hand raised. The other two have well carved female figures, about 2 feet high, richly dressed and ornamented. A new record was found here. Here too we had to apply heat to the stone owing to the thick coat of grease on it.

27. The Brahmeswara temple at Kikkēri, about 27 miles from the French Rocks Railway Station, is a good specimen of the Hoysala style of architecture (Plate XI, 1). It is situated in a courtyard and consists of a garbhagriha, a sakhāndasi, a navaranga and a porch to which is attached a Nandi shrine. The plan of the temple is given on Plate X. The temple has only one cell surmounted by a fine lofty stone tower and faces east. The garbhagriha doorway is well carved. There is a figure of Gajalakshmi on the lintel and devapalakas flanked by archers at the bottom of the jambs. Above the lintel there are fine miniature turrets with intervening lions. The plain sakhāndasi doorway appears to have been newly set up. The sakhāndasi has an elegantly carved deep ceiling with a square panel of nine lotuses, each lotus being encircled by ornamental knobs. This appears to be the best of the ceilings of the temple. There are several good niches in the navaranga—two at the sides of the sakhāndasi entrance containing, as usual, figures of Ganapati and Mahishāsura-mardini; one adjoining the south wall now having a linga, though it must originally have had some image; and two adjoining the north wall, one of them containing a figure of Subrahmanya seated on a peacock, and the other a magnificent figure of Vishnu, about 4 feet high, under a fine ceiling carved with a blazon lotus with three concentric rows of petals. Each of the 4 pillars of the navaranga, which are beautifully carved with bead work, has on its capital exquisitely carved female mādānakā (Report for 1911, para 28) figures. Originally there were 4 such figures in the 4 directions on the capital of each pillar; but now there are only 11 left—4 on the south-east pillar, 1 on the south-west pillar, and 8 on each of the remaining pillars. These figures are superb works of art. One of them represented as singing and beating time with tala or cymbals is figured on Plate IX. There are 9 dome-like ceilings in the navaranga, 8 in the 8 directions having a projecting square panel in the centre, carved with the figures of the regents of the directions, and the central one having a square divided into 9 panels containing figures of the 9 planets. The walls on both sides of the navaranga entrance consist of perforated screens from top to bottom. Outside, the temple has a moulded base of 5 courses all round, of which the 5th course is carved with figures of lions and human figures in panels at intervals. The walls have figures and miniature turrets over small pilasters and figures as at the Belur temple. The figures are all well carved, but unfortunately all of them are literally defaced, sometimes out of recognition. Altogether, there are only 40 figures on the walls, 31 male and 9 female. The figures representing gods and goddesses may thus be analysed—Siva as Tandavēśāvara 3, as Dakshināmūrti with coat, etc., 1, as Umāmahēśvara 1, and as Ardhanārīśvara 1; Vishnu 3, the same as Vṛndāpūla 1, as Vāmanā 1, as Trivikrama 1, as Narasimha 1, as Goyardhanadākāri 1, as Varaha 1, and as Lakshmiśāktyaṇa 1; Brahma; Bhairava 2, Ganapati 1, Harihara 1, Śrīya 1, Chandra 1, Sarasvatī 1, Durgā 1 and Mahishāsura-mardini 1. There is also the figure of the nude Mōhimī, and figures of Arjuna and Bali. Worthy of particular notice is a figure, which is a combination of the three gods Vishnu, Siva and Śrīya, with 6 hands, holding the attributes of the three gods in the three pairs of hands, the vehicles of the three gods being also shown on the pedestal. Another figure of some interest is Brahma with Sarasvatī seated on his lap. A portion of the north wall is shown on Plate XI. The central figure is Varaha lifting the...
Earth. The figure to its right wearing sandals is Môhini. In the turret over Mahishâsuramardini on the outer wall is shown a standing female nude figure. The same appears to be the case with the niche of the goddess inside. The meaning of the symbolism is not clear. A jagati or railed parapet runs to some distance on both sides of the navaranga entrance. The rail has figures in panels between double columns. But most of the blocks are uncarved, which is also the case with the jagati running round the Nandi shrine and the tower of the temple. The covered porch in front has entrances both on the north and south. To the south of the temple stand some good Nâga stones. The bull in the front shrine, though partly mutilated, shows very good work. Behind the bull stands in a niche a good figure of Sûrya. There is also kept here a small figure of Sarasvatî. To the north-east of the temple is a ruined shrine containing a fine figure of Bhairava. To the left of the temple stands the shrine of the goddess which appears to have been built or renovated some centuries ago. The architectural members of this structure have, in the usual masons' marks, long sentences inscribed in characters of the 13th or 14th century giving their names and indicating their position. This is rather curious. No labels giving the names of artists were found in the temple. But we know from an inscription at the temple, EC, 4, Krishna-rajapete 35, that it was erected in A.D. 1171 by a lady named Bammave-Nâyakki during the reign of the Hoyasa king Narasimha 1. A new inscription of about the 13th century was found on a pillar to the right of the entrance, stating that the pillar was set up as a prop owing to the breakage of the lintel above. Three more records were copied at the temple. Krishnarajapete 51 was found to be of a much later period than A.D. 1124 and Krishnarajapete 53 was found to consist of only one line instead of seven lines as printed. Planis have rooted themselves in some parts of the temple. These have to be removed. The Janardana temple, also in the Hoyasa style, is now in ruins. It has only one cell surmounted by a stone tower and the outer walls have figures and pilasters surmounted by turrets. There are many uncarved blocks on the tower and the walls. The god Janardana is now kept in the Chikka Narasimba temple. The ruined Mallêvara temple, situated below the tank, is also in the Hoyasa style. The navaranga has a good doorway in front of which stands a fine mukha-mantapa supported by 16 pillars. A new inscription was found here. Krishnarajapete 49, which is at this temple, was found to be dated in A.D. 1111. There are two temples in the village dedicated to Narasimha which are known as the Doddâ Narasimha and the Chikka Narasimha. The former being the older of the two. It is said that the image of the Doddâ Narasimha temple was during some political trouble removed and immersed in water and that a new image was got from some other place for the temple. Meanwhile the existence of the old image having been revealed in a dream it was also brought to the village. But the cart in which it was being conveyed to the older temple could not be got to move beyond the Chikka Narasimha temple. So it was set up in that temple as such appeared to be the god's wish; and the new image in the older temple. Besides the image of the ruined Janardana temple, as stated above the Chikka Narasimha temple also contains the image of the ruined Tirumalalâdeva temple. The latter, though named Tirumalalâdeva, is a figure of Râma, with 4 hands, the upper two holding a discus and a conch and the lower a bow and an arrow. Figures of Râma with 4 hands are rare. A metallic image of this kind was noticed in my Report for 1913, para 20. The temple dedicated to the village goddess Kikkâramma is a large structure with an open veranda all round. The goddess is a standing figure, about 3 feet high, with 4 hands, the attributes being a discus, a drum, a sword and a cup. The utsava-vigrahâ has likewise the same attributes. No animals are sacrificed to the goddess. Her car festival takes place in April every year. There are about 15 families of Oskalugas who serve as pûjâris by turns. Two modern inscriptions were found on the lintels of the west veranda and an old one to the south-west of the temple. The Upparige-Basava temple consists of a lofty four-pillared mantapâ with the figure of a bull on the top of a wall carved central pillar. The bull is approached by a ladder. The mantapâ has a tower over it. Kikkâri has a ruined fort.

28. Sasale is a place of sanctity to Lingâyats and noted in their literature as the place where one of the Saiva devotees named Bhairavaraja lived and whence he went to Kailása with his mortal body. There are several Kannada works which relate the story of Bhairavaraja in prose and verse. The Sômâsvam temple in the village has in the navaranga.
1. NORTH VIEW.

2. NORTH WALL.

Mysore Archaeological Survey.
figures of Adivāszā, who is said to have built the Sambulinga temple to the south-east of the village, and his guru Revanāradhyā. There are likewise figures of Aggani-Honnamma and Halu-Somēsvara. There is a pond known as Majanadakola, a dip in which is said to cure all kinds of cutaneous diseases. It appears that persons bitten by snakes are brought from long distances to the Somēsvara temple and walk out cured by the prāda (sacred food, water, ashes, etc.) of the god, provided that they have not been previously treated with drugs or charms. The Sambulinga temple, referred to above, has the old inscription Krishnarajapatte 62 of Vishnunaradhana’s reign, which was found on examination to be dated in the cyclic year Plava (1121) and not Pramāni. It is said that for the abhihāke or anointing of Sambulinga oil expressed by the pujāris themselves in the mill near the temple has to be used and that no bulls should be employed for this work but only men of the Lingayat sect. A shrine to the south of the temple has a bull which looks upwards: the reason given for this is that the bull so looked at Bhairavarāja when he was going up to Kailāsa. The Siva temple at Tenginagatta is a small neat structure in the Hoysala style, though in a ruined condition. It consists of a garbhagriha, an open sukhanasi, a navaranga and a porch. The doorway of the garbhagriha is well carved. In the sukhanasi are found Saptamātrikā and a fine, though mutilated, figure of Umāmākāresvara. The pillars of the sukhanasi are well carved and the ceiling, about 2 feet deep, beautifully executed. The navaranga has 9 good ceilings, each differing from the others in design. The central one is unique in the beauty of its work. It is about 2 feet deep and has a fine lotus bud surrounded by 3 rampant lions. The ceilings were once colored differently in different parts, the variety of color adding beauty to the composition. The three ceilings to the right, though small, are specially good. They contain lotuses of different dimensions, differing too in the number and shape of the petals which are differently colored. The south-east ceiling has 4 snakes which rest their heads on the pericarp of a blown lotus of 4 petals. The outer doorway is well carved only on the right architrave, the other being left uncarved. The temple appears to have once had a fine stone tower. The outer walls have only pilasters at intervals. To the north-east of the temple is a ruined shrine containing a figure, about 3 feet high, of Bhairava. A new epigraph was found to the south of the temple and two viragals to the west. The epigraph names the temple the Hoysalaśvara and tells us that it was erected by a merchant during the reign of the Hoysala king Nārasimha I (1141-1173). Though not to be compared with its celebrated namesake at Halebid which also appears to belong to about the same period, this small temple has in a way its own architectural and artistic merit. Mādāpura has several temples. The Triyambakēśvara, situated to the east of the village, is a small temple enclosed in a mound. It appears to be an old structure in the Hoysala style. There is a fine figure of Gāpapāsā in the sukhanasi. The ceilings of the garbhagriha, sukhanasi and navaranga are well executed; that of the sukhanasi showing a unique design and looking as if it were made of iron bands fixed with nuts and bolts. The ceiling of the garbhagriha has a fine lotus with three concentric rows of petals. The work resembles that at Māvuttanahalli (Report for 1911, para 14). The sukhanasi doorsill and jambs consist of the broken parts of an old viragal, the lowest panel of which shows a man kneeling and tearing up a boar by its mouth. The fragmentary inscription on the viragal was copied. The ruined Mahālingēśvara temple, also in the Hoysala style, had a good stone tower, now gone to ruin, with Nandis at the corners and niches surmounted by simha-lalitas in the four directions. Above the niches were small figures on all sides which have now fallen off. The outer walls have a few niches between pilasters. The Chennigarānya temple, consisting of a single cell, has a figure, about 3½ feet high, of Chennigarāya or Kāśava. Outside is kept a good, though mutilated, figure of Vishnu. The Virabhādra temple, which is comparatively a modern structure, has in its navaranga small neat figures, about 1½ feet high, of Śūrya, Bhairava and Bhringi. A new inscription was found near the Anjaneya temple, and another on a stone beam belonging to a well which is now filled up. The latter tells us that Muddukrishnamma, wife of Krishna-Rāja-Odeyar III, built the well. It appears she was a native of this place. The village, situated about half a mile from the Hemāvati, contains about 25 families of Smarta Brahmans. A new epigraph was copied at Hale-Mādāpura.
29. The Panchalinga temple at Gāvidānhalli, situated about 4 miles to the north-east of Kikkerī, is a grand rectangular structure in the Hōysala style, measuring 140 feet by 45 feet. If we include the porch and Nandi-mantāpas on the east, the width would be 63 feet. It faces east and consists of 5 cells standing in a line surmounted by good stone towers (Plate XII,1). There are two doorways on the east flanked by dvākapālakas, opposite to the 2nd and 3rd cells from the south, with a covered porch and an adjoining Nandi-mantāpa in front. The porches have two entrances on the north and south. Every cell has a garbhagriha and a sukhamāsī, and both of them have deep ceilings with lotus buds. The sukhamāsī doorways are well carved; they are flanked by perforated screens and have a figure of Umāmahēsvara on the lintel. The door-lintel of the cells has a figure of Gajalakshmi. A rectangular hall, 120' by 20', consisting of 8 rows of 18 aṅkānas and supported by 3 rows of 17 piers, runs in front of the cells. There is an additional pillar in the centre, built of mortar, set up as a prop to a broken beam. The east wall of the hall has perforated screens all through with an adjoining inner veranda. Each cell is flanked by two good niches, the right one containing, as usual, a figure of Gaṇapati and the left one a figure of Mahishāsura-mardini. The niche to the left of the 5th cell from the south is now gone. We have in its place a seated figure of Sarasvatī, and the figure of Mahishāsura-mardini which ought to be there is now kept in a niche adjoining the north wall. Other figures adjoining the north wall are Subrahmanyā in a niche, Bhairava and Mahishāsura-mardini. Adjoining the south wall we have Virabhadrā in a niche and Saptamātrikāh. Other figures between the cells are Sarasvatī, Saptamātrikāh, two fine Nāgas and Umāmahēsvara in a niche. Each cell has a Nandi in front in the 3rd aṅkāna except the 2nd and 3rd from the south whose Nandis are in the front Nandi-mantāpas. Of the ceilings in the hall, 13 are deep with single lotus buds, 23 flat with 4 blown lotuses each and 9 flat with 9 blown lotuses each. The porches and Nandi-mantāpas have also deep ceilings with lotus buds. The sculptures on the outer walls mostly resemble those of the Brahamāsvara temple at Kikkerī (para 27). Here too the figures are all defaced and whitewashed in addition. The pilasters with turrets have sometimes figures carved on them. Some figures have no turrets over them, whilst others have instead elegantly carved small triangular canopies. In some cases the figures are between two pilasters with only one turret over them. The sculptures, which are well executed, do not occur in continuous sheets as at Halebid and other places, but with proportionate intervals as at Kikkerī. The east outer wall has at the south end a fine figure of Gaṇapati surmounted by a beautiful turret and a similar figure of Mahishāsura-mardini at the north end. Between Gaṇapati and the first porch occur 12 of the 24 māritīs or forms of Vishnu with labels below giving their names. Between every 2 Vishnu figures stands a figure of Garuḍa with folded hands. There are, besides, female figures at intervals carved on pilasters with turrets over them. Between the 1st and 2nd porches are depicted the 10 incarnations of Vishnu, Buddha being shown as the 9th incarnation. Here also occur female figures as before. From the 2nd porch to Mahishāsura-mardini we have as before Vishnu figures with Garuḍas and intervening female figures. There are, instead of the remaining 12, only 9 figures of Vishnu, and these too without labels. But it has to be mentioned here that this portion of the wall, as well as portions of the west wall, has several blocks left uncarved. We may now notice the figures on the west wall in some detail. Here there are sculptures on the three outer walls of every cell and also on the connecting walls between the cells. The latter have as a rule an empty niche with female chauri-bearers at the sides. Beginning from the east end the south wall, including the south wall of the first cell, has these figures—Parāvatsudā, standing Sarasvatī with 4 hands, Indra and Sachi on Airāvata, Garuḍa bearing Lakshmi and Nārāyana, Bali making a gift to Vāmana, Trivikrama, Kāliyamardana, standing Sarasvatī with 4 hands, Narasimha killing Hiraṇyakaśipu, Prabhāśa accompanied by a male and a female figure, Vishnu, and Garuḍa with folded hands. The figures on the west and north walls of the first cell are respectively Tāḍādevāśvara flanked by Gaṇapati and Brahma to the left and by Subrahmanyā and Vishnu to the right; and Umāmahēsvara flanked by dancing Sarasvatī with Vēmugopāla and Mahishāsura-mardini at their sides. The second cell has on the south wall Bhaiśrajā, Durgā, Rāvāna lifting up Kaṭśiṣṭhāna, dancing Gaṇapati and dancing Sarasvatī; on the west wall Rāma, Lakshmīna, Sita, Hanumān and Gōvardhanadārī; and on the north wall, Durgā, 2 drummers,
PLATE XII

1. WEST VIEW OF PANCURATAN TRIPURA VARA TEMPLE AT KONKAHAL.

2. EAST VIEW OF PANCURATAN TRIPURA VARA TEMPLE AT KHAMBAHARI.

3. SIGNED IMAGE IN PANCURATAN TRIPURA VARA TEMPLE AT GUVNAMHALLI, EXECUTED BY MALITANAGA.
a dancing female, and two monkeys holding a fruit in a vertical position. The figures on the south wall of the third cell are Harivhara, Paravasundhara flanked by female figures, and Lakshminarasimha; on its west wall, Vignasundhara, Varnagopala, Umamaheshwara, a female chandi-bearer, and Nambi-Narayana (Report for 1912, para 21); and on its north wall, dancing Sarasvati, a dancing female, Varaha lifting up the Earth, a warrior armed with a sword and a shield, and Garuda. The fourth cell has on its south wall Vithala with the two hands placed on the waist both carrying small bags, Vignagopala, Mahishasuramardini, Kalyamardana and Arjuna shooting the fish; on the west wall, a female figure, Harivhara, Gajasuramardana, Umamaheswara with a mongoose shown as Pavarati's vehicle, and standing Sarasvati flanked by Ganapati and Subrahmanyas; and on the north wall, a female figure, Brahma, Umamaheswara seated on Nandi, Vithala and a female figure. The figures on the fifth cell are—on the south wall, Narasimha killing Hiranyakasipu, Prahlada, and Lakshmanamurti with the usual coat, hood, staff and disc, but without sandals; on the west wall, Mohini; and on the north wall, including the north wall of the temple, two figures of Tanjavavasara and a seated figure of Vithala with a discus and a couch in two hands, the other two being placed palm over palm. The walls of this cell, as well as the north wall of the temple, have numerous uncarved blocks. The above details will give an idea of the wealth and variety of the figure sculpture in the temple. The stone towers over the cells are all intact but uncarved, those over the 2nd and 3rd cells being somewhat larger than the others. The fine inscription set up in the temple, EC, 4, Krishnarajapet 63, which has in the semi-circular panel at the top a standing figure of Vithala flanked by Lakshmi and Garuda, does not relate to the temple at all. It records a grant to some Brahmans in A.D. 1237 by two generals of the Hossajal king Someshvara (1233-1254). Though this epigraph does not help us with regard to the period of the temple, it is satisfactory to note that two signed images in the temple give us a clue to its period. These are the dekapalakas of the porches, which bear labels on their pedestals stating that they were executed by the sculptor (rivadi) Mallitamma (Plate XII, 3). So, our old friend Mallitamma, who worked at the Nuggihalli temple in about 1249 and at the Somanathaper temple in about 1268 (last year's Report, para 9), had something to do with this temple also. The temple may therefore be assigned to the middle of the 13th century; it is very probable that it came into existence at about the date of the above inscription during the reign of Someshvara. As it represents a rare specimen of the Hossala style, it evidently deserves conservation. The plants that have rooted themselves on the structure have to be removed. The roof has to be made watertight and doors fixed to the doorways on the east. Another temple which bears some resemblance to this, though without sculptures on the outer walls, is the Mallikapura at Aghalaya of the same Taluk, noticed in para 18 of my Report for 1919. To the south-east of the Panchalings temple is a small Siva temple, also in the Hossala style, which is known as Garuda-gudi owing to its situation near an oil-mill (grinda). It is a neat structure, though gone to ruin and mostly buried. The naravanga has an elegantly carved doorway and a fine deep ceiling with a lotus bud. The village has also another ruined temple in the same style known as the Gopalakrishna. The god, about 43 feet high, is a good figure with a prabhavali on which are sculptured the 10 incarnations of Vithala, Buddha being shown as the 9th incarnation. The door-lintel of the garbhagriha has a fine figure of Gajalakshmi, while that of the sukhastotra has a figure of Vithala flanked by consorts. There are pilasters and lotuses on the outer walls.

30. We may now proceed to notice briefly the temples and villages visited in Villages in Nagamangala Nagamangala Taluk. As already stated (para 24), about 30 villages were surveyed in this taluk. The Keshava temple at Budiyanagavale is a plain Dravidian structure. A wooden Garuda vehicle here is considered to be of special sanctity (Cp. para 13). It has many devotees who make vows to it and present it with jewels and clothes. Many Srivaishnavas men and women of the Hebbar sect name themselves after this vehicle. It is now in a ruined condition: the head is gone and one of the shoulders is broken. It is said that the eyes of this Garuda are formed of two soligrama stones. Arrangements are being made for setting up a stone Garuda in its place. Two new inscriptions were found in the temple. Other discoveries were one epigraph to the north of the village and

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another in the bed of the tank. The latter is an early record of the Hoysala dynasty. Kambadahalli is looked upon as a holy place by the Jainas. It derives its name apparently from the tall Brahmadeva pillar (kambha) set up in it, which is about 50 feet high with proportionate girth, having on the top a seated figure of Brahma facing east and bells all round (Plate XIII, 1). This is perhaps the loftiest Brahmadeva pillar that I have seen. The old inscription EC, 4, Nagamangala 19 is engraved on the four sides at its base. To the south of the pillar is a Jaina temple in the Hoysala style known as Pancha-basti or Panchakuta-basti having five cells surmounted by five stone towers (Plate XII, 2). The latter are fine structures, partly sculptured, having four well carved lions each at the corners, though some of the lions have now fallen off. The main cell, facing north, has a seated figure of Adinatha flanked by male charui-bearers. The sukhambis has two figures of Parshvanatha standing at the sides. In the navaranga, to the left, is a seated figure of Arhatparamesvara. The ceiling of the navaranga has a flat panel, 7’ x 7’, of askha-dikpaldakas with Dharapendra in the centre. The latter stands with a conch in the right hand held near the mouth as if in the act of blowing and a staff or bow in the left hand. Of the side cells, which have open sukhambis, the right cell has a figure of Nemainatha and the left a figure of Santhinatha, both seated. All the cells have Yakshas and Yakshis at the sides. Attached to the trikuta or the 3 cells mentioned above, are 2 cells to the north facing each other, forming together the pancha-kuta or 5 cells. These cells have likewise a panel, about 5 feet square, of askha-dikpaldakas, the central figure being Dharapendra as before. The outer walls of the cells have niches containing figures of standing Jinas, though several of them are now empty. To the north of the Paunchabasti is another large basti in the Hoysala style dedicated to Santhinatha. It is a large building, facing east, with ornamental doorways on the north and east. The figure of Santhinatha is about 12 feet high. At the sides of the cell, in the navaranga, are two seated Jina figures, the right one flanked by male charui-bearers. There are also good figures of Yaksha and Yakshi. The askha-mantapa has a fine panel, about 7 feet square, of askha-dikpaldakas, the central figure in this case being a seated Jina with four flying Gandharvas in relief at the corners. The temple has no tower. Outside, the base has at the top a great frieze of lions, elephants and horses with some human figures at intervals. The temple is popularly known as Bhandam-basti. Four new inscriptions were found here, from one of which we learn that the basti was erected by Boppa, son of Ganga-Raja, the famous general of Vishnuvardhana, and that the architect was Drisagharchatthachari. The period of the basti is therefore the early part of the 12th century. A small hill to the south of Kambadahalli, known as Bollare-betta, has at the top the ruins of a basti with a seated Jina figure. It appears that the stones of the basti were removed and used for the bund of the Biddiganavale tank. An old wooden inscription and two names of visitors or pilgrims were found on the hill. From an inscription found on Doppoboranaore, a rock situated at some distance, we learn that the basti on the hill was dedicated to Chandraprabha. A new epigraph was copied at each of the villages Ramachandra-agrhabara, Doddaballala and Manivendre. To the north of Cholassandra is situated on an eminence a ruined basti of 3 cells. It is a good structure in the Hoysala style built in A.D. 1143 according to the inscription EC, 4, Nagamangala 76 at its entrance. At Doolada-Jataka was found a new copper plate inscription of the Vijayanagar king Krishna-Deva-Raya. The Someshvara temple here is a Hoysala structure erected in A.D. 1179. A fine viragal of the time of the Ganga king Nittimaghra-Parmnadi (Plate XX, 2) was discovered to the north of Karkali. Besides the usual sculptures the viragal has at the bottom, to the left, figures of two men represented as carrying a corpse. This is rather peculiar.

