University of Mysore

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OF THE
MYSORE ARCHAEOLOGICAL DEPARTMENT
FOR THE YEAR 1931

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1935
PREFACE

This report for the year ending 30th June 1931 has been printed and made ready for publication with the kind encouragement and support given by the University of Mysore and the hearty co-operation of the Superintendent, Government Central Press, Bangalore. A sincere attempt has been made to keep up to the standard of the previous reports both in the variety and value of the subject matter and in getting up. The report for 1932 is also in the Press and I hope to publish it at an early date.

My special thanks are due to the members of the staff of the Archaeological Department who have helped me to send to the Press in rapid succession the reports which were in arrears.

MYSORE, November 1934.

M. H. KRISHNA,
Director of Archaeological Researches in Mysore.
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Page 4 line 24 for south read north
" 9 " 4 " monekys " monkeys
" 11 " 8 " Krishna " Kaurava
" 17 " 36 " Chitra " Chaitra
" 51 " 30 " Bavavasi " Banavasi
" 57 " 17 " XVIII " XVII
" 71 footnote " " Ellict " Elliot
" 116 footnote (1) " " Grarnha " Grantha
" 129 line 19 " " enpressed " expressed
" 135 " 3 " 101 " 154
" 137 " 11 " enbankment " embankment
" 149 " 14 " dance " donee
" 153 " 36 " laws of the virtue " the laws of virtue
" 181 " 15 " ond " and
" 188 " 15 " conquer " conqueror
" 198 " 35 " abbreviation " abbreviation
" 202 " 35 " lacunac " lacunae
" 205 " 2 " entrance the " entrance to the
ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1931.

PART I—ADMINISTRATIVE.

Dr. M. H. Krishna, M.A., D.Lit. (Lond.) continued as the Director in addition to his own duties as the Professor of History at the Maharaja’s College, Mysore. The part-time Pandit, who had done valuable service to the Department in collecting inscriptions since the year 1922, was granted leave preparatory to retirement from 2nd March 1931. There was no other change in the staff.

The Director toured in parts of the Mysore, Chitaldrug, Shimoga, Kadur and Hassan Districts in connection with the conservation and study of the ancient monuments and also for noting the ancient sites in this part of the State. The Assistant to the Director toured in parts of the Mysore and Shimoga Districts and collected a large number of new inscriptions. The Architectural Assistant toured in the northern parts of the Shimoga District and surveyed some new monuments. The number of monuments newly discovered and surveyed during the year is about a dozen including a fine stone-built pond of unique design at Hulikere near Halebid, Belur Taluk, Hassan District. About two dozen monuments already known were re-surveyed and studied in detail including the famous temple of Kēśava at Belur.

The total number of inscriptions discovered and collected during the year is about 100. Of these, about 80 are published in this report. The earliest is connected with the death of the famous Gaṅga ruler Bhūtuga.

The detailed annual report of the department for the year 1928-29 was completely printed and the Index to the annual reports from 1906 to 1922 was published.

Publications.

Of the special schemes carried on by the department during the year the excavation of the selected area in the Chandravalli site progressed very far and the valuable finds discovered were studied and a draft catalogue was prepared. A part of the excavation report was also printed.
The work of preparing the drawings and ground plans for the monograph on Chalukyan Architecture was continued and detailed studies were made of some of the selected monuments.

Among the exhibitions in which the department took part may be mentioned the Exhibition of Indian art at the Burlington House in London to which a large number of select photographs illustrating architecture and sculpture in Mysore was sent with a descriptive booklet. In connection with the Karnataka Sāhitya Parishat held at Mysore and the Dasara of 1930, an exhibition of antiquities was held at the office premises in the Jubilee Hall, Mysore. It attracted a large number of visitors.

Conservation notes on the monuments inspected were submitted to Government from time to time.
PLATE II.

LAKSHMIMARASIMHA TEMPLE
BLADRAVATI - SHMGA TALUK

(p. 3.)

Mysore Archaeological Survey.
PART II—STUDY OF MONUMENTS AND ANCIENT SITES.

BHADRAVATI

LAKSHMINARASIMHA TEMPLE.

The town of Bhadravati which was formerly known as Benkipur, is situated on the north or right bank of the river Bhadra, the Bhadravati Iron Works being on the south bank. The river makes a loop here and the town is situated where the river flows westward as a *paschimavahini* for about three furlongs. In the centre of the old town on the top of a rising ground is the temple of Lakshminarasimha. (Plate III, 1.) The priest's house, other buildings and trees now hide its view.

There are two inscriptions in the temple. The one outside its north-east wall is of the Vijayanagar period. On the beam of the eastern extension of the navaranga is a Hoysala inscription of six lines which records a gift to the temple in the late Hoysala days. The temple was, in all probability, constructed somewhere about the middle of the 13th century A.D., perhaps in the reign of Someshvara or Narasimha III.

This monument is a *trikuta* or three-celled temple in the Hoysala style with three towered garbagrihas and three sukhanas opening into a common navaranga. (Plate II.) On the east of the navaranga, a vestibule has been added in the shape of an extra *ankapala* but its unsculptured walls and doorways lead us to doubt whether these were originally there at all. Just outside the east doorway is a small porch of one *ankapala*.

As usual, the temple has been raised up on a platform supported by elephants at the important corners and corresponding to the contour of the temple itself whose three cells are star-shaped. Since the courtyard is covered with earth almost to the height of the platform, only one or two elephants which have been excavated are visible.

The basement of the temple has six deeply cut cornices whose roughly shaped mouldings have been left unsculptured. Here and in many other places the temple clearly shows that it was left unfinished.

The outer face of the wall is divided into the upper and lower halves by an eaves-shaped cornice. Above it, supported on pilasters, is a row of turrets, none of which shows very elaborate workmanship. Below the cornice, on the various faces of
the star-shaped wall, are rows of sculptured figures, about 15 inches high. Most of these have been left uncarved on the south cell, while on the west and north cells they have been carved but not finished. They are not remarkable either for beauty or for finish and do not deserve detailed notice. However, the more important of them are just noticed here.

**South-east wall of navaraṅga:**

Standing Vishnu; man and woman embracing; Sūrya with lady; Mōhini dancing.

**South cell:**

No sculptures.

**West cell:**

South face:—Dancing Gaṅgā; Mahishāsuramardini; dancing Sarasvatī, standing Sarasvatī, Bhairava; Mādhava; Vēnugopāla; Mōhini dancing; Kālingamardana; Kēśava; Vēnugopāla in several poses; Mōhini as huntress and in other poses; Mādhava; Manmatha and Rāti; Sūrya (sculptor Māba); Harihara; Mōhini and Dakshināmūrti; Gōvinda; Lakṣmīnārāyaṇa.

(West end)

North side:—Mōhini dancing; Mōhini with monkey; Kōdanḍarāma with Lakṣmaṇa and Hanumān; Kālingamardana; Ugranarasimha; Kēśava; Hālayudha; Mādhava; Gōvardhanadhāri; Śiva as Jalandhara-saṅhāri; dancing groups; Kṛishṇa plundering suspended butter vessels; Mōhini in various poses.

**South cell:**

Durgā dancing; Yogānārāyaṇa; Mōhini dancing; Kēśava; Varadāraja; Vāmana; Vēnugopāla; Janārdana; Gōvinda; Pāṇḍūrāṅga; (Kṛishṇa standing with both hands akimbo, holding flowers or bags); Dakshināmūrti; Kālingamardana; Śiva dancing with skull-headed mace; Kēśava; Paraśurāma; Sūrya; standing Vishnu; Rāti and Manmatha; Madhusūdana; Bhairava; Gōvinda; Mōhini dancing; a long-coated man holding sword and shield, very probably the officer under whom the temple was built (may not be Dakshināmūrti?); Vēnugopāla; Gōvardhanadhāri; Kṛishṇa plundering suspended butter vessels; Kālingamardana.

The eaves are remarkably short, projecting between six and nine inches only. Except for the pendent knobs, they are insignificant.

The parapet which is made up of a series of stone towers has been covered over, in most places, by a thick coating of dhunām. Where the original stone is visible it is only rough and unsculptured.
Each of the three cells has a star-shaped tower of soap-stone, each with a projection over the corresponding sukhanasi, but instead of the usual five rows of turrets, with only three, the topmost of these being without sikharas. The two upper series of towers and the sikharas appear to have been pulled down and removed completely and substituted with the present cone-shaped concrete sikharas. It is not known when these repairs took place but the presence of a large ventilator in the centre of the navaranga suggests that the repairs might have been effected in the days of Mr. Arcot Srinivasachar, Muzrai Superintendent.

The porch which is only one ańkaṇa square appears to have been introduced after the rest of the temple was built, though it is also definitely Hoysala. It has two round Hoysala pillars on its side benches or 'jagalis' and its rounded parapet railing is unsculptured. Its ceiling has a moderately deep padma, made out of a single slab.

The navaranga is entered by a vestibule of one ańkaṇa, the only remarkable thing about which is its existence. The navaranga proper is the usual hall of about 20' × 20' having nine squares. Its four pillars are of the usual round Hoysala type. Against its west wall are two towered niches containing fine images of Gaṅeśa and Sarasvatī. These, of course, are among the five deities which form the 'Vishnu-pañchāyatana' of the temple.

The ceilings which are formed by four sets of slabs rising above the beam have finely designed small domes scooped out of single slabs. The central ceiling, however, has been disturbed so as to allow the construction of a ventilator.

The south sukhanasi is entered by a doorway whose beauty is concealed by a thick coating of chunām. But on either side of the jamb is a perforated screen as in the other sukhanasi doorways.

South Cell.

In the south cell, standing on a large Garuḍa pedestal, is a fine image of Vēṇugopāla, about five feet high (Plate III, 2). His ornaments, the flute, the fingers playing upon them, his attendant ladies, joyful cows, and the Gopas and the tamāla tōraṇa over his head are all finely carved, though the left leg on which the weight is borne appears too short and the centre of gravity of the upper body shifted far to the right. (The right forefinger is broken and can be repaired).

The north cell is similar to the one on the south, its perforated screen being of a different design. In this cell, on a Garuḍa pedestal, is a standing image of Vishnu as Purushottama, 5½ feet high, holding chakra, padma, śaṅkha and gadā. The image is fine but is much coated with wax. On its tōraṇa are the usual ten avatāras.
The sukhanāsi doorway of the west cell is flanked by small dvārapālakas and fine perforated screens of scroll design. Above the lintel is a Lākṣmi-narasiṃha group concealed in chunām. The sukhanāsi ceiling has a finely designed dome having two series of horse-shoe arches.

The image in the main cell is a fine one of Narasiṃha in sūkhāsana with Lākṣmi on his left lap. The image is well made, though its mane is somewhat conventional. On the tōrāṇa are the usual ten avatāras.

**TARIKERE.**

There is a large area known as the 'Fort', surrounded by a mound which contains remnants of the old fort wall. In a part of the ditch runs the Mysore Railway line.

The palace of the Pāḷlegars, which is described as a large-tiled structure, was sold by auction by the Pāḷlegar family sixteen years ago to pay debts to the Pāḷlegar of Kangundi Kuppā. Now nothing of the palace remains; shops cover the whole place.

The Kēśava shrine is a modern one of the Pāḷlegars' time containing a soapstone image, five feet high, of Kēśava which is surely a Hoysaḷa image for which a shrine was built later.

By the north gate of Pūrṇaiya's choultry are four round soap-stone Ballāḷa pillars and two groups of Saḷa killing the Lion, each 3' high, one of which is in good condition and should be removed to the Museum at Mysore. They were all brought from near the Palace and are said to have originally belonged to the Kēśava temple in the fort.

**AMRITAPURA—(TARIKERE TALUK).**

**AMRĪTĒŚVARA TEMPLE.**

This temple has been studied in detail under the following heads:—

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PLATE III.

1. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: SOUTH VIEW (p. 3).

2. LAKSHMINARASIMHA TEMPLE AT BHADRAVATI: VENUGOPALA IMAGE (p. 5).

3. AMRITESVARA TEMPLE AT AMRITAPURA: SCROLL WORK (p. 11).

Mysore Archaeological Survey.
XIX. Navaraṅga.
XX. Images in the navaraṅga.
XXI. Ceilings of the navaraṅga.
XXII. Sukhanāsi doorway.
XXIII. Sukhanāsi.

XXIV. Garbhagriha.
XXV. The Devī temple.
XXVI. Sule-manṭapa.
XXVII. Compound wall.
XXVIII. Other old structures in the village.

The notes on a few of these only are given below:

There are about ten inscriptions in the temple of Amṛiteśvara and its compound. Of these, the one on a large slab set up in the south-east of the temple is the oldest. It claims to be the composition of Janna, the famous Kannada poet, and was set up in the year 1196 A.D. when the temple was consecrated. Amṛiteśvara Daṇṇayaka, a Hoysala officer, appears to have got the temple erected and the linga of Amṛiteśvara consecrated in the same year in the reign of Ballāla II. Several grants were made to the temple in 1206 and 1210 and also in 1547 A.D. under the Vijayanagar rulers. A close study of the temple suggests the view that the main temple with its garbhagriha, sukanāsi, navaraṅga and original porches was built in 1196 A.D. Later on, perhaps in 1206, the mukhamanṭapa was constructed. However, the whole structure and most of the neighbouring structures are all characteristically Hoysala in origin and workmanship.

The mukhamanṭapa has a unique feature in that the outer facing of its basement is covered by a series of beautiful turrets which are alternately large and small. There are about 100 of these towers and the designs show some variety. Each one of them is borne on an ornamental pilaster, often star-shaped. The smaller towers are in proportion to the width of their bases, are tall and uniformly tapering, while a few have curvilinear outlines. Of the larger ones, the majority are star-shaped and curvilinear in design, while on top they have similarly star-shaped and inverted lotus śikharas with stone kalaśas. This combination of a curvilinear outline with a star-shaped plan, the elevation of each ray of the star being made up of seven smaller turrets tapering up one above the other, is peculiar even among Hoysala towers. It has rarely been used even for the larger towers of the temples—one example being the Sadaśiva temple at Nuggehalli. Between each pair of towers, generally, are figures of lions trampling on elephants or pairs of elephants rearing up.

Above the row of turrets is a long railing running around the whole manṭapa. The upper and lower portions of it are ornamented with creeper designs: the lower (a) with scroll work and the upper (b) with wavy designs. In the numerous convolutions of the scroll work, various kinds of figures have been carved, like flowers, fruits, peacocks, swans and monkeys in various sporting attitudes and men,
women and animals mixed up in all manner of obscene postures, some of them relating to sexual perversities.

The railing faces themselves are divided by roundish pilasters alternately into large and smaller panels. The smaller spaces are sculptured with the figures of rishis, ṛṣikas, monkeys or with obscene figures generally unconnected with the other sculptures. But in the larger panels the great Purānic stories are depicted with great vigour and power, though the carvings are not so accurate and fine as those on the railings of the Belur temple. They are beautiful and of nearly the same size and character. They are definitely finer and more expressive than the storied sculptures on the wall friezes of the Hoysaḷaśvara, Kēḍārēśvara and Somanāṭhpūr temples, (Plate IV). On the south railing is given the story of the Rāmāyana running from west to east, while on the north railing, from west to east, are the ten skandhas of the Bhāgavata and the earlier part of the Mahābhārata. The important panels are here noticed:

South railing—commencing from the wall of the navaraṅga and running eastward.

RAMĀYANA.

1. The Dēvas and the rishis beseech the help of Vishṇu as Anaṅtāsayana.
2. Daśaratha performs the Putrakāmṛṣṭhi yāga.
3. Daśaratha in durbar with his three wives and four sons.
4. Viśvāmitra borrows Rāma and Lakshmana from Daśaratha.
5. The princes follow Viśvāmitra.
6. Rāma slays Tāṭakā.
7. Rāma punishes Mārīchā and Subahu.
8. Viśvāmitra and the princes visit Janaka.
9. Rāma breaks Śiva’s bow.
10. Rāma defeats Paraśurāma.
11. The newly married return home.
12. Daśaratha blesses (his heroic sons) Rāma, Lakshmana and Sītā when they depart to the forest.
13. Rāma refuses Bharata’s request to return to Ayōdhya.
14. Lakshmana cuts off Śurpanakhi’s nose.
15. Sītā sees the golden deer.
16. Position reverse: Rāma slays the golden deer.
17. Rāvana abducts Sītā.
18. Rāvana is attacked by Jaṭāyu.
20. Hanumān and Sugriva meet Rāma.
21. Rāma makes a treaty with the monkeys.
22. Rāma shoots through the seven palms.
23. Rāma slays Vāli.
24. Coronation of Sugrīva.
25. Rāma blesses Hanumān (?) perhaps for bringing the message from Sītā.
26. The monkeys bridge the strait.
27. Vibhīṣhāna seeks Rāma's protection.
28. Sītā in Asākavāna.
29—30. Hanumān faces Rāvana in his court. (Plate IV, 1.)
31. Battle between Lakshmanā and Indrajit.
32. Indrajit with his elephant standard.
33, 34, 35. Indrajit is slain.

**South Doorway:**

36. Rāvana threatens Sītā.
37. Sītā does not yield to temptations.
38—39. False heads of Rāma and Lakshmanā are shown to Sītā.
40. Hanumān lectures to Rāvana.
41—42. Rāvana's followers, Sunaka and others (the names of some of these are inscribed by the sculptors).
43—44. Hanumān and Naḷa kill Jambumāli and other rākhasas.
45—46. Rāma slays the demon generals (one of whom has the face of a tiger).
47. Elephants and trumpets rouse Kumbhakarṇa from his sleep (Plate IV, 2).
48—49. Kumbhakarṇa marches out at Rāvana's orders.
50—51. Kumbhakarṇa slays many monkeys.
52. Kumbhakarṇa is mauled by Sugrīva. (Plate IV, 3).
53—54. Rāma slays Kumbhakarṇa.
55. Rāvana's yajña is spoiled by monkeys.
56. The monkeys assault Rāvana's women.
57. Hanumān's duel with Rāvana. (Plate IV, 4).
58 to 62. Battle between Rāma and Rāvana.
63—66. Rāvana is slain.
67. Rāma and Sītā are reunited.
68 to 71. Rāma's dūbar amidst his monkeys.

**East Doorway:**

North railing — commencing from the navarasīga hall and running eastward.

**BHĀGAVATA.**

1. Kamsa in dūbar.
2. The labour of Dēvaki.
3. Vasudēva bows to a donkey, begging it not to reveal Krishna's birth. (Plate IV, 5.)
4. Durgā escapes Kaṁsa's slaughter.
5. Vasudeva removes Krishna across the Yamunā.
6. The Gōpas receive Krishna.
7. Yaśodā takes charge of Krishna.
8. Krishna is put into a cradle.
11. Krishna is scolded by his mother.
12. Krishna slays the stārk.
13. Krishna slays the calf by throwing it at a tree.
15. Krishna uproots the twin trees.
16. Krishna is scolded.
17. Krishna loots butter.
18. Krishna plunders vessels suspended from the roof.
20. Vēnugopāla.
22. Krishna slays the bull.
23. Krishna slays the horse.
24. Akrūra takes out Krīṣṇa and Balarāma. About half a dozen panels are unworked.

North Doorway:

MAHAṆĀHĀRATA.

1—3. Kuṇṭi and the Pāṇḍavas seek the protection of Bhishma.
4. Bhishma scolds the Kauravas.
5. The five Pāṇḍavas.
6. Bhīma fells the Kauravas from the tree perch.
7. Arjuna helps Drōṇa teach Drupada a lesson.
8. Virōchana deceives the Pāṇḍavas.
9. The house of lac is burnt.
10. Bhīma rescues the Pāṇḍavas.
13. Drupada obtains Dhrishtadyumna and Draupadi from the fire.
AMRITESVARA TEMPLE
AMRITAPUR·TARIKERE TALUK
PLAN LOOKING UP

Mysore Archaeological Survey
14—15. Arjuna shoots the fish and wins Draupadi.
16—17. The Pāṇḍavas defeat and drive off hostile princes.
18. Arjuna, supported by Krishṇa, grants Agni's request.
19—20. Arjuna burns the Khāṇḍava forest.
27. The Pāṇḍavas and Krishṇa at dice.
28. Duśśāsana undresses Draupadi. (Plate IV, 6.)
29. The Pāṇḍavas, while leaving for the forest, are attacked by a demon (?)
31—33. Arjuna fights for the boar and defeats Śiva.
34. Śiva bestows Pāśupata arrow on Arjuna.

The tower of the main temple is a soap-stone structure with seven rows of indented square-shaped kirtimukhas rising one above the other in the west, south and north. In each one of these is usually seated one of the 18 Rudras. The stone kalaśa on the west has disappeared and has been replaced by a metal kalaśa. The tower has its usual projection over the sukhānasi and this projection is supported by beautiful figures of Brahma and Vishṇu on its sides and bears on its top the characteristic group of Sala fighting the lion; and on its front face is a large kirtimukha with Śiva as Gajāsuramardana in its centre—a beautiful image of Śiva dancing on the elephant-demon, ten of its 16 arms being broken. Near him are Naṇḍī, dancing Gaṇeśa, Kinnara and goblin, while to his right stands Brahma playing on his viṇa and on his left Vishṇu accompanies on the flute. On the tūrana are the eight Dīkṣālakas and the whole group is a fine piece of Hoysala sculpture. In front of this group, the roof of the navarāṇga bulges up and is stated to have contained in this bulge a large room supported by 9 pillars.

The navarāṇga has in all 30 ceilings, each with a dome. (Plate V.) Each dome has its own peculiar design and some of the designs are rare forms, like those near the northwest angle. Since it is difficult to describe these by words, an attempt has been made to depict them in outline in the ceiling plan. Some of these remind us of some ceiling plans of the Chālukyan temples only rarely found in the Mysore State. The central ceiling, however, has rows of carved figures, the lower one containing dancing Gaṇeśa, Śiva, Kumāra, Vēnugopāla, Brahma, etc., and the upper one, the 8 Dīkṣālakas and attendants.

The walls of the temple are decorated with vertical scroll bands of beautiful and varied designs. (Plate III, 3.)
The southern and eastern porches of the original temple are also similarly designed and have nothing remarkable about them. But the north wall has no porch on that side. It shows that the southern porch was intended for communication with the Dēvi’s shrine in the right courtyard.

NARASIMHARAJAPURA.

About one mile to the south-west of Narasimharājapura is a group of Jain buildings constructed almost entirely of wood and earth. One of them contains an image of Chandraprabha, 2½ feet high, which even now bears marks of having been in water for a long time. It is said to have been near Tadasa, 4 miles away, in the Bhadrā river and brought here for worship. It is of white marble, has a knot in the centre of the chest and is in the yōgamudrā.

Image of Chandraprabha. It is a fine image and gives the idea that the seated figure is a boy of about eight years. There is the Moon on the pedestal, symbolic of Chaṇḍraprabha. (For other details see M. A. R. 1916).

The temple of Jvalāmālinī is also a structure of about the 18th century. The goddess (Plate VI, 3) is seated in the sukhāsana posture and holds in her eight hands dāna, double arrow, chakra, triśūla, pāsa, flag, bowlet, and kalaśa. The image appears to be of the Vijayanagar period, with its thick breast band and rough drapery. It is moderately good and a rare icon. On the brass facing of the pedestal, there is a three-line Kannāḍa inscription. The goddess has a buffalo pedestal and thus peculiarly combines the characteristics of a number of goddesses.

Sāntinātha is a fine figure, about three feet high, of dark stone and is of the 14th century with an inscription on one side. Most of the tile-roofing of 150 years ago has been done with tiles similar to those found at Chandravalli (Chitaldrug). The old compound walls are of laterite bricks.

JAMBITIGE AGRAHARA.

This is an agrahāra by the side of the Tunga river, about one mile from Hariharapura on the Koppa road. It has about fifteen Brahman houses, ten of which form an enclosed wood and tile ‘vāṭhāra.’ In the centre of the courtyard thus formed stands a small Dravidian temple of granite (20’×10’×ht. 27’) dedicated to Nila-karṇṭhēśvara (Plate VI, 2). A long Kannāḍa inscription on the stone basement records that the temple was built in 1733 A. D.
1. NILAKANTHASVARA TEMPLE AT JAMBITTIGE: SOUTH WALL (p. 13).

2. NILAKANTHASVARA TEMPLE AT JAMBITTIGE: SOUTH-EAST VIEW (p. 12).

3. RASTI AT NARASIMHARAJAPURA: JVALAMALINI (p. 12).

Mysore Archaeological Survey
The temple has a garbhagriha, a sukhānasi and a maṇṭapa of two Dravidian pillars. In the garbhagriha (6' × 6') which is quite plain, there is a granite pedestal, 2½' high. On the latter stands a small linga of black stone, 7'' high, which is old, though the temple itself is new. The sukhānasi (6' × 4') has a bull. The inner walls and the outside of the temple are fully carved with reliefs. (See M. A. R. 1916.)

**Sculptures.**

**West.**

Ganēśa on a rat in a vimāna which is placed on the back of an elephant; Durgā on a maneless lion with abhaya, chakra, śāṅkha and dāna. Above, the story of Vālmiki in a frieze.

**North.**

Brahma; Chandra in a maṇḍala, with ten hands holding akshamālā and pustaka in two hands and kumbhas in the other eight, being driven in a chariot drawn by ten horses: Sūrya-Nārāyaṇa with gadā, chakra, śāṅkha and padma, being similarly driven in a chariot of seven horses; Bhūmaṇḍala with Adiśeśha—the eight gajas and Mēru-parvata are one above the other.

**South.**

Mahēśvara in chariot, with his ten hands thus disposed: abhaya, čaṭamaruga, triśūla, chakra, śāṅkha, padma, gadā, pāśa, sarpa and dāna; Vēṇugōpāla below.

**Outer Walls.**

**East.**

The eight Dīkṣātālas: Agni is absent and the north-east is blank; the ten avatāras including a Jina-like standing Buddha and Kali, confused for Kalki and showing Kali allowing his wife to ride while his mother carries burden behind. On the jaums in front of the Dvārapālas, the attendant female figures are Ahalyā and Tārā.

**South.**

West square: From 'Śeshaśāyī' to 'Sundarakanḍa Rāmāyaṇa'; East square: 'Mahābhārata' from 'Virāṭa-parva' to the end (Plate VI, 1).

**West.**

'Rāmāyaṇa' from 'Śitā-kalyāṇa' to the death of Rāvana.

**North.**

West square: 'Bhāgavata' from 'Śesha-śayana' to the death of Kamsa; 'Bhārata': birth of the Pāṇḍavas.

The Brahmins of the place belong to the Kandāvāra community and are the disciples of 'Bāle-Kuduru maṭha' of South Canara and not of Śrīṅgērī.
HARIHARAPURA.

The Svámi of the Śri-Maṭha has been away touring for the last seven years. His name is Śri Svayamprakāśa Śri Rāmānanda Sarasvati Svámi.

The Narasīṁha temple is very modern and of stone and has a metallic image of Narasīṁha. But the Śāradā temple has a Śri-chakra yantra said to have been drawn by Śaṅkara. On this a metal Śāradā is now kept and worshipped. The site is only a few yards from the river Tungā which flows north-west.

The Mādhavēśvara temple has two inscriptions (read in 1916). Between the modern images of Gaṇapati and Veṅkaṭaramaṇa of the 18th century, is a liṅga, 2" in diam. and 4" high, on a pedestal, 10" high.

SRINGERI.

Hale-Śrīṅgēri is a village two furlongs to the west of Śrīṅgēri with about one Brahman and twenty other houses. It has a small mud shrīne, housing the old Vidyāśaṅkara liṅga which is about six feet high. (Plate VII, 2.) On a 'pañibaṭitu' or pedestal, 1½ feet high, is a square pillar-like liṅga with images carved: on the east is the monk Vidyāśaṅkara (1½ feet high) in yoga-mudrā with a sanyāśi disciple on either side, while on the prabhāvali above him is Lakṣmī-Narasīṁha with Śrī and Bhū on right and left and Sūrya and Chandra, respectively beyond them; on the south face is Brahma, three-headed, seated with the eight Dikpālas on the prabhāvali; on the west face is Vishṇu with chinmudrā, chakra, śaṅkha and padma; and on the north face is Śiva with the attributes—abhaya, paraśu, damaru and dāna. Above the pillar liṅga, for about a foot and a half from the top, is another complete liṅga with pañibaṭitu (?)

Vidyāraṇyapura lies about a furlong southwards and has at present only 35 Brahman houses out of the 120 families originally living there. All the original donees are said to have been either 'Kammes' or 'Hoysaḷa Karnāṭakas' who sold away their houses to others subsequently. Vidyāraṇya also must have been a Karnāṭaka. But Vidyāsaṅkara is said to have been a 'Choli' since some 'Cholis' have set up his image in the agrahāra. These people, too, have now left the place. The temples dedicated to Sadasiva linga and Pārvati are later and unimportant structures. The Ādiśaṅkara temple has a fine granite

Sadasiva and Parvati mūrti made by workmen from Madras fifteen years ago.