31. Bellur contains several temples built in the Hoysala style of architecture, namely, the Gaurishvara, the Male-Singhesvara and the Madhavaraya. It has also a few temples in the Dravidian style besides a basti dedicated to Vimalanatha. In inscriptions of the 13th century the village is called Udbhava-Narasimhapura. The Gaurisvara temple faces south. The linga cell which faces east is surmounted by a stone tower with
the Hoysala crest (a man stabbing a tiger) in front. The *sukhamasi* has a good lotus ceiling with perforated screens and figures of Gaṇapati and Bhairava at the sides of the doorway. In the *navaranga* stands a figure, about 14 feet high, with 4 hands, two of them being folded and the other two holding a trident and a drum. The porch too has a flat ceiling of 9 lotuses. This temple was erected in A.D. 1199. A finer structure in the same style is the Mule-Singēsvara, now in ruins and half buried in the earth, which faces east and has three cells surmounted by three fine stone towers. All the cells have a *sukhamasi* with perforated screens at the sides. The main-cell has a linga, the left cell a figure of Lakshmi- mārāyana and the right, a figure of Vēṇugopāla (Plate XIII, 2). The *garbhagriha* and *sukhamasi* of each cell have deep ceilings with lotuses. At the sides of the main cell are Gaṇapati and two fine Nāga stones. The *navaranga* has four well carved pillars and nine ceilings, some flat and some deep, with one, four or nine lotuses. There is likewise in the *navaranga* a good figure of Bhairava (Plate XIII, 3). The porch too has a good ceiling. Of the 8 towers, only one is intact, with a beautifully executed *kalasa* or finial ornament in the shape of a water-vessel. The outer walls have only pilasters. A new epigraph was copied here. The figures in the temple, which are all well carved, deserve to be removed to the Mādhavarāya temple and preserved there. They are sure to be injured if left where they are. This temple was built in A.D. 1224. The Mādhavarāya temple is a larger structure in the same style with a good *mukha-mañḍapa* and *patalāṅkana* or hall on a lower level attached to it in front. It faces east and has 3 cells, the main cell having a figure of Vishnu named Adi-Mādhavarāya, the left cell a figure of Vara- darāja and the right, a figure of Vēṇugopāla. All the three figures are well carved. Mādhava, about 45 feet high, stands on a high pedestal, flanked by consorts, with 4 hands—the right upper holding a discus, the left lower a mace, the left upper a conch and the left lower a lotus. Only the main cell has a *sukhamasi* and is surmounted by a stone tower. At its sides are figures of Gaṇapati and Mahisha- suramardini, not in niches, as usual. The *navaranga* has 4 circular pillars and 9 well executed deep ceilings with single lotuses. The plan of the temple is star- shaped. The outer walls have fine pilasters and turrets, but no figures. A modern inscription was copied here. The ruined Kallēsvara temple to the south is a Dra- vidian structure with a rectangular *navaranga* supported by two rows of 5 pillars each and a porch. The *navaranga* has mutilated figures of Gaṇapati and Subrahmanya. To the left of the temple is a shrine containing a fine, though mutilated, figure, about 2½ feet high, of Sarasvati, standing with 4 hands—2 of them holding a noose and a goad, the other two being in the *abhaya* and *varada* attitudes. The Viralhadra temple has an elegantly carved figure of the god with the usual attributes, flanked on the right by Daksha and on the left by Bhadrakāli. A new inscription was found on the front pillar. The Vimalanātha-basti has a standing figure, about 2½ feet high, of Vimalanātha, the 13th Tirthankara, on the pedestal of which were found 2 inscriptions. A Persian inscription was copied at the mosque and a Kannada one at Nāgāpura, about a mile from Belūj. 82. The temples at Nāgāmangala were inspected. The Sanmeyakēśava temple is a large structure in the Hoysala style with a *patalāṅkana* and a lofty *mahādeva* surmounted by a *gopura* in front. It faces east and has in front one of the finest Garuda-pillars that I have seen. The latter, about 55 feet high and 2½ feet square at the bottom, is sculptured with fine scroll work on all the sides from top to bottom and has the necessary appliances such as iron chains, etc., for placing lamps on the top which is provided with an iron framework for the purpose. It is said to have been set up by Jagadeśa-Rāya, the chief of Nāgāmangala, who is also said to have built the *gopura* in front. On the pillars at the sides of the *mahādeva* are sculptured Gaṇapati, now enclosed in a niche with a small porch in front, and Mahisha-sura- mardini. The *drupadākha* on the jambs have a standing female figure holding a lotus on the adjoining pillar at the side. In the *prakāra* are cells enshrining figures of Paramapadābhava and the Aśvāras, Chakkātālvār, the goddess Sanmeya- yaki and Rāmānuja-chārīya, their positions corresponding to those at the Melkote temple. There are also shrines of Pīḷalōkāchārīya and Maṇavālāmahāmunī, the great Sṛṅgāvahana teachers and authors who flourished in the 13th and 14th centuries. In the *sukhamasi* of the shrine of the goddess stands a good figure, about 4½ feet high, of Andāl or Gōdādevī (see *Report* for 1913, para 106).
temple has three cells, only the main cell having a sukhandisi and a tower. This main cell has Saumyakâsava, a fine figure, about 5 feet high, flanked by consorts. The god in the left cell is Lakshmiranarasiha, with a small canopy of 5 snakehoods, while that in the right is Vênyagópala with Rukmini standing at the side. The navaranga is a grand hall of 12 ankhuras with 12 well carved ceilings of which the four at the corners have unfortunately been removed with the objects of letting in light. The ceiling in front of the sukhandisi of the main cell is flat with 9 lotuses, all the others being about 23 feet deep with single lotuses. The navaranga is supported by 12 fine pillars, the central four and two each of the rest being similar in design and make. Attached to the navaranga is a veranda of 3 ankhuras with deep ceilings carved with single lotuses. The outer walls have no figure sculpture, but only pilasters and turrets surmounted by well carved eaves. There is however a solitary figure of Narasimha on the south wall, which is enclosed in a niche with a small porch in front. Iron clamps used for joining the stones were found in some places. Three new inscriptions were copied here. The Bhumâvanâsvara temple is a plain Dravidian structure with two entrances on the east and south. In front of the sukhandisi entrance is a flat ceiling of ashta-dikpâlakas with Tângâvâsvara in the middle. Among the figures kept in the navaranga may be mentioned seated Bhairava with the attributes—a trident, a drum, a cup and a sword; Brahma seated on the swan; seated Sarasvati with 4 hands of which 3 bear a goad, a noose and a lotus, the remaining one being in the caradâ attitude; Châdhikâsvara standing with folded hands armed with an ax; Sûrya flanked by female archers, and Ardhâhârîsvârâ with an earring in the lobe of the left ear. The Narasimha temple is a large Dravidian structure with a gôpura in front. In the prâkara are shrines of Châkratâlâyâr, Hanumân, seated Râma with Sîtâ on the lap and Lakshmana standing to the right, goddess Prasannamâyâki and Râmaâmuçârâya. The first is a fine figure with 8 hands, the back also being sculptured with a figure of Yôga-Narasimha with four hands. The utsava-vigrahâ is a very fine figure. There is also kept in the sukhandisi another fine metallic figure, about 5 feet high, of Vênyagópala. According to tradition the garbhagriha and sukhandisi of this temple were overgrown with an ant hill, and on the presence of the god being revealed in a dream to Jagadêva-Râya he came here and saw a snake going round the place and hiding itself in a hole. Hence, it is said, the place was known as Nâgamândolâ now corrupted into Nâgamangala. This is of course fanciful etymology. In the navaranga, to the right, is a cell with a Nâga stone and a hole in front which is believed to represent an ant hill. People make vows to the Nâga stone and have it anointed. It is said that however large may be the quantity of water used for bathing the Nâga stone, it is not capable of filling the hole in front. There is a dry piece of wood, about 20 feet long, in the temple which is said to represent the shaft of a hongaral tree (Dendrophthoe pentandra) which once grew over the ant hill sheltering the god under it. (Cf. the Tulasi tree at Javagal, Report for 1911, para 16). The Râma temple, recently restored, is said to be the oldest temple in the village. It contains well carved figures of Râma, Lakshmana, and Sîtâ, all standing, with Hanumân sculptured on Râma's pedestal. The Virabhadrâ temple is a neat structure in the Dravidian style having a small figure of the god, about 1½ feet high, holding a trident, a drum, a skull and a sword. There is also a fine sculptured metallic figure, about 1½ feet high, of Daikshënmûrti with 4 hands, three of them bearing a rosary, a book and a lute (veena), the remaining one being in the abhaya attitude. In a separate cell to the left stands Bhadrakâli, the consort of Virabhadrâ, having for her attributes a trident, a drum, a sword and a shield. The village goddess is called Badâgôdama because her shrine is situated near the north outlet of the tank. Her utsava-vigrahâ, kept in a shrine in the village, is known as Arasamma. It is about 2 feet high and holds in its hands a trident, a drum, a cup and a sword. A new epigraph was found near this shrine. The Kâlamba temple, which belongs to goldsmiths, is a large Dravidian building with a lofty gôpura. The pâtâtânâkâ is has to the right a huge figure, about 5 feet high, of Ganapati, and to the left a figure of Bhairava. The goddess, a seated figure with 4 hands, has one of her hands in the abhaya attitude and holds in the other three a trident, a drum and a water-vessel. The metallic figure has a nose in place of the trident and carries a rosary in the abhaya-hasta or hand in the abhaya attitude. The palace of Jagadêva-râya is said to have been situated between the Saumyakâsava and Narasimha temples. A closed doorway at the back of the Narasimha temple is pointed out.
1. NAGA AND NAGINI IN NAVARANGA.

Mysore Archaeological Survey.

2. SARASVATI IN NAVARANGA.
as the entrance used by the ladies of the palace for going to the temple. About a
mile from Nágamangala is a fine circular pond, about 60 feet in diameter and only
3 feet deep, which is said to have been built in the middle of his pleasure garden
by Jagadeva-Ráya for jala-kríde or sporting in water with his wives. The pond
has a mánnapa in the centre. A Ganga inscription dated in the first regnal year
of Márasimha was discovered in front of the travellers’ bungalow at Nágamangala.

33. At Pálagrahára, situated at the foot of a hill known as Kótébešta, on
whose summit is a large temple of Srinivásá, is a temple
dedicated to Náchéhárama or Lakshmi, the object of
worship in it being merely a stone brindávána. The útsava-vígraha, however, is a
standing figure, about 3 feet high, with 4 hands, two of them holding lotuses, and
the other two being in the abhaya and evača attitudes. The village is likened to
the far famed Tiruchchénur where there is a temple of Lakshmi under the name of
Alarménangai-náchéhíyá, the consort of Srinivásá on the Tirupati hill. Nalkundi
has a small shrine of Góplakrishna with a small figure, about 1 1/2 feet high, of the
god standing in front of a brindávána. The ryots of this
and the surrounding villages sing what are known as bhad
gavántí songs. These relate in brief the stories of the Ráväna, the Bháratas,
and the Bágavatas-puráṇa and are said to have been composed for the benefit of the
Súdras by Tirunálarya, the learned minister of the Mysore king Chikka-Déva-Rája
Odiyam. The ryots carry pictures of Ráma, Lakshmanaya, Sítá, Hanuman and Ga
ruá, suspending red silk cloths on those of Ráma and Sítá and white cotton cloths
on the others, and dance singing the above songs to the accompaniment of drums and
cymbals. Boys too take part in this with great enthusiasm. At Muttsandara
also is a Náchéhárama temple in which a brindávána is worshipped. At this temple
gather together every year hundreds of déśvaris or Vaishnavá
menidants of the Súdra caste on their way to Tiru
pati. The villagers feed them and hand over their náma-pújas (or bundles the
contents of which, mostly money, are dedicated to some god) for being delivered at
the Tirupati temple. A new record was copied here. Four new inscriptions
were found at Sivanáthallú, 3 at Dévaráthallú, and 1 each at Támbíkentore and Málá...

34. On my way back from Nágamangala, I visited a few villages in Manýa
Taluk. The Mallikérjuna temple at Basará, situated at
Station, was briefly described in para 24 of my Report for 1910. It deserves some
more notice. Though small, it is one of the best specimens of the Hossyala style of
architectural, having been built in A.D. 1235, 38 years before the Sómanáthapur temple.
The temple faces east and has 3 cells, the main cell alone having a sukhamáni and a
fine stone tower with the Hossyala crest in front (Plate XIV, 3). This main cell has a
linga and the right cell a figure of Súrya (Plate XIII, 4). The left cell, though
now empty, must have had a figure of Visnu as indicated by the figure of Garuda
on the pedestal left in the cell and by the dévapalakás on the jambs of its door
way. The garbhráhká of the main cell measures 6′ by 6′ and the sukhamáni 6′ by 5′,
which is also the measurement of the side cells. The height of the building inside
is only 6½ feet. All the cells as well as the sukhamáni have artistically executed
dome-like ceilings. The doorways are well carved, the sukhamáni doorway having
also perforated screens at the sides. At the sides of the latter are two fine niches con
taining, as usual, figures of Ganapati and Maháshírúparamadí. There are likewise
Saptamáriská to the right and fine figures of a Nága and a Nágini (Plate XIV, 1)
the left. Two more niches facing each other on the north and south have both
figures of Sarvanáti, the one in the south niche being exquisitely carved (Plate XIV, 2).
The návaránga measures 15′ by 15′ with an inner porch or passage measuring 10′ by
8′ attached to it. There are 9 domed ceilings in the návaránga and 1 in the in
ner porch. The central ceiling, the best of the lot, has recently been removed
with the object of admitting light. All the ceilings are well carved, one differing

ARCHL.
from the other in design, and some showing traces of having been colored once. The 4 central pillars of the navarranga which are well carved have each an elegantly sculptured piece above the capitals. There are also 2 smaller pillars in front of the side cells, which appear to have been subsequently set up to support the broken lintels above. Beyond the side cells runs a veranda all round with perforated screens above on both sides of the inner porch. The stylobate on either side of the inner porch has 3 well carved pillars, so that the number of pillars in the navarranga is in all 14. The navarranga doorway has a figure of Tândavâsvara on the lintel and devârapâlaikas at the sides. The porch in front of the navarranga, measuring 10' by 5', has also a good ceiling and two entrances on the north and south with perforated screens at the sides. The devârapâlaikas at the sides of the north entrance are missing, while at the south entrance only the right devârapâlaika is left. The front porch has, attached to it, a Nandi-shrine, measuring 10' by 8', supported by 4 pillars with a fine domed ceiling above. The shrine contains a beautiful Nandi and has verandas with perforated screens above on the three sides, the front being left open. The horns of the Nandi are joined to the head by iron nails inserted inside. The north and south entrances of the porch have two fine elephants at the sides in front and a little distance beyond two fine pavilions. The latter had once images in them, but they are now empty except the left one at the south entrance which has a mutilated figure of Subrahmanya. A japati or riailed parapet runs below the perforated screens around the front face of the temple and around the Nandi-shrine, though portions of it are now gone. It has from the bottom upwards these friezes—(1) elephants, (2) horsemen, (3) lions with warriors as intervals, sometimes a warrior being represented as stabbing the lions on both his sides, (4) Purânic scenes, (5) makaras, (6) swans, (7) miniature turrets and (8) a rail with occasional indecent figures as usual. It will be noted that the third frieze here has lions instead of the usual scroll work. Around the walls occur the same six friezes from the bottom, above which comes a row of large images surmounted by a fine cornice. Above this again we have miniature turrets over single or double pilasters surmounted by the eaves. There are also friezes above the eaves all round over the roof. Before noticing in detail the row of large images, it has to be mentioned here that repairs recently done to the temple have wellnigh destroyed its beauty. Eight huge sloping buttresses of brick and chunam, measuring 9' x 9' x 2', have been built around the temple, concealing a good number of the sculptures, blocking the view and disfiguring the structure. Many carvings over the roof have been overlaid with chunam. A temporary stair of brick and mud to get to the roof also hides a number of figures on the south wall. I am therefore obliged to speak of only those images which are not concealed by the buttresses and the temporary stair. Among the gods and goddesses represented are Vishnu, the same as Narasimha, 2, as Kalîyanardana 2, as Râma 1, as Veugopâla 1, as Trivikrama 1, as Sûryanârâyana 1, as Vithala 1, as Lakshminârâyana 1, and as Varaha 1; Brahma 3; Śiva 5, the same as Umânaśvēvara 2, as Tândavâsvara 1, and as Gajâsamudramardana 1; Ganaspati 1; Bhairava 3; Hanuman 1; Haribara 1; Sarasvati 3; Durgâ 2 and Mohîni 1. One of the figures of Brahma has for its attributes a goad, a noose, a rosary and a bird. Sarasvati has either 4, 8 or 10 hands and Durga 4 or 16 hands. There are also 3 female figures with 4 hands, holding a gourd, a noose, a fruit and a rosary like Sarasvati, 5 holding the first three attributes with a lily in place of the rosary, and 1 holding a discus, a couch, a water-vessel and a lotus. Among other figures worthy of notice are a male figure holding a three-headed snake, a winnow, an axe and a trident; Narasimha flanked by consorts; a male figure holding a trident and a skull with a bell tied to the waist; and Brahma seated with Sarasvati on the lap. Over the north entrance are two seated figures of Vishnu, one of them holding a discus, a couch, a fruit and a rosary, and the other, also with the first two attributes, having the other hands placed palm over palm. The latter figure has already been noticed when speaking of other temples (paras 25, 29). The former, which is rather peculiar, is also carved on the south side of the tower (Plate XIV, 3, the figure at the top). The other figures on this side of the tower are Parâvasudèva and Brahma with Sarasvati on the lap. The Purânic frieze illustrates scenes from the Râmâyana, the Bhârata and the Bhágavata-purâna. The entrance porch to the south of the temple is a fine lofty structure supported by 32 well carved pillars of which one is now missing. To the right is a niche of Gaṇapati with a good doorway and to the left a linga. Over the four central pillars is a well carved ceiling, 71' by 71', of ashta-dikpâlaikas with Tânda-
STONE FIGURES AT SRAYANA BELGOLA.

1. SARVAHNA-YAKSHA IN CHAMUNDARAYA-BASTI.
   (Mysore Archaeological Survey.)

2. ADISVARA IN CHANDRAGUPTA-BASTI.

3. KUSHMANDINI-YAKSHI IN CHAMUNDARAYA-BASTI.
vēśvara in the middle. The beams over these pillars are decorated with headwork. To the south-east of the temple, at some distance, is a slab (Plate XVI, 2) containing sculptures which are of interest as illustrating the meaning of the expression _būhi-tale-godu_ (to offer the springing head). The reference is, as stated in my _Report_ for 1909, para. 16, to a custom frequently alluded to in inscriptions, according to which a devoted servant took a vow that he would not survive his master and sacrificed himself on the occurrence of the master’s death. This was done in several ways. But in the present instance, a bowed elastic rod was set up near the person with its end attached to the top-knot of the hair, so that the head, when cut off, sprang up with the rebound of the rod. Plate XVI, 2 shows a person seated near the rod with the hands placed palm over palm in the attitude of meditation, while another person is preparing to cut off his head. Figure, 3 on the same Plate, which represents a pillar in the compound of the Hoysalēśvara temple at Halebid which bears the inscription E C, 5, Belur 113 recording the self-sacrifice of a general named Lakshma and of his wife and followers on the death of Ballāla II (see _Report_ for 1911, para 20), shows the cut off head springing up with the rebound of the rod.

35. Near the south outlet of the Māḍyā tank is a Virāṇa-gudī or hero-shrine containing a sculptured slab measuring 6' by 4'. This _viragāla_ possesses some features not usually found in specimens of this class. It contains 5 panels, of which the lowest shows warriors fighting on foot and the next higher horsemen engaged in flight. The third panel has a vimāna or celestial car in the centre flanked by female chauri-bearers and elephants with riders, the latter apparently stretching out their hands in surprise. There are besides two more standing figures at either end. The fourth panel represents a music party consisting of drummers, etc., with a seated Garuda in the centre, while the top panel has a figure of Vēpuṇḍāla above the Garuda of the next panel with standing figures to the right and a linga with a bull, etc., to the left. The top panel probably represents both Vaikunṭha and Kālīśa to which the fallen heroes, according as they are Vaishnavas or Saivas, are supposed to go.

Chikka-Māḍyā also contains several _viragālas_ in 4 panels. —the lower two representing battle scenes, the third showing a vimāna flanked by female chauri-bearers and elephants with or without riders, and the fourth a linga, etc. It is not clear why the elephants are shown at the ends of the third panel. A new inscription was found near the Hāllīśēvara temple of the village.

36. From Kikārī 1 paid a short visit to Śrāvaṇa Beḷgola for preparing photographs of some Jaina sculptures for illustrating the revised edition of the Śrāvaṇa Beḷgola volume. A careful survey was made of the village and its surroundings as also of the larger and smaller hills. Jinaṭhāpura, a village in the neighbourhood, was also inspected. I have described in sufficient detail the temples, etc., of Śrāvaṇa Beḷgola in paras 11-15 of my _Report_ for 1913. Very few more details remain to be added. The Bhājpāra-bāsti has figures of the 24 Jinas standing in a row on a long ornamental pedestal. The _garbhagriha_ has 3 doorways, the middle one being well carved, with large perforated screens at the sides of each. The figure opposite the middle doorway is Vaiṣṇavī, the 12th Jina, with 11 figures to its right and 12 to the left. The _suṃkhandās_ has to the left figures of Padmāvatī and Brahma. A single slab, about 10 feet square, covers the floor enclosed by the 4 central pillars of the _navaranga_. The Akkana-bāsti is the only temple in the village built in the Hoysalēśvara style of architecture. Its tower, consisting mostly of uncarved blocks, has on its front embankment a beautiful panel very artistically carved with scroll work and surmounted by a _vimāna-talāta_ (Plate I). The panel has a seated Jina figure under a _mukkhoḍa_ or triple umbrella in the centre flanked on either side by a male chauri-bearer, a standing Jina figure, and a Yaksha or Yakshi. The pedestal is flanked by elephants. The embankment has at its sides figures of Sarasvati. The temple itself has a seated Jina figure in front. The goddess in the Kālīmaṇḍa temple is a seated figure, about 2½ feet high, with 4 hands, two of them holding an axe and a noose, the other two being in the _varada_ and _abhaya_ attitudes. There is also a linga in front of the image. For the offerings of the goddess rice is received from the Jaina _matha_. This fact is worthy of notice. Of the paintings
on the walls of the Jaină māṭha noticed in para 15 of my Report for 1913, the one depicting a forest scene (Plate XVII) appears to possess some artistic merit. The tree to the right with six persons on or near it is intended to illustrate the six lēgyas of Jainā philosophy. The basti with sculptured screens on the smaller hill is according to the Jainas of the village Kattale-basti and the one higher up Chandragupta-basti. The latter has a fine seated figure of Aḍīśvara flanked by male chaurī-bearers (Plate XV, 2). This basti has also an upper storey which is now closed owing to its being in a dilapidated condition. The most ornate of the buildings on the smaller hill, the Chāmunḍarāyā-basti, has good figures of Sarvākṣha-Yakṣa and Kṛṣṇarāyini (Plate XV, 3), the Yakṣa and Yakṣī of Neminātha, the Jina of the basti. Two new records were copied on the smaller hill and two more on the way to Jīnanāṭāhpura from Sravana Belgoḷa. On the larger hill 12 new epigraphs were discovered, 5 of them being in Nāgarī characters and in a North Indian vernacular. A few of these are much worn. A plan was sketched of the Suntīśvara-basti at Jīnanāṭāhpura.

37. While at Mysore during the Birthday festivities, I made a cursory examination of the ayūḍha-kalā or armory of the Mysore Palace armory. It contains a fine collection of old weapons of all kinds, numbering about 1,300. The weapons bear serial numbers and labels giving their names inscribed on them in Kannada characters during the rule of Kṛṣṇa-Rāja-Odeyar III whose name also appears on every one of them. Several of them are of interest both from an historical and an artistic point of view. An elastic sword bearing the number 198 and named nimbēcha which can be worn as a belt, is said to have belonged to the Mysore king Kāṇṭhavrāja-Narasā-Rāja-Odeyar (1633-1659). This is one of the oldest weapons in the armory. A knife bearing the inscription chaṭrā Dē 2 is said to have belonged to another king of Mysore, Chikka-Dēva-Rāja-Odeyar, who ruled from 1672 to 1704. A sword named nimbēcha and bearing the number 36 and another heavy one named bhāṇḍar are said to have been used by Hyder and Tippu respectively. From the inscription on a knife labelled pēsh-kabād we may infer that the weapon was used by Kṛṣṇa-Rāja-Odeyar III. Another knife named herēga-batti (delivery knife) bears the inscription khāṭā, the king's own, being perhaps the one used in the palace during that king's time. It may be stated here that "delivery knives" are not intended for any surgical operation: they are merely worshipped in the lying-in chamber for bringing about safe and speedy delivery. Among the names that occur on the weapons may be mentioned mūṅḍiga, surāyī, burūja, jambāyā, bāku, pancha-kāṭhāri, sabdar, birudangi, chūrā, chūri, tābbār, bāgu-nakha, gadārā, khāṭyā, abhāsī, saṃpā, māḍu, sōsān, alemān, parān, singōṭi and bhārjī. Many of the weapons bear Persian inscriptions. There are also several "state gun models" in the armory. Three of them bear inscriptions stating that Kṛṣṇa-Rāja-Odeyar III was placed on the māṇāḍ of Mysore on the 30th June 1700. The inscription on another names the above king along with Hyder, Tippu, Pārnayā, Nanda-Rāj, Dēva-Rāj, Lālly and Mir Muhammad Sādāk. Another has an inscription telling us that the gun on which it is engraved represents "the Mooka Mādhan of Bejapore" captured by Arthur Wellesly in 1803. There are likewise kept in the armory two chaũṛis one of which bears an inscription stating that they were sent as presents to Kṛṣṇa-Rāja-Odeyar III by Lord Dalhousie. Another object worthy of notice is a tiny four-pilled maṅgāta of black stone surmounted by a turret with a seated figure of Gomāṭi inside.