Temples.
1. VIDYASANKARA TEMPLE AT SRINGERI: VIEW FROM SOUTH-EAST (p. 16).

2. VIDYASANKARA LINGA AT HALE-SRINGERI: FRONT VIEW (p. 14).

3. RISHYASRINGESVARA TEMPLE AT KIGGA: BULL (p. 16).

Mysore Archaeological Survey
In the Lakṣhmī-Narasimha temple, the image of the deity, about 2½ feet high, is rudely executed; but it is said to have been installed, along with Śadāśiva linga, by Vidyāranyasvāmi.

**Lakṣhmī-Narasimha Temple.**

The small temple of Hariharēśvara situated on a high ground about a furlong to the west of the Vidyāśāṅkara temple, has only a garbhāṅkara (5½' × 5½') and a mukhamāntapa (6' × 6') both of which are built in the common-place modern Dravidian style. The granite image, however, of Harihara, which is about 4½ feet high, may be even dating from the 14th century, as it is said to have come down from the days of Vidyāśāṅkara and, in fact, as its lower limbs indicate. (The Nāgari inscription by its side has already been read.)

**Hariharēśvara Temple.**

The Pārśvanātha basti which lies in the centre of the town has a garbhagriha, a sukhanāsi, a circumambulatory passage (pradakṣiṇa) and a navaraṅga with pillars having octagonal shafts and square and wheel-shaped mouldings. The mukhamāntapa in front does not seem to have originally belonged to the basti, but to have been brought over from elsewhere and set up here. The main temple (50' × 30') which is probably earlier than 1400 A.D. has a peculiar sloping roof made of granite slabs. The image inside the garbhagriha is of black stone and about one foot high. In the navaraṅga are kept three images of Pārśvanātha along with two inscription-stones which have illustrative panels. Of the latter, the larger one is of the 11th century A.D. and has been read by Mr. R. Narasimbachar. Its upper panel has a Jina seated in yogāsana, while in the lower one is the figure of a mahārāja, also seated in yogāsana. But the smaller inscription has not been read. Its two first lines are visible but the remaining three are worn out. Here are also two panels: on top Jina is seated between two female attendants; below, a yati teaches a rāṇī who has her hands folded and is being fanned by her female attendant with a fly whisk.

**Pārśvanātha Basti.**

On the north is the Mallikārjuna hill, about 100 feet high, which is climbed up by a fine flight of about 170 steps. A middle sized temple with two prākārās exists on the top of this hill.

**Mallikārjuna Hill and Temple.**

It has four inscriptions and appears to have been constructed about the same time as the Kīrgha temple, that is, probably, during the early Vijayanagar period (14th century). It has a garbhagriha (15' × 15'), a sukhanāsi (15' × 7') and a navaraṅga (30' × 30'), all squarish or oblong. The garbhagriha has a liṅga (4' high) called Mallikārjuna which is said to have been worshipped by Rishyaśriṅga in the 'Trētā-yuga.' Vibhāndaka is also said to have been absorbed into it; hence the liṅga has the second name 'Vibhāndakaliṅga.' A third name for it is 'Malahani Kārēśvara.' The sukhanāsi doorway is
guarded by dvārapālas and chauri bearers, while at the end of the west wall of the navaraṅga are Gaṇapati on the south and Durgā (Mahishāsuramardini) on the north. The central ceiling of the navaraṅga has a well carved Bhuvanēśvari which is fine and neat for granite work. Both in the navaraṅga and the mukhamanṭapa the pillars, which are 16 sided and have 4 sided bases, are well ornamented with relieves of Ugrarāṣṭhī, Virabhadrā, Aśvita, Kālī, Durgā, Chanda, Chaṭṭikēśa (?), Śrī Rāma, Lakṣmi-Narasimha, Śanmukha, Vēnu-gōpāla, dancing musician and a servant. The stone ‘dipastambha’ containing the figure of Gaṇapati drawn by Narasimha Bhāratī lies to the north of the temple front.

The Janārdana temple is a very old structure with its roof formed of slabs slopingly placed lengthwise but not breadthwise as in the Jain temple. The large granite māṇḍapa on the right bank of the river has a finely polished black stone (made recently by Chidaṃbaram workmen), a liṅga, a brīndāvana of the late svāmī and his statue.

**Janardana Temple.**

(Reserved for a detailed study later on)

(Plate VII, 1).

**VIDYĀŚAṆKARA TEMPLE.**

**KIGGA.**

This is about 6 miles to the west of Śrīṅgārī by road. The Rishyasringesvara temple at this place has two prākāras, the inner one of which has near its door two stones containing five inscriptions (E. C. VI Koppa 37). In the south-west corner of the same prākāra and in front of a modern substitute for the old Mallikārjuna liṅga is a Basava or bull brought from an old temple situated about 20 yards east of the big temple (plate VII, 3). This bull which has no ornaments is most natural looking and probably dates from the Pallava times. It is of very great sculptural value, since it is highly realistic and has little of the conventionalised work.

The temple has a garbhagriha (about 12' × 12') a sukhanāsi (10' × 8') and a pradakṣaṁṭhaṇa. On either side of the garbhagriha doorway is a small shrine, the one on the right containing a two-handed Gaṇapati and that on the left, Mahishāsuramardini. The liṅga which is 5' high, tall and pillar-like (4' in height) has three small projections—one on top like a horn, another to its left like a lady (consort Śāntā) and a third in front representing Nandi.

Both the garbhagriha and the sukhanāsi are plain. The pillars in the navaraṅga (30' × 30') have octagonal shafts with square mouldings below and round
ones above; while on the panels of these mouldings are, in low relief, the following figures which are of early Vijayanagar workmanship:

Kālingamardana; haṁsa couple; Ugra-Narasimha; a dēvi (Gangā?) standing on makara; a dancing hermit with musical instruments; Gōpi and Kuṭaṇḍa; Rāma, Lakṣhmana and Sita; Garuḍa; two snakes forming an ornamental square; Kinnari with one head and two bodies; ornamental padma; makara with floral ornamentation; three haṁsas forming a chakra; ornamental vṛksa; padma; lady with mirror; makara; Gaṇapati; ornamental designs; Hanumān; haṁsa; lady dressing her hair; horseman; elephant; three acrobats revolving in a wheel, holding alternate hands and legs; and lady looking into mirror.

The mukhamañḍapa has six pillars, four of which have ornamented octagonal shafts and wheel top.

The whole temple is of granite. Round the maṅṭapa is a stone bench. The two front pillars of the maṅṭapa are Dravidian with man-ridden lions rearing upon elephants.

Opposite to the temple is a Nāṇḍi maṅṭapa with a bull. The two pillars forming the inner porch of the temple are very old and one of them has an ancient Chālukyan inscription. These pillars might have been brought from some ruined temple and used here.

Nāṇḍi Maṅṭapa.

NARASIMHA PARVATA.

This is climbed up by a hill pathway, three miles long, from Kīgga. Half way up, to the west of the path, there is said to have been a naked Kāla Bhairava image of dark granite, which was entombed by a landslide. Near the top, just to the east, is a plain having in its eastern part a water tank (25' × 10') in which the rivers Nāṇḍinī, Nālīṇī and Sita are said to take their origin. Right on the top of the hill, about 15' south-east of the boundary line and between two boundary marks, is a natural boulder, 6' high, in the upper part of which are several natural and very faint depressions which, putting together, may be imagined to represent the god Ugra Narasimha, about 3' in height, tearing Hiranyakaśipu to pieces. A few small modern stone Gaṇeṣas are kept near it by the worshippers. The late Śvāmi Narasimha Bhāratī of the Śringāri maṭha used to spend the Chitra month of every year here. On a boulder to the right are two sets of foot prints said to be the genuine and forged ones of Rishyasringa muni who was ordered by
the god to go to Kigga for 'tapas'. (By the side of these foot prints is a modern Kannaḍa inscription). About 3' to the front of Narasimha is a rude stone, 2½ long and 1' high, said to be worshipped with butter as a tiger. About 20 yards to the south of the god are two small boulders pointed out as 'Sarpa' and 'Garuḍa'; and 20 yards to the south-west is a triangular stone, 3' by 3', called Vana-Durgā. A furlong to the north-west is a rock on which Naṇḍi's feet and chain are seen. There is said to be a Durgā temple half a mile lower down on the west. Narasimha is said to have been pleased with this spot and its peaceful atmosphere and ascetics. He shed tears of joy from which sprang the two rivers Naṇḍini and Naṇiṇi. The river Sitā which goes to South Canara is said to have originated from the overturned 'Kamāṇḍalu' of Bhārgava. The devotees are in the habit of building small temples for merit.

About three miles to the south is a large hilly table-land which is pointed out as Manipura, the capital of Babhruvāhana. This fact is interesting, since another place of the same name close to Chāmarājanagar in the Mysore District has the same tradition. The site has to be studied detail.

**Manipura.**

The Bindumādhava and the very small Durgā temples at Kalasa are both unimportant modern structures.

The Kalasēṣvara temple stands on a hillock to the east of the town and faces east. The outer prākāra is modern and is, except in front where it is of stone, of wood and tiles. The main building is definitely of the Nāyak period. It has a garbhagriha with a liṅga (9") slanting towards the north. The navanāga, which has doors both to the north and south, has 16 sided wheel-topped granite pillars of the Nāyak days. The mukhamanṭapa is supported by four plain pillars inside and two lion pillars of Dravidian type in front.

The Dēvt temple is also of the Nāyak days. The only things of interest here are the two female lion riders who guard the front door.

The main temple has a pyramidal stone 'śikhara' with a metal kalasa and may belong, more probably, to the 16th than to the 18th century. It is like most malnad stone temples (Kigga temple for instance) but of inferior workmanship.

The oldest sculptured piece in the neighbourhood is the Kshētrapati slab which is of soap-stone and has a row of animals running around it. It is about 2' in diameter and has the seven horses in front and makaras on the 'sōmasūtra'.
Near the steps and main gate is a regardant lion, about 2' long, of soap-stone, which appears to be a Hoysala work. The only inference to be drawn thus is that formerly stood here a Hoysala temple.

Mr. Venkatadasappa of the place showed about 120 coins of which the following are noteworthy. (Impressions and wax moulds were taken as he would not sell them):

**Coins.**

1. A Gajapati varāha of gold with Kan. ins. in Chālukya characters, clearly visible.
2. A gold coin of Ghiyāsuddin Tughlak.
3. A gold varāha of Veṅkaṭapati rāya.
   - **Obv:** Veṅkaṭēsa
   - **Rev:** Leg. ‘Śri Veṅkaṭēsvarāya namah’.

**BALLALARAYANA DURGA.**

Ballālarayana Durga is a stronghold which commands the Kotigehar pass leading from the Kadur District to South Canara. A pathway leads up this hill from Hulikān estate. Half way up we come across a gateway which is protected by a breast-work rampart and supported by two low bastions, round in shape, and having holes for musket and cannon. The walls are made of blocks of softish dark slate built in the cyclopean way without mortar. No doorframe is to be found here. Further up the hill towards the trigonometrical point is a stronger gate similar in construction, but with the gate frame of dark trap stone, about 1 foot thick, having ornamental designs of creepers and parrots. Next to the walls, in the corner between them and the frame, are found the sculptured heads of an elephant on the north and of a horse on the south. Round bastions of about the 17th century A.D. protect the gate at a distance. The wall is about 15' high and 12' thick. Above are the battlements. There are holes to indicate the position of the doors behind which a wooden beam must have been used as a belt. The wall has corresponding holes. Inside are the roofless stone walls of two guard-houses.

On the top of the hill, at the west end, is the citadel, the middle portion of which serves as the modern trigonometrical station. A precipice supported by batteries and walls guards it on the way up the hill on the west. A round battery towards the north has cannon mouths overlooking the only way up the hill and the modern Hulikān estate. The view to the north, overlooking the valley full of trees, is beautiful. From the citadel towards the west and south we get a view of South Canara. Both inside the citadel and outside it are the stone walls, sometimes 5½'
high, of buildings, now ruined and roofless. The citadel which is about 80 yards long north to south and 50 broad east to west, is oblong in shape with its gate to the north and its corners being protected by round bastions provided with a parapet wall and cannon mouths and musket holes. The walls of the citadel are about 10' high and have also parapets with musket holes only.

To the east of the citadel on a lower level is a large plateau enclosed by low hills in the middle of which are two tanks. Nearby are the ruined walls of stone buildings one of which, at least, to judge by the large-sized rooms and halls, must have been the Palace.

Towards the second gate mentioned above are the old tombs and a part of the second fort wall. Its ramparts have ornamental tops after the fashion of the forts at Bijapur.

Three lines of fortifications including the citadel are definite and by the side of the pathway leading to the first gate is a musket-holed wall overlooking the valley to the east.

**BABA-BUDAN GIRI.**

About two miles by a pathway to the north of the 'Dattātrēya Pīṭha' is an extensive fortress, now ruined. In a large hollow between the hills is a very deep natural pool (80 yards by 50 yards) which is ever full of water on account of a spring which flows in from the east. A conical natural stone, now covered over with red earth, is called 'Gālikere Keṃcha' and worshipped by people from far and wide. Its priest is now a Śrīvaishnavār dāsāyya (a Kuruba) of 'halumata'. Bloody offerings are made to this god Keṃcha. Two lines of fortifications are to be seen enclosing the ridge to the south of the Gālikere hill. The eastern ramparts are natural precipices. The hill near Gālikere is 5707 feet high and has precipices on the east overlooking a wide stretch of country including Sakkarepāṇa and Madak-kere.

The survey point is now marked by a trap stone pillar which, originally, was perhaps a jamb of the fort gate.

The 'Dattātrēya Pīṭha' is a large cave, about 50' × 15' × 4½', divided into two compartments by a stone wall having a door-frame (3½' × 2½') of evidently Hindu workmanship. At the back of the inner chamber is another frame of the same size leading to a narrow cave into which Dattātrēya is said to have disappeared. None is allowed to enter it. There is a flat seat in front, facing west, below the low vault of the rock. It is 3½' high only and pointed out as the 'Pīṭha' of Dattātrēya. On the right side of this seat there is in the ground a stream through
which water flows during the rainy season. Near the north wall are the seats of the four ‘śishyas’ of Dattātrēya, on each side of which is a kāḷaṣa of earth crowned by one of metal. In the outer hall by the side of the north wall, are the tombs of these four disciples of Dattātrēya: Malik Tujai, Malik Wazir, Malik Kabu and Malik Sañīr, who are all alleged to have been the sons of the Padshah of Turan. The door (4½ × 2½) of the hall has a padma on the lintel. Opposite to these tombs to the south is a cave (2½ × 2½) through which a tiger is said to visit the seat every Monday and Thursday. A similar cave opposite to it extends to the west. It is a little higher and, in some places, 6′ deep. At the western end a deep pit has been formed by flowing water. Evidently there could be plentiful water supply here during many months in a year. Between these two caves is a corridor (15′ × 10′ × 8′) of stone with distinct traces of Hindu workmanship. In front of one of the caves is a porch of stone. To the west of the caves lie a large number of soap-stone beams which must have belonged to a temple.

The open yard in front has a raised ‘gaddiga’ near which is a Persian inscription. In the outer yard within the compound are Moslem tombs some of which have inscriptions in Persian.

The Svāmi Qualandar stated that the Dattātrēya Pīṭha was well known in the times of Ballāla and that Bābā Budan was already there at that time. Subsequently when Malik Kafur invaded the south the gurus of the present svāmi are said to have come from Bijapur about 600 years ago. Tippu in his grant has referred to the 20 villages given by the kings of Ānegondi, which he restored. Malik Kafur’s sannad (and Humayun’s also) is in the custody of Khaji Syed Mohammed Shah Khadri of Død Medur, two miles from Belur. The buildings near the ‘Pīṭha’ are said to have been built by Chengammāji of Nagar.

Three miles to the east of the Pīṭha, near the eastern precipice, is a small waterfall, about 50′ in height. A short distance from it are two caves pointed out as being associated with Atri’s penance.

**Atri’s Retreat for Penance.**

**HIREMAGALUR.**

At Hirēmagalūr the inscription in the Kōdana Rama temple, has a doubtful date, the first two digits being now effaced. But the inscription on the floor bears the date 891 which is equivalent to A.D. 879. The temple has a garbhagriha, a sukhānasī and a naṟavaṇa; the first two completely and the last, only in respect of the rounded lathe-turned cylinder-like pillars, being Hoysala. The walls of the naṟavaṇa and the open mukhamanṭapa are all later structures of the Dravidian type and have nothing either ornamental or, in other respects, remarkable about them. The garbhagriha has a shallow
padma ceiling under which are three icons of Sitā, Rāma and Lakshmana, the latter two holding bows in their left, and arrows in their right, hands. The images together with the Hanumān pedestal are 6' high, while, of the icons, that of Rāma measures only 4½' in height. All the images stand on a single pedestal and have no prabhāvala. But they are good examples of Hoysala sculpture. The garbhagriha doorway is a partly worked Hoysala specimen. The ornamental work on it as also on the pilasters, belonging to the star-shaped kind, may be noticed. The pillars of the navaraṅga which are 8' high and 1' 10" in diameter are all lathe-turned; but their unfinished surfaces are left rough. The sukhanāsi has the old portion (7' 9" × 7' 9") opening into a later extension ((7' 9" × 5½')). The mukhamantapa (about 40' × 30') is of about the 17th century A.D. and has no sculptural work. The outer walls of the garbhagriha and sukhanāsi are of soap-stone andcharacteristically Hoysala in execution.

The plan of the old portion of the temple is not stellar. No platform is now visible. The basement panels have no sculptural friezes. The main portion of the wall has two rows of images, each about 1½' high. But the figures are not very good and do not deserve very much attention except for iconography. The lower row has:

South Wall:—Garuḍa; Vēnugopāla; Janārdana; kissing couple; Kāliṅgamardana; Yōganarasimha; Gaṇeṣa.

West Wall:—Lakshmīnārāyana with female attendants.

North Wall:—Seated Lakshmī; Kēśava and Garuḍa.

Upper row:—Kēśava; Gōvardhanadhāri; Hanumān; Lady with mirror; Kēśava; standing Narasimha with śaṅkha, padma, gāda and chakra; Janārdana; Kēśava; Hanumān, etc. Most of the images are half worked.

A modern compound wall has taken the place of the old prakāra. At the south of the enclosure is a portion of the old prakāra, with shrines containing the following:

1. Dēśika:—Rude image of the Nāyak period.

2. Yōganarasimha:—A fine soap-stone figure, 5' high, with his two front hands resting on his knees and his back hands holding chakra and śaṅkha. The prabhāvala, which is also fine, has the usual ten avatāras without Krishṇa. The god has on his right chest the kaustubha mark. There is the figure of Garuḍa on the pedestal.

3. Sugrīva:—A figure of the late Vijayanagar period, about 5' high (image only 4'), standing to front with hands folded, wearing crown and ornaments and with the tail lifted up behind. There is a Kannada inscription of about the 16th or 17th century A.D.
mentioning a certain Tātiyappa, son of Īśvara Pant, as the donor of the image.

4. Mādhava:—An image, nearly 5' high, on a pedestal, about 1½' high. It is, very probably, of the Gaṅga period having neither the crudeness of later work nor the fine ornamentation of the Hoysaḷa period. The attributes in its several hands are thus disposed: unworked padma looking like apūpa or mōdaka; chakra with edge to front; śaṅkha without handle; kaṭihausta (hand freely placed on thigh).

5. In the north cells of the prakāra there are four modern images of the Āḷvār: Periyāḷvār, Rāmānuja, Namāḷvār and Kūrattāḷvār, and also one smaller image of Yoganarasimha of the Hoysaḷa period which comes from Madhurākṣētra. In the front wall of the cell containing the last figure there is a Hoysaḷa round pillar.

The Īśvara temple is situated about 100 yards to the north of the Rāmānuja temple. It is also an admixture of the old Hoysaḷa and modern Drāvida work. The linga called Sitala Mallikārjuna, which is about 1' high, the rounded pillars, about 10" in diameter, and the finely designed front doorway are all possibly of the Hoysaḷa period. The doorway has a novel design of creepers winding round and climbing up the rounded pilasters. In the naṇaṅga are kept an old Virabhadrā, a Mahishāsura-mardini of the Vijayanagar period, a nāga stone and one bull. The central ceiling of the naṇaṅga has a modulated, well designed and panelled lotus.

In the small compound in front of the temple are kept an ancient bull and a Jāde-muni (see Rep. 1916). The pillar in front of it on the other side of the road is about 7' high and pointed out as the 'Yūpastambha' of Janamējaya'. On a square shaft, 4' high, is set upright a large dagger, about 3' high—all of stone.

Passing by a large pond we come to the Paraśu-Rāma temple. Its naṇaṅga appears to be of the late Vijayanagar period. The whole temple is of granite. The garbhagriha (6' × 8') has on a large pāṇi-bāṭī a sixteen-sided linga, about 2½' high, on the upper part of which is a projection, to front, of about 9 inches ending in a square (8' × 8") and looking like a hammer or 'suttige'. This is called Paraśu-Rāma and is expected to represent his axe. The ceiling has sculptured panels of the Gaṅga times with an inscription. The first panel shows two men cutting perhaps the body of a headless female at her waist. In the second panel are a cow milching a calf and a linga under a vimāṇa. Near by lies a slab. A tiger and an anthropoid Gaṅḍabhēruṇḍa are also there side by side, the latter with sword in hand.
SAKKAREPATNA.

This is situated in a fertile plain about 14 miles to the north-east of Chikmagalur on the Kadur road and surrounded by the Bāba-buḍān and other hills. Its population consists of Hoysala Karṇāṭaka Brahmins, Gangaḍikār Vokkaligas, Kurubas, etc. The wells have a good supply of water and a channel also runs here from Ayyanakere. Tradition has it that the fort in the town was built by the Pāḷlegār Rukmāṅgada whose younger brother was Dharmāṅgada. There are two ruined lines of fortifications with gates to the east and west. An inner citadel which stands on a high ground has a tower on the top of which, even now, there is a large cannon of the old type, about 20' in length and 2' in diameter with 9" bore. East of the battery are the ruined walls of the old Palace. These walls have no mortar. The fort wall is made up of large blocks of stone into the interspaces of which smaller chips have been driven as in cyclopean masonry. Round the second fort wall, even now, there is a deep moat, though part of it is filled in.

The prākāra, the sukhanāsi, navarāṇga, mukhamanṭapa, etc., of the Śrī Raṅganātha temple are all granite structures of the Nāyak days. The place is known as Ambarīsha Kshetra. The north cell has a deity, called Chaturbhujā Rāma, which is said to have been brought from the Śakuni-giri, a part of the neighbouring Bāba-Buḍāns. The chief deity, Kēśava faces east and is in the west cell. It is an image of the Hoysala type, about 5' high, holding padma, śaṅkha, chakra and gadā. It has a fine prabhāvali on which are the usual ten avatāras in the inner row and the 12 Rāsīs in the outer. The garbhagriha is of the Hoysala period. On a pillar in the sukhanāsi there is an inscription of about the 14th century. The north cell contains an image of Chaturbhujā Rāma which belongs to the Vijayanagara period. It holds chakra, bāna, dhanus and śaṅkha, while on the sides are Śrī-dēvi and Bhū-dēvi standing. But the bronze images are finer and are of Chaturbhujā Rāma, Navanīta-Krishna and the Bhāshyakār.

The garudagambha at the Śrī Raṅganātha temple has on its plate cover several inscriptions of the 19th century A.D. mentioning its erection, certain repairs carried out, etc. There is also a Hoysala inscription nearby on a viragal in the square to the south east of the temple. It has a Jina figure on top with rows of seated Jainas below. In the basti ‘hittalu’ by the south wall is another viragal of soap-stone with the Jina seated above and two worshippers seated on either side of a cross-legged table on which is some carved object bearing about 10 lines of Hoysala.

Inscriptions.
characters. Some more stones containing inscriptions are also to be found in the neighbourhood.

In the next compound is a mound containing the ruins of a Jain temple, from out of which is now sticking out a fine soap-stone image of standing Pārśvanātha, about 5' high, with the seven-headed cobra and a fine makara tōraṇa prabhāvali behind. The hands are broken, but the image deserves to be preserved.

**Parsvanatha Basti.**

**Virabhadra Temple.**

The Virabhadra temple is close to the east fort-wall and used now as a private dwelling. In the garbhagriha is the image, about 5' high, which belongs to the Vijayanagar period. Two metal images of Īśvara and Virabhadra are also kept here. In a corner of the navaraṅga, which is constructed of wood and tiles are now stored two Basavas, two līngas and a beautiful Hoysala image, about 5' high, of Gaṇapatī, in soap-stone, holding tusk piece, axe, śāṅkha and nectar vessel. Just outside the building is a fine Hoysala image of Śaradā with the two lower hands broken and the upper ones holding anākuṣa and pāśā.

The other monuments in the village are the temples of Ballāḷēśvara, Lakshmi, Rāmēśvara, Saṃnakki Virabhadra and Sōmēśvara. The Ballāḷēśvara temple near the tank, four miles away, is said to be a Hoysala structure with fine sculptures and coins. The pillars, etc., of the Lakshmi temple in the same compound are of the times of Ballāḷa. But the image is ruder than those belonging to this period; perhaps it is a 14th century work. The unimportant Rāmēśvara temple has two līngas, Rāmēśvara and Lakshmanēśvara, a recent Pārvati image, a commonplace bull and a Gaṇapatī. The last image is of the Hoysala period. The Saṃnakki Virabhadra shrine is, very probably, of the Hoysala days. The pillars here are all of the rounded type common during the period. Fine sculptured friezes are also strewn about on the ground. To the west of the citadel, ‘batēri’, is a large pond which supplies fresh water. To its west is a manṭapa with round and star-shaped pillars of the Hoysala period. Evidently these were brought from elsewhere and used here in later times. The Sōmēśvara temple also has the pillars of the days of Hoysala Ballāḷa. But the rest of the structure is modern. Near the west fort gate is a Hoysala image of Gaṇapatī. To the west of the town is a large soap-stone slab, measuring about 15'×15'×6". It is yet unbroken and said to be Ballāḷa's throne pedestal.

**BELUR.**

A detailed re-study of the Kēśava temple has been made. The history of the temple and some portions from the detailed study of its sculptures are published below:
HISTORY OF THE KÊŚAVA TEMPLE.

The ruler in whose days the temple of Vijayanarāyaṇa (Chennakēśava) was constructed was Vishnuvardhana Ballāla who broke off from the Chāluṅkya Empire. The great teacher Rāmānujaḥārya sought refuge in the Ballāla country between the years 1096 and 1122 A. D. (?) and in the course of his sojourn converted Vishnuvardhana to the Vaishnava faith and inspired him with devotion to Vishnu. The king who was victorious in a campaign against the Chōla Viceroy of Talakād, returned to his capital and built in commemoration of his victory a temple for Vijayanarāyaṇa, the victorious Vishnu, in the year 1117 A. D. (Ep. Car. Vol. IV, Belur 58 and 71).

The temple built by him was entirely of soap-stone and consisted of a star-shaped garbhagriha with the sculptures of the gods on the outside and a row of small niches below. The niches on the south, west and north were slightly larger and perhaps similar to those of the Kappechennigarāya temple. These have now been covered over by later niches. In the sanctum was installed the beautiful image of Kēśava and on its pedestal was recorded the fact that Vishnuvardhana got it set up and named it Vijayanarāyaṇa.

In front of the garbhagriha doorway was a large sukhanāsi opening without any partition into the navaraṅga hall. Its sides and the western side of the navaraṅga both to the south and to the north of the sukhanāsi were covered by a large wall of soap-stone bearing sculptures on the outside and inscriptions on the inside. Of these latter the most important is Belur 58, mentioned already, which records the construction of the temple and the consecration of the image.

The navaraṅga pavilion was a comparatively large one with beautifully designed pillars and ceilings and was open on all sides except the west. It had three entrances, the spaces between which had raised stone benches supported on the outside by railings. Through the open spaces between the round pillars of this pavilion poured in a flood of daylight from the east, allowing the faithful to admire the beauty not only of the pillars and ceilings of the pavilion and of the beautifully carved garbhagriha doorway but also of the wonderful image of Vijayanarāyaṇa which is now enshrined in darkness.