38. Padmarāja Pandit was sent out to inspect two villages in Dodballapur Taluk where I had received information of the existence of some epigraphs not copied before. He brought copies and impressions of three new inscriptions.

39. Two māṇāḍs were received from Mr. M. A. Srimivasachar, Advocate, Mysore. These are dated in A. D. 1761 and record grants by Kṛṣṇa-Rāja-Odeyar II of Mysore. Mr. K. Rangaswami Iyenigār of Kājale, Nanjanāguda Taluk, has sent 5 original māṇāḍs which relate to the Lākṣmīkāntasvāmi temple at Kājale. One of them is dated 1717, another 1750, and the remaining three 1763.

40. An important discovery of the year is an interesting Ganga record, consisting of 4 copper plates, said to have been unearthed at Bendīgānḥallī, Hoskote Taluk, by Bairogouda, a resident of the village. It differs from all the published Ganga records in some important details and registers a grant by a hitherto unknown Ganga king styled Vījaya-Kṛṣṇarāvmaṇa in the first year of his reign. I am obliged
1. INSCRIBED COPPER IMAGE OF TARA FROM NEPAL.

2. VIRAÇAL AT BASARAL.

3. PILLAR IN THE COMPOUND OF HOVESALESVARA TEMPLE AT BALEMID.

4. INSCRIBED COPPER IMAGE OF A BUDDHIST DEVOTEE FROM NEPAL.
to my Head Clerk, Mr. C. Chokkanur, for the trouble he took in procuring these plates for examination.

41. Colonel Sir Hugh Daly, K. C. I. E., C. S. I., the Honorable the Resident in Mysore, very kindly gave me for examination two inscribed gilt copper images received from Nepal. One of them (Plate XVI, 1) represents the Buddhist goddess Tārā and the other (Plate XVI, 4) a Buddhist devotee kneeling with folded hands. The inscriptions on the images being in the Nepalese language, I sent photographs of the same for favor of decipherment to Dr. Satishchandra Vidyabhusana, M.A., Principal, Sanskrit College, Calcutta, who has very kindly sent me transcripts and translations of the inscriptions.

42. Mr. Raja Bahadur Pillay, B.A., B.L., Pleader, Secunderabad, sent for decipherment impressions of two stone inscriptions found in a ruined mañḍapa at Nāgalī, situated about a mile to the south-west of the Chitāpur Railway Station in the Nizam's Dominions. One of them, containing nearly 350 lines, is an important record of the Chālukya king Trailokyamalla dated in A.D. 1063. It also registers a grant in A.D. 1055 in the concluding portion. The other inscription records a grant by a minister named Rājīḍāsa in A.D. 1092.

43. Altogether the number of new records copied during the year under report was 334. Of these, 178 belong to the Bangalore District, 138 to the Mysore District, 14 to the Hassan District, 1 to the Tumkur District and 3 to the Nizam's Dominions. According to the characters in which they are written, 10 are in Nāgarī, 6 in Persian, 5 in Tamil, 2 in Telugu, 9 in English and the rest in Kannada. As usual, in every village that was surveyed the printed inscriptions, if any, were compared with the originals and corrections made. The number of villages inspected during the tour was 136 in all.

44. While on tour the Kannada Schools at Closepet and Basarāl, Mandya Taluk, were inspected.

Office Work.

45. The printing of the Roman portion of the revised edition of the Śravāṇa Belgoḷa volume has made fair progress, about 90 pages having been printed during the year. The translations did not make much progress as owing to the absence of the two Pandits on long leave one after the other most of my time was taken up in attending to the Kannada, Tamil and Roman proofs.

46. Two appendixes to the revised edition of the Kaṇḍātaka-Śabdānuśāsanam, consisting of 40 pages, were printed. Some Kannada manuscripts in the Oriental Library, Mysore, have to be examined before an English introduction to the work could be written out.

47. As regards the General Index to the volumes of the Epigraphia Carnatica, the work of supplying omissions has made satisfactory progress.

48. The printing of the Kannada and Tamil texts of the Supplement to volumes III and IV of the Epigraphia Carnatica has made good progress, about 130 pages having been printed during the year.

49. As regards the revision of the Mysore Gazetteer, Heads of Departments, Deputy Commissioners and other officers have been requested to go through those portions of the Gazetteer that concern them and send their suggestions with regard to additions and alterations to be made. Statistical tables for the Districts and Taluks in the light of the census of 1911 and tables of the Municipal Administration of the State in the light of the Government Administration Reports have been prepared. An up-to-date map of Mysore is also under preparation.

50. The Photographer and Draughtsman prepared some illustrations for the Annual Report for 1913-14, and for the revised edition of the Śravāṇa Belgoḷa volume. He accompanied me on tour to the Mysore and Hassan Districts and took photographs of a number of temples and sculptures. He also sketched the ground-plans of several temples for the Architectural Portfolio. He was sent out to Seringapatam, Somnathapur and Sivaganga to take photographs of the temples, etc., in those places. A great deal of his time was taken up in developing the large number of negatives brought from tour and in printing photographs.
51. The Architectural Draughtsman completed six plates illustrating the Hoysalēśvara temple at Halebid, the Kattale-basti at Sravāṇa Belgoḷa and the Śomēśvara temples at Kolar and Kurudumale.

52. A list of the photographs and drawings prepared during the year is given at the end of Part I of this Report.

53. The Half-tone Engraver helped the Photographer in printing a large number of photographs and prepared 82 half-tone blocks during the year.

54. The two copyists attached to the office transcribed the following works during the year:—(1) Śrīriti-sangraha, (2) Viśvākarnapūrāṇa, (3) Vēṇupūra-śhatreya-vamāvāli, (4) Nyāyasudarśana (in part), (5) Paśchimarāgānātha-stava (in part) and (6) Tirumālārva’s minor works—(a) Rājagopāla-stava, (b) Gopāla-stava, (c) Manjulakāśava-stava, (d) Paravāsudēva-stava, (e) Lakṣmīnisinha-stava, (f) Yaduguṅirāṇayana-stava, (g) Yaduguṅirāṇayikā-stava. About 2,000 pages of transcripts were also compared.

55. A few Sanskrit and Kannada books received from the Huzur Secretary to H. H. the Maharaja and the Inspector-General of Education in Mysore for review were examined and opinion sent.

56. A paper on the Kēśava temple at Sōmanāthapur was sent with the necessary photographs for the Annual Report of the Director-General of Archaeology in India and another on Mādhāvāchārya and his younger brothers was contributed to the Indian Antiquary.


58. The office staff have done their duties with diligence and zeal.
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<td>View of Kalyani and Sivaganga Matha</td>
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<td>Sivaganga hill, Full view</td>
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<td>Sivaganga Matha, Front view</td>
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<td>Figures in Kalyani</td>
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<td>Sivaganga Matha, Sarasvati figure</td>
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<td>Narayanaswami Temple, Doorway of Narasimha</td>
<td>Hosaholalu</td>
<td>Mysore</td>
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<td>Narasimha figure</td>
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<td>Niche of Ganapati</td>
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<td>Pillar in Narasimhe</td>
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<td>Figure on the north-west wall</td>
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<td>31</td>
<td>12 x 10</td>
<td>North-east wall from base to eaves</td>
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<td>South-west wall</td>
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<td>North tower</td>
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<td>6(\frac{1}{2}) x 4(\frac{1}{2})</td>
<td>Harithara figure</td>
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<td>36</td>
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<td>Hunieswara Temple, North view</td>
<td>Agrahara Bachahalli</td>
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<td>37</td>
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<td>Viragai</td>
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<td>Panchalinga Temple, East view</td>
<td>Govindanahalli</td>
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<td>42</td>
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<td>West view</td>
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<td>South-west tower with base</td>
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<td>South tower with base</td>
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<td>Dvarapalaka figure</td>
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<td>5(\frac{1}{2}) x 3(\frac{1}{2})</td>
<td>Indra temple, West view</td>
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<td>8(\frac{1}{2}) x 6(\frac{1}{2})</td>
<td>Brahmaeswara Temple, Madanakai figure</td>
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<td>6(\frac{1}{2}) x 4(\frac{1}{2})</td>
<td>Naga stone</td>
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<td>Figure on the North wall</td>
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<td>South wall</td>
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<td>Parapet wall with base (south side)</td>
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<td>No.</td>
<td>Size</td>
<td>Description</td>
<td>Village</td>
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<td>61</td>
<td>$6\times 4\frac{3}{4}$</td>
<td>Brahmaesvara Temple, Figure with turret (South side)</td>
<td>Kikkeri</td>
<td>Mysore</td>
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<td>62</td>
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<td>... Harimara figure (South side)</td>
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<td>63</td>
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<td>Bull mantapa, full view ...</td>
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<td>64</td>
<td>$12\times 10$</td>
<td>Janardana Temple, North-east view</td>
<td>Kambadahalli</td>
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<td>65</td>
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<td>Basti, full view with five towers</td>
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<td>66</td>
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<td>... tower with base North-west</td>
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<td>67</td>
<td>$8\times 6\frac{1}{2}$</td>
<td>Brahmaesvara pillar</td>
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<td>68</td>
<td>$5\frac{1}{2}\times 3\frac{1}{2}$</td>
<td>Basti, tower with base South side</td>
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<td>69</td>
<td>$10\times 8$</td>
<td>Mule-Singesvara Temple, North view</td>
<td>Bellur</td>
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<td>70</td>
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<td>... Venugopala figure</td>
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<td>... Bhairava</td>
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<td>... Namnyana</td>
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<td>73</td>
<td>$12\times 10$</td>
<td>Mallaswarajuna Temple, North tower with base</td>
<td>Basaral</td>
<td>...</td>
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<tr>
<td>74</td>
<td>$10\times 8$</td>
<td>... North wall with two niches</td>
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<td>75</td>
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<td>... Nagafigure</td>
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<td>... Surya</td>
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<td>77</td>
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<td>... Sankasvatı figure</td>
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<td>$5\frac{1}{2}\times 3\frac{1}{2}$</td>
<td>... niche North side</td>
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<td>79</td>
<td>$10\times 8$</td>
<td>Viragal</td>
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<td>$8\times 6\frac{1}{2}$</td>
<td>Chandragupta basti, Figure with chari-bearers on sides</td>
<td>Sravanabelgola</td>
<td>Hassan</td>
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<td>Chumundaraya basti, Yaksha figure</td>
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<td>Yakshi</td>
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<td>$12\times 10$</td>
<td>Painting of forest scene at the Sravanabelgola Matha.</td>
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<td>Akkanna basti, east tower top portion</td>
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<td>85</td>
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<td>... Figure on top east tower</td>
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<td>86</td>
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<td>... Jinaanathapura basti, ceiling</td>
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<td>... Inscription for the revised edition of Sravanabelgola volume</td>
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<td>Inscription for the Annual Report</td>
<td>Krishnamarajapet</td>
<td>Mysore</td>
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<td>Vennanayakanahalli</td>
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<td>Nelligere</td>
<td>Bangalore</td>
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<td>$8\times 6\frac{1}{2}$</td>
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<td>Begur</td>
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<td>Agrahara Bachahalli</td>
<td>Mysore</td>
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<td>114</td>
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<td>Copper plates</td>
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<td>$8\times 4\frac{1}{2}$</td>
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<td>Copper plates</td>
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<td>Samad received from Kales</td>
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<td>No.</td>
<td>Description</td>
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<td>Hoysalesvara Temple, Ornamental figures</td>
<td>Halebid</td>
<td>Hassan</td>
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<tr>
<td>2</td>
<td>&quot; Niches plan and elevation</td>
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<td>3</td>
<td>Somesvara Temple, East wall</td>
<td>Kurudumale</td>
<td>Kolar</td>
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<td>4</td>
<td>&quot; Pillar of Kalyana-mantapa</td>
<td>Kolar</td>
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<td>5</td>
<td>&quot; Section of Kalyana-mantapa</td>
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<td>6</td>
<td>Kattalo-basti, stone screen</td>
<td>Sravana-Belgola</td>
<td>Hassan</td>
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PART II—PROGRESS OF ARCHEOLOGICAL RESEARCH.

I. Epigraphy.

59. A large number of the new records copied during the year under report are assignable to specific dynasties of kings such as the Ganga, the Chola, the Chalukya, the Hoysala, and those of Vijayanagar and Mysore. There are likewise a few inscriptions relating to the Mahrattas and the Ummattur, Channapatna, Yalahanaka and Solfir chiefs. Among the epigraphical discoveries of the year, a Ganga copper plate inscription received from the Hoskote Taluk is of considerable interest, as it differs from the other published Ganga grants in several details and mentions a hitherto unknown Ganga king of the name of Vijaya-Krishnavarma, son of Madhayavarma. A stone inscription at Kuppepally, Magadi Taluk, gives the name of Sivamara, son of the Ganga king Sriprshasa, as Sivamara-Egeryappa, and states that he was the Governor of Kunungu-nadu, i.e., a district of which the modern Kunigal was the capital or chief town. Another record of about A. D. 900 at Begur, Bangalore Taluk, is interesting as it mentions Benguluru, i.e., Bangalore, thus testifying to the antiquity of the place. The Chalukya inscription found at Nagesh in the Nizam's Dominions, of which an impression was received for examination, is a long record of A. D. 1085 giving some interesting particulars about that dynasty and its feudatories. Some of the earliest records of the Hoysala dynasty were found at Tumshet, Krishnarakapet Taluk, and Bidigamavale, Nagamangala Taluk. Some viragals of the 12th and 13th centuries found at Agrahara-Bachchaballi, Krishnarakapet Taluk, relate how a line of chiefs, who were the devoted servants of the Hoysala kings, committed suicide along with their wives and followers on the death of their successive masters from Vinyaditya or Ereyanga to Narasimha III. A copper plate inscription of Harhara II received from Krishnarakapet gives the exact date of Bukka T's death.

THE GANGAS.

60. About half a dozen inscriptions relating to the Ganga dynasty were copied during the year. They include an interesting copper plate inscription of a new Ganga king named Vijaya-Krishnavarma. Of the others, one refers itself to the reign of Sriprshasa, one to the reign of Nimmarga II and a third to the reign of Narasimha. A few more epigraphs are clearly of the Ganga period, though no king of that dynasty is named in them. These also will be noticed under this head.

Vijaya-Krishnavarma.

61. The plates of Vijaya-Krishnavarma (Plate XVIII), alluded to in the previous para, are four in number. Each plate measures \( 9\frac{1}{2} \) by 3", the first and fourth plates being engraved on the inner side only. The writing is in Hala-Kannada characters. The plates are strung on a ring which is \( 2\frac{1}{4} \) in diameter and \( 1\frac{1}{4} \) thick, and has its ends secured in the base of a circular seal \( 1\frac{1}{4} \) in diameter. The seal is all but obliterated. Traces, however, of an elephant standing to the proper left can just be discerned. The plates were found a few months ago by one Baireguda, son of Venkatagunda, a land-holder of Bendiganhalli, Hoskote Taluk, at a depth of 7 feet from the ground level while attempting to bring his field under wet cultivation.

62. The language of the inscription is Sanskrit throughout, and, with the exception of the four imprecatory verses at the end, the whole is in prose. Like the other published grants of the dynasty, it begins with an invocation of the god Padmanabha, and then proceeds to describe a king Madhayavarma-dharma-maha-dhiraja as a sun illuminating the firmament of the Ganga family, as the possessor of a kingdom abounding with good men created by the victory of his own arm, as adorned with wounds received during victory in many battles while cutting down the hosts of his cruel enemies, and as belonging to the Kanyakavarna-gotra; and his
PLATE XVIII.

BENDIGANAHALLI PLATES OF THE GANGETHI KING VIJAYA—KRISHNAVARAM.
1ST YEAR.

(I. b) 1. jitham bhagavata-gatha-ghanana-gaganabhena Padmanabh-
2. na shri mad-Gangethi-kula-vyomavahhsana-bhaskarasya
3. sva-bhujya-yanara-sujana-janapadasya aneka-
4. yuddha-vijayopaladbha-sadhamarici-gana-vrana vidha-

(II. a) 5. raana-bhushitasya, Kanyakyana-sa-gotrasya, shri manMadhava-var-

mma-dharmama-

6. mahadhirisasya putrena pitur anvagata-sad-gunena sva-bhu-
7. ja-vryyottapatitavarghiltari-vipula-irinra-vyasa deva-dvija-gu-
8. ru-Charana-prajyay-kritakumpanena nyayatar prajapalana-matr-

(II. b) 9. dhigamana-rajya-prayojanena naa-sastraartha-vi-dvata-kavi-

kancha-

10. ma-nikshopala-bhutena viiechatop anavaaseha-nti-sastra-vaktra-

11. prayoktri-kuseleena su-vibhakta-bhakta-bhuriya-yananaa Ganga-an shri-

12. Vijaya-Krishna-varunma-mahadhirisaya atmara praravardhamana-vipu-

(III. c) 13. laivrayya-prathamana-samvatsaryo vipiay-sandravabha Kavaipata-

shane-

14. Asvayjna-mashe krishna-pakshe titham troyodaasam Rathi-tara-sa-ga-

15. traya Taitya-charayaa Valivara-chaturvedinaa putro Matri-samma-

16. ne Paru-vishyayi Perati-bhoge Kurara-nama grimo data udaka-

(III. b) 17. purvvena brahma-dayanukramaan Perati-samapatin prayapa-

18. yat sarv-parivarta parimarttasya lobhata pramadad va yo hartya-

19. sa mah-pataka-samyuktah apichatra sloka sva-datat para-data va-

20. yo harata vasundhran samshubha varsha-saharani ghore tamasi vartta-

21. te-

(IV. a) 22. bahuhibh vasudha datta bahuhibh channapale yasya yasya yad-

23. s tasya tasya taada phalam svan datum sumahch-chhakyam durkham

anyartaha-palanaa datam va palanaa

24. veditanachchhreyopunpalanam brahma-sva visham ghoraan na visha visham

uchyet visham e-

25. kukma hanti brahma-svam putra-pauriham raja ajnapayat Charakki-

Murasa-

26. kella-putro Matri-varmanapan tamadama samapta tambra-pattika

PLATE XIX.

1. STONE INSCRIPTION OF THE CHOLA KING RAJADHIRAJA AT VARANAYAKANHALI,
NELAMANGALI TALUK, A. D. 1050.

1. svasti Sakha-nipu-kallatta-samyatsara-sa-

2. tamgale 973 janeya Virodi-samvatsaram

3. pravaitisutum ire tad-varisha-bhyanantarada M-

4. gha-masa-krishna-parchami Brihaspativaram svasti

5. shri Rajadhiraja-Devargay upmu 38 tt-enada-

6. neya Daligavadi-ana Vikrama-Cholu-mandga-

7. lada Mane-nada Kestra Bannakara-balivao

8. Duggayya-gavundara makka Odevamattamdo-

9. velajaran Gnagesharya-Cholu-gavundanam Dornyanam int 1-ta-
2. Stone inscription of the Ganga King Sripurusha at Kuttepalya, Magadi Taluk.

1. Śripu..........................  
2. ..........................avarā magandi  
3. Śivamār-Ereappu Kuṇugil-nāḍ-ālē  
4. Bisigāruḷ bālva prajeg ellā koṭṭodu  
5. Kaṭṭaṅe maryyādi kāṟāṅe gotṭār ida-  
6. n alivon pāneẖa-mahā-pātakān akkum

PLATE XX.

1. Viragal at Begur, Bangalore Taluk.

1. śrīmat-Nāga-  
2. rana mane-vag-  
3. ti Pervvoṇa-satṭi  
4. Beṅguḷuṟa kāle-  
5. gadoḷ Nāga  
6. -tarana magan Buṭṭaṅa  
7. -pati sattam

2. Stone inscription of the Ganga King Ntimargā II at Karbail, Nagamangala Taluk.

1. svasti śrī Nitiṃā  
2. rgga-Koṅgoṇi-varmma-dha-  
3. rmma-mahārājādhirāja Ko-  
4. vāḷaḷa-pura-varēsvara Nandagiri-  
5. nāṭha śrīmāt-pPemāṇḍigaḷ rājya-  
6. geyutīre Arambhallavan Iduleya bīla-  
7. vṛitti-ajuttire Ballahana danḍu Kembolalge va-  
8. re Paliy-u...ļa daṅḍanāyakan āge N[i]ī] mārggama si-  
9. sadol kādi Ta... yaṇṇa sattoṇe Nīḻuvuṭeyane kal-na-  
10. ḍ āge-  

PLATE XXI.


1. svasti śrīmatu Sakha-va-  
2. rshaṁ toṃbhavinoṅga 54 Sa-  
3. rvvaṅj[i]-samvatsarāda ...  
4. Adīvaraṇ  
5. śrīmānumahā-maṅḍalē-  
6. svara tribhuvana-malla Ho-  
7. ysala-Dēva-rājyaṃ Taḷekāḍa-  
8. paṭṭa-  
9. nam ā-purad aṟu-sāyirānum Ge-  
10. ru-nagara...Kalāpe-sāyirānu  
11. hadımentu-vishayada āḷiṣyukara-  
12. dū Toḷaṇchéhya Aṁkakāḍa-  
13. dhamam bidāṭi idara pāvā  
14. ḍi besavak[a]a berevaṇa vṛi-  
15. tti vieharada ḍaḷa haduvāra  
16. māṟu dhāṁnyavinge visa  
17. i-dhammava alida keṛey ā-  
18. rave kavile alidam i-dha-  
19. rmma nilisuvumār āsavē i-sva-  
20. dattam para-dattam vā yō  
21. harēṭi vasundhārā  
22. sshāṭṭi vvarisha-sahasrā-  
23. ni vishṭhāyam jayaṭē kri-  
24. mi ||
2. AGRAHARA-BACHAHALLI PLATES OF HARIHARA II.
A. D. 1877.
(Front side of the third plate.)

(III a).

1. Pákaásananá śrímáni Harihara-mahipálah sukheúma Vijayana-
2. garim mahá-rájádhámin adhivasaññ an ashtottara-nanay-adhkha-dvi-satá-
   dhíhikha-
3. sahasra-sankhyá-kulíteshu Šaka-varshéshu tad-anantarasaya Nája-sanñya-
4. tsarasaya Págluna-máśe krisñapa-pakshé pratipadi hitan
5. Bhasamáváre Uttaráphalguntí-nakshatré Śiva-sányujian prápta-
6. sya mahá-rájádhírajasya rája-pamméśvarasya sva-pitúh śrí-vi-
7. ra-Bukka-Rájasya papa-keňhayu-dvára Paraméšvaru-prástá-sidhyartham
8. niratitha-sukriti-sidhyartham cha Hósumá-désé Kábabu-vishnya Be-
    ṭugula-bértá Nagamapallí Chákapallí Uyapallí Hriyamadá-
9. pallí Kopanapallí Kálapallí Bhojita-pallí Kopanapallí Hariya-
10. pallí Chidapallí suñya-gráma Aveyapallí Kániyana
11. pallí Bhojanapallí yévañ trayódasábhíh pádapalibhíh sañita-grá-
12. mán nídi-nikshépády-ashta-bhóga-téjá-svámya-sañitañ Béchéyahájí-
    sam-
13. jñánaká máramán anyatra sthita-Chikkañmatigáta Bomená-
14. yakapallí suñya-gráma Tadikutti iti tri-pádpallí-sa-
15. hitam Dandematigátagáhyam grámán étá-pádpallitvena
16. datvá agráháravinéma Ímañ-Bukarajapáman iti ná-
17. ma kripá shashti-vritti parikalpya náná-gó-
18. trebhýá bráhmébhíhyad pradát it atra vrititamátm brá-
19. hmañánám götra-nàmáni likhynté tantráduh Bháradvá-
20. ja-gótró Yajus-sákhádyá Sáyanacháryañ ta-
21. t-tanayah Sínganah ta-gótró Bahavíchó ráyacá áśrita-Ná
22. rará vritti-trayéna Mókhamáchárya-tamújó Móyáñña Sáya-
23. vóraya-tamúpan Módaná-Nágangáv iti trayañ Hírátáh Tá-
24. rika-bhátañ Atréjá Chínmaya-bhátañ Bháradvájañ Chandra-
25. sákara-chakravatináñ ta-putrá Narshrí-bhátañ Gautamáh
26. Janádhá-bhatañ Bháradvájañ Káundarpa-diksitañ Bháradvá-
27. já Ánya-diksitañ Gargyá Varáha-diksitañ Víšvámitrañ
28. Apadará-diksitañ Káusikáñ Narashúma-diksitañ
29. . . . .

PLATE XXII.