The garbhagriha was surmounted by a suitable high tower of brick, mortar and wood, very probably star-shaped like the lower building itself. The whole temple was borne on a high platform having three stairways on the east, south and north, each supported by a ratha or tower on either side. In all, there were nine rathas around the platform. Thus situated, the structure must have had a beautiful and commanding appearance, built as it was on the top of the raised ground (Vedaparvata?) and the whole tower being plated with copper sheets, gold-gilded.
While the king got this temple constructed, his chief queen Śāntalādevī made her contribution in the Kappechennigarāya temple which was similar in form to the king's temple, though very much less elaborate. The only important difference in the plan was that to the south of the pavilion door was constructed a smaller shrine for the god Narasimha or Vēnugopāla, more probably the latter, which form of Vishnu, probably, appealed most to queen Śāntalādevī. This image is now missing. Kappechennigarāya's image which is exactly like that of Kēśava in the main temple, though smaller in size, bears the name of Śāntalādevī on the pedestal (Belur 60). The chief difference between the main god and Kappechennigaṇa is that the tōrana of the former has the vyūha of the twelve forms of Vishnu.

Vishnuvardhana's inscriptions mention grants to a third deity, namely Lakshmi-Nārāyaṇa (E. C. V. Bl. 58 and 71). This deity is now missing from the temple. It is very probable that it was installed in the south cell of the Kappe-Chennigarāya temple. When this image was lost, the present image of Vēnugopāla was probably set up in the place.

Vishnuvardhana's son, Narasimha I (1143—1173) is not stated, in the inscriptions, to have made any important changes in the temple. Possibly his attention was concentrated on completing the Hoysalēśvara temple at Halebid. However, he made two important grants for the maintenance of the temple and for the conduct of worship. But, if the Durbar scene on the north of the navaraṇiga doorway is accepted as depicting Narasimha's Durbar, there would be some reason to think that he got some improvements made in the temple. Another series of constructions began in the days of his son, Ballāla II. That the Kēśavā temple and its sculptured gods had become exceedingly popular is evident from an inscription of A. D. 1173 in which a private devotee made a grant of land for the worship of the Narasimha image sculptured on the outside wall, to the south-west of the main temple, known as Yēṇi-narasimha. A stone pillar bearing Gariḍas on the four sides was also set up for the god, and on it was engraved an inscription (Belur 25).

The work of Viraballāla II is first seen in the construction in 1175 A. D. of a fine pond, about two hundred feet to the north-east of the temple, known as Vāsudēva-tirtha. It was supported by an ornamental entrance and two corner towers (Belur 2). In 1180 A.D. Ballāla got a large low-roofed store house put up in the north-west corner of the temple (Belur 20). The work done by him by about 1200 A. D. is summed up in an inscription (Belur 73). He states that in addition to the pond and the kitchen (which is on the eastern side near the well) he got the rampart wall put up around. This had two entrances or mahādvāras, one opposite to the main temple and the other opposite to the Kappechennigarāya temple. The construction of a
pavilion is mentioned, and a notable one existing in the compound is the large pavilion right in front of the main temple known as Nāgarāyakana maṇṭapa. The structure itself is generally too poor in execution to be a royal erection, and there are indications to show that it was built not earlier than the fourteenth century.

The changes made by Ballāla II in the main temple are also very important. There must have been a sense of insecurity which induced Ballāla to put up the rampart wall. For the same reason he covered the navaraṅga pavilion on all its open sides with stone slabs perforated so as to serve as pierced windows and supplied the three entrances on the east, south and north with stone doorways, provided with, very probably, massive wooden doors. On either side of each of these doorways was erected on the platform a supporting tower and on the south, west and north sides outside the garbhagriha large two-storied niches were erected covering the smaller original niches. A doorway was constructed separating the sukhanāsī from the navaraṅga and all this work connected with the main building was elaborately carved in soap-stone. Some of these additions contain the most elaborate sculptures of the temple. The Kappechennigarāya temple was also supplied with pierced windows.

An important building in the compound, namely, the temple of Vīrārāyana has beautiful sculptures whose workmanship is similar to that of the Kādarēśvara temple at Halebid, which was built by Vīra Ballāla II. For this reason and also since the adjective 'Vīra' may possibly contain a hint about the person who built the temple, it may be guessed that the Vīra Nārāyana temple was consecrated by either Narasimha I or Ballāla II, who both had the prefix 'Vīra'. There is no epigraphical evidence on the point.

The work of the later Ballālas does not appear to have been connected with building up any part of the temple except that in the days of Vīraballāla III an officer, Sōmayya Daṇṇayaka by name, got the central tower re-built with brick and wood (Belur 24). The Nāgarāyakana maṇṭapa appears to have been constructed in the fifteenth century, the materials of ruined Śiva and Jain temples being utilised. A Nāgarāyaka who was an officer under Sāḷuva Narasinga of Vijayanagar is possibly the person whose name the pavilion bears.

When the Vijayanagar Emperors came to power their policy was conservation not merely of the old learning and culture but also of the ancient monuments of Southern India. Naturally the beautiful Belur temple received their attention, and in 1381 A.D. Kampanṇa, an officer of Harihara II, set up four granite pillars (with capitals) to support the cracked roof stones in the sukhanāsī of the main temple. In 1387 A.D., another officer of the same emperor, Malagarasa, had the broken kalaśa restored with gold (probably gilded). But the most important work of the period was done in 1397 A.D. by Gūṇḍa, a general of Harihara II, who re-built the seven-storied gēpura.
in front of the main temple since it had been pulled down and burnt by Gaṅgasālār of Kalluburge. It must have been somewhere about this time during the great days of the Vijayanagara Empire that three important buildings were put up behind the main temple, the materials collected from ruined Hoysala buildings being freely used. The first is the Saumyanāyaki shrine which is definitely Dravidian in form and in the roof of whose navaraṅga is used a slab containing the second half of an old Hoysala Jain inscription dated 1136 A. D. (Belur 9 & 17). The second is the vāhana maṇḍapa, a large structure with numerous lathe-turned Hoysala pillars. One of these pillars contains an inscription dated 1192 A. D., showing that the pillars were brought from the Bṛhmeśvara temple at Bāṇavēr; but at its bottom is the signature “Śrī Virūpāksha,” significant of the Vijayanagara Empire. The third and the most interesting of these buildings is the Andāl shrine to the north-west of the main temple. Its fine image and its construction are definitely of the Vijayanagar times, but its walls and even its basement are decorated with beautiful sculptures of high class Hoysala workmanship. Some of these, like the Tāṇḍavēśvara lintel, evidently belonged to a Śaiva temple. Very probably they came from the ruined temple of Vishnūvēśvara (Belur 15) which appears to have been constructed by Vishnūvardhana (or by Narasimha I) probably, about two furlongs to the north-east of the Kēśava temple. It has almost completely disappeared now, being, in part, covered by the later fort wall. But the large number of carved stones and sculptures lying about and a stone which has been discovered intact unmistakably declare its disappeared glory.

Another piece of work done for this temple at about this period was the rebuilding of a good part of the navaraṅga of the Kappechennigarāya temple. Though the old materials were used mostly, yet the work of the Vijayanagar period is seen in the insertion of granite capitals between soap-stone beams and pillars and the use of broken soap-stone pillars as beams.

As already stated Nāganāyakana maṇḍapa was erected about this time with the materials of ruined Hoysala buildings.

Then followed a number of minor erections. Baichadānyaka erected the large granite dipastambha (lamp post) and the tall swing pavilion (vuyyāle maṇḍapa) borne on four pillars, in 1414 A. D. (Belur 14). Lakkaṇa (possibly a descendant of the famous Lakkaṇa minister of Devaraya II) erected the yāgaśālā near the southeast corner in 1484 A. D. Very probably he got the pavilion in the same row (now Alvār sannidhi) repaired, rebuilding the central span with long granite beams and inserting sculptured Hoysala pillars in the verandah. He was also probably the person who got the building immediately on the west of the pavilion erected, since on one of its pillars is recorded a large endowment made by him bearing the date corresponding to 1484 A. D. It is not known when exactly the Narasimha and Rāma shrines in the same row were erected. But they are definitely of the
Vijaya-nagar period and possibly date from the 11th century. Two Hoysala dvārapālas who probably guarded the door of the Narasimha shrine in the Kappechennigarāya temple, now guard the door of this smaller Narasimha and on their pedestal is the name of a Vijayanagara lady with the signature 'Sri Virūpākṣhakka'.

The great Tuluva Emperors who, like Harihara II, claimed the deity as their family god helped the temple mainly with endowments. But Krishnadēvarāya got a teppa tank and a pavilion put up just to the east of the large tank, Vishṇusamudra, to the south of the town. In 1566 Venkatādrināyaka, chief of Belur and a vassal of this dynasty, set up the small Garuḍa shrine in front of the Nāganāyakana maṇṭapa (Belur 7). The same person put up the small vuyyāle maṇṭapa for vasaṇtōtsava and possibly the small vasaṇī tank near it in 1580 A. D. Eight years later (1588) a rude shrine was built for the Raṅganātha image on the north-east stone window of the main temple (Belur 30). A similar shrine was constructed for the Narasimha image on the north-west wall somewhere about this time. Both these ugly structures were removed recently (1930) and Bījāpuri coins were recovered under the sill of this (Yeṇi) Narasimha shrine. The pavement of the sūkhanāsi of the main shrine was also repaired at about this time since similar coins were picked up under the pavement slab just inside the sūkhanāsi doorway. In 1626 two servants of Venkatādrināyaka, chief of Belur, erected a stone verandah (kaisāle) of twenty-six squares (aṅkaṇas) by the side of the north rampart wall and a stone cot, which is now in Nāganāyaka's pavilion, was presented by Honnajīyammā, probably a Belur Princess, about the year 1672 (?) The cot was possibly connected with Śri Raṅga Rāya, the last Áravidu emperor.

A small kalyāṇa maṇṭapa on the north side of the temple was built by a private man Śrīnivāsadāsa in 1709 and in 1717 under the Mysore rulers a maṇṭapa (probably the car pavilion) and a pond (now buried) were constructed (Belur 29). The tower of the main temple was remade and surmounted with a fine kalaśa in 1736 by Venkata, chief of Belur and a vassal of Krishnārāja II of Mysore; but the tower was damaged again very soon after, so that in 1774 when Hyder was ruling Mysore in the name of Chāmārāja III his officer Naṅjayyya rebuilt it and put up the kalaśa. It was, probably, in the time of Krishnārāja II, i.e., before the days of Hyder, that the present kalyāṇa maṇṭapa was erected just to the north of the dipastambha. No inscriptional evidence is available to show when, and by whom, it was constructed, but traditionally it is attributed to the Mysore dynasty. Very probably it was erected about the year 1736 by Venkaṭa, chief of Belur, when Krishnārāja II was ruling Mysore. It was also during this later period, i.e., in the 18th century, probably when the main tower was rebuilt, that the Kēśava temple was provided with a rudely worked heavy parapet wall of brick and mortar, part of which still mars the beauty of the south side of the temple. The tradition is that the Pāḷḷegār of Coorg built it.
PLATE VIII.

CHANNAKESAVA TEMPLE AT BELUR.

1. GADADHARA (p. 31).

2. TRIMURTI (p. 31).

3. VIRA NARAYANA TEMPLE AT BELUR: BHIMA FIGHTS BHAGADATTA'S ELEPHANT (p. 31).

Mysore Archaeological Survey.
KEŚAVA TEMPLE: DETAILED STUDY OF SCULPTURES.

INTRODUCTION.

The original temple constructed by Vishṇuvardhana shows an elegance of taste in the combination of sculpture with architecture. While sculptural work gets its due attention, the architectural purpose of the whole building is not lost sight of. Ornamentation cannot be pointed out as overloaded except perhaps in the front basement and railing. But the same remark cannot apply to the additions made by Bāllāla. The sculptural work of his period is exceedingly fine and at the same time extremely elaborate and overloaded with details. The ornamental designer and sculptor were allowed to overlook the needs of architecture. The sculptures of the main temple can best be studied in groups under the following heads:

| I. Lower towers and platform. | XIV. Row of larger bracket images. |
| II. Towers and groups supporting the doorways. | XV. Row of smaller bracket images. |
| III. The three large niches of the garbhagriha. | XVI. Top eaves with remains of the older parapet. |
| IV. Elephant frieze. | XVII. The old vimāna tower. |
| V. Kṛśtimukha frieze and small niches behind the temple. | XVIII. Lower turrets at the back of the temple. |
| VI. Scroll frieze with inset images. | XIX. Row of kṛśtimukhas behind the temple. |
| VII. Beaded pendant frieze. | XX. Large wall images. |
| VIII. Row of Yakshas with intervening tōraṇa images. | XXI. Row of tōraṇas and turrets. |
| IX. Mōlint frieze. | XXII. The five doorways. |
| X. Basement eaves with surmounting small images. | XXIII. Navaratāga pillars. |
| XI. Row of turrets with intervening sculptural groups backed by double lions. | XXIV. Rāmāyaṇa frieze. |
| XII. Railings with sculptured panels. | XXV. The central dome. |
| XIII. Pierced stone windows. | XXVI. Other ceilings and beams. |
| | XXVII. Sukhanāsi doorway. |
| | XXVIII. Sukhanāsi and garbhagriha doorway. |
| | XXIX. Garbhagriha. |
| | XXX. Chennakeshava image. |

Of these the notes on Nos. XIV, XXV and XXX are now published. From among the figures studied under XX, two rare and interesting images, namely, those of Gadādhara and Trimūrti are illustrated (Plate VIII, 1 and 2). An interesting group from the wall of the Vīrāṇārayana temple showing Bhīma fighting Bhagadatta’s elephant is also published (Plate VIII, 3). It shows how the Hoysala sculptors depicted movement by carving the same figure in two or three positions. In the group, Bhīma is seized in the elephant’s trunk and then thrown up into the air. Of the pillars studied under XXIII, the Narasimha pillar is well
known. But another pillar which is no less beautiful is the Môhini pillar on which a short note is published below with an illustration (Plate IX). Two groups from the scroll frieze studied under VI are reproduced and they are: hunters carrying an antelope (Plate XII, 1 a) and a yôgi, probably Jain (Plate XII, 1 b).

XIV. ROW OF LARGER BRACKET IMAGES.

General remarks.—Next to the three original images of Kâśava the finest human figures sculptured in the temple are the bracket images. Four of these adorn the great round pillars which support the navaraṅga dome and 38 others are placed just below the top eaves around the navaraṅga on the outside (Plates X and XI). They are all of soap-stone, each about 2½ feet high, and made on a uniform plan. They are popularly called “Madanakâi” images, the word being probably the Tamil form of ‘Madanikâ’ or a lovely maid, and consist mostly of the images of beautiful young ladies either at toilet or at dance. They are full of rasa and bhûva and fill the looker on with the beauty of a young woman’s life. They are finely proportioned and fully ornamented and show the loveliness of a well developed young woman’s body without making any exhibition of sensuality or nakedness. The poses, faces and hands are highly expressive, while the figures are given the most graceful positions for standing or dancing. No doubt they are not perfect nature studies but are slightly idealised forms as must be the case with all true imaginative art. Perhaps the figures are sometimes slightly too large round the breasts and hips but the ideals of the Hoyasâla days appear to have differed from the conception of a beautiful feminine form according to modern western standards. It is not the slim boyish maid, feeling shy about her sex and wishing that it would have been better if she had been a boy, that the Indian artist loved to contemplate. He represented a mature woman with her feminine body fully developed, happy with her sex, its beauty and its functions.

It is remarkable that these sculptures and a large number of others in the friezes below illustrate damsels and poses of various kinds. A good number of suggestions could be collected from their study for the revival of South Indian dancing. The dances appear also to have some mythological significance. The male figures are those of drummers who keep time to the dancing ladies. A few of these are representations of Kâlî or Durgâ, while most of the figures appear to represent the dances of Môhini. Since Kâśava who was previously inhabiting a part of the Bôbâbûdan Hills is stated in the local mythology to have incarnated as Môhini to slay Bhâmâsura who was inhabiting the neighbourhood of Belur, it is highly probable that the majority of dancing female figures are those of the various phases of Môhini’s dance rather than of secular dancers. Every one of them deserves detailed study. They are here described commencing from the south of the east doorway.
CHANNAKESAVA TEMPLE AT BELUR: MOHINI (p. 42).

Mysore Archaeological Survey.
1. Beauty and the Mirror.

A young lady after completing her toilet and being fully adorned admires her own beauty as reflected in a mirror which she holds up in her left hand (Plate X, 2). Her right hand is slightly bent up with the palms upward and the fingers slightly parted expressing the lady’s amazement at the perfection of her own beauty. The right hand forefinger is slightly bent up as if it had just painted vermilion on the forehead. She stands to front most gracefully in the tribhanga pose with her beautiful face turned slightly to the left to look into the mirror. Her face is round with well formed nose, lips and chin, large and long eyes, long, thin pencilled eyebrows and a broadish smooth forehead. Her hair falls in spirals above her forehead while on top is a diadem with beautiful pearl pendants. Her long hair is well twisted and done up into a large wheel-like knot behind her head which makes it look like a halo. In the lobes of her ears she wears large round earrings set perhaps with pearls. Round her neck is a golden necklace studded with precious stones, while on her breast fall gracefully two long pearl garlands. She wears also a rather heavy band passing below her right arm like the yajñopavita and a thin jewelled band under her left arm. On her thighs she wears close fitting shorts secured by a muslin waist cloth the ends of which hang tastefully between her lower limbs. On her hips she wears a beautiful jewelled mēkhala or waist band, the tassels and hangings of which adorn her beautiful shape. On her upper limbs are armlets, bracelets and rings on each hand, while her feet are adorned with gึงed hollow anklets and chains with pendants (rūjī and golasu). Her second toes have two rings each and the whole is a pleasing figure of a tastefully ornamented beautiful young woman. On each side of her stands a small figure of a woman attendant, each with one hand lifted up in admiration. To her right stands a little boy with a bunch of fruits in his right hand and a pet monkey on his left hip. Behind the group is a tōrana of exquisitely carved filigree work showing the curls and circles formed by a creeper. The whole group and, particularly, the feeling of the central figure is one of the finest expressions of śringāra rasa and this bracket image is perhaps one of the very best sculptures in the temple. The builders judged rightly when they gave it a place right above the main doorway where every devotee entering the temple could see it and admire.

2. The Pet Parrot.

A beautiful lady stands leisurely with her pet parrot perched on the back of her raised left hand and is teaching it to speak. Her broken right hand probably held a bunch of fruits, with which she feeds it and induces it to speak. She is looking at the bird affectionately and teaching, while the bird’s slightly raised tail and wings show that it is making an effort to speak. The lady stands quite easy
with her weight poised on her right leg and her left leg crossed behind. To her right and left stand lady attendants with fruits and flowers and in the foreground is a boy with a matanga fruit in his left hand; and his right hand is raised up to call our attention to the bird. His head is also slightly raised in the attitude of looking at the bird. The sculptor has well succeeded in directing our attention to the speaking bird and the affectionate and admiring friends by whom he is surrounded. In other respects, such as ornamentation and setting in a latâ-torâna, this figure resembles No. 1.

3. Vasanta.

A beautiful lady has finished her dinner and is standing waiting for her lover with betel leaves in her left hand and probably a syringe in her right. To her left, a man-servant is filling another syringe with vasanta or deep rose-coloured water. To her right, is another offering her a vessel for throwing larger quantities of the coloured water. She is in an active pose about to move to the left and is evidently just waiting for the appearance of her lover so that she might spirt with the syringe or the vessel the coloured water upon him. Sprinkling or spirtng of the vasanta is significant with the Hindus of the expression of love and is generally resorted to on the occasions of marriage or the festival of Cupid known as the Hôli. The feeling of the piece is the active expression of the love of a lady who is about to meet her lover.

4. Beauty and the Parrot.

A beautiful lady stands easily at rest holding in her left hand betel leaves, while on her right forearm is climbing up her pet parrot. To her left is a woman attendant with a betel bag on her shoulder, while to her right, is another holding a fruit. The atmosphere is one of peace and affection and it is possible to imagine that the lady finds solace in the company of the parrot in the absence of her lover. Possibly the bird has repeated the affectionate words of the absent lover and the lady whose head is turned away from it is just looking on the situation. Her hair is done in a peculiar way which will be described in the case of the next figure.

The next pillar does not appear to have had any large bracket figure.

5. Modesty and the Monkey.

A beautiful lady is molested by an admiring monkey who has pulled her dress off her body and is looking up at her grinning in solicitation. The lady whose shorts are also displaced has crossed her legs in modesty. With her left hand, she grips firmly her breasts while in her right, she has lifted up a flowery tree branch with which she would strike the monkey. To her left, stands a lady
CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.

1. COIFFURE (p. 43).

2. BEAUTY AND THE MIRROR (p. 33).

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attendant with flower and fruit. Her expressionless pose is out of place. The piece combines the spirit of modesty and beauty while the monkey's behaviour gives it a lively humour. On the pedestal is the signature of the sculptor. The hair of the lady is dressed in a long cylinder with a loop formed in the middle and ornamented with ketaki flowers.

6. Huntress.

An athletic young lady of high rank is out for some sport with her bow lifted up in her left hand and her right drawn back behind her ear. She shoots an arrow at two birds perched on a tree far above her on the top of the tōrāṇa. To her left, stands a woman attendant holding by the leash in her left hand the lady's pet deer and handing her up arrows in her right. The pose is very original and exposes in its fullness the beauty of a well developed athletic woman's body: the head poised well back, the arms free, the fully developed round breasts, the lionian waist and the finely proportioned thighs and calves are all exposed. The sculptor with commendable imagination has worked the pose. It is quite possible that the figure after all represents a mere dancing pose and not a real hunt. The sculptor's name appears on the pedestal.

SECTION 4.

7. Coiffure.

A lady is dressing her long hair which she holds in her left hand, while with the right she is leading out for the oil which a lady attendant holds on the right. The latter has a cup of oil in her right hand and strings of flowers in her left. Another woman attendant on the left is holding up a mirror for the lady's use. The piece brings out the spirit of the toilet and shows how ladies are at great pains at dressing their hair. The bunch of curls at the end of the hair is also shown. After being done thus the hair was looped up behind the head into the form seen on image No. 5. This image was made by Dāśōja of Balligrāme who has signed his name on the pedestal.

8. Drum Dance.

A lady is in a vigorous dancing pose with her arms lifted high near her head beating time with a curved stick on a davane. The latter is exactly like dāmāruga but much larger and is very popular in temple music. Her arms, face and breast are facing us, while her supple waist is twisted so that she stands with her lower limbs facing to the right. Her weight is poised on her right leg while the left one is raised in active dance. The pose is one that is possible only for a practised athletic dancer and exhibits the strength and suppleness of a woman's delicate looking waist.

There is no attempt in this image at śringāra rasa, for the subject is goddess Durgā who is shown with only two hands. She wears a kirita with a nimbus or halo behind the head, dangling loops (lalāku) in the lobes of her ears and is, in other respects, dressed like any other lady. Her right hand holds forward a kapala or a skull cap bowl and in her left is a skull-headed trident mace. That she is about to dance can be gathered from the fact that two men are actively drumming, one on each side of her. This piece is also the work of Dāsōja.

10. Davane Dance.

A lady dancing while playing on a dāvane. She is facing and appears to be just commencing the dance. Her face wears a smile and on each side of her is a man drumming. This piece is the work of Mallanna whose name appears on the pedestal. The lower limbs in this and of number 17 are too short for the height.

11. The Flute Player.

A boy is dancing and playing on a flute. He is ornamented almost like a woman dancer and his hair also is similarly done up. Another man stands to his left playing on a flute, while to his right is a lady with cymbals in her hands, evidently singing. The boy’s form is athletic and well proportioned and he is beating time with his raised left toe. Very probably, he is demonstrating the flute dance of Śrī Kṛishṇa.

12. Song.

A lady musician has begun her song. In each of her hands is held a cymbal and her left toes are just raised in the act of beating the time. She stands easy in graceful tribhaṅga with her weight resting on her right leg while her left is free to keep time. Her beautiful mouth is just open indicating dignified and restrained singing. Even her fine teeth are just seen and her face is full of the absorbed interest of a musician. To her left stands a man accompanying her on a flute, while to her right are three men drumming, two with mṛidangaś and one with dāvane. The spirit of the piece is one of absorbed interest in the divine art of music which appears to have held a place next only to dancing in Hoysaḷa art. The image is signed by its author.


A lady finely dressed and ornamented is in the middle of a dance. Her right arm is raised above her head while the left is slightly bent with the palm turned upward near her waist. The left hand appears to indicate amazement and joy, while the right is perhaps the pose of Mōhini while dancing with Bhāsmāsura.
The body is gracefully bent at the waist and the weight is borne by the slightly bent right leg, while the left is bent at the knee and lifted up with the toes raised. The result is a graceful composition showing the spirit of the dance. To her right stands a lady with cymbals in her hands singing in accompaniment and to her left is a drummer drumming with the right hand; his left hand is raised and he is dancing too. On the finely chiselled latā tōraṇa, the sculptor has indulged in a bit of nature study. To the left of the dancer's head is a fruit on which sits a fly; an inch away is a common house lizard with its tail bent and its body drawn up, sneaking and crouching to spring on the innocent fly. The creatures are all of life size and correctly carved and give us a realistic by-study in an atmosphere of idealism.

Section 7.

14. The Vina.

A lady holds a musical instrument in her left hand on which she has played a mode. She is now giving a dance. Her right hand is raised expressively, while her knees are slightly bent in a graceful exposition by dance of the mode she has played. To her right are two men drumming, one on the mridanga and the other on the dāvane, while to the left are two ladies singing in accompaniment, one of them keeping time with cymbals. The Rudra-vina was the original vina of all India before the heavier “Sarasvati” vina, which is to-day in use, was invented. The former was light, having only two gourds attached to a bamboo stick and could be wielded by the hand even of a dancer. The sculpture illustrates the combination of instrumental as well as vocal music in a dance of the Hoysala days.

15. The Curls.

The subject of the piece is very similar to No. 1. A lady is looking into a mirror; but, instead of being fully satisfied with her coiffure, she is just smoothing the hair on her forehead and adjusting the ringlets. She stands cross-legged and her balance does not appear to be correctly placed by the sculptor. The body is too inclined to the right to be stable but the figure is quite graceful and full of expression. To her right and left are two lady attendants offering her garlands, flowers and toilet articles.

Section 8.

16. Lady Plucking Fruit.

A handsome lady stands facing, plucking a mango fruit from a tree with her right hand. Her left hand, which had been raised, is now broken at the elbow; even her attendants are now lost, only a pair of feet on each side remaining. They were probably women attendants standing, looking up and offering her fruits. It is probable that a parrot perched on the lady's left hand, to feed which she is plucking a fruit. The figure is very beautiful and finely proportioned; it is a pity that it is broken. The piece is the work of Rūvāri Vibhaṇṇa (?).
17. The Huntress.

This piece is very similar to No. 6 with slight differences. The face, the breast and the figure generally are more to the front and the lady wears a short petticoat of leaves instead of shorts.

The next pillar does not appear to have had a large bracket figure.

18. The Drummer.

A man is dancing and drumming on a davane, while two men accompany him on the mridanga. The man's beard is trim and short and his moustaches twirled up. He wears a cap on his head and ornaments like those of a lady on his body. Even his hair is dressed like that of the huntress. This is one of the three male figures among the bracket images.

North side—commencing from the North-west.

19. The Dance.

The subject is very similar to that of No. 13. A lady is in the middle of a vigorous graceful dance. On each side of her is a drummer keeping time, one with the mridanga and another with the davane. The lady's body is finely formed and proportioned.

20. Lady Singing.

The subject is similar to No. 12. A lady stands to front with a cymbal in each hand, evidently singing. This is one of the very few images inserted in the inward corners.

21. Lady Dancing.

Keeping time with the left toes, she has started abhinaya with her left hand in the svargahasta pose; her right hand is broken. She is accompanied by two drummers as usual.

22. Durga Dancing.

The goddess who wears a diadem of skulls is dancing with a skull-headed trident-mace in her left hand; the right hand is broken. The subject is similar to No. 9. As usual, she is marking time with her left toes.


A lady wearing a skirt of leaves and holding an ornamented bow in her left hand is dancing in joy to celebrate her success in hunting. Her right hand holds
CHANNAKESAVA TEMPLE AT BELUR: BRACKET FIGURES.

1. THE DANCE (p. 42).

2. BEAUTY AND THE SCORPION (p. 39).
an arrow partly broken, while her knees are slightly bent and her left toes raised. To her left, stands a lady companion on whose right shoulder is slung a bow; from the latter the game, an antelope, is hanging. On her right is another lady companion resting on a bow and allowing a man-servant to remove a thorn from her left foot. Figure No. 6 shows the lady shooting birds. Here she is returning with her bag dancing with joy. This may be interpreted as Pārvatī hunting.

24. Davane Dance.

A lady is dancing while playing on a ḍavaṇe drum (which is lost with her left hand). She is accompanied by two drummers with mṛidaṅgas. A fine figure.

25. Mohini Dance.

The subject is similar to No. 13 but the figure is finely shaped and proportioned. The details are delicately carved and the whole is an extraordinary beautiful piece. The pose is graceful and attractive and the hands fully expressive. She is accompanied by a drummer with mṛidaṅga, a man with cymbals and another with a flute. The ḍavaṇe man is missing.