1. NIRUP OF KALALE NANDA-RAJAYA.
A. D. 1763.
Srí-Nanjañcda.
Srí-Lakshunikánta-vámiyavaru.

Sívaám-
bhó Ma-
hádeva

1. Svabhánu-sam  Mángástra-su 15 llu śrímatu-Navárajáianavarn Pirri-
2. patyagára Nágáiyage samprátiyam kárya  adági  Kalule śrÍ  yavarriçe
   pratisamvatsara.
3. dallû Nanjarâja-tirunâlu yamba nâmânikadalli Śrâvaṇa-ba 6 llû rathôtsava nadada ba-
4. ruvahâge nigadi-mâdisi yt rathôtsavada muṭṭuvali bagye Pirripaṭhâdastalâdalli Ṛudrapaṭhâdâ
5. hÓbali Karattâlu-grama yt upagrama saha sarvamânyav-āgi kam-gu 22 varâhâ
6. huṭṭuvali grâmavannu vappisi yiddhêvey àddarindâ ā-gadiyindâ barataka haṇadalli
7. Kaṇṭhirâyi innûru ippattu varahâvannu pratisamvatsarasadallû uttârâ kodisuttâ yi-
8. dâ hitâgi Pirripaṭhâdastalâdâ Karattâle grâma yt upagrama saha yalle chutussimegû śan-
9. kha-chakra-mudre śilâpratishte-mâdiśikoṭṭul grâmavannu dêvastânada havâlîge nirupâdhika-
10. sarvamânyav-āgi śâśitavâgi nadaśikkoṭdu baruvadul yt patravannu śyânumbhâgâra kadita-
11. galige baraśi punahâ kodisuvadu

Sri-Nan-
junda

2. PersiaN inscription in the mosque at Bellâru, NagamaNâla taluk.

A. D. 1786.

1. Kaz barấhim hasbatullah
2. Masjid shudshân Baitullah
son Vijaya-Krishnavarma-mahādhiraja of the Gangas as inheriting the good qualities of their father, as having by the prowess of his own arm deprived his enemies of their great wealth and fame and seized them, as lovingly cherishing the feet of the gods, Brahmans and gurus, as having obtained sovereignty only for the sake of the just government of his subjects, as a touch-stone for testing gold the learned and poets versed in various sciences, as specially skilled among those who expound and practise the science of politics in all its branches, and as having well distributed faithful servants. Then the inscription records that Vijaya-Krishnavarma-mahādhiraja, in the first year of his increasing great sovereignty, when his victorious camp was at Kavaipāta, on the 13th lunar day in the dark foronight of the moon Aśvayuja, granted, with pouring of water, in the manner of a Brahmanādaya, the village named Kuraṇa, situated in Peratibhoga of Paru-vishaya, to Mātrisarna, son of Valjīvīra-chaturvedī, a tāttīrya-charana of the Rādhātta-gōtra. The grant was made at the instance of the general of Paru and it was to be free from all imposts. Whoever violated the grant either through avarice or ignorance was to be considered as guilty of the five great sins. Then follow four of the usual imprecatory verses after which we are told that by order of the king the copper plates were completed by Chārakkī-Murasakella's son Mātrivarma. Paru-vishaya mentioned above is apparently a mistake for Paruvi-vishaya which occurs in several inscriptions (see Report for 1911, para 73; Madras Report on Epigraphy for 1914, p. 84).

63. This inscription is of interest in several ways. It mentions a new Gangā king, Vijaya-Krishnavarma, not found in any published records of that dynasty. In place of the Jāhnavēya-kula of the other grants we have here the simple expression Gangā-kula. And when mentioning the above king the word Gangāvarma, "of the Gangas," is prefixed to his name. The epithets usually applied to the first king of the dynasty, Konguni-varma, are applied here to Mādaḥava I, and the latter's epithets to the new king Vijaya-Krishnavarma. But neither the cutting asunder of the stone pillar nor the authorship of the commentary on Dattaka's aphorisms is mentioned. The Nandi plates of Prithivi-Konguni or Śrīpurusha (last year Report, paras 50-57) afford another instance of the application of the epithets of Konguni-varma to a later king of the dynasty. The usual genealogy of the Gangas gives Harivarma as the son of Mādaḥava I. May Krishnavarma of the present grant stand for Harivarma, Hari and Krishna being synonyms? In the recently discovered Penugonda plates of Mādaḥava II (Madras Report on Epigraphy for 1914, pp. 83-84) Āryavarman is mentioned as the son of Madaḥava I. Our Krishnavarma may be identical with this Āryavarma. In the Nandi plates of Jayatēja (last year's Report, para 61) the name Ajjavarma occurs twice in the Gangā genealogy given in that record, and in EC, 9, Devanahalli 74 is mentioned a chief, probably a Gangā, named Ajjavarma. Tho these kings or chiefs are later than Āryavarma, still the name appears to have been a common one among the Gangas. Ajjavarma is the same as Āryavarma, ajja being the taṭhātā form of ājja. Dr. Flett is of opinion that the Penugonda plates are a genuine early Gangā record of the latter half of the 5th century A.D. (Journal of the Royal Asiatic Society for 1915, p. 472). It is a matter for gratification that at least a single genuine Gangā copper grant has at last come to light, confirming to some extent the early Gangā pedigree given in all the grants. With regard to this copper plate inscription. Dr. Flett says: "In its characters, language and orthography, this record stands all the usual tests; and its execution is good throughout." I venture to think that these remarks also apply to the Bendigānḥali grant of Vijaya-Krishnavarma which we have been considering. Its language is rarely corrupt; its orthography is unexceptionable; its characters, which are of an early type, are free from blunders; and its execution is good throughout. Some of its letters are ornamented with small circles as in the Bannahalli plates of Krishnavarma II (EC, 5, Belur 121; Epigraphia Indica VI, 16). The alphabet mostly resembles those of the plates of Sivakandavarma (Epi. Ind. I, 2), Simhavarma (Ibid. VIII, 161), Vijaya-Dēvarma (Ibid. IX, 58) and Vijaya-Nandivarman (Indian Antiquary V, 175). I would therefore hazard the opinion that this inscription is also a genuine Gangā record of about A.D. 400.

Śrīpurusha.

64. An inscription in Channappa's field at Kuppepāḷya, Māgadi Taluk, (Plate XIX, 2), refers itself to the reign of Śrīpurusha. Unfortunately portions of the
1. Stone inscription of the Chola King Rājadhirāja at Varanāyakaṇhali,
   Nelamangala Taluk.
   A.D. 1050

2. Stone inscription of the Ganga King Sripurusha at Kuppepālya,
   Magadi Taluk.
first and second lines are completely worn. The record says that when Śrīpr ṣ rūṣa was ruling the earth and his son Sivamār-Ereyappor was governing Kuṇungal-māṇḍu, Kattāṇe granted as a privilège kārālmē to all the subjects residing at Bisi-gūru. Then follows the usual imprecatory sentence that he who destroys the grant shall be guilty of the five great sins. The date of the epigraph may be about A. D. 800. As far as I know, this is the only record in which Sivamāṛa is named Sivamār-Ereyappa. A son of his, Mārāmeans, is mentioned in the Gaṇjam plates (EC, 4, Seringapatam 160) with the same affix, and in the Manne plates (EC, 9, Nelamangalā 60) of A. D. 797 without the affix; but both these grants have been supposed to be spurious. An inscription at Vijayapura near Talkad (Report for 1912, para 72), however, mentions an Ereyappa who was a younger contemporary of Sivamāṛa as ruling the earth. Two more inscriptions, one at Srvana Belgoa (Report for 1903, para 59) and one at Hindūpur (Madras Report on Epigraphy for 1913, pp. 92-93) mention an Erāngana as ruling in the middle of the 9th century A. D. All these names probably refer to one and the same individual, different from Nittimāṛa II who was also known as Erayappa and Erāngana: and it is very likely that that individual was a son of Sivamāṛa. Kuṇungil-māṇḍu, of which Sivamāṛa is said to have been the governor, was a district with Kuṇungil, the modern Kunigal, situated only a few miles to the west of the village where the inscription is found, as its chief town. As the same district was governed according to the Kaṭāla plates (EC, 12, Gubbi 61) by Vimalāḍīya, a chief under the Rāṣṭhrakāṭas, in A. D. 812, Sivamāṛa’s governorship must have preceded this date by a good number of years inasmuch as he must have held the post when he was only a Yavvarīya. Bisi-gūru is the modern Bisakārū, situated close to Kuppepāḷyā. Other indications of its antiquity have been referred to in para 11 above. Kattāṇe who granted kārālmē to the inhabitants of Bisi-gūru is evidently identical with the chief Kattāṇe who is mentioned as a contemporary of Srirupasha and Sivamāṛa in some vīragals at Hirugundagal, Tumkur Taluk (see Report for 1910, para 40). The meaning of the word kārālmē is not quite clear. It is the same as the Tamil kārārmāḷ which occurs in several inscriptions and the Malayāḷam kārīyāmā. Kār and payanu or hayanu, paśānam in Tamil, represent two kinds of crops, the former grown in the rainy season and the latter raised by irrigation. The word kārāḷar in Tamil means “agriculturists” or “cultivators.” We may therefore suppose that kārālmē represents some concession probably relating to the kār crops. Another fragmentary inscription built into the wall of a house in the same village, which appears to record the grant of 80 kandugas of land by some king and ends with the same imprecatory sentence as the other, may belong to the same reign.

Nittimāṛa II.

65. A vīragal in Huchchi’s field to the north of Kārbail, Nāgamangala Taluk, (Plate XX, 2), tells us that when Nittimāṛa-Kongonivarma-dharma-mahārājjadhirāja, lord of the excellent city of Kovalak, lord of Nanciṣirī, Śrīmaṭ-Permanāḍaḷ was ruling the kingdom and Arambhillava was administering the ōkōḷēritis of Idul, on Ballaḥ’s army approaching Kemboḷal, Paliyū ......la being the general, Th. yāṇa fought in the presence of Nittimāṛa and fell; and that Nividvēte was granted for him as a kāl-māṇḍu. Then follows another inscription with a similar introduction, but the latter portion of it is completely worn with the exception of the usual imprecatory sentence at the end. The date of the record may be about A. D. 900. Some peculiar sculptures on the stone were referred to in para 30 above. The Ballaḥ referred to here is evidently the Rāṣṭhrakāṭa king Krishna II.

66. Another vīragal (Plate XX, 1) which belongs to the same reign, though the king is not named in it, was found built into the floor in front of the Kamaṭhesvara shrine in the Nāgēsvara temple at Bēḍgūru, Bangalore Taluk. It records the death of Pervōna-setṭi, a house-son (mane-vagati) of Nāgattara, as also of Bittampati, son of Nāgattara, in the battle of Bengūrū. EC, 9, Bangalore 63, now in the Bangalore Museum, which records the death of Nāgattara, and Bangalore 87 which records the death of Īḷagūru, another house-son of Nāgattara, belong to the same village. All these records are of nearly the same period. The present inscription is of considerable interest as it testifies incidentally to the antiquity of Bengūrū, the modern Bangalore, which must have existed under this name in about A. D. 900. We may now discard the story of Vin-Ballajā (1175-1320) having gone to the hut of an old woman and eaten bengāḷu (boiled beans) offered by her (Mysore II, 45).
67. A viragal in front of the travellers’ bungalow at Nâgamangala, dated in the first year of the coronation of Permanandi-Mârasinga-Dêva, records the death, during a cattle-raid, of Tanadakayya, the gavunda of Idngur, at Addiyâptali. The date of the record is A. D. 961 in which year, according to Mr. Rice, this king succeeded to the throne.

68. A few other epigraphs which, judging from their paleography, are assignable to the Ganga period, may also be noticed here. A Jaina epigraph, built into the floor in front of the shrine of the goddess in the Nâgèsvara temple at Bêgur, Bangalore Taluk, records the death of . . . . ndî-bhâtâra, a disciple of Mânak-bhâtâra. The period of this record may be the middle of the 9th century. Another epigraph at the same village, Bangalore 93, now revised, records the death of a Jaina nun named Mankabbe-kantiyar, who was a disciple of Malave-kantiyar, who was again a disciple of Panmanandi-bhâtâra. A viragal in a field to the north of Mâvinkere, Nâgamangala Taluk, makes the simple statement that Ganga-gavunda’s son Rajayya rescued cattle and died. The date of these two inscriptions is probably A. D. 950. An epigraph to the south of the Kikheramma temple at Kikkeri, Krishnaratâpî Taluk, which may be assigned to about A. D. 1000, mentions the pattâva-vêlma Mâra-gavunda of Châttasantiya-bidu; and another, of about the same period, on a rock in the cave temple of Mallikârjuna on the hill at Heggunda, Nâlamangala Taluk, states that Malugale-dêva built the tower. A short inscription, of about A. D. 800, to the left of the steps on the smaller hill at Srâvana Belgola gives merely the title of a visitor—sî-îjâdhirâ (brave in war). Another in characters of the 9th century on a boulder to the east of Lakki-dono on the same hill consists of the curious expression “a thousand gâlûnâs.” It is not clear what this means. There appears to have once been a structure here sheltered by the boulder. Does the inscription mean that the structure cost so much money? The people of the village seem to think that the epigraph gives information of a treasure of that amount hidden somewhere near the boulder, and several attempts appear to have been made to get at the treasure, but without success.

THE CHOLAS.

Râjâdhirâja.

69. Only one inscription relating to the Chôlas was copied during the year: a viragal (Plate XIX, 1) near the Ánjânyâ temple at Varanâyakanhalli, Nâlamangala Taluk. It refers itself to the reign of Râjâdhirâja and bears the date A. D. 1050, both the Saka and regnal years being given. It tells us that on a Thursday which was the 5th lunar day in the dark fortnight of the month of Magha in the cyclic year Virodhi corresponding to the Saka year 973 and the 32nd year of Râjâdhirâja-Dêva’s reign, Odeyanâttanda-vêlar, Gangegonda-Chôla-gavunda and Dorayya, sons of Dugggaya-gavunda, of Kèsîr in Mañjâ-nâdu of Dalâvadâ during Vîkrama-Chôla-manjâla, during the destruction of the village, wounded, fell and went to svergâ; and closes with the statement that to the dâdîrî of Mañjâ-nâdu who engraved the stone was given exempt from taxes for all time 3 kândâyas of wet land below the Mudugere tank. It is rather curious that though the regnal year is given as 32 in words the figures 33 are inserted in the middle. This is evidently a correction made after the words were incised. The Tamil form dina occurs instead of the Kannada dda.

THE CHULUKYAS.

70. Three inscriptions of the Chulukya dynasty were copied during the year from impressions received from Mr. P. Raja Bahadur Pillay, b.a., s.l., of Secunderabad. The originals are in a ruined mantapa at Nâgâi in the Nizam’s Dominions (see para 42), two of them on pillars and the remaining one on a slab built into the wall. The two on pillars, though referring themselves to the reigns of two kings, namely, Trailôkya-mallâ (1042–1068) and Tribhuvanamallâ (1076–1126), are really parts of one and the same inscription. They consist of nearly 360 lines, being the longest record copied during the year, and give several interesting details about some feudatories of the Chulukya kings. The third also belongs to the reign of Tribhuvanamallâ.
1. **Viragal at Bêgûr, Bangalore Taluk.**

2. **Stone Inscription of the Ganga King Nîtimârga II at Kårbail.**
   **Nagamangala Taluk.**
71. The long inscription referred to in the previous para is engraved on the three faces of two pillars, one situated inside and the other outside a ruined maṇḍapa at Nāgāi in the Nizam’s Dominions. After praise of the Boar incarnation of Vishnu and of the Trīṁḍārsī, the record proceeds to give details of the genealogy of the Chālukyas thus:—Brahmā; his son, sprung from his mind, was Sāvyambhuva-Manu; his son was Mānava, after whom the Chālukyas styled themselves Mānava-saṅgītā; his son was Harita; his son was Harī; his son was Chālukya, from whom the Chālukya line attained eminence. That line was different from those of the Nandas, the Kadambas, and the Guptaśa. Many renowned kings, such as Vishnuvardhana-Vijayādaitya, arose in that line. Sātyārāja ruled the earth; he was succeeded by Ayodhyapuri-Satyaśrīya, after whom the family became known as Satyaśrīya-kula. As the kings of this family seized the Lakshmi of other kings by the forelock and brought her to their kingdom, the latter was known as Kuntāja-vishaya. They received the peace banner from Subrahmanya, the boar ensign from Padmājödhava (Vishnu) and a parasol from the goddess Kātyāyani. Among them was Tailapa, his son Satyaśrīya, his younger brother Daśavarma, his son Vikramādaitya, his young brother Ayapa, his younger brother Simha-bhīka or Jayasimha. The last vanquished the Chōla king and put him to flight. His son, with the title Rāya-Nārāyaṇa, was Tailōkyaṃāla. He burnt Dhārā and Kānci, killed the Chōla king, sacked Ujjaini and captured Belliyaganḍū. He killed the strong Chōla king single-handed, though opposed by a large army. He was also known as Ahavanalla and had another title Virāmāntadāvēya. Then follows an account of one of his feudatories named Madhusūdana:—The king protected the earth maintaining the four castes in their legitimate duties and observances, and the Brahman caste, the highest among them, prospered by his favor. In that caste arose Gōvinda; his wife was Echikabbe; and their son Kālīdāsa-danḍādhipa, who promoted the prosperity of the Chālukya kingdom. His younger brothers were Nimbardanḍādhipa and Vēḍārāja-danḍādhipa. Pre-eminent among the three brothers was Kālīdāsa with the title Sangrāma-kaṅgirāva. At a time when, owing to the treachery of the mahā-sautrānas and the maṇḍalikas, the kingdom was about to slip away from his hands, the credit of having saved and secured it to Jayasimha, just as a ship about to sink being tossed by the waves is saved by means of an anchor (bīṇguṇḍu), belongs to none other than Kālīdāsa. His wife was Reppinabbe, and their son Gōvindarāja. His younger brother, with the title Dānānātha-Gōkula-pāla, was Bāchirāja. He procured the empire for his lord, killed his enemies, vanquished the Chōla, the Mālavya, Irungōla and Dhōra, slew them and brought their heads. His younger brothers were Madhusūdana, Kēśava, Chattā, Rēchha and Malla. Pre-eminent among the seven brothers was Madhusūdana, also known as Madhava-danḍanātha, with the title Dānānātha-Trīṇeṭra. He protected his lord’s kingdom by putting down the Chōla, Andhra, Mālaya, Anga, Pāṇmāḷa, Saka, Abhūra and Maṇadha kings, as well as the king of Dhārā. Among emperors four, namely, Hari, Rāma, Kaurava and Rāya-kanṭhārava (Tailōkyaṃāla) have obtained great renown; similarly, among devoted servants four, namely, Gaṇada, Hunnūra, Kaṇṭhō and Dānānātha-Trīṇeṭra (Madhusūdana) have become deservedly famous. Madhusūdana, who was of the Vāṇasa family and Vasishthō-gōra, and who excelled Mudrā-Rākṣhasa, Chānasōka, Kaṇānaka, Bhraspati and Yugandharāyana in politics, was made yuvarāja by the Chālukya-chakrāvara with whom he was a great favorite. He was mahā-sandhi-vigrahādhipati and Kārṇatāka-sandhi-vigrahādhipati. After giving a string of his further praises the inscription records that he built in the agrahāra Nāgāvārī—the chief town in the Ernaku 300 of the Kuntala country, which his father Kālīdāsa-danḍanāyaka had founded for the support of 400 Brahmanas well versed in the four Vedas, having obtained it along with a copper grant from the king—a temple styled Kāsakakamalāka in honor of the Trīṇeṭris, the Rāmeēvara temple with the Rāmatīrtha, and the Madhusūdana temple, so named after himself, adorned with female figures, towers, golden finials touching the clouds, dancing halls, golden Garud-pilars, gateways of three storeys, lofty enclosures, rooms for lodging śahadapakī, trāḍ-vaśis, snātaka and other classes of Brahmacārīs, hamsas, and paramahamsas, and mahās for the study of the Vēdas and Vēdāngas in all their various śāstras; and, having obtained as a gift some lands from Tailōkyaṃāla on the occasion of the uttarāyana-sankrānti on Tuesday, the 5th lunar day in the dark fortnight of Pushya of the cyclic year Subhakrit corresponding to the Śaka year 984 (A. D. 1063), when he, having stopped the journey, was encamped
for many days at Benneyadandu, and some from the lord of Māhishmati, a
descendant of Kritavrīya, Boddivyēcha, granted for their maintenance 725 mättar
of land, 6 house-sites and 2 more mättar of his own wet land. Among the titles
applied to Madhusūdana may be mentioned samadhigata-peneha mahāšāda, mahā-
prachanda-daṇḍanāyaka, kudita-vargade, Kannada-sandhi-viprāha, a sēcent elephant
of his father and promoter of the prosperity of the Čāḷukya kingdom. The descent
of Boddivyēcha is given thus—The lord of Māhishmati, born in the line of Krita-
vrīya, was Lōkasaṅkaratbah; his son Erāga; his son Māravēloka; his son Kōrardēvata;
his son Anēga; his son Anūrachandha; his sons Lōka, Aēchā and Bījia; Aēchā’s sons
were Čanda. Erāga, Lōka, Bījia, Bācha, Gōka, Mālla and Mūgatayva; Erāga’s son
was Boddivyēcha. Among his titles are—entitled to the band of five chief in-
struments, maḥā-manḍalēvāra, lord of the excellent city of Māhishmati, sun to
the lotus the Ahihaya family and a bee at the lotus feet of the god Lōkēśvāra.
This much of the record may be considered as the first part. The remaining portion,
which registers a grant of a later date in a later reign, will be noticed in the next
para.

Tribhuvanamalla.

72. Madhusūdana, noticed at length in the previous para, had Māṇaladēvi for
his wife, and their son, with the title Sangānana-kauṭbhūtra, was Kāḷjīśa-
daṇḍanāthā. The latter enlarged the kingdom of his lord Tribhuvanamalla, with
whom he was a great favorite. The inscription then goes on to say that, having
obtained as a gift the village Tālakaganqie from Tribhuvanamalla on the occasion
of a lunar eclipse on Sunday, the full-moon day in Bhādrapada of the cyclic year
Kṛdhaṃ corresponding to the Čāḷukya-Vikrama year 10 (A. D. 1085), and some
lands from the maḥā-manḍalēvāra, lord of Māhishmati, Lōkaraṣa, who was the
ruler of the Eralū 300 and the Črūti 300, Kāḷjīśa granted for the god Madhusūdana
named Vēmpaṇuṇāya-Puramāra of Nāgavaṇi and the 400 mahāyana of that place
1045 mättar of land, 2 mättar of flower gardens and 3 house-sites. Then follow
details of the allotment of lands to Brahmans and temple servants:—To Jan-
aya-bhāṭṭopādhyāya 50 mättar; to Brahmapuri Donaya-bhāṭṭa 20 mättar; to
Dēbhya Manangiṣvar 20 mättar; to the Purāna-bhāṭṭa for reading Purānās in
the temple and the maṭha 40 mättar; to 4 masons for affecting repairs to the temple
60 mättar; to Nāranayya-nāya 60 mättar; to 4 ghaligya-māṅgal of the god 50
mättar; to Gunday-shanangi 15 mättar; to Doreya-shanangi 15 mättar; to Rūdra-
shanangi 15 mättar; to 2 ghaligya (orchards) who worship the god observing
Brahmacharya (celibacy), nakta-bhōjana (eating at night) and aḍāka-sayana (sleep-
ing on the ground) 40 mättar; to the female cook who prepares offerings for the god
8 mättar; to 3 watchmen 45 mättar; to 2 singers (pāḷaśīgar) and 4 drummers 30
mättar; to 2 companies of songsters 60 mättar; to 2 dancing girls 40 mättar; to 4
dancing girls standing at the pillars 35 mättar; to the whitewasher 15 mättar.
The produce of the remaining lands was to be utilised for repairs, preparation of
ornaments for the god and feeding strangers. We are then told that the Brahman
Nāranayya-nāya, protector of the daṇḍanāyak’s charities, caused the Traipuraśa-
dēva (Trinūrti, Rāmēśvara and Madhusūdana temples together with the Rāma-
tirtha to be built at the instance of the great minister, and that the sculptor who
worked at the temple was Nāgōja, an expert in sculpture and other arts and a
servant of Nāranayya-nāya. Then follow two usual final verses and the record
clouses with the statement that the charity is placed under the protection of Rāma.
About the lord of Māhishmati, Lōkaraṣa, from whom Kāḷjīśa obtained lands, it is
stated that he was a moon in the sky of the Ahihaya lineage and that, while his
lord Tribhuvanamalla was looking on, he slew with his sword at Kālaṇa the terri-
ble Bamma who had the titles Bhāṛgava, Sandharaṣa and Kōrādyā. Lōkaraṣa was
probably the son of Boddivyēcha of the previous para. Among the epithets applied
to Kāḷjīśa, besides those already mentioned in connection with his father Madhu-
sūdana, are—discussers of literature, sun to the lotus the army, a Bhūṣapati in
politics, a Garuḍa in daring, a Kārpa in truth, a royal swan to the pond the Bānas,
an ear-ornament to Sarasvati, a lion in battle, a Murdri in natural disposition,
destroyer of the armies on both the sides.

73. This record from the Nizam’s Dominions, though partly similar to the few
from that State already brought to light (see Dr. Fleet’s Kannarese Dynasties, page
339), contains some points of interest which deserve notice. It consists mostly of
Kannada verses and may be looked upon as a fine specimen of Kannada composition.
The genealogy of the Chālukya kings given in it agrees with the published lists. The published copper grants of their dynasty style the Chālukyas sons of Hārīti, while the present epigraph, along with a few others, names Hārīti, son of Hārīta, as one of their ancestors. Jayasimha II is said to have vanquished the Chāluka king. This Chūla king is evidently Rājarāja-Chūla, whose inscriptions, however, state that he routed Jayasimha II. The titles Rāya-Nārāyaṇa and Viramārtanda-vāya are applied to Trailokyamalla, who is stated to have burnt Dharā and Kānchehi, to have killed the Chūla king and to have sacked Ujjayini and seized Beḷliyagundu. The Chūla king in this case is Rājādhīraja who fell in the battle of Koppan. It is not clear which place is meant by Beḷliyagundu. We are then introduced to a line of Brahman feudatories of the Chālukyas, who appear to have wielded considerable power and to have faithfully served successive rulers of the dynasty. Of these, Kālidāsa is said to have secured the kingdom to his lord Jayasimha when owing to the treachery of the mahā-samanas and the manḍaliṅkas he was about to lose it. It is not quite clear which historical event is alluded to here. One of his sons, Bāchi-rāja, is said to have slain the Chūla, the Mālaya, Irungōla and Dharā; and another, Madhustudana, to have subjugated the Chūla, Andhra, Mālaya, Anga, Pannāta, Saka, Abhirā and Magadha kings as well as the king of Dharā. Of those said to have been killed by Bāchirāja, the Chūla was perhaps Rājādhīraja already referred to and Irungōla was a Chūla chief who ruled in the neighbourhood of Sira, Tumkur District. May Dharā refer to the Hoysala king? Madhustudana’s son Kālidāsa was also a high officer under Tribhuvanamalla. We thus see that three generations of these Brahman chiefs served under three successive kings. Nāgā, the old Nāgavārī, appears to have once been a place of some importance. It was the chief town of the Belang-300. Trailokyamalla is said to have made the grant to Madhustudana in A. D. 1063 while encamped for many days at Beṇpeyadanda, having stopped further journey. This appears to be the meaning of the expression Beṇpeyadaṇḍina pelanum dèvam adiṣṭā uppayaṇa-viṇīṇa. Uppayana means the cessation of a journey. A similar expression, Nāgavārī uppayaṇa-viṇīṇa, occurs in another inscription in connection with Vikramāditya (Karnarce Dynasties, page 446). The inscription also brings to notice a line of chiefs of the Ahilya (Haihya) family, who were lords of Mahishmati and descendants of Kritavirya. There are also other records in the Nizam’s Dominions which refer to these chiefs (Ibid. page 439), though not in such detail. One of these chiefs, Bodināyaka, is described as a bee at the lotus feet of the god Lokāśvara. The reference is evidently to the Lokāśvara temple at Handarike in the Nizam’s Dominions (Ibid. page 399). Another chief, Lōkarasa, who granted some lands to Kālidāsa II, is mentioned as a subordinate of Tribhuvanamalla and as having killed at Kalyāṇa in the presence of the king a fierce chief named Bamma, who had the titles Bhārgava, Sandarasa and Kordaṇa. Finally, the inscription brings to our notice an artist of the 11th century of the name of Nāgōja who was an expert in sculpture and other arts.

74. We may now proceed to notice the remaining inscription from the Nizam’s Dominions which, as stated above (para 70), is on a slab built into the wall of the ruined maṇḍapa at Nāgāi, and bears the date A. D. 1093. It tells us that the great minister, rājādyaksha, kadika-vṛggade, Kannāja-sandhiyagrai (with other titles as given in para 73), dādanāyaka-Kālismara, i.e., Kālidāsa II, the 400 mahājana endowed with yama and other ascetic qualities (named) of the agrahāra Nāgavālī and all the merchants of the place, having met together, granted, on the occasion of a lunar eclipse on Sunday, the full-moon day of Vaiśakha in the cyclic year Angira corresponding to the 17th year of the Chālukya-Vikrama era (A. D. 1093), certain dues to provide for the decorations, offerings, Chaitra, Pavitra and other festivals of the god Lakṣmanesvara in front of the god Rāmesvara; and that they allotted the money paid by those who took oaths in the presence of the god for the repair of the tower of the Rāmesvara temple. All the income was to be deposited with respectable merchants and drawn upon for legitimate expenses for the service of the god. After one of the usual imprecatory verses the record concludes with the statement that he who violates the charity shall be guilty of the sin of having broken a linga.

The Hoysalas.

75. A good number of the inscriptions copied during the year relate to the Hoysala dynasty. They begin in the reign of Vinayaditya and end in the reign of Archel.
Ballāla III, covering a period of nearly 290 years from A. D. 1047 to A. D. 1335. A few early records of the dynasty were copied at Tonachi, Krishnarājapēṭe Taluk, and Bīḍīgamiṇavale, Nāgamangalā Taluk. Some viragal of the 12th and 13th centuries found at Agraḥāra-Bāchaḥallī, Krishnarājapēṭe Taluk, are of interest as giving an account of the suicide committed by a line of chiefs on the death of their successive overlords from Vīshnuvardhana to Nārasimha III. One of the epigraphs copied at Bēḷḷā, Nāgamangalā Taluk, is a good specimen of Kannada poetical composition. A few printed inscriptions which have now been revised will also be noticed under this head.

Vinayādītya.

76. An inscription (Plate XXI, 1) found on the back of the stone containing EC. 4, Krishnarājapēṭe 58 at Tonachi, refers itself to the reign of this king, whom it styles Tribhuvanamalla-Poysaḷa-Dēva, and registers a grant to two Śiva temples. The date given is Śaka 954 coupled with the cyclic year Sarvajitu. But the cyclic year corresponding to 954 is Prajāpati, and the Śaka year corresponding to Sarvajitu is 970, 16 years later than the date given in the record. The latter, Śaka 970 (A. D. 1047), appears to be the date intended. The epigraph tells us that during the rule of the maḥā-maṇḍalēvara, Tribhuvanamalla-Hoysala-Dēva, the...sixthousand of Tālekādu, the...thousand of Kirunagara and the dēśi of the 18 countries, having met together, granted certain dues for the god Anakarādēva and Nagarēvara. Then follows this imprecatory sentence—He who destroys this charity is guilty of having destroyed a tank, a grove and a tawny cow. The dēśi were to maintain the charity. The record closes with one of the usual final verses. The inscription Krishnarājapēṭe 58 on the other side of the same stone, which has now been revised, records the grant of certain dues by Medakkevegga Chaṭṭāyya and Gōla-gavunda of Tolanche for the god Anakarādēva. This record is of about the same period as the one noticed above. Another inscription on a viragal lying in the bed of the tank at Bīḍīgamiṇavale, Nāgamangalā Taluk, dated A. D. 1069, says that some one died in a cattle-raid during the rule of Poysaḷa. Poysaḷa here evidently refers to Vinayādītya.

Ballāla I.

77. An inscription at Mārgonahalli, EC. 4, Krishnarājapēṭe 55, now revised, appears to record the death of Bāgiyabhe, wife of Bāchi-gavunda, in A. D. 1102 during the rule of (with titles as given in the book) Ballāla-Poysaḷa-Dēva. The stone was set up by Bīva-gavunda.

Vīshnuvardhana.

78. There are several records of the reign of Vīshnuvardhana. The earliest of them is an inscription at Kikkiḍi, EC. 4 Krishnarājapēṭe 49, which has been found on close examination to be dated in Śaka 1034, the year Kara for Khara (A. D. 1111), and not in Śaka 1017, the year Yuva, as printed. In this inscription Vīshnuvardhana is named Poysaḷa-Dēva. An epigraph in the prakāśa of the Aṅkakārava temple at Hirikajale, Krishnarājapēṭe Taluk, dated in A. D. 1113, records that when the entitled to the band of five chief instruments, maḥā-maṇḍalēvara, lord of the excellent city of Dvārāvati, sun in the sky of the Yādava family, crest-jewel of rectitude, champion over the Malepas, possessor of these and other titles, Tribhuvanamalla-Vīshnuvardhana-Hoysala-Dēva was ruling the Gangavādi 96,000 in peace, his faithful servant, the warrior Chima, who was the governor of the Mankike 12, washing the feet of Somaśāsī-jīya, granted to him, with pouring of water, certain lands (specified) for the god Svayambhu-Ankakārādēva of Hirikajale and entrusted him with the management of the temple. After a verse in praise of Somaśāsī the record closes with one of the usual final verses. The warrior Chima is described as the equal of Kara in liberality, self-respect, heroism and truthfulness, and as superior to Garuda and Hanumān in devotion to his master. This stone is engraved on the back and sides also with four more short inscriptions of the same date recording grants by different individuals for perpetual lamps, etc., for the same god. Another epigraph in front of the Siddhāśvara temple at Tonachi, Krishnarājapēṭe Taluk, records the grant of the tax on oil mills for the maintenance of a perpetual lamp for the god Mahādēva of Tolanche by Nārapa-veggaḍa, the customs-officer of Surigeya-Nāgaya. Here the king is not named; but we know from other records (see Report for 1912, para 84) that Surigeya-Nāgaya was a minister of his. By

2. Agranara Bachamalli plates of Harinara II, A.D. 1377
(Third plate)
order of the king he built the front mantapa of the temple of the goddess at Tempūr (Report for 1908, para 38). The date of this record may be about A. D. 1117. EC, 4, Krishnarājapēṭe 3, now completely copied, bears the date A. D. 1118. Dēmikabbe built the basti mentioned in it at Kattarigāḍhā. None but those who belonged to the Postaka-gachchha of the Dāsiga-ganā of the Māla-saṅgha had a right to the lands granted. The record closes with a few verses in praise of Divakaraṇandī-siddhānti and his disciple Kukฤดูงสนาม-Maladharī, to whose disciple Subbhaṇḍha-siddhānta-dēva the grant was made. Another record of Vishnuvar-dhana at Sāsālī, Krishnarājapēṭe 62, now revised, was found to be dated in Plava (A. D. 1121) and not Pramāṇī. The grant recorded in it was made to Kārekaṅṭhaṇī, the sthānapati or manager of the temple at Sāsālī, who was the son-in-law of Nāgarāṇī. The grantee is also named in two other inscriptions of Vishnuvar-dhana, EC, 4, Yedatore 6, of 1116 and another at Nārāmāpaṇa of the same taluk, of 1139 (Report for 1913, para 75). One more record of the same king at Bhadrakopppolu, Krishnarājapēṭe 59, now fully copied, registers a grant of land by Śrīmaṇṭa...dēva of Nangulī for the god Anakāraṇādeva of Tolache on the occasion of the uṭṭarāyana-saṅkṛanti. The year is not given, but the date may be about A. D. 1120. A Tāmil viragal near the Anjaneyā temple at Varanāyakanallī, Nelamangala Taluk, which appears to be dated in A. D. 1128, records that during the rule of the mahā-mandālaśvara, Tribhuvanamalla, capturer of Talaṅkāḍu Kongu Nangulī Uchehangi Pāṇugulī and Vanavāṣī, Bhujabāla-Vira-Ganga-Poysaḷa-Dēva, Būpanī Kāṭṭa-gāmrundan’s son Śilā-gāmrundan fell, having been stabbed by Purkodinālāvīr... Maṅnaināddālāvīr...in the southern division of Maṅnainādū. The only record of this reign that remains to be noticed is one on the left jamb of the north doorway of the Sāntiśvara-basti at Kambadahalli, Nāgāmangala Taluk. It supplies the important information that the basti was built by Boppa, son of Ganga-Rāja, the celebrated general of Vishnuvar-dhana. The architect who designed and built the basti was Drōhagharatāṭhārī, so named evidently after Ganga-Rāja one of whose titles was Drōhagharatāṭa. From EC, 5, Belur 124 we learn that Boppa built the Pārśvanātha-basti at Bastihalli near Halebid in memory of his father Ganga-Rāja who died in 1138. The present basti and the inscription may also be of about the same period.

Nārasiṁha I.

79. About half a dozen records of the reign of Nārasiṁha I were copied during the period. One of them on a beam in front of the image of Sāntiśvara in the Sāntiśvara-basti at Kambadahalli, Nāgāmangala Taluk, states that, as Kambadahalli granted by the senior king (bhīrīga-deva) i.e., Vishnuvar-dhana, before the mahā-mandālaśvara, Jagadekamalla, capturer of Talaṅkāḍu, Nārasiṁha-Poysaḷa-Dēva, was found insufficient for the service of the god and gifts of food, the king granted, on the occasion of the uṭṭarāyana-saṅkṛanti in the year Krishana 10, Maṅjāyā-earthly-hyakaka and Bhārataniya-hyakaka, lay disciples of Gandamaṇita-siddhānta-dēva, the village Modaliyahalli for the service of Sāntiśvara and gifts of food. The two dānaru-hyakaka mentioned here were brothers who also served under Vishnuvar-dhana (EC, 4, Nāgāmangala 32; Sr. Bel. 115). The year Krishana of this record stands for A. D. 1145. Another at Hosaholū, EC, 4, Krishnarājapēṭe 4, now revised, appears to refer to a battle that took place in A. D. 1162 between Nārasiṁha I and Bijjala of the Kalachurī dynasty. It tells us that on Besada and Dāviraga coming to fight with the mahā-mandālaśvara, Tribhuvanamalla, capturer of Talaṅkāḍu, bhujabala-Vira-Ganga-Nārasiṅga-Dēva at the instance of Bijjala, the upholder of the kingdom, crest-jewel of ministers, Laku-maya-nāyaka marched against them, and that in the battle that followed Bīmeya-nāyaka of the uppēvāparā of Hosahol displayed his valour by pursuing the cavalry and killing the horses. His son Bēcha and others set up the god Bhūmeśvara in his name and granted some lands, washing the feet of Masana-jīya. EC, 7, Shīkapur 103, of 1162, clearly tells us that Bijjala came to subdue the southern region and encamped at Ballīgāve (Belgāmi). Another to the right of the Śiva temple at Tenginagāṭa, Krishnarājapēṭe Taluk, records the erection of that temple which it styles the Hoyaśeśvara and a grant of land for the same on Thursday, the 5th lunar day of the bright fortnight of Bhādrapada in the year Hēmālambī corresponding to the Saka year 1055 by the general Kāvanna, son of Kolliyayya, the general of Tenginakāṭa, and Chāmundoṛavv, the general Kāṭeṇa-nāyaka, Chikādeva, and Hēggade Munjaya described as a son to others’ wives, a Karna in
truth and a worshipper of the feet of the god Viśvēśvara, during the rule at Đornaśuđra of the mahā-mandālēśvara, Tribhuvanamalla, capturer of Tajakaṭū, Gangaśādi, Nonambavādi, Kōṅgu, Nangali, Banavase, Hāṁgallū and Uchchangi, bhūjābala-Vīra-Ganga-pratāpa-Hoysaśa-Nārasinga-Dēva. Kāvaḍa and the others also built a tank and made the above grant in favour of the temple to Sāṅkarāśi and Padmarāsi. Some lands were also granted to Bāmmōja, son of Pōloja of Kikārī, who was apparently the builder of the temple. This charity was to be maintained and carried on by Bāsagreyasāvanta and Kōṭisāvanta. The date given in the record seems to be quite wrong. If we take Saśā 1055, which is given in words, as correct, the corresponding cyclic year is Pārīdāvī. A. D. 1132, in which Nārasimha I was not even born, his birth having taken place in Pārīvādi, the next year (EC, 5, Belur 124) on the other hand, if we take Hāmāłambi as correct, the year corresponding to it, A. D. 1177, does not fall within his reign. From Belur 98, however, we learn that he was crowned from the day of his birth. Even this statement does not help us in the present case. Another unfinished inscription to the west of the temple at the same village opens with the titles of Bhujaśalā-Vishnu-pratāpa-Jagadēkamalla-Hoysaśa-Kīrti-Nārasingha-Dēva and says that he ruled the earth residing in the capital Kōṇḍalā. Then follows a string of epitaphs of a son of Kōljīyya, the senior general of Tēnginakāṭa, mentioned in the previous inscription. The titles applied to Nārasimha are—Entitled to the band of five chief instruments, mahā-mandālēśvara, lord of the excellent city of Dvāravatī, son in the sky of the Yādyāv family, crest-jewel of rectitude, king of the hill chiefs, champion over the Malepas, a thunder-bolt to the mountain the head of proud mandalikas, Tribhuvanamalla, and capturer of Tajakaṭū, etc., as in the previous inscription with Hala suger added. Among the epitaphs applied to Kōljīyya’s son are: possessor of all titles, a Sahasrabāhu (Kārtavīyārjuna) or a Trīṇētra (Śiva) in battle, a Rāḍhēya (Karna) in truth, champion over traitors to their lord, an armour to the body of his master, and a sun among warriors. The information that Kōṇḍalā was a capital of Nārasimha I appears to be new. The place is probably identical with Kōḍalā of Krishnārājaṇēpe Tāluṭ.

80. Of the other records of this king, one built into the east wall of the kitchen of the Gāndhārāśvara temple at Śivaganga, Nelamangala Tāluṭ, states that, while the mahā-mandālēśvara, Tribhuvanamalla, bhūjābala-Vīra-Gangā-Hoysaśa-Kīrti-Nārasingha-Dēva was ruling the earth under the shadow of his sole umbrella, the great minister, senior general Bābbayya’s son the great minister, sarvottāra-kīrti, śendhāhipati, senior general Chōkkiṃaya caused a maṇṭaṭpa to be built for the spiritual welfare of his mother Malīkavve. The maṇṭaṭpa that was built is evidently the building in which the inscription is found. Chōkkiṃaya was a celebrated general under Vishnuvardhana also. He is referred to in EC, 5, Hassan 69 (here his name is wrongly printed as Bōkīmarya) and EC, 10, Bowringpet 9, both of which are dated in 1155. He is styled Vishnuvardhana’s Garuḍa in the above records, the second record also telling us that he restored the Bētamangala tank which is now used for the water-supply of the Kolar Gold Fields. Another epigraph at the same place records that Kīrti-Nārasingha-Dēva’s Kūsā-Basavama, son of Hēggade Māchāmiyya of Koṭṭārā and Hōlāve, set up a lamp-pillar on the Śivaganga hill and erected a temple of Bhairava; and that to provide for lamps being lighted on every new-moon day and for offerings of the god he purchased Hindisagare and granted it to Madamādeya who was to carry on the charity. The lamp-pillar set up by Kūsā-Basavama is the Tīrtha-pillar on the summit of the Śivaganga hill (see para 10), from beneath which a small quantity of water oozes on the day of the winter solstice or mākara-sankrānti. The Tīrtha-pillar also bears inscriptions on all the four faces, each of them stating that the pillar was set up by Kūsā-Basavama, son of Hēggade Māchāmiyya of Koṭṭārā and Hōlāve. He appears to have been an officer under Nārasimha I whose name is also given in all the four inscriptions on the pillar. The period of these records may be about 1155. One more inscription to be noticed of this reign is on the back of the image of Vardhamāna in the Vardhamāna-basti at Sāṅkīgaṭa, Magadi Tāluṭ. This inscription has already been referred to in para 12 above. It has been rendered fragmentary by carving the image of Vardhamāna out of the stone. The available portion of the record gives the usual genealogy of the Hoysalaś from Vinayāditya to Nārasimha I, its contents being similar to those of Śrāvāṇa Belgoḷa 124 as far as it goes.
81. There are three records of Ballālā II. A viragd at Agraḥāra-Bāchahalli, EC, 4, Krishnarājapētē 5, which has now been revised, records the death in 1179 of Ballēeya-nāyaka, son of Hoysala-setti of Bāchīyahalli, in a battle between Ballālā II and the Kalachurya king Sankama. The record opens thus—While the mahā-maṇḍalēsva, capturer of Talakādū Kongu Nangali Gangavādī Nonambavādī Banavace Hāṅngallu and Halasige, bhujabala-Vira-Ganga, unassisted hero, Sani-vārasiddhi, Giridurgamalla, a Rāma in firmness of character, niṣṭānka-prāṭapā Hoysala-vira-Ballālā-Dēva was in the residence of the capital Dōrasamudra, ruling the earth in peace and wisdom, a servant of his was the mahā-prabhū, namaṇya-mūrya, a Dharmanājī of the Kali age, ruler of Kāṭahu-nādu, possessor of all virtues, Gaṇḍānāyaka-setti of BāchīyahaLLī. Then follow 3 verses in praise of his son Hoysala-setti. His mother was Bīchhavē, younger brothers Bōkāna, Jammacchē and Bāba-Chāmūnūdrāya, and his son Bāba. The jāta (dignity) of Hoysala-setti was appropriate to him. May Śiva grant him all his desires! The lion of Hoysala-setti’s munificence chased away with fury the elephant of the poets’ poverty. We are then told that to the mahā-prabhū, promotor of the Bānajān-dharma, uplifter of dōṣamukha, dōṇiyācharaya and ubhidayēsi, Hoysala-setti and Māchayevo-setti was born, the glory of the family, scent elephant of his father, possessor of all titles, the mahā-saṃanta, birudara-gōva, obtainer of booms from Vira-Lakshmī and Viṣaya-Lakshmi, a lion to the elephants the hostile titled sāmanhta, bērūndī to the sārakha the......sāmanhta, an expert in playing the four kinds (tata, citata, ghana and susūra) of musical instruments, (with several other epithets) the Kan-nāḍiga warrior Ballēeya-nāyaka; that on Ballālā-Dēva at Dōrasamudra sending for him and ordering him to fight against the army of Sankama-Dēva, he went and fought with great valour killing several maṇḍalākṣas and cutting to pieces numerous warriors, so that the battle-field was filled with corpses and streams of blood; and that being pierced at the heart by an arrow he fell and became the darling of celestial nymphs who amidst showers of celestial flowers carried him to the world of gods and gave him an honored seat in their midst. From EC, 7, Shīktāpur 96 we learn that Sankama paid a visit to Belgāmī in 1179, accompanied by his chief officers. Another viragd at the same village (Plate IX, 2) which also opens like the previous inscription with an account of Hoysala-setti, and describes his son Ballēeya-nāyaka as before, tells us that on the death of Ballēeya-nāyaka’s son the mahā-saṃanta, a Yama to opponents, birudara-gōva, scent elephant of his father, Mahādēva-nāyaka, his wife Bībove-nāyakītī ascended the funeral pyre (bhuvilē) of her husband and became a setī. Then follows an account of a warrior of the name of Sānteyā who fought in some battle and fell. A grant of land was made to his sons Ankā and Hoysala. An inscription in the navaranga of the Siddhēśvara temple at Tōgach, Krishnarājapēte Tālūk, which is mostly identical with another inscription at the entrance of the same temple, EC, 4, Krishnarājapēte 56, records that when (with titles as given above) Ballālā II was ruling the earth, a servant of his, Mālaya-saṃhi of Orātale built the temple of Siddhēmātha, and that by order of the king all the prabhū-gaṇṇāmugdgha granted some lands (specified on Sunday, the first lunar day of the bright fortnight of Pushya in the year Virōḍhakrīt corresponding to the Śaka year 1054, to provide for the decorations, offerings, rice, music, etc., for the god and for temple repairs. The date given in the record, A. D. 1131, is too early for Ballālā II who came to the throne in A. D. 1173. The same date is also given in the other inscription at the temple, Krishnarājapēte 56. It is rather difficult to account for such a glaring mistake. The date intended is apparently A. D. 1191. An epigraph on a beam in front of the gaṅghāgrīha of the Sāntīsvāra-basti at Kambadahalli, Nāgamangala Tālūk, which tells us that the Mahā-Virājendrā-Hoysala-Sāmān-nādu-ālava, sun to the lotus the Changi-kula, obtainer of booms from the goddess Kamakōtīdevē, saṃtanta-Bharatēya-nāyaka granted on the occasion of the uttārāyana-saṅkrānti in the year Jaya some lands for the worship of the god Sāntināṭha, may belong to the same reign. Though the king is not named here, the first title of Bharatēya-nāyaka clearly shows that he was a feudal of the Hoysalaśas and it is very likely that the year Jaya stands for A. D. 1174.

Nārasimha II.