For elegance and delicacy of carving this is one of the best bracket figures.


A lady, while dressing, feels that a scorpion is inside her garment and in her attempt to throw it out has untied her sari, a part of which she holds in her right hand (Plate XI, 2). The rest of it passes round her left thigh and is flying in a tassel behind her. In her left hand, she holds a string of flowers now broken and the scorpion is lying still on the pedestal. A lady attendant, on the right, holds padma and phala; while the right hand of the one on the left, which was perhaps offering flowers, is broken. The sculptor has imagined the episode of the scorpion to get a chance of showing the full beauty of the feminine form, the broad bust with the fully developed breasts, the small waist, the low belly, the large and well rounded hips curving out from the waist, the smooth thighs and tapering lower limbs, which are all successfully shown. The Hindu ideal of a woman's form is clearly illustrated here. The idea of the scorpion is novel.

27. Abhinaya (Gesture).

A lady is giving an exhibition of the art of gesture. She stands facing, with her forearms lifted up expressing some emotion with the hands, the right palm turned upward and the left inward. It is not possible to interpret the sentiment since the fingers are all lost. To her left is a junior lady artiste following the sentiment with her own hand and at the same time dancing. She is definitely singing,
which possibly the major artiste also does. This is the work of the sculptor Chakanna.

28. Sarada.

A handsome lady stands with a book in her left hand—the right being in the chinmudrā (—thumb and fore-finger broken) or the attitude of exposition. She is reading from the book and explaining something. A lady with chāmara and phala stands on either side. Since the figure has only two arms, she is possibly Mōhini playing the part of Saradā.

29. The Fan Dance.

A lady has just started on a dance with a lāvañcha fan in the right hand and betel leaves in the left. Her left toes are raised to mark time, while a boy plays on a flute to the right and a lady with cymbals is singing on the left in accompaniment. The fan dance appears also on a number of smaller sculptures in the lower rows.

Section 30.

30. The Nagavina Dance.

A lady is dancing while playing on a rod-like musical instrument. She is marking time, as usual, with the left toes, while a man is drumming to her right on the mridāṅga and another is fanning her and holding ready for her use, a cup full of drink. The instrument whose life size would be a length of about 2½ or 3 feet has a number of teeth on its lower end which emit different sounds when struck with a special stick. The former is probably of metal. Its head which is shaped like that of a parrot with the hood of a cobra. Both the rod and stick are ornamented with tassels. Perhaps a hollow tapering bronze rod would emit different sounds and serve the purpose of a musical instrument. It is surprising that this instrument which is seen on several sculptures in Belur has entirely disappeared from the Mysore State.

31. The Toilet.

A lady standing to front is holding a small club-shaped ring over her left shoulder perhaps considering for what use she should put it. On her right is a lady attendant offering a mirror and on her left, another offering a string of flowers. It is possible also that the ring has some significance since the face appears to be thoughtful. The hand with its separated fingers is shown in all its beauty. The sculptor is Mayanna.

Section 31.

32. The Flute Dance.

A beautiful lady is in the favourite pose of Krishna's flute dance. She is pretending to play on a flute without having it actually in her hand. Her face and
body are three-quarters to the front, while her fingers are active as if playing on the flute. A monkey is admiring her from the right while an attendant on the left is offering her a flute. A very attractive pose. The sculptor is Mallianna.

33. The Damaruga Dance.

A lady is dancing with a small damaruga drum in her left hand and a chițte tāla in her right, two drummers accompanying her on the mridanga. The pose is active and lifelike. The author is Mallianna.

34. Beauty and the Monkey.

The subject is similar to No. 5, but the lady is not seriously undressed nor is her pose specially indicative of modesty. She is attempting to drive away with a tree-branch the monkey which has caught hold of the end of her garments. The attendant on the left holds a phala and padma and is expressionless. Though the sculptor is an expert with his form and chisel, the figure cannot count with No. 5 in artistic taste.

35. Beauty and the Toe Ring.

A handsome lady is standing on the right leg and getting a ring put on her left toe by a woman attendant. To balance herself, she is holding by the left hand a creeper branch hanging down from the tōrana. On her left, is a lady with chāmara showing that the chief figure is a princely personage. The group is finely conceived and successfully executed; it shows the graceful pose of a lady trying to balance herself on one leg.

36. The Drummer.

A bearded man is dancing while playing on the davaṇe. He is in an active drumming pose but his right forearm is broken.

37. The Song.

The subject is similar to No. 12. A beautiful musician is giving a song keeping time with cymbals in her hands. Her mouth is slightly open showing a little of her teeth. She wears a lovely smile and we feel as if we hear her song. She is accompanied by two drummers, one with mridanga and the other with davaṇe, a man with flute and a junior songstress with cymbals. This is one of the best pieces among the bracket figures.

38. The Dance.

A fine piece showing a lady dancing, keeping time with her slightly raised left foot. To her right are the usual two men with mridanga and davaṇe; to her left,
two others, one with flute and the other with cymbals. The dancing figure is
finely and gracefully posed. (Plate XI, 1.)

The excellence of the filigree work on the tōrana of this piece can be seen in
the finely carved bunches of flower buds springing from the tōrana. Another bit of
nature study is indulged in by the sculptor who has shown a bee sucking honey
from the flower: the wings, legs, and proboscis can be well distinguished. The
piece is the work of Nāgōja of Gadag.

XXIII. NAVARAṆGA PILLARS.

Mohini Pillar (Plate IX).

The sixth pillar in the middle square near the sukhanāśi doorway is one of the
finest in the hall. Its square, wheel-shaped, bell-shaped, pot-shaped and double
umbrella-shaped mouldings are all cut vertically on a 16 pointed star plan, each of
these points having three sub-points. Its umbrella top which takes the place of the
capital has a grand design. Over the length of the pillar at each cardinal point
runs a narrow band of filigree work, 7 feet long and 4" broad, each with a creeper
scroll and figures inset in the convolutions. Against the eastern face is a large fine
standing image of Vishnu as Mōhint with a chāmara-dhārīṇī to the right and an
adoring Garuda to the left. Though the hands are broken, the left one very probably
held the amrita kalaśa and the right one the ladle. The figure is fully developed,
tall, slim, well proportioned and beautiful and stands in a graceful easy tribhāṅga
pose which has no exaggeration in it. The figure wears a kīrtī, nimbus, makarā-
kundalas, lion-headed armlets, necklaces, yajñopavita, kānchī, mēkkhālā with pendants
and tassels, mālā, anklets (rūli and golasu) and toe rings but no nose rings. Above
it, are a makara tōrana and a latā tōrana. In the band above are Brahma, Vishnu and
Śiva seated one above the other. On the south-east bands, above numerous Yakshas,
are the ten avatāras of Vishnu. The south and north bands are not the least
interesting since they contain carvings of griffons, lion-bodied and with heads of
various shapes like bearded man, lion, snake, eagle, peacock, deer, goat, ram,
parrot, monkey, dog, bull, elephant, boar, horse and śarabha. The occurrence of the
sphynx form is highly interesting. The other bands have only floral designs.
Around the base of the pillar are eight niches with vimāṇas, each having a different
form of Vishnu.

XXV. THE CENTRAL DOME.

General.—One of the grandest pieces of work in the whole temple is the
central square of the navaraṅga. It is 193" square and has at the bottom a raised
low platform in the middle of which is a round stone elevation known as the
chandraśila or moonstone, about 5" high. The slabs here are all so perfectly
smooth that they appear to have been meant for reflecting day-light into the dome
so that its beauties might be better admired. Above each of its pillars is a bracket figure of stone facing the centre of the square. In size and general plan these figures are very similar to the bracket images adorning the outside walls of the temple, but in conception, execution and feeling they are vastly superior. It looks as if the best four of the whole set of bracket images were placed in the navarāṅga, while the rest of them were put up outside it. A brief note on each of these figures is attempted here, commencing from the south-east figure, in pradaksinā order (clockwise).

1. **Beauty and the Parrot.**—A beautiful lady of high rank stands in front with a pet parrot perched on her left elbow. It is perhaps hungry and has caught in its beak a jewelled necklace worn by the lady. She appears to be cajoling it to give up the necklace by offering it a bunch of fruits hanging from a tree branch which she holds in her right hand. On her head, she wears a peculiar ornament, from the three hooks of which, probably, hung three rings which are now lost. The bracelet on her right arm is completely separated from the body so that it can be moved up and down to the length of an inch or made to revolve round the fine arm. On each side of her stands a chauri-bearing lady, while on the lātā tōrāṇa over her head the sculptor has shown a peacock seated and a monkey eating a fruit. The sculptor has engraved his name on the pedestal.

2. **The Dance.**—As the bracket image in front of the temple, No. 38, this figure shows a lady in a fine dancing pose with the palms of her hands turned upward on her head. Attached to the small bar of a diadem is a tiny ring which also can be freely moved. It is a pity that the corner end of the toe ring is broken, as also the fingers of the image. To her right is a man with drum while to her left are two musicians keeping time with cymbals and with the bare hands. The tōrāṇa is very delicately carved with a number of birds and monkeys in their natural poses among leaves.

3. **Goddess Dancing.**—A goddess with two hands only, fully ornamented with a tall crown and nimbus, is dancing with her left toes raised. The lion-faced armlets and the armour-like ribbed bracelets are interesting. She is supported by two men drumming to the right, and to her left, a flute player and a musician with cymbals. The lātā tōrāṇa above has an interesting design with the main stem running round the centre, forming a serpentine arch. The image is not signed.

4. **Coiffure.**—A handsome lady standing easily to front with her legs crossed is twisting her long hair into a cylindrical (Plate X, 1) shape. An attempt is made to mark the individual hairs passing transversely and the curls at the ends hanging in a bunch are also well shown. The lady’s upper cloth which is ornamented with a lotus pattern hangs loosely about her, while a lady attendant to her left offers her strings of flowers. The right hand of a similar attendant to the right is broken.
On the tōraṇa in the convolutions of the creepers are shown monkeys and parrots in their natural poses and along with these appear two Garuḍas or Ghandharvas. Two monkeys in affectionate conversation are perched near the top. The work is from the hands of the sculptor "Dāsāja of Balligrāma."

**NAVARAṆGA—CENTRAL DOME.**

*(PLATE I, FRONTISPICE.)*

*Angle Stones.*—Before commencing the description of the dome, we may just note that the angle stones in each of the four corners immediately above the brackets have each a sculptural group. Beginning from south-east they are in order:

1. Vishṇu seated in sukhāsana as Mādhava.
2. Floral work with two makaras.
3. Anaṅtadudamābhā with Lakṣmi massaging his feet. A fine group.
4. Vishṇu with eight arms as Gōvardhanadāhari, with heads of cows to his right and left.

The ceiling above can be studied in 17 friezes of varying sculptural and mythological significance.

**FRIEZE 1:**—Panel 1. (East). A large group of dancers and musicians.
Panel 2. (South-east). A king and queen are seated in state watching a dancing performance of two men with accompaniments.
Panel 3. (South). A group of musicians and dancers among whom are men and women and also Yakshas.
Panel 4. (South-west). A king and queen are seated in court watching a wrestling match; very interesting.
Panel 5. (West). A number of men dancing with accompaniments; two of them hold sticks in their hands and are in some kind of kōlāta dance.
Panel 6. (North-west). Dancers with accompaniments.
Panel 7. (North). Dancers with accompaniments.
Panel 8. (North-east). Bhāgavata episodes:—
(a) Krishṇa is threatened with a stick by his mother for stealing butter.
(b) Balarāma with gada, halā, pāśa and phala.
(c) Śakaṭāsura vadhā: Krishṇa breaking a cart.
(d) Pūtani suckling Krishṇa.
(e) Krishṇa and milkpot.
(f) Krishṇa meeting Dhēnukāsura (? Donkey form).
1. CHANNAKESAVA TEMPLE AT BELUR: FIGURES IN THE SCROLL (p. 32).
   (a) HUNTERS CARRYING AN ANTELOPE. (b) A YOGI.

2. COLOSSAL BULL AT ARASINAKERE (p. 69).

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FRIEZE 2:—Beaded pendants and hangings.
FRIEZE 3:—Group (1) (East)—Tāṇḍavēśvara with accompaniments.
(2) Lady dancing with chittā tāla and accompaniments.
(3) Gānēśa dancing. An interesting pose.
(4, 5 and 6) Musicians.
(7) Man dancing with companions, perhaps Kṛishṇa since he holds a flute in his left hand.
(8) Drummers.
(9) Karna and Arjuna mounted on chariots fighting—Fine.
(10) Dhṛitarāṣṭra seated. He is bearded and wears a crown.
(11) Duṣṣāsana—an ugly, eurly haired figure holding up a mace stands near him with Duryōdhana and Karna.
(12) Karna drags Bhima whose head is caught between the bow and its string. Arjuna hurries forth to defend his brother.
(13) Bhima fights with Bhagadatta and his Elephant.
(14) Bhishma on his sarāsana, with Arjuna shooting up with his left hand to provide him with water.
(15) Duryōdhana and his friends try to tie up Kṛishṇa with a rope (Udyoga Parva).
(16) A seated king is approached by three men who bring three elephants (to be identified).

FRIEZE 4:—Dancers and drummers: each set stands between two rearing lions.
FRIEZE 5:—Creeper scroll work with large nail heads of stone imitating revetments.

FRIEZE 6:—Row of Gandharvas flying forward with garlands and flowers in their hands: groups of three, each consisting of a dancer with accompaniments.

FRIEZE 7:—Floral scroll with revetted nail heads.
FRIEZE 8:—Vishnu seated in padmāsana in different forms of which 36 are worked wholly or partly and a few are unworked. Directly on the west is a kneeling Garuḍa.

FRIEZE 9:—Dancers and drummers and ladies between rearing lions.
FRIEZE 10:—Creeper scroll with revetments.
FRIEZE 11:—Gandharvas flying, partly worked.

Above this is a recess running all round, about 6" in depth. The portion above it is comparatively flat and composed of two slabs only running nearly east to west.

FRIEZE 12:—Gandharvas flying.
FRIEZE 13:—Floral friezes with revetments. Next, inside it is a blank space partly worked from the centre and which hangs a lotus nearly 3 feet
long. It has two tiers one above the other. The upper tier has eight figures consisting of dancers and musicians accompanied; the lower one also is very similar to the upper one.