82. There are only two inscriptions of this king, one to the right of the entrance of the Mule-Singēsvāra temple at Bellār, Nāgamangala Tālūk, and the Archl.
other, a *vīragal* at Agraḥāra-Bāchahalli, EC, 4, Krishnarājaśeṭe 7, now completely copied. Both of them are dated in 1224. The first is an important record of considerable length written in good Kannada verse and giving some details about a line of Hoysala feudatories who are said to have come from Kuru-bhūmi and settled in the Hoysala country. After two opening verses, one of which praises Śiva while the other invokes blessings of the Trimūrtis on Kāchi-dēva, it proceeds to give the genealogy of the Hoysalas thus,—From Viṣṇu was born Brahma; from the water of Brahma's eyes Atri; from Atri's lotus-eye the Moon; from the Moon Yadu; from Yadu arose the Yādava-klāta. Of the ancient kings born in this family, Saḷa struck a fierce tiger by order of a Jina-muni and hence his line became known as Hoysala-vanśa. His son was Viṣṇavāditya; his son Ėchala-rāṇi was born Ballāḷa, Viṣṇuvardhana and Udayāditya; to Viṣṇuvardhana and Lakshmidēvi was born Narasimha; to him and Ėchala-rāṇi was born Ballāḷa; to him and Padmāvatī was born Narasimha. He defeated Ponna or Pomsa in battle, and, marching towards the east, vanquished hostile kings and seized their elephants, horses, various kinds of treasure and insignia. Then he is mentioned with all the Hoysala titles along with a feudatory of his, Kāchi-dēva, already referred to in the second introductory verse, with a long string of epithets. The titles applied to the king are—the refuge of all the world, favorite of earth and fortune, mahārāja-dēva, paramāvarta, parama-bhaṭṭā-rāṇa, lord of the excellent city of Dvārakā, crest-jewel of the all-knowing, king of the hill chiefs, champion over the Malepas, fierce in war, unassisted hero, sole warrior, Saṇīvārasiddhi, Giridurgamalla, hunter of animals, a mill-stone to Adiyama, a wild fire to the forest the Kāḍava king, a terrible cage to the Cērā king, chaser of the Magara king, seizer of the Avuta king, a lion to the antelope, the Konga king, the emperor of the South. Among the epithets of Kāchi-dēva are—allā-mahā-sāmanta, bhujaballa-Virāṛjendrā-Hoysala-Morasādhyārāya, the *Jaga-dala* of the three worlds, sun to the lotus the Kuruvanda family, champion over sāmantas who attempt *latti-galaq*qa, a submarine fire to the ocean the hostile army, a jewel mirror to the face of the Lakshmi of the Yādava kingdom, a swan to the pond the lotus feet of the god Chennakeśava, a Prabharāja, a Ballāndra and a Gāṅgēya of modern times, remover of the misery of the learned, adept in the 64 arts, sēnānāyaka of the Left Hand section. His descent is then given:—Nāṇiyamārū of the Kuruvanda family, born in Kuru-bhūmi, settled in the Hoysala country and became a renowned general of the Left Hand section. His son was Rāṇīgūpṇa, who slew the enemy that seized Hoysalārya on the battle-field. His son was the valiant Singādi-nāyaka *ādīs* Kāma-dēva, whose son was Hīriya Māchi-dēva. His son Sinča had four sons, namely, Māchi-dēva, Viṇāśya, Ballaya-nāyaka and Hariyanna. Māchi-dēva had a son Mācheya-nāyaka by Bommalaṇḍevi and another son Mādavaṇka by Bādavve. To Mācheya-nāyaka and Chōkaleza-rāṇi were born Kāchi-dēva, Malleya-nāyaka and Ballaya. The son of the last was Sīriranga-nāyaka who had by his wife Mālāmbike three sons—Ballāḷa, Hāriyanna and Māchi-dēva. Māchi-dēva's son was Kāchi-dēva. He had a son Māchi-dēva by Māchala-rāṇi. The inscription then records that during the rule of Nārasimha-Dēvathe mahā-sāmanta, Virāṛjendrā-Hoysala-Morasādhyārāya, a Guraḍa to the snake the hostile army, Kāchi-dēva set up the gods Sinḍēsvara, Lakshmi-nārāvya and Gopāla at Bellāra in Kalkani-nāḍu and granted lands (specified for each god) to provide for gifts of food, temple repairs, music and decorations and services of the gods. Grants are also made for a number of gods in other places. It is not known who Ponna or Pomsa said to have been defeated by Nārasimha II, was. The *vīragal* referred to above tells us that when (with usual titles) Hoysala-vira-Nārasinga-Dēva was ruling the earth, during Hoysaya-nāyaka's incarnation, Kētaṇa, son of Billa-ganda of Chokadilagāṭi, marched against the enemy along with the mahā-sīvanta, biradura-gēdha, ruler of Kabbahu-nāḍu, general of the Kanadiga warriors, Kuteya-nāyaka's son Ballaya-nāyaka, and, having rescued women and cattle and killed horses and warriors, attained the world of gods. Ballāḷa and Kūṭāja set up the stone.

**Sōṃśevara.**

83. Of the records of Sōṃśevara copied during the year, a *vīragal* at Agraḥāra-Bāchahalli, EC, 4, Krishnarājaśeṭe 8, now revised, tells us that while (with usual titles) the establisher of the Chōḷa kingdom, the uprooter of the Magara kingdom, the chaser of the Pundya, Hoysala-Sōṃśevara was ruling the earth in the Chōḷa
kingdom, on the arrival of Sigaña's army in A.D. 1242, the mahā-svānto, biruda-rāgū, ruler of Kabbau-nādu, general of the Kannadiga warriors, a fearless servant of the Hoyaśaclas, Kanteya-nāyaka’s son Kanpaya-nāyaka of Bācheyahallī marched against the enemy, and in the battle that followed the pāṭpana-svānto Mālaya killed horses and warriors and attained the world of gods. His elder sister Mālavē set up the stone. Sigaña of this record stands for the Sēvūṇa king Singhāpa (1210-1247) who, according to EC, 8, Somb 319, sent a large army to the south in 1239. A Tamil inscription in a field to the north of Jakkasandra, Bangalore Taluk, dated in the year Subhakrit, records a grant of land, as a madappuṇgam, to Vimalasivar of the Sembitchhura temple of Tāmaraikiri by Nambi-Iravi. Any one who thinks of violating the grant shall, we are told, be guilty of the sin of having killed a tawny cow on the banks of the Ganges. The donor Nambi-Iravi is identical with the Nambi-Iravi-seṭṭiyār mentioned in EC, 9, Bangalore 10, of 1266. So, Subhakrit of the present epigraph stands for 1242. Madappuṇgam is a grant for the maintenance of a mātha. As stated in para 29, there are a few labels below figures on the east outer wall of the Panchalinga temple at Gōvindahallī, Krishnājāpēṭe Taluk. The figures below which the labels are engraved represent the first twelve of the chaturvimśati-mārtis or 24 forms of Vishnu (see Report for 1912, para 93) and the labels give their names. There are likewise two labels on the pedestals of two of the four devapalakas at the sides of the two porches on the east. Unlike the other labels these give the name of the sculptor who made the devapalakas, and this sculptor is none other than our old friend Mallitamma who, as we already know, worked at the Nuggihalli (1249) and Sōmanāthapūr (1268) temples. One of these signed images is shown on Plate XII. The label reads rāvār-Mallitamma which means the sculptor (rāvār) Mallitamma’. So, the period of the 14 labels may be taken to be about the middle of the 13th century. They thus belong to the reign of Sōmēsvara. There is in fact an inscription inside the temple, EC, 4, Krishnājāpēṭe 63 of 1237, which refers itself to the reign of Sōmēsvara, though it does not allude to the temple. The names of the forms of Vishnu given in the 12 labels are—Kāśaya, Nārāyaṇa, Mādhava, Govinda, Vishnu, Madhuvadana, Tri-vikraman, Vāman, Bṛhadā, Hrṣīṣkēśa, Padmanābha and Dāmōdara. In every case the syllable śri is prefixed to the names. From Krishnājāpēṭe 9 we learn that the death of Sōmēsvara occurred in A.D. 1266.

Nārāsinha III.

84. There are three inscriptions of this king’s reign, two of them being left unfinished. One of the latter, engraved on a Basava-pillar at Hāle-Nijagāl, Nela-mangala Taluk, which bears the date 1260, records a grant of land by some sōman-taddhipati during the rule of (with usual titles) Hoyaśaṇa-bhujabalā-śri-vira- Nārāsinha-Dēvarasa. Another at Agraḥāra-Bāchahallī, EC, 4, Krishnājāpēṭe 10, now completely copied, though somewhat similar in contents to Krishnājāpēṭe 9, gives a few additional details of some interest. After alluding briefly to the rise of the Hoyaśaclas in the first verse and describing the devotion of Rangayya to his master Nārāsinha III in the second, the record names the king with his titles and proceeds to give the Hoyaśa genealogy down to Nārāsinha III. Rangayya is thus described: The king of serpents, afraid of Garuḍa, fled to Pāṭala; but Rangayya embraced Garuḍa and thus displayed his devotion to Nārāsinha III, winning the admiration of Ballālā III. As regards Nārāsinha it is stated that god Nārāsinha, blushing at his former birth from a stone pillar, became inearnate again as the son of Sōvi-Dēva and Bījhadēvi. Then follows the pedigree of Rangayya with details of the self-sacrifice of his ancestors one after the other on the death of the successive kings of the Hoyaśa dynasty—a sun to the lotus the Mūgila-kula, a bee intoxicated with the nectar of the lotus feet of Hoyaśaśevara, the mahā-sōmanta, punisher of traitors to the convention, a Gānḍarāyana entrusted with the office of setṭi by the uṇṇa-dēsī, general of the Kannadiga warriors, birudara-gōvu, a fearless servant of the Hoyaśaclas, ruler of Kabbau-nādu, champion over nāyakas who attempt hāṭṭi-galaga, champion over nāyakas who conquer and give up, champion over nāyakas who engage in battle and draw back, destroyer of the Sēvūṇa army, a Nārāyaṇa to Garuḍa the hostile sōmantas, champion over servants who break their word, champion over servants who merely feed and run away, champion over servants who hesitate to give up their wealth, inclinations or life—Gānḍa-nārāyaṇa-setṭi, with his wife Māravve-nāyakiti and—-servants, died with——— His son Hoysala-setṭi, with his wife——-nāyakiti and——-servants,
died with Bitti-Dévarasa. His son Kúteya-náyaka, with his wives Máravve-náyakiti and Chikká Máravve-náyakiti and......servants, died with Nárasimha-Dévarasa. His son Sívaneya-náyaka fulfilled his promise by dying with Ballála-Déva along with five male and three female servants. His son Lakheyá-náyaka acted up to his word by dying with Nárasimha-Dévarasa along with his wife Gangádávi and five male and three female servants. (His son) Kammya-náyaka fulfilled his promise by dying with Sóméva-Déva along with his wives Vonnévve, Javanvéve and Kállavve, and ten female and twenty-one male servants, having embraced Garúda six times on the head of an elephant. Finally, in the Suka year 1214, the year Khara (A. D. 1291), Kammya-náyaka’s son Ran-gyaya-náyaka acted up to his word by dying with Nárasimha-Dévarasa along with his wives Kétavve-náyakiti, Honnavve-náyakiti and Náchavve-náyakiti, and ten female and twenty male servants, having embraced Garúda six times on the head of an elephant. The epigraph then closes with one of the usual imprecatory verses. Another inscription on a pillar to the south of the Hunisésvara temple at the same village, which is unfinished, opens with the same verse as the previous epigraph and tells us in the second verse that Yádva’s son Sóma, a servant of king Vira-Nárasimha, fulfilled his promise, having embraced Garúda. The inscription then proceeds to give the titles of the king and stops in the middle. The date of this record may also be 1291. As stated in para 26, there are three pillars to the south of the Hunisésvara temple at Agraáhára-Báchahálli with figures of elephants on the top, and figures of Garúda seated on the frontal globes of the elephants, which are shown as engaged in a tussle with a man seated on the back of the elephants (Plate IX, 3). The details about these pillars have already been given in the para referred to above. The two epigraphs that we have noticed are on two of the pillars; the third pillar has Krishnarâjapé 9 on it. In the two records that have been dealt with the man who committed suicide is stated to have embraced Garúda, but in the record on the other pillar he is said to have bravely fought with Garúda and then embraced him. Some forgotten custom of former times appears to be referred to here. But the central idea appears to be this: the men who committed suicide would not yield to Garúda in devotion to their master, Garúda being generally supposed to be a type of such devotion. Krishnarâjapé 9 says at the end that these men thought that it would be a shame to survive their lords. Here we have a remarkable instance of the selfless devotion of a family of chiefs who, scorning to survive their lords, laid down their lives in regular succession on the death of their successive masters, beginning with Vinayáditya or Ereyangha and ending with Nárasimha III.

Ballála III.

85. About half a dozen records of Ballála III were copied during the year. An inscription on a rock on the hill known as Râmâdévâra-béta near Virupáppura, Mágadi Taluk, which appears to be dated 1200, tells us that while (with usual titles) a spear in the head of the Mágadha king, chaser of the Súvma king, establishe the Chôla and Pâñjya kings, a tiger among kings, a gâpbâhêrûda among kings, nissanka-pratâpa-chakravarti, Hoyisâna-bhinébala-srí-vira-Ballâla-Râya was ruling the earth, he made a grant of land at Huleyana-hali for the god Râmanâtha of Halikal. Another at the same place, of the same date, records a grant by the king to Guruchittâdéva as an endowment for the god Vreśvâra. A third at the same place records a grant by the king’s subordinate Bômaâna. A fourth at the same place, which is much worn, appears to register a grant by Guruchittâdéva. One more record on the north outer wall of the Râmâsésvara temple on the same hill, dated in the year Durmukihi, states that Bâcha-Jiya’s son Gûrâpa, the sthândika of the god Râmanâtha, made over to Guruchittâdéva-Odeyar’s son Gangidéva-Odeyar the god Râmayyâdevâ and some of his own lands. The year Durmukihi here may be taken to stand for A. D. 1296. Guruchittâdéva appears to have been a great Saiva teacher. An inscription at Hosaholalu, EC, 4, Krishnarâjapé 5, now correctly copied, tells us that in the year Parâbhava the possessors of all titles, the mahâ-dûnas including Nandinâtha and Virabhadra and the chief men of Hoyisâna-nâdu, Kongâ-nâdu and other 18 districts, having placed the diamond? boyâsâjige on the ground, assembled below the banian tree at the northern gate of Hosaholalu, and that in their presence all the mahâdânâs of Hosaholalu, which was a portion of the immemorial agrahâdra Râyasamudra, the great minister Mâdige-déva-dânnâyaka’s sênâbôva Paduvanna's
Balavekkada (?agent) Pandari-dèva, who was the officer of Hosaholalu, the superintendent Râvana, Kâtyâyas son Kuligerodéva and others (named) made a grand of land to Sowamayya to provide for the offerings of the god Sowamâba of the mela-sthâna in the north-east set up with the consent of the mahâjañas. Here we have a glimpse of the way in which business of a public nature was sometimes conducted in the 13th century. The placing of the raja-bhâjañage at the assembly refers to a custom which no longer exists. This added perhaps to the solemnity of the proceedings and made what was said or done at the assembly binding on the parties concerned. As we know from several inscriptions that Mâdigađâla-danâyaka was a minister of Ballâla III (see Report for 1915, para 85), the year Parâbhava of this record evidently stands for 1306. Another inscription in a field to the north-east of Jogi-Tidanalli, Doddâ-Ballâla Taluk, dated 1328, records that during the rule of the pratâpa-chakravarti Hoyisâla-srî-vira-Ballâla-Dâvarsas the great minister Mâyaya-danâyaka granted some lands, as a kodogi, to Yaga-jîya's son Ilaa-jîya and Bicha-jîya's son Nandiya-jîya. The lands are said to be situated in Chakotavahalli of Elabakka-nâdu. Another in Ayâsâbi's field Binnamangala, Nelamangala Taluk, which bears the date 1335, says that while (with usual titles) a Swayambhâlu to the helpless, sole lord of the world, a spear to hostile warriors, a Brahmarâkhasa to Homitrâraya, destroyer of Adavâraya, Hoyisâla-srî-vira-Narasimha-Dèva's son srî-vira-Ballâla-Dâvarsas was ruling the earth in peace at Dorasamudra, the mahâ-sowamândîpâpi, nara-loka-ganâla, Mayileya-nâyaka together with Homma and others of Kukala-nâdu, made a grant for the god ——. The signature of the nâdu —— triumphant comes at the end. Mayileya-nâyaka appears as a feudatory of the Vijayanagar king in Nelamangala 19, of 1340.

Vijayanagar.

86. There are about 20 records of the Vijayanagar period. They begin in the reign of Bukka I and end in the reign of Sâdåsiva-Râya, covering a period of nearly 200 years from 1347 to 1557. Three of the records are copper plate inscriptions of Harihara II and Krishna-Dèva-Râya. The plates of Harihara II are of some interest as they give the exact date of Bukka I's death and name among the donees Swayambhâlu, the well-known commentator on the Vedas, and his son Singâya. There are also a few records of the Yalâhankas chiefs which open with an acknowledgment of the suzerainty of Sri-Ranga-Râya II, but as these are later than his period they will be noticed under the Yalâhanka chiefs.

Bukka I.

87. A much worn inscription behind the Mârâma temple at Bommanhalli, Nelamangala Taluk, dated 1347, records a grant by some one of .........nâdu during the rule of the mahâmanâdanâvâra, destroyer of hostile kings, champion over kings who break their word, lord of the four oceans, srî-vira-Bukka-mahârâya.

Harihara II.

88. There is only one record of Harihara III's reign. It is a copper plate inscription, relating to Agrahâra-Bâchahalli, now kept in the Krishnarâma-jâpele Taluk Treasury. The plates, which are five in number, each measuring 11\frac{1}{2}'' by 7\frac{1}{2}'', are strung on a circular ring which is \frac{1}{4}'' in diameter and \frac{3}{4}'' thick. The ends of the ring are secured in the base of a circular seal measuring 1\frac{1}{2}'' in diameter, which bears in relief on a countersunk surface a dagger flanked by the sun and crescent moon and the legend Harihara in Kannada characters (Plate XXI). The plates are engraved in Nâgâ characters, the first plate being engraved on the front side also. The inscription is mostly similar in contents to EC, 4, Yaḍatore 46, both bearing the same date, viz, A.D. 1377. The front side of the third plate is reproduced on Plate XXI. After invocation of Ganeśa, Sambhu, the Boar incarnation of Vishnu and Hari from whose navel-lotus the world is said to have been produced, the inscription proceeds to give this curious account of Bukka I:—Formerly Hari was born to Yasodâ and Nandagopa as Vasudeva. Recognising from his supernormal form and other indications that he was Achyuta (God) himself, the parents prayed to him to become their son in a future birth also, whereupon he said to them: O father! in the Kali age, to rescue the earth from the Mîchchhas, you will be born as king Sangama at Pampapura; and O mother! you will be born as Râmâmbika, his queen. I shall then be born as your son under Archi.
the name of Bukka. Accordingly they were all born as such, and Bukka became the sole lord of the earth by the grace of Vidyātirtha-muni. The world was his family, the whole earth his land, the four oceans his treasury, and the goddesses of Fame and Victory his queens. He made a hundred royal cities including Dora-samudra and freed the empire from enemies. Then his son Harihara is introduced. During his reign the study of Sruti, Smṛti and the Purāṇas advanced, as also the performance of the great sacrifices. Then the inscription records that the mahārājādhirāja rāja-paramēśvara, destroyer of hostile kings, punisher of kings who break their word, glory of the Sangama family, an ocean of all virtues, a Pārijatā sprung from the milk ocean sri-vīra-Bukka-Rāja, an incarnation of the religious merit and good fortune of all people, honored in the assembly of kings, a royal bee at the lotus feet of the god Virūpāksha, of pure fame, of unassayed valour, revered by all kings, an Indra of the sea-girt terrestrial globe under his control, Harihara-mahtpāla, residing in peace in the great capital city Vijayanagara,—in order that his father the mahārājādhirāja rāja-paramēśvara sri-vīra-Bukka-Rāja, who attained union with Śiva on Tuesday, the first lunar day of the dark fortnight of the month Phālugma in the year Nāla corresponding to the expired Sakha year 1298, under the asterism Uttaraphalguni, might, through the removal of his sins, obtain the grace of Paramēśvara and unsurpassed religious merit—made a grant, with all the rights of possession, of the village named Bāchevakallī, with its 13 hamlets (named), belonging to the Kābhañ district in the Hōsana country, and of the village Dandematigāt, with its 3 hamlets (named), situated elsewhere, and, forming them into an agrahāra under the name of Immad-Bukka-jāpura and dividing it into 60 vrittis, bestowed the latter on various Brahmins. Then follow the names of the donees with their gōtras and sākhās, and details of the boundaries of the villages granted. The very first of the donees is Sāyanāchārya, of the Bhārādvāja-gōtra and Yajūs-sākhā, and the second, his son Singapa. Among other names may be mentioned the expounders of the Vēdas (Vēdārtha) Nāgābharaṇa and Vāmana-bhaṭṭa, of the Ātreyā-gōtra. After two usual final verses the record ends with the king’s signature—sri-Virupāksha—in Kannada characters.

89. The date of Bukka I’s death given in the plates admits of verification. Vidyātirtha-muni by whose grace Bukka I is said to have become the sole lord of the earth was both his temporal and spiritual guide (see Introduction to Mādhava’s Jaiṁśīya-Nyāyaśāstra and to Sāyanja’s Commentaries on the Vēdas). In another copper grant of Harihara II (Report for 1908, para 54) Bukka is described as a worshipper of the lotus feet of Vidyātirtha. Vidyātirtha was likewise the guru of Mādhava, who set up an image of his under the name of Vidyāśankara at Šringēri. Mādhava and his younger brother Śayana looked upon him as an incarnation of Mahēśvara as is indicated by this introductory verse in most of their works.—

And we know from the following verse occurring in the Parāśara-Mādhaviya that Mādhava, elder brother of SāyanJa, was of the Bhārādvāja-gōtra and Yajūs-sākhā—
yasya Bhādhyaṇam sūtram sākhā yasya cha Yājuyā[3] Bhārādvāja-kulam yasya sarvajñāś sa hi Mādhavaḥ[4] SāyanJa too says that he was of the Bhārādvāja-gōtra in a verse of his Subhāśita-sudhānīdhī which reads—


We further learn from a verse in SāyanJa’s Alankāra-sudhānīdhī (see Report for 1908, para 88) that he had three sons named Kampaṇa, Māyaṇa and Singana, of
whom the first was a musician, the second a poet and the third a Vedic scholar. The verse runs thus—

vatsa vyanjaya Kampana vyasaninah sangita-śastrē tava!
praudhim Māyana gadya-padya-mahanā-panñāyaṁ umnadraya!
sikṣāṁ darsāya Singāpa kramā-jatā-charhāus Vēdehyo ivī!
svān putrān upalālayan grīha-gatah sammadatē Sāyapaḥ!

Among the other donors are Nāgābharana and Vāmanā-bhaṭṭa, of the Āṭrayagotra, to whom the epithet Vēdārtha, expounders of the Vēdas, is applied. In the copper grant of Harihara II (Report for 1908, para 54) referred to above, it is stated that the king gave in 1286 a copper śāsana to Nārāyana-vājapēya-yaṭi, Narahari-sūrya-yaṭi and Paṇḍari-dikṣita, who were the promoters (pravartaka) of the commentary on the four Vēdas, in the presence of Vidyārāṇya-śrīpāda. We seem to have here a clear statement that several scholars helped Sāyana in writing the commentaries on the Vēdas. And it is just possible that the donors Nāgābharana and Vāmanā-bhaṭṭa may have similarly helped Sāyana.

Mallī-Odeyar.

90. An inscription on a slab built into the ceiling of the Māri temple at Ajjanhalli, Māgadhi Taluk, states that in the Saka year 1280, the year Pramādhi, the mahā-mandalesvara, destroyer of hostile kings, champion over kings who break their word, Suraṅgāya of the Hindu kings, śrī-vira-Bukka-Rāya’s son Mallī-Odeyar made a grant for offerings of rice for the god Chennakēsavaṇakēṭha of Bēḷūr. The date Saka 1280 appears to be a mistake for 1295 which corresponds to Pramādhi (A.D. 1373). Mallī-Odeyar is Mallimārha, younger brother of Harīhara II. The record says that Lingarasas was sent by Mallī-Odeyar in connection with the grant.

Bukka II.

91. An epigraph on a rock near the tank at Niḍavanda, Nεlamangala Taluk, dated 1383, records that while (with usual titles) śrī-vira-Harihara-Rāya’s son śrī-vira-Bukka-Rāya’s house-nāyakas Gōpayya-nāyakas and Maleya-nāyakas, sons of the mahā-sāvāntādhipati, mādānipaseya-gaṇa, champion over maṇḍālīkas who . . . . . . . champion over maṇḍālīkas who walk swinging their arm below a cloud, champion over horsemen who mount a horse with the help of a stool or stirrup, champion over maṇḍālīkas who eat white rice from a black pot, a bull among warriors to hostile kings, . . . . . . champion over the three kings, champion over nāyakas who break their word, Allappa-nāyaka, were ruling Niḍavanda in Marugala-nāḍu, Saṅtrayapa-nāyaka’s Bīṭṭaya-nāyaka of Niḍavanda, by order of Dēṃābha-rāya, caused a fair to assemble on friendly terms for three years. Then follow these two sentences—May this continue on friendly terms as long as the earth, the moon, and the sun and the stars endure! May Gōpayya-nāyaka and Maleya-nāyaka administer a kingdom! The meaning of some of the titles of Allappa-nāyaka is not quite clear. There is also another unfinished inscription of the same king at the village. It contains only a few lines of the introductory portion.

Krishna-Dēva-Rāya.

92. Several inscriptions of Krishna-Dēva-Rāya were copied during the year. They include two sets of copper plates received from Doddā-Jaṭaka, Nεlamangala Taluk, and the Nεlamangala Taluk Treasury. The Doddā-Jaṭaka plates, three in number, each measuring 10½" by 7", are engraved in Nāgari characters and bear a boar seal. They are in the possession of Subbanna, Patel of Olageerpura. The genealogy and details about the kings given in them are the same as those found in the numerous published grants of Krishna-Dēva-Rāya. They record that on the occasion of a lunar eclipse on Monday, the full-moon day in the month of Aśvayuja of the year Angirasa corresponding to the Saka year 1454 (A.D. 1512), under the asterism Rēvati, in the presence of the god Gangadhara of Sīvaganga which is adorned with the hill named Kaknt, Krishna-Dēva-Rāya granted, with all rights, exempt from taxes, the village Hiri-Jaṭiga, with its 4 hamlets (named), surnamed Chinnadēvipura, situated in Vellīr-stana of the Hōysāla country, to the performer of the athātra sacrifice, bearer of the title pada-vekya-pramāṇavajja, expounder of the six śastras, nājaksas, kārugas, and Purāgas, a lion to the elephants the hostile disputants, a famous giver of food, Sṛṅivāsadēvha of the Kauśika-gotra and Drāhiyaṇa-sūtra, son of Tirunala-dikṣita, to be enjoyed by him and his descendants for as
long as the moon and the stars endure. We are then told that Śrīvivāsādēvī, having set apart 10 vrittis for himself at Chinnādevipura, bestowed the remaining 20 vrittis on worthy Brahmans. The names of the donees with their gotras and sāstras follow. A vritti and a half were reserved for the Vishnu temple of the village and one vritti for the Hēmalāsvara temple. The composer of the record was Sabhāpati and the engraver, Mallanačhārya, son of Vīranāčhārya. The latter was also given a vritti. After four usual final verses the inscription closes with the king's signature—śrī-Virāpāksha—in Kannada characters. As the grant is said to have been made in A. D. 1612 in the presence of the god Gangādharā of Sīvaganga, we may perhaps infer that it was made by the king during his expedition to the south to punish the Ummatār chief who had rebelled against him. It was in this expedition that Sīvamansudra, the strong hold of the Ummatār chief, was captured by a forceful attack (Epigraphia Indica, VII, 18). The village granted, Hīri-Jattīgā, is the modern Dōdā-Jaṭākā where the record was found. It was called Chinnādevi-pura after Chinnādevi, one of the queens of the king. The other set of plates received from the Nelamangala Taluk Treasury also consists of three plates engraved in Nāgāri characters, each plate measuring 10½ by 6½. It is similar in contents to the previous inscription, only it is dated in A. D. 1517, five years later than the other. It tells us that on the Sivarātri day in Māhā of the year Dēśa corresponding to the Śaka year 1437, in the presence of the god Virāpāksha on the bank of the Tungabhādrā, the king granted, at the request of Māyāna of the Kaumānya-gōṭra and of Līṅgarasa, Koraśikere and other villages (named), 22 in number, situated in the Hoysaḷa country, for the god Gangādharā who adorns Kakudgiri at Sīvaganga. As in the case of the previous grant, the composer was Sabhāpati and the engraver Mallanačhārya. The record closes with one of the usual final verses and the signature of the king. Kakudgiri is the name given to the Sīvaganga hill in the sthāna-parīka.

93. Among other records of this kind, one on a rock to the south of the Anjanēya temple at Chikamārānahlī, Nelamangala Taluk, dated 1528, records that while the mahā-mangālsāvar, rājātātra rāja-paramēśvara, Krishna-Rājā mahārāja was ruling the earth, Mallarasayya, the agent for the affairs of Amājāyaya, and Some-dēva, son of Dēvarasa of Sōlūn, granted Chikamārānahlī to provide for enjoyments and offerings for the gods Tirumaladēva, Līṅgēśvara and Virāhādhrā. Another epigraph on the boulder over the Gangādhārāsvāra temple at Sīvaganga, which bears the date 1528, tells us that, during the reign of shri-Krishna-Rāya, Chennammalī-setṭi's son Channa-setṭi caused to be made the pradakṣhina or passage around the temple for carrying the god in a palanquin. The record adds that this took place during the pīṭrapatya or administration of Chandarasā-pandita, son of Rāmačandra-pandita of Vījāyapura. Another at the same village, E C, 9, Nelamangala 74, now revised, which is also dated 1528, appears to record the construction of a gōpura or tower for the Gangādhārāsvāra temple by Channa, son of Chākula-bāvā, a servant of Krishna-Rāya. This too was done during Chandarasā-pandita's time. Another on the front manṭapa of the Ranganāthā temple at Māgaḷī, also dated 1528, tells us that the dāvārdevi (or general) Nāga...rāya made a grant of Māyāpanahlī, a hamlet of Kari-mangāla, belonging to Māgūla-sīṭalu, for the merit of Krishna-Rāya-mahārāya. One more record in Rangā-gaḷa's field to the east of Dāsanapura, Nelamangala Taluk, which appears to be dated in 1522, says that in Dāsanapura, a tax-free endowment of the god Tiruvēndanāthā of Kukkāla-nīdu which was favored to Ko...ma-nāyaka for his office of Nāyaka by the mahārājādhirāja rāja-paramēśvara, śrī-vīra-pratāpa-śrī-Krishna-Rāya-mahārāya, Nārāyanarasa, made some grant. The last portion of this record is mostly worn. Three more epigraphs which register grants by a chief named Kchenchasāmama-nāyaka may also be noticed here, as we know from E C, 9, Channapatna 156, of 1513, that he was a subordinate of Krishna-Dēva-Rāya. In an inscription noticed in para 90 of my Repor for 1910 he makes a grant in 1520 for the merit of this king. He is mentioned as a great patron of Līṅgāyats in the Channabasavapurāṇa (sandhi 63, verse 55), written in 1584. Of the three inscriptions alluded to above, one in front of the Basava temple at Dēva-gaḷanahlī, Nelamangala Taluk, dated 1507, records the grant by him of the village of Dēvagondanahlī to the Vīraśaiva guru Śuddhārāmēśvara of the mahā-mahātātu, possessed of pure Śivāchāra and all titles, which includes Nandidūtha and Virābhadrā as its prominent members. Another behind the Anjanēya.
temple at Kulavanhalli of the same taluk, dated 1506, records a grant, on the holy occasion of the Sivarātri, by the gaucā-praṇaya for the merit of Kenchasōmanānaya. The third in Narasappa’s field at Hāḷe-Nējgal, also of the same taluk, which seems to be dated 1533, records a grant by Kenchasōmanānaya.

Sadāśīva-Rāya.

94. Four inscriptions of this king were copied during the year. One of them at the east fort gate of Hosaholalu, Krishnarājaṇeśa Taluk, dated 1544, registers a grant to barbers by the maha-mañḍaḷēsvara Rāma-Rājadēva-mahā-arasu’s viṣṭa-mahā-arasu by order of the mahārāja-dhirāja rāja-parameśvara śrī-vīra-pratāpa Sadāśīva-mahārāya. The epigraph closes with the statement that those who violate the grant shall be sons of barbers. The signature of the king—śrī-Virāpāksha—also occurs at the end. Similar grants to barbers during this reign were noticed in several of the previous Reports (Reports for 1907, para 30; 1912, para 110; 1913, para 96). Another inscription at Kikkeri, E C, 4, Krishnarājaṇeśa 54, which has now been revised, records that while śvāra śrī-vīra-pratāpa was ruling the earth, the mahā-mañḍaḷēsvara aprati Channadeva-Chōla-mahā-arasu of the Kāsya-potra, Āpāstambaśītra and Yajūśaṭākha, made, for the merit of Rāma-Rājayya, jayya and his own parents, in the presence of the god Rāmacandra of Nīrurgundi and of the setfis, gaunudgala and sēnabōres of the place, a grant of the taxes hēdige and of the bīrēda of Kikkeri belonging to sthāna which had been favored to him by Tīrumula-Rājayya for his office of Nāyaka to the mahādṃajanas of various potras, sītras and śīkhās of the village. An imprecatory verse at the end may be rendered thus:—O sage! he who levies a tax on what has been tax-free incurs the sin of having killed a core of cows; but he who remits a tax that was being paid obtains union with me. The portion of the record which contained the king’s name and date is completely effaced. Still, both can be supplied from other inscriptions. An inscription at Mēkolē (Report for 1907, para 45), of 1550, records a grant by the same chief during the rule of Sadāśīva-Rāya. The present record may also belong to the same period. Another to the north of the Narasimha temple at Sugganhalli, Māgadi, Taluk, tells us that while the mahā-mañḍaḷēsvara, rājadhirāja rāja-parameśvara, śrī-vīra-pratāpa-śrī-Sadāśīva-mahārāya was ruling the earth, Immaci-Nāyaka, the agent for the affairs of Lingarajaya, made a grant in 1557. A much worn epigraph in front of the Basavanna temple at Kālāmagala of the same taluk, records a grant to some one of the Apastambaśītra during the same reign. The date of the record may be about 1560.

THE MAHRATTAS.

95. An epigraph on the boulder above the Kavvā-tīrtha (para 19) on the Śivāṅga hill, Nelamangala Taluk, dated 1652, states that, during the rule of Sāhōjī-mahārāja (Shāhji), by order of Gāngadharasvāmī-āyu, the parāparatiyagdhi Tukhārāma-rāvuta caused the king of tīrthas (tīrtha-rāya), the Kaṇva-tīrtha, to be built. The reference is evidently to the stone parapet around the tirtha which is now in the form of a well. The Nelamangala Taluk appears to have been included in the jīgir granted to Shāhji, father of Sivāji, by the Bīnjapur king.

UMMATTUR.

96. An inscription in front of the Basappa temple at Ankanhalli, Krishnarājaṇeśa Taluk, records the grant of that village as an endowment (purā) in the year Sādhārana by Appanna-Nāyaka, a servant of Nānja-Rāya-Odoyar. The latter is in all probability the Ummattur chief of that name who ruled from 1482 to 1494. The year Sādhārana may be taken for 1490.

CHANAPATNA.

97. An epigraph near the Arasamma temple at Nāgamangala belongs to the Channapatna chiefs. It records the grant of the village of Virambudhi by the rājadhiraja mahārājārāja śrī-Aṅkuśa-Rāvu in the cyclic year Pingala. Aṅkuśa-Rāvu was the son of Munmadi-Jagadeva-Rāya. As Channapatna was taken by the Mysore king in 1630, the year Pingala has to be taken to represent 1617.

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98. An inscription near the Mari temple to the east of Yallipura, Magadi Taluk, which tells us that the mahānayakāk churnya's agent Buka-ravuta granted in the year Śrimukha the village Manchikalanahālí, as an umbali, to Dāse-nāyaka, is apparently a record of the Chitraldrug chiefs who had among others the title mahānayakāk churnya. This grant was made by order of Mummadī-Timmanayakak churnya-the village formerly granted, had gone to ruin owing to the breach of the tank. The year Śrimukha probably represents A. D. 1573.

SOLUR.

99. An epigraph in Allisabī’s field at Solur, Magadi Taluk, dated 1540, refers to a chief of Solur named Timmappa-Nāyaka. It records a grant of land by the Nāyaka’s prabhukava Gurusvapa-gauda and shubobara Tipparasa’s (son) Timmarasa to provide for lamps and offerings for the gods Nilagiri-Tiruvengalalukha and Virasomēsvara of Solur. A record of an earlier chief of Solur named Channabasavappa-Nāyaka, of 1507, was noticed in para 117 of my Report for 1912.

YALAHANKA.

100. There are about half a dozen records of the Yalahanka chiefs. Two of them were copied in Magadi Taluk and the rest at Sivaganga, Nelamangala Taluk. Of the five records found at Sivaganga, four are on large bells hung in the Gangadhārēsvara temple and one on the pedestal of a metallic portrait statuette (Plate IV, 2) of Kempe Gauḍa, who is said to have enlarged and liberally endowed the temple. The two records of Magadi Taluk, being later than Śri-Ranga-Rāya II’s period, though acknowledging his suzerainty, have been brought under this head for consideration. The dates of the records range from 1567 to 1715. The line of chiefs came to an end in 1738 in which year Magadi and Sāvandurg were captured by the Mysore king.

Chikka-Giriyappa-Gauḍa.

101. One of the bells in the Gangadhārēsvara temple at Sivaganga referred to in the previous para bears an inscription, dated 1567, stating that the Yalahanaka-nādu-prabhu Sonstamme-Gauḍa’s son Dutṭanahali Giriyappa-Gauḍa’s younger brother Chikka-Giriyappa-Gauḍa, in order that merit might accrue to his guru Jnānamūrti-dēva of Cheḷuvanahali, presented the panche-loha bell so that it might be rung at twilight for the god Gangadhārē-linga of Sivaganga. The man who cast the bell was the child of Gangadhāra’s grace, Nāmasīvāya-ōlayan, son of Silavanta Kētiyappa of Sivaganga. The officer Timmarasa wrote the inscription. Panche-loha is a metallic alloy containing five metals, namely, copper, brass, tin, lead and iron. As the epithet Silavanta, a well-conducted man, is generally assumed by Lingayats, we may conclude that the caster of the bell was a Lingayat. The inscription on another bell, dated 1592, tells us that it was a gift from Chikka-Ponne-Gauḍa of Hachikala, a servant of the Elahakka-nādu-prabhu Chikka-Giriyappa-Gauḍa of Duṭṭhanahali who was a disciple of Jnānamūrti-dēva. The weight of the bell is given as 390 hala, a hala or pala being equal to 3 tolas.

Chikka-Honna-Gauḍa.

102. Another bell in the Gangadhārēsvara temple at Sivaganga has an inscription dated 1597 which says that it was presented to the god Gangadhārēsvāmi of the Southern Kailāsa by Ajagamma, wife of Chikka-Honna-Gauḍa who was the son of the Elahakka-nādu-prabhu Giriyappa-Gauḍa of Jutṭhanahali. The weight of the bell is stated to be 590 hala. The caster of the bell was Gangayya. Giriyappa-Gauḍa of this record was the elder brother of Chikka-Giriyappa-Gauḍa, mentioned in the previous para.

Kempe Gauḍa.

103. One more bell in the Gangadhārēsvara temple at Sivaganga bears an inscription dated 1688 stating that it was presented, on the holy occasion of the Māsha-sankrānti (vernal equinox), to the feet of the god Gangadhārēsvāmi, the supreme god of gods, residing in Kakudgiri at the southern Vāranasi, by the great
Yalahakka-nādu-prabhu Kempanaĉhe-Gauḍa’s son Kempe Gauḍa, in order that his parents might attain salvation and that his line might increase and prosper. Then follows a verse which may be rendered thus—To have at the gate elephants in rut and horses as fleet as the wind and a wife with a face resembling the full-moon is the fruit of Siva worship. The caster of the bell was Namasāvīyā-odeyar of the Kāsīyapa-gōtra, son of Kēṭiyapp-odeyar of Sīvagange, the same man that cast the bell referred to in para 101. An inscription on the pedestal of a fine metallic statuette standing with folded hands in front of the linga in the same temple (Plate IV, 2), which bears the date 1608, tells us that the statuette represents Kempey-Gauḍa, son of Kempanaĉheya-Gauḍa, of Bongalūru, who is always making obeisance to the feet of the god Gangādarasavāmī.

**Mummadi-Kempe-Gauḍa.**

104. An epigraph at Kempasagara, EC, 9, Māgadi 30, dated 1674, records a grant of lands (specified), during the rule at Ghanagiri (Penugonda) of the rājādhirāja paramēśvara Śrī-Ranga-Rāya, by the Yalahanka-nādu-prabhu Mummadi-Kempe-Gauḍaya to Chatala Dāsa-bōyi on account of the tank at Heralganahalli renamed Mummadi-Kempeasagara in the Māgadi-hobāli belonging to him, with the condition that Dāsa-bōyi should employ four he-buffaloes and remove 48 bags of salt every day, at the rate of 12 bags for each he-buffalo, working from sunrise to noon. The same inscription is also printed from a hand-copy as Māgadi 5.

**Mummadi-Kempavāra-Gauḍa.**

105. An inscription on the north inner wall of the parbhagriha of the ruined Sōmēśvara temple to the west of Māgadi, dated 1715, records that, while the rājādhirāja rāja-paramēśvara Śrī-vitrag-rāṣṭrapa Śrī-Rangamahārāya was ruling the earth seated on the jeweled throne in Ghanagiri (Penugonda), the mahā maṇḍapāśvara Yalahanka-nādu-prabhu Mummadi-Kempavāra-Gauḍa of the Sādāśiva-gōtra, son of Mummadi-Doḍda-Virappa-Gauḍa and grandson of Mummadi-Kempavāra-prabhu, granted, at the time of setting up the linga, four villages (named) to āgavikā Komāraya to provide for offerings of rice, lamps and festivals for the god. Some statements in the record lead us to infer that the linga had been consecrated by a foreign Brahman; and that, on learning that this procedure was sure to result in the loss of his kingdom, the chief had it re-consecrated by Komāraya. Grants are also recorded for other servants of the temple. The witness to the grant was Mṛtyunjaya (Siva). The charter was caused to be written by Venkūṭapatayya. The setting up of the Sōmēśvara-lings and the grant to Komāraya are also referred to in Māgadi 4 and 42, both of which are dated in 1712.

**MYSORE.**

106. A number of records relating to the Mysore dynasty was copied during the year. About a dozen of these are suṇāds and vīṇāps issued by the Mysore kings. A large number of the inscriptions under this head belongs to Krishna-Rāja-Odeyar III, including several found in the armory of the Mysore Palace. The latest is an epigraph recording the visit in 1900 of His Highness the present Mahāraja to the Sīvagange hill.

**Kanthirava-Narasā-Rāja-Odeyar.**

107. A much worn epigraph in front of the Ānjaneya temple at Mādaḍura, Krishnacanjapēte Taluk, records the grant of 13 villages (named) with all rights for the god Narasimha by Kanthirava-Narasā-Rāya-mahārāya of the Āḷḷavā-gōtra Āḷḷastamba-sūtra and Rīk-sākhā. It is likely that the god referred to is Narasimha of Seringapatam whose temple was built by this king. A fine portrait statuette of this king is enscribed in one of the cells of the above temple (Report for 1912, para 8). The date of the record may be about 1650.

**Chikka-Dēva-Rāja-Odeyar.**

108. An inscription on the east slope of Nijagal-durga, EC, 9, Nelamangala 66, dated 1698, which has now been revised, refers itself to the reign of this king and gives an account of the items of work done by the king’s servant Bljugudi Kemparajaya’s son Dāsarājaya during a period of nearly 20 years from 1698 to 1718. Only one of the items was begun and completed during the king’s reign. The inscription must have been put on stone after the last item of work was
completed in about 1718, several years after Chikka-Dêva-Râja-Odeyar's period. The items of work done by Dâsarâjayya are thus given:—In Bahuðhânya (1698) he began to build the stone fort of Nijagal renamed Sûragtri-durga; in Vyaya (1706) he set up Vighnâvâra at the big gate; in Vyaya (1714) he set up the god Narasimha; in Vijâmbi he set up Lakshmi-dvâri in the temple of Narasimha; and in ... he set up Pârvati in the temple of ... svâmi. The first two items are also referred to in another inscription on the hill, Nelamangala 65.

Krishna-Rêja-Odeyar I.

109. One of the nirûps received from Mr. K. Rangasami Iyengar of Kalale, Nanjangûd Taluk (para 39), which relates to the Lakshmi-kântasvâmi temple at Kalale, was issued in 1717 during the reign of this king. It is addressed to Kalale Mallarâjayya, telling him that an order was passed to employ ten paid servants for guarding the Lakshmi-kântasvâmi temple at Kalale and that accordingly he was to carry out the order by employing ten men on a salary of four varahkas each, deducting the amount from the tribute he was paying to the Palace.

Krishna-Rêja-Odeyar II.

110. There are several records of this king. They include two sanâads received from Mr. M. A. Srinivasachar, Mysore, and four nirûps received from Mr. K. Rangasami Iyengar of Kalale, Nanjangûd Taluk. An epigraph to the east of Homâpura, Mâgâdi Taluk, dated 1735, records that while the mahârâja-dhirâja râja-paramâsâraya pradhâna-pratâpa aprâtima-virya narapati birud-embra-gundra shri-Krishna-Rêja-Odeyaraiya, seated on the jewel throne in Sûrangi-pattâva, was ruling the earth in peace—Kalale Nanja-Râjayya of the Bhârâdvâja-gôtra, Aâvâla-yâna-sûtra and Rik-sâkhâ, son of Dalavâyai Basava-Râjayya and grandson of Dalavâyai Nanja-Râjayya, made a grant to the mahâsa of Manulpâdeva. One of the nirûps referred to above, dated 1750, is addressed by Dalavâyai Dêva-Râjayya to Tammayya, pârânyâgâra of Krishnarâjanagara, telling him that, when Krishnarâjanagara-sthala was taken possession of by the Palace, an order was passed by the king that a village of the revenue value of 100 varahkas in that sthala should be granted to the Lakshmi-kântasvâmi temple at Kalale, and that accordingly he should see that the order was duly carried out. This letter was to be handed over to the temple after entry in the Shanbog's kâdîta or register. The seal at the top contains four lines which run thus:—

Mahi-
-sûra Dalâ-
-vâyi Dêva
-Râja

A palm leaf copy of an inscription of this king, found in the possession of Purâhit Thimmappa Sastri of Mâgâdi, records that while (with usual titles) Krishnâ-Rêja-Odeyaraiya of Mahîsâru was ruling the earth seated on the jewel throne in Sûrangi-pattâva, a vritti was granted in 1757 with all rights to Lakkambhâta of the Kumûndya-gôtra, Apastamba-sûtra and Yajus-sâkhâ, son of Lakshmânga-bhatta and grandson of Nârâyana-bhatta, by Ranga-sejti of the Upamanyukula-gôtra, Sâlanâkâya-sûtra and Rik-sâkhâ, son of Girirâsa-sejti and grandson of Meda Thimmâ-setti. The donor purchased three villages (named) of Krishnarâjanagara-sthala which had been transferred in exchange to the vichâradachârâdi of Parâmâhu-bâli, got a sale-deed executed in the name of Nâgambhâta after paying the purchase money into the treasury of the vichâradachârâdi, and, naming the villages collectively Lakshmînârâya-samudra, formed them into 38 vrittis of which one was given to the donee Lakkambhâta. The signature of the donor comes at the end followed by two of the usual final verses. Both the sanâads mentioned above were issued in 1761. They are identical in contents, only the donor and the grants made to them are different. After invocation of the Boar incarnation of Vishnu and Sambhu, one of them records that (with usual titles) Krishna-Râja-Odeyaraiya of the Atrêya-gôtra, Aâvâla-yâna-sûtra and Rik-sâkhâ, son of Krishna-Râja-Odeyaraiya and grandson of Kañchhîra-Narasu-Râja-Odeyaraiya of Mahîsâru, out of the 225 house-sites and vrittis of the three agrahâras founded by his mother under the name of Dëvâmîsâsamudra at Yâdavagiri (Melkote), Nanjanagûdu and Yâdatore, granted with all rights and taxes, one of the 90 house-sites at Yâdavagiri together with one of the 20 vrittis at Mûduru in Hosaholalu-sthala belonging to the vichûradachârâdi of Paîtânu-hôbali to Venkatâchar of the Bhârâdvâja-gôtra.
I. NIRUP OF KALALE NANDARAJAIA. A.D. 1763.

2. INSCRIPTION IN THE MOSQUE AT BELLUR, A.D. 1786.
Apastamba-sūtra and Yajus-sākkha, son of Ayamaingār and grandson of Rāmānjaingār. It may be of some interest to mention the rights and taxes detailed in the record. They are as under:—Wet land and dry land, rōta (garden) and tuṣike, age (dam) and achelukāṭha, dry cultivation and wet cultivation, hālī and hirīgyāra (village and town), soppināṭa, tippe-hālī, Brahman house-site, Śūdra house-site, gaṇugāṇau: temple aracṛṣi, taxes on looms and houses, customs, ponnu, jōtt-ṛṣṭa, samugadḥāra, taxes on sandal and cotton, date trees, nāmagāṇa, kāna, bēdiyē, puravarga, sēnāya, gura-kānīka, taxes on children, iron and sugar-cane mills. After three usual final verses the record closes with the king’s signature—Śrī-Krishna-Rāja. In the other samud the king granted a house-site at Yādavagiri together with a crītī at... koppalu in Māddura-sīlāja belonging to the veṭhārada-chāvadi of... hōbāli to Śrīn vaccaṅga of the Bhārada-vājā-gōra, Apastama-sūtra and Yajus-sākkha, son of Timmaingār and grandson of Tirumalai Anantālvār Timmaingār. The remaining three nirūps from Kalāje, all dated 1763, relate mainly to a car-festival that was to take place at the Lakscharitāntavsmi temple at Kalāje on the 6th lunar day of the dark fortnight of Shrāvana every year under the name Nanna-Rāja-tiruḻālu. One of them (Plate XXII, 1) addressed by Nanna-Rājaya to Nāgaiya, the pārupattya-gāḍa of Piriyapatna, tells him that Karatālu, a village of the revenue value of 220 cēuras in Nudrāpatanā-hōbāli of Piriyapatnā-sīlāja, has been granted to provide for the above car-festival, and directs him to treat the village as a tax-free temple endowment. The nirūp bears two seals, one at the top containing the words Śrīva Sambhā Mahādeva, and the other at the bottom with the expression śrī Nannaṉyāla in it. The latter evidently represents Nanna-Rājaya’s signature. Another addressed by Chanmammalaya to Nāgaiya intimates to him the same fact and directs him to treat the village as temple property. The third, addressed by Nanna-Rājaya to Venkatesaiya, directs him (1) to supply the temple at Kalāje with 50 cows with calves and to see that they are properly tended, and (2) to collect the revenue of the village Karatālu and carry on the car-festival from the next year. The Nanna-Rāja of these records is the one surnamed Karāṇkēri who played a very prominent part in the history of Mysore about the middle of the 18th century.

Ohāma-Rāja-Odeyar.

111. From an inscription on a gold neck ornament of the goddess Hannādevī in the Hannādevī temple on the hill at Sivaganga, Nelmangala Taluṅ, we learn that the jewel was presented to the goddess by Devārāmanpī, queen of Chāma-Rāja-Odeyar of the Mysore State. The king mentioned here is the father of Krishna-Rāja-Odeyar III, and the date of the record may be about 1790.

Krishna-Rāja-Odeyar III.

112. A large number of records relating to this king was copied during the year. They include 6 nirūps received from Mr. Gulam Husen Khan of Māgudi (paras 9 and 14). Some of the inscriptions record the king’s gifts to temples, etc. Several of his records have already been briefly noticed in para 37 when speaking of the Palace armory. Most of the inscriptions here are in Kannada, though several are in Persian and English also. The armory has a fine collection of old weapons, about 1,300 in number, every one of them bearing the name of the king Śrī-Krishna and a serial number together with the name of the weapon itself. The earliest of the records are found on 6 “State gun models”, some of which appear to have been presented to the king at the time of his coronation. Two of these bear this English inscription in 4 lines—“State Gun. Kistnāh Rājāh Odaer placed on the musnad of Mysore on the 30th June 1799. Lord Harris G.C.B. W. J. Gage.” There is also the word Bādshāh in Persian characters. The inscription on another, also in 4 lines, reads—“State Gun Model. His Highness Mahāraja Krishna Rāja Oodiaver Bhadoor placed on the musnad of Mysore 30th June 1799. Krishna Rāja.” Another bears in 2 lines the inscription—“Kistnā Mahāraja Oodiaver of Mysore. W. J. Gage.” The remaining two have inscriptions both in English and Persian. The English inscription on one of them is “His Highness the Mahāraja of Mysore Krishna Rājāh Oodiaver. W. J. Gage. Hoomsoor.” and the Persian “Mahāraja Kishan Rāj Nawāb Baider Alt Khan Bahadur Tippu Sultān Shahid Divān Pārnāya Vazīr Nanda-Rāj Divān Dalvāy Dēvā-Rāj Jarnal Māsā Lal Bahadur Vazīr Mir Muhammad Sādak.” There is likewise the word Bādshāh written in two places. Here are names aligned with the king Hyder and Tippu...

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with several of their officers. The English inscription on the other reads—"The Moolke Maidan M.R.K.O. The Great Gun Beejapore M.R.K.O. The Moolke Maidan of Beejapore captured by the forces under the command of the Hon. Major General Arthur Wellesly in MDCCC III. Scale half inch. Length XV feet. Diameter V feet. Bore II feet III inches. W. J. Gage. Hoonsoor." and the Persian "Maharaj Kishan Raja aval Bijapur shaharka Badoshah Mahmou Shah duari Badsah Bijaporka Ali Adil Shah". There are also the words "Mulki Maidan Bijapur Ali Adil Shah Badoshah" inscribed in another place. Muhammad Adil Shah of Bijapur ruled from 1623 to 1656, and Ali Adil Shah from 1656 to 1659. So the gun captured by Arthur Wellesly was apparently of the 17th century. W. J Gage was evidently the man who prepared the gun models at Hunsur. A dagger named peshkabaaz with the serial number 1253 bears the inscription sri-Krishna-bhupati besides the usual label Sri-Krisima. This may have been used by the king himself. Of the several of Herige-katti (delivery knife), one bears the inscription khasa, i.e., the king's own, perhaps the knife used in the Palace. These knives are not, as may be supposed, used for any surgical operation; but are worshipped in the lying-in chamber in the belief that they will bring about speedy delivery. From the English inscriptions on two pistol boxes we learn that they were presented to the king from Queen Victoria, and Captain Bateson, 1st Life Guards. Among other inscribed things in the armory are two chamaras or chariirs which were presented to the king by Lord Dalhousie.

113. Among other records of this reign, a palm leaf copy of an inscription in the possession of Lakshmimarayaranasa Sastri at Sanktgaţha, Māgadī Taluk, dated 1806, tells us that while (with usual titles) sri-Krishna-Rāja-Vadareyā was ruling the earth seated on a jeweled throne in Sriragapatana situated between the two branches of the Kaveri, Lakshamma, wife of Subbā-bhātā of the Bhāradvajā-gōtra, Apatasamba-sūtra and Yajñō-ākāha, son of Lakshmipati-bhātā and grandson of Chapārī Ayyambhaţţā, granted, with all rights, to the Śrīvatsa-gōtra and Apatasamba-sūtra, and grandson of Narahari-bhātā, a vīttī which had been bestowed upon her husband's grandfather Ayyambhaţţā by the Yalahaṅka-, mārī-prabhu MummaĎī-Kempa-Ganda out of the 56 vīttīs which had been formed in the sarvamāṇya agrakāra Hiri-Kempasāgara belonging to Kottigera-hōbaļi of Kunigillī-stana. The inscriptions on a silver pitcher and a silver plate kept in the Nelamangala Taluk Treasury tell us that those vessels were presented by the king to the Honmāndī temple at Sivaganga. Two silver handles of chariirs kept in the same Treasury were, as indicated by the inscriptions on them, his gifts to the Gangādharēśvara temple at Sivaganga. From the inscriptions on two brass vessels at the Mēgavī-māţha (para 17) on the hill at Sivaganga we learn that they were also his gifts to that majha. An epigraph on a beam lying in front of Aramane Mallamma's house at Mādapura, Krishnarajapēṭa Taluk, tells us that the well over which the beam was once placed was built by Muddu-Krishnamma, wife of Krishna-Rāja-Odeyar of Māsīṭur, and her elder sister Mallammaiya. Of the 6 nirūps received from Māgadi, two, dated 1801, are addressed by Dewan Purnaiya to Killedar Husen Khan. In one of them he is addressed as the Killedar of Māgadi and in the other as the Killedar of Sāvantadurga. In the former he is informed that for quarrying stone in the taluk a headman from the Kumpani Taluk and 5 stonecutters from Bangalore have been sent, and directed, in case they resided in the jungle, to get huts built for them, to supply them with one maund of gun-powder for blasting purposes and to place at their disposal 10 men out of the taluk and kanddēkāra (police) establishments. In the other he is ordered to collect as early as possible 5,000 varahas due from Sadaruddin who had once taken up the contract of the revenue of Chandraguttī. It appears that 9,000 varahas were due from him, out of which he paid 4,000 varahas to Amila Tippaiya. The Killedar is directed to put the defaulter in irons and collect the money without the least mercy. He was also to put a guard over his house and get the money as quickly as possible. The seal at the top of these two nirūps has three lines in Nāgari characters which run thus—

Nijaptuṃa-
sukha-śrī-La-
kshmriniśma

The signature of Purnaiya—Śrī—comes at the end. Two more of the nirūps, dated 1811, are addressed to the same Killedar by Krishna-Rāja-Odeyar III. One
of them tells him that the men of the kandàchatáva establishment of his taluk have been putting off the payment of land tax due from them and orders him to hold an enquiry and collect the dues. The other approves of the procedure adopted by the Killödär and the Amilödär in removing the salt from Sàvandi-durga and entrusting it to the care of the merchants. The seal in these nirîups contains these three lines in Nàgari characters—

Srî-Châma-Râja-Vâdêra tamâja Krishna-
Râja-Vâdêr

The signature of the king, Srî-Krishna, occurs at the end of the nirîup. The remaining two nirîups, dated 1825, are addressed by Dewan Lingarâjaiya Arasu to Fakaruddin Khân, Killödar of Magadi. The latter was the son of Hüsên Khân. In one of them Fakaruddin Khân is asked to take particular care of the temple grove and see that the trees are properly tended. He is also told that this work is nothing but the service of God. In the other he is informed that Nuggihalli Puttàppa has taken up the contract of the pâlyas in his taluk and directed to post as usual a man of the kandàchatáva establishment at the pâlyas to prevent any breach of the peace. The seal in this case has likewise three lines in Nàgari characters which run thus—

Srî-Krishna
Divâna-kachêri
Hujjar

At the end of the nirîups the word Srî-Ráma occurs as the signature of the Dewan.

Krishna-Râja-Ođeyar IV.

114. An epigraph on a boulder near Onake-gandí (para 16) on the hill at Sivaganga, Nelamangala Taluk, records the visit of His Highness the Maharaja to the hill in 1900.

Miscellaneous Inscriptions.

115. A few of the miscellaneous inscriptions which cannot be assigned to any specific dynasty of kings may be noticed here. An epigraph on the sluice of the tank at Hosaholalu, Krishnarâjâpêta Taluk, which appears to be dated in 1185, records the erection of the sluice by Châvana-daâmpâyaka's son Kâliâvâ-Vithalâdeva-daâmpâyaka to whom it applies a long string of epithets among which are the following—possessor of all titles, great minister, sênâdhipati, lord of all the earth, lord of many countries, bâhuttarvarîmîti-devâdhipati, a Râvanta in controlling vicious horses, a Yama to hostile armies, breaker of the pride of hostile mûndalikas, a celestial tree to dependants, protector of the poor and the helpless, a philosopher's stone to relations, râya-dâyanâdha and gandapendöra. Another on the capital of the northeast pillar of the navaranga of the Sântêvara-bastí at Kambadahalli, Nâgamangala Taluk, is of some interest as it records the grant of some privileges to the Jainas by the Sâvâs. It tells us that the possessors of yama and other ascetic qualities (named), devotees of gurus and gods, removers of the dirt of the Kâlî age by the water of their pure conduct, followers of the Lâkuliâvara-siddhânta, bathers in many holy tirthas, performers of the rites of the five kinds of dâkshâ (initiation), givers of food and gold, the seven eunuchs of Srî-Rudras, having met together, granted to the bastí of the Mâlâ-sangha, Dâsi-gana and Postaka-gachêhha at Kambadahalli the name Ekkôti-Jinakalaya and the privilege of the band of five chief instruments. He who said "This should not be" was to be looked upon as a traitor to Sîva. The date of the record may be about 1200. Another on a pillar of the navaranga of the Sâmnyâkâsava temple at Nâgamangala, which appears to be dated in 1199, records that, on the occasion of the uttarârâyâna-saâhramana, Malli-dèva of Karâlalu and his wife Channâdâvi granted, with pouring of milk, their kodâgi in the village Holatti for the god Chenmaâsava of Srî-Ballâla-chaturvédî (alias) Nâgamangala. In E C 4, Nâgamangala 1 the place is named Srî-Vira-Ballâla-chaturvédî-bhâttâ-matrâkarn. About 10 inscriptions on the outer walls of the shrine of the goddess in the prâkatra of the Brahmiêvara temple at Kêkêrî, Krishnarâjâpêta Taluk, are worthy of notice as they consist of long sentences in characters of the 13th century giving the positions of the architectural members.
of the structure instead of the usual mason's marks. A few of them may thus be rendered: 1. The right jamb of the east doorway. 2. The capital adjacent to the left side of the east doorway. 3. The wall to the left of the door, the north-west end. 4. The wall to the left of the west doorway. An inscription on the west outer wall of the inner prakāra around Gommatgāvāra on the larger hill at Śrīvaṅga Belgoḷa, which appears to be dated in 1311, is the epigraph of a Jaina merchant of the name of Pāyī-śeṭṭi, son of Nāgī-śeṭṭi of Kalche, and disciple of Abhinavā-Pañjikāchārya of the Māla-sangha, Déși-gaṇa, Pustaka-gaṇeṣha and Konda-kundāvaya, who, it tells us, attained the blessed state as the result of having planted champaka trees for the worship of Gommaṇḍāṇa. Another on the rock near Kōḍugal-basava (para 16) on the hill at Śivaganga, Nēlamangala Taluk, dated 1388, says that the worshipper of the lotus feet of the god Śivagangānātha, Nāgappa, son of Alavārī Śivanājanī of Śivagangē, had the bull carved and made it famous throughout the world. This bull is a very prominent object, being carved out of one of the lofty peaks of the hill. Another on a rock in the Lingāyāt maṇḍa on the Nijagāl hill near Hāle-Nijagāl of the same taluk, which appears to bear the date 1419, records a grant of land by Sōmenātha-odeyar, son of Śayappa-odeyar, to his dātāya Bonmindēva-odeyar, son of Jantradēvāsara-odeyar. An inscription in Śārappa's field at Haratī, Māgāḍī Taluk, which appears to be dated 1410, is of interest as recording the resolutions of a meeting of the Moraśa-ōk̄aligas with regard to some social questions relating to the community, i.e., the property of childless people must not pass to others. When deaths occurred either by drowning or hanging, and when widows became pregnant, the community itself must conduct enquiries. In cases of theft and adultery, however, the enquiries will be conducted by the Palace. This stone inscription is stated to be a copy of a copper śāsana agreed to by the community. An epigraph in the Nāchchhārāmā temple at bīchirikā Mutsandra, Nēlamangala Taluk, dated 1444, records that the champion over the three kings, gandedhari-śrī, Teppada Muddē-Nayaka's son Nāgaya-Nayaka granted, for offerings of rice for the god Tirumālādeva of Mālenāyakanahalli, the village Mūdāsāmudra situated in Dēvalāpura-sthala bestowed upon him for his office of Nāyaka. Another behind the Māranma temple at Dāsamūra, Nēlamangala Taluk, which appears to be dated 1468, records the grant of the village Nāgarādru for a Rāmaṇuṭa-kūta or feeding house of the Śrīvaṅshhanaṇḍa by the champion over the three kings, ganda-bhārṇya, Junkiya-Nayaka. The village granted was situated in Kukkala-māṇḍa, the feeoff of the donor for his office of Nāyaka.

116. Among other records, one at the outlet of the tank at Nīlattanahalli, Kumīgal Taluk, dated 1534, tells us that Madavana-śeṭṭi's son Padumanā-śeṭṭi undertook to observe a vow on the occasion of the dharma-prādēvā of the Anantarātma-chaityālaya. A copper plate inscription in the Nēlamangala Taluk Treasury, which consists of only one plate measuring 9 " by 54 " and is dated 1650, records the grant of certain dues (specified) by the worshippers of the lotus feet of Gantāvara and Gaurēvara, the ubhaya-nānādēśi, to Sattēdeva of Sorekūnte for the maintenance of the maṇḍa founded by Lakkamma-śāyaktī, wife of Bhairapānāyaka. An inscription on the pedestal of the image of Vimalanāṭha in the Vimalanāṭha-basti at Bellār, Nēlamangala Taluk, which may be assigned to about 1680, tells us that the basti was built by a merchant of the Padma-kula, named Śārkara, of Hulikāl, a disciple of Lakshmīśekhārya, who was a disciple of Samantabhadra-Śrī, and that the image was set up by Lakshmīśekhārya. Another epigraph on a boulder called Kudūre-gūnda to the south of Bāsavaṇṭha, Nēlamangala Taluk, dated about 1700, makes this curious statement—Om. The order of Bōlabasavēvara. Any one yoking the bull to the plough on a Monday shall be childless. A label on the pedestal of a metallic portrait statuette (Plate V, 1; para 18) standing in front of the god in the Gāndhaḷārāvāra temple on the hill at Śivagangē, Nēlamangala Taluk, which may be dated about 1700, tells us that the statuette represents Ulīgama Bāsvaṇṭha, (son) of Timme Gauḍa, though the people say that the individual represented is Ulīgada Chikkaṇā, a younger brother of the Yalahanaka chief Kempe Gauḍa. Two inscriptions written inśrūman on the boulder known as Pāndavara-kallu to the west of Paṇḍuvālapaṭha of the same taluk, which appear to bear the date 1738, tell us that Rāmaṇuṭa-Śrī is doing penance.
there and that those who bow to him attain the world of gods. The man who wrote the *kshana* was Nārāyanayya, son of Hārya-gavuḍa of Hāṭaṇa. An inscription on the wall to the right of the *nava-ranga* entrance of the Narasimha temple at Sugganhalli, Māgadi Taluk, which appears to be dated in 1707, records money grants by various individuals for the birthday anniversaries of Namālāyār, Rāma-nuṣṭācchārīya and other Šrīvaśīṣṭha teachers. Namālāyār, also called Saṇḍhakopā and Vakulābharaṇa, was one of the 12 Šrīvaśīṣṭha Saints and the author of the Tamil hymn called Tiruvāyūli.

117. Colonel Sir Hugh Daly, K.C.I.E., C.S.I., the Honorable the Resident in Mysore, very kindly gave me for examination two inscribed gilt copper images (Plate XVI, 1, 4) which he had received from Nepal. The inscriptions being in the Nepalese language, I sent photographs of them to Dr. M. M. Satishandra Vidyabhusana, M.A., of Calcutta, who has very kindly deciphered them for me. The inscription around the pedestal of the seated female figure states that the image, which represents the Buddhist goddess Tārā, was dedicated in the Nepal year 921 (A.D. 1801) by Tūtādharā Bājudēya and his wife Tēja Raśmi; while that on the back of the pedestal of the kneeling figure tells us that some one, evidently the individual represented by the kneeling figure, set up in the Nepal year 1007 (A.D. 1887) a bronze lamp-stand for the welfare of Guṇa Jyoti. A Persian inscription (Plate XXII, 2) in the mosque at Bellār, Nāgamangalā Taluk, dated A. H. 1201 (A.D. 1786) records that Ibrahim in the name of the Lord erected a masjid like unto the house of God (at Mecca). An inscription on a brass *prabhāvali* in the Mādhabarāya temple at the same village tells us that the *prabhāvali* was presented to the temple in 1869 by Kadaṇa Rāma-saṇṭri, the *sāravādhikāri* of the Śringērī maṭha. Another on a silver plate kept in the Māgadi Taluk Treasury, dated 1876, says that the plate was prepared out of the taxes levied on shops during the fair held on the occasion of the car festival of the god Ranganātha of Mākuti (Māgadi) and presented to the temple at the request of the merchants of the place. The inscription adds that it has likewise been decided to prepare gold and silver ornaments for the god out of these taxes every year. One more record found on an elephant's tusk kept in the Palace armory at Mysore says that the tusk was received into the armory on the 19th February 1878, that it belonged to an elephant named Nanjunda, and that the weight of its two tusks was 3 maunds and 5 seers.

2. Manuscripts.

118. Some of the manuscripts examined during the year under report have already been briefly referred to in para 12 above. Among the Sanskrit works contained in the palm leaf manuscripts in the possession of Lakshminarayana Sastrī of Saṅkigāṭha, Māgadi Taluk, may be mentioned (1) Brahmāvatavasubodhīni by Krishṇāmuda-yati, disciple of the *paramahansa-parvītējaśakhyārya* Akhanḍa-nanda-sarasvati; (2) Saṇḍhākara-prakaraṇa by Saṇḍhākaraśrya; (3) Ekaśālōti-vyākhyā by Svayamprakāśa-muni, disciple of the *paramahansa-parvītējaśakhyārya* Gopala-yogandra; (4) Nyāya siddhānta-manjari by Jānakīnātha-chuḍāmari-bhaṭṭaśrya; (5) Mitakṣāhara-saṃpāda-champu; (6) Jivanmuktikāyana-nātaka; (7) Śringāṁḍipikā by Koṇāṭīvēma-bhuṣpa; and (8) Śringāṁḍalakā-bhāsā by Rāmabhadrā-dikṣātī of the Kaṇḍinīya-vamsa.

119. Of the other manuscripts examined during the year, Nyāya-sudarśana is a Sanskrit philosophical work in the form of a learned commentary on the Brahma-sūtras according to the Viśeṣṭādvaita system. The author, Varadaśraya, appears to have flourished in the early part of the 13th century. Rāja-pūrṇa-stava, Manjulakṣeṇa-stava, Parvaśudēva-stava, Lakṣminīrṣinha-stava, Yudugirināḍāstava, Yadugirināḍātanātaka-stava, Paschimaranagandha-stava and Gopāla-stava are some of the minor Sanskrit works in the form of hymns to deities of Tirumālār, a great Sanskrit and Kannada author who lived in the latter half of the 17th century and was the minister of Chikka-Dēva-Rāja-Odeyar of Mysore. Vēṇupura-Kalāṭriya-vamśāvalī is a Kannada prose work, about 100 years old, giving an account of the chiefs of the Kalāṭra family.

General Remarks.

120. It is satisfactory to note that the publication of individual sculptures of artistic merit and the illustration of the works of particular artists in my **Reports**

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have induced authorities on Indian art and sculpture not only to take greater interest in the artistic works of Mysore but also to form a more favourable estimate of their merit as works of art. In a recent article in the *Indian Antiquary* (May 1915) on *Architecture and Sculpture in Mysore*, Mr. Vincent A. Smith writes: "Mr. Narasingamachar's well-illustrated reports add largely to the information concerning the Hoysala temples and furnish an immense amount of entirely new matter descriptive of the sculptures. In my *History of Fine Art in India and Ceylon* (pages 44, 296) the interesting fact was noted that many of the individual statues decorating the temples are signed by the artists, but at that time examples of such statues were not available. I further observed that 'the artists who designed such enormous sheets of rich sculpture aimed at producing an imposing effect by the splendour of a mass of carvings of the highest complexity, rather than by inviting attention to individual figures. Nevertheless, the individual figures will bear examination in detail, the elephants especially being exquisitely true to nature. The gods and human figures are less satisfactory.' Mr. Narasingamachar has now published many examples of the signed statues. In the light of the fuller knowledge thus acquired it must be confessed that the remarks made in 1911 are inadequate and fail to do justice to the subject. If a new edition of my book should ever be called for, a separate section would be required for the discussion of the Hoysala sculpture, and a more favourable verdict on its merits would have to be recorded." Another scholar writes from England: "Many people will be specially interested in your reproductions of works by named artists. This is a matter which is of much importance for the history of art in India, and a new subject of research. The publication of these reports is highly creditable to Mysore." Another writes: "I am glad to see that you make studies and illustrations of South Indian architecture and sculpture a special feature of your report. They are of especial value, and appeal to a larger public than the purely archaeological part." Another again writes: "I would also add my voice to the chorus of appreciation with which the illustrations in your former report were greeted. The photographs in the present report will I am sure be equally welcomed. Some of the sculptures are very beautiful, and special interest attaches to the fact that you have been able in so many cases to identify the names of the sculptors. This is really an important addition to the history of Indian art." I have therefore devoted some attention to individual works of art in the present Report also. Plates III and IV contain a number of metallic figures of artistic or archaeological interest found in the Gangadharasvāra temple on the hill at Śivaganga. In plates IV and V are given two inscribed metallic portrait statuettes, one of them representing the Yalashanka chief Keme Gāuda and the other a subordinate officer named Ullīgama Basavaiya, both of the 17th century. Plates VIII, IX, XIII and XIV show stone figures of some gods and goddesses found in the temples visited during the year. A single signed image is given on Plate XII, the sculptor here again being our old friend Mallitamma, whose works were illustrated in my last two *Reports*. Plates I and XV give specimens of Jainā sculpture of the 12th century and Plate XVII a specimen of Jainā painting of the beginning of the last century. As regards architecture, views of four temples of the Hoysala style are given on Plates VII, XI, XII and XIV; One of these is a Jain temple of 5 cells (Plate XII, 2). On Plate IX a well carved *madanakari* figure of the Brahmeśvara temple at Kikkerī is shown. The sculptures on the *vīragal* and pillar in Plate XVI are of considerable interest as illustrating a mode of suicide committed formerly by devoted servants on the death of their masters.

Some scholars have rightly suggested that ground-plans of the more important temples of archaeological interest should accompany the description of them given in the Report, as otherwise it is difficult to grasp the details of the description, so as to follow it satisfactorily. With regard to this matter, one scholar writes from Scotland: "You mention that a monograph on the more important temples of Mysore is in preparation which will contain the ground-plans of these monuments. But it must appear to all students of Indian archaeology that it is a great inconvenience to have to consult two different works on the same subject and dealing with the same buildings. Would it not be much better to have the architecture and details of style, etc., treated along with the iconography and epigraphy of the same buildings?" Another writes from England: "May I suggest that the architectural value of the Report would be enhanced if you sometimes gave plans of the temples and other buildings to show the general arrangements of the interior,
and also the orientation of the shrine?" Though the suggestion is a very reasonable one, I am unable to carry it out satisfactorily with the present establishment under me for the work. With considerable difficulty, however, the ground-plans of two of the best temples in the Hoysala style inspected during the year (Plates VI and X) were prepared for the present Report.

It has to be stated here that the repairs effected to the Mallikarjuna temple at Basaral (para 84) have greatly disfigured this ornate Hoysala structure and well-nigh destroyed its beauty. It is hoped that in future no such repairs will be undertaken without previously consulting the Archaeological Department.

In my Report for 1911, para 19, I brought to notice a sculpture of a soldier using a telescope in the Hoysalesvara temple at Halebid, and quoted the comment on it of Mr Vincent A. Smith, without naming him, in para 152 of my Report for 1913. In the article referred to above, however, he expresses the opinion that the object which looks so like a telescope must really be intended for a club. He has also reproduced the sculpture from a photograph supplied by me. The position in which the object is held and its size as compared with that of the individual who holds it clearly show that it cannot at any rate be a club, whatever else it may represent. In some of the old Sanskrit works on astronomy special chapters are devoted to the construction of astronomical instruments. A careful study of these may throw some light on the subject.

The Benjigânhalî plates of the Ganga king Vijaya-Krishnavarma (paras 61-63) are of considerable historical importance as they appear to be a genuine record of the early Western Ganga dynasty. Another genuine early Ganga record has recently been brought to light at Penugonda (para 63). If such genuine records increase in number, they will help the reconstruction of the early Ganga history about which there has unfortunately been a wide divergence of opinion. The Châlukya inscription dealt with in paras 71-72 is also of importance as it gives some interesting particulars about that dynasty and its feudatories.

Bangalore,
28th August 1915.

R. Narasimhachar,
Officer in charge of Archaeological Researches in Mysore.
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