**Frieze 14:** Scroll frieze with inset Yakshas.

**Frieze 15:** On the lower face of the lotus facing the ground with head to the east is Ugranarasimha with 10 hands.

XXX. CENTRAL IMAGE OF KÊŚAVA.

The main image of Kêśava named by Vishnûvardhana as Vijayanârâyana is one of the grandest images of Hoysala workmanship. On a pedestal, about 3 feet high, stands the colossal image which is about 12 feet high to the top of the tûrâna from the ground. The main image without the kirîṭa is about 7 feet tall. It holds in its four hands the usual symbols—padma, sâkha, chakra and gadâ, each one of which is finely worked. The image is perfectly proportionate and ideally made in accordance with the Hindu canon. Its limbs are large and well rounded and there is no attempt to show muscles or veins. The face is one of impressive grandeur and beauty and perhaps slightly more feminine in its look than the image of Kappechenmgarâya. This is due to the less prominent jaws which make it a comelier figure. The image wears all the traditional ornaments including a finely decorated maṇi-makuṭa or jewelled crown, maharakunḍalas in the ears, jewel-faced armbands, bracelets, finger rings, necklaces and garlands of varying lengths, a jewelled girdle, anklets and toe rings. It has no Lakshmi carved on its chest. The god is supported on the right by Bhûdevî with pâsa and phala and on the left by Śrîdevî with phala and padma. These have a châmara bearer each on the outside. Above them is the pilaster supporting the tûrânas. These latter have four different friezes—makara tûrâna, a latâ tûrâna and two rows of images. In the convolutions of the latâ tûrâna are the ten avatâras of Vishnû. The next circle is formed by his 12 mûrtis seated, each holding the symbols in the traditional order. Near the edge are the eight Dikpâlakas. This tûrâna is one of the most elaborate even in Hoysala sculpture. On the pedestal is a kneeling Garuḍa with his hands folded in front. Just below the main image is the inscription of Vishnûvardhana commemorating its consecration.

HALEBID.

PUSHPAGIRI AND HULIKERE.

Pushpagiri is a hill two miles south of Halebid and about 300' high. At the foot is a round pillared pavilion with two inscriptions on the lower mouldings of the pillars, of perhaps the Hoysala times. An easy flight of steps leads up to the top of the
hill where, facing the east, is a temple of Mallikārjuna. It appears to have been a very fine Hoysala temple for Vishnu which was rebuilt during the Vijayanagar period, with the old materials in the Dravidian fashion.

In front of the temple is a ‘nyyāle-tōraṇa’ of plain granite jambs about 20’ high. About 30’ to its west is a mahādvāra (12’×6’) with a granite doorframe. An inscription by its side gives the date śaka 1492. There is no gopura for the temple. The verandahs on both sides have fine Hoysala soap-stone pillars, round and star-shaped, with turrets on the outer side. The main temple has now a garbhagriha, a pradakshina with a sacred chamber behind it, a sukhanasi, a navarāṇga with an additional—now vacant—cell towards the south and another larger navarāṇga (45’×30’) of six pillars.

The garbhagriha has a roughly shaped natural stone, about 2 c.ft. in size, which is worshipped as Mallikārjuna liṅga. The doorway of the garbhagriha is small and of soap-stone without ornamentation. It was probably the original door before the temple was later extended. Round the garbhagriha runs a pradakshina.

The suṣhanasi doorway also is plainish. But the inner navarāṇga has four round pillars supporting nine ceilings of fine workmanship. Most of the ceilings definitely belonged to another temple which was larger. They are fine pieces, some being dome-shaped and others flat. The flat ones generally have rosettes or large padmas among which is a fine large padma of 1,000 petals. The east central ceiling which is also flat has Gopāla in the centre with the Dīkapālakas around. Two other flat ceilings have Tāndavēśvara.

The doorway leading to the inner navarāṇga is a fine piece of Hoysala work with Gaṇa-Lakshmi on the lintel and Rati and Manmatha on the jambs as in the Belur temple. It is definitely of a Vishnu temple.

The outer navarāṇga is supported, as already stated, by six pillars, about 10’ high, four of which are round and two star-shaped. There are two doorways which evidently belonged to a Vaishnav temple. The main one is guarded by two-handed dvārapālas holding chakra and śaṅkha; but the dvārapālas on the north doorway, who have also two hands, hold gada and padma.

There is a small porch in front near which is an inscription of Sadāśīva Rāya, dated Śaka 1470. The right pillar of the front mahādvāra has an inscription of Lakumādēvi, wife of Narasimha. It is dated Sarvajitu samvatsara (1167 or 1287 A. D. ?). Narasimha had built the original temple which fell into ruins by the time of Sadāśīva Rāya.

To the north of the main temple is the Dévi temple which is also similarly rebuilt of heterogeneous material. It has an image of Pārvatī, of the Hoysala times, holding a padma in her right hand, while her left hand hangs down.
The most interesting feature in the plan of the temple is that behind the garbhagriha, to the west of the pradakshina, is a secret chamber (30' x 8') below which is a cellar, 5' high, supported by stone pillars.

The temple, though mutilated and rebuilt, has many interesting features. It is the holy place for a large community of worshippers among whom ‘Puppayya’ or Pushpagiri Mallikārjuna is the famous and popular god.

The north kāsālā or verandah has two inscriptions on the lower mouldings of the pillars. Some of the outer walls of the main temple and the round dīpa-stambha have also inscriptions.

To the south-east of the temple and on a hillock is a recent temple of Vira-bhadra built during the Nāyak days. Its front doorway has on each side a fine Hoysala pillar ornamented with floral designs. Evidently these pillars belong to some old temple. They are similar to the ‘chauri-bearer’ pillar at Belur, having vertical bands of scroll work.

Behind this temple is a pond (about 80' x 30') with its steps built of rough stones. Probably it belongs to the Pāḷḷegār period.

Hulikere is a village to the south-east of Halebid. It has a beautiful Hoysala pond, about 100' x 80', with twelve small towers, each about 12' high, built inside it (Plate XIII, 1). The steps, though now damaged, are finely built of stone. Each tower is like one of the car-like niches of Belur and raised on a platform, about 3' high, having friezes of elephants, horsemen, scroll work, haṁsas and makaras. Each tower has a stone vimāṇa and a stone śikhara in the Hoysala style. Some of the towers have now lost their śikharas and the step stones are falling into ruin. It is a beautiful pond which is going into decay. Behind the row of towers is a row of niches, without śikharas, built into the wall of the pond. There appear to have been originally 27 such shrines in all (Plate XIII, 2). Probably they were meant for the 27 nakṣatras or constellations. The images are all missing now. The monument is beautiful and unique.

An inscription which was here is at present near the north entrance to the village. The lower part of a broken inscription mentions the name of Hoysala Narasimha. Near the south gate of the village there are three more inscriptions, one of them bearing the date Śaka 1191.

The pond deserves immediate attention. A sum of Rs. 500 was collected about 22 years ago from the villagers for its renovation and deposited with the Government; now this sum has accumulated to Rs. 1,000. The villagers are willing to contribute further, if Government will also help.

To the north-west of the village is a hill, about 200' high, with a Bhairava temple on top. It has a tower which is exactly like a
1. POND AT HULIKERE: VIEW FROM EAST (p. 48).

POND
AT
HULIKERE - BELUR TALUK

2. (p. 48).

Mysore Archaeological Survey.
stepped pyramid. The temple is very probably of about the time of Vishnuvardhana Ballāla.

KUBATUR.

KAITABHĒŚVARA TEMPLE.

About six miles north of Shiralkoppa is Ánavaṭṭi said to have been the elephant stables of Chandrāhāsa whose capital was Kubatūr or Kuṇṭalānanagara which is half a mile to the north. On a rising ground to the east of the present village of Kubatūr is the temple of Kaitabhēśvara which is very probably a double of the original Madhukēśvara temple built by the Hoysalas. (Plate XVIII, 1.)

The temple is one of the very early Hoysala type and has a garbhagriha without pradakšinā, a sukhanāsi and an open indented square-shaped mukhamantapa. (Plate XIX.) The back part of the building has a large stone tower. The building is typically Chālukyan and perhaps belongs to about 1100 A.D.

The temple is referred to as that of Kötisvara in an inscription of Vinayāditya Hoysala who was governing the Banavasi 12000 under the Chālukyas. Thus it belongs to the Chālukya period. The entire absence of the Hoysala crest from the temple and its sculptures and its date and its close resemblance to Chālukya temples in plan, pillars, shape of the tower, etc., and all other main features suggest that it is a Chālukyan temple without any definitely Hoysala features. A comparison of it with the Belur temple shows how closely Vishnuvardhana followed the Chālukyan style and what improvements he made upon it. The temple is claimed to have been repaired and provided with a golden kalaśa in about 1180 A.D. This perhaps does not mean any serious interference with the main features of the temple.

Whether there is a platform below the temple is uncertain, since the whole ground is covered with earth and only excavation can reveal it. The western basement has the usual 5 cornices, the 4th from the bottom having a number of cross-shaped mouldings. These were meant to be sculptured in detail; but the work was not completed.

The western wall does not contain any figure sculptures, but is over-ornamented with full length pilasters and half-length pilasters surmounted by fine towers. The outer wall of the garbhagriha which is square in plan with indented corners has towered niches on the south, west and north.

The eaves of the western part are about 15 inches broad and have a very low "S" shaped curve.
The tower or vimāna is a structure of stone with four tiers of turrets converging towards the sikhara and a projection on the east face towards the sukhanāsi. The old stone kalaśa has been replaced by one of mortar and metal, while stucco images of the Nandi bull have been placed here and there over the stone structure.

The images in the tower are: Mahishāsuramardini, Bhirava, Mahēśvara in yogāsana with 3 heads (out of five) and 10 hands. This last figure resembles closely that Taṇḍavēśvara on the west face of the south niche at Belur.

The basement of the manṭapa has a row of flowers at the bottom and above it the usual one of pilasters surmounted by curvilinear, stepped, pyramid-shaped towers with tapering frontal bands and stone kalaśa. Between these are flowers and lion faces with dangling scrolls. Above these towers is the slanting railing decorated with double pilasters of the round type with flowers in between. On the edge is a running scroll with varied little sculptures in the convolutions. The basement, though comparatively simple, has a pleasing effect. There are five passages through the railings into the manṭapa, three regular ones on the south, east and north and two others at the western end of the manṭapa now closed with an earthen wall. The 1st and 3rd have each a projecting base on either side evidently meant for elephants, now absent.

The manṭapa which is large and high with broad central aisles is open on all sides except on the west. Here an earthen wall has been put up forming the western part of the manṭapa into a small navarānga. At the western end of this part there are the usual four towered niches with a smaller additional niche of the Hōysaḷa type against the north wall. The original images of these niches have disappeared. Those now standing in them are: 1. Saptamātrikās, 2. Gaṇēśa, 3. Mahishāsuramardini (missing, fragments are kept outside the north-east corner of the manṭapa), 4. Vishnu as Nārāyaṇa, and 5. Sūrya (also missing).

All the pillars of the manṭapa which are about 11 feet high are of the round lathe-turned polished kind. Though they have now beaded ornamentation, their height and finish give them a beautiful appearance. Among the shorter pillars on the benches are a number of pillars with deep 16 sided flutings. On these sides are stone benches edged by railings with rounded tops.

All the ceilings of the manṭapa, except the central one, are flat and ornamented with lotuses. The central ceiling, however, has a dome beautifully designed and executed, though the whitewash has to some extent concealed its beauty. Above the
TRIPURANTESVARA TEMPLE AT BELGAMI.

PLATE XIV.

1. DOORWAY OF SOUTH SHRINE (p. 60).

2. SCULPTURED FABLES (p. 59).
(a) THE TORTOISE AND THE SWANS.  (b) THE JACKAL AND THE RAMS.
(c) THE CROCODILE AND THE MONKEY.

Mysore Archaeological Survey.
beams the corner stones form a ring adorned on the undersurface with dancers surrounded by creeper scrolls, while on the inner surfaces are the eight Dīkāḷakas. Above this circle rise four others two of which contain rows of yōgis or siddhas. The central pendant has three rows of petals with a band which has been recently broken. This ceiling is the finest piece in the whole temple.

The eaves of the maṇṭapa which project about four feet from the beams are typically Hoysala. Their underface is decorated with beams and rafters in imitation of wood, and ornamentation of varied flowers.

Eaves.

The stone parapet which runs above the maṇṭapa all round is decorated with a row of kirtimukhas bearing the figures of various gods, among whom the following may be mentioned, commencing from the east and running clockwise:

Tāṇḍavēśvara, Yakshas, Tāṇḍava-Ganapati, the Dīkāḷakas, Bhairava, Harihara, Brahma, Pārvati.

North parapet: Ugranarasimha, Varāha, Garuda, Kēśava, Kumāra with spear and shield, dancing Durgā, Umāmahēśvara, Sūrya, Mahishāsurasamardini.

Parapet.

The sukhanāsi doorway which has Gajalakshmi on the lintel with 5 towers and other whitewashed sculptures above the cornice, is flanked on either side of the jambs by perforated screens with simple floral designs. The sukhanāsi which is large and high, as at Belur, has a multi-petalled lotus with about 400 petals, on its ceiling.

Sukhanāsi.

The garbhagriha doorway is also a typical Hoysala piece adorned with scrolls and pilasters on the jambs and Gajalakshmi and seven turrets on the lintel. The garbhagriha which has three small niches on the south, west and north contains a large tapering headed liṅga on a high pedestal. Both of these appear to be much older than the temple.

Garbhagriha.

In the same compound are five other small buildings whose Hoysala origin is clear from the beautifully worked doorways and the use of soap-stone. None of them has any image of the Hoysala period, even the image of Pārvati being a recent work.

Other Buildings.

Banavāsi

Banavāsi which belongs to the Sirsi taluk of the North Kanara district is situated about 15 miles to the north of Sorab and included formerly the peninsula formed by the loop of the Varadā

Ancient Remains.

1 Banavasi, which is only about 2 miles outside the Mysore border, was visited in order to make a comparative study of the monuments with those in the north part of the Shimoga District.
on its left bank. The peninsula is even now pointed out as Hałe-Banavāsi and has a temple of Ādi-Madhukēśvara. This has a garbhagriha, a sukhanāsī, an open square maṇṭapa and a stepped pyramid tower of stone with bulls and pot-stone kalaśa. The four central pillars are old Hoysala ones used here. The rest of the temple is of the Keśādi style built in imitation of the Hoysala. The whole is on a platform, about six feet high. To the right of the temple is a small shrine of Mahishāsuramardini of perhaps the Vijayanagar period. But the old town appears to have extended to over a mile north of the river where the ruins of an old line of fortifications surrounded by a trench are even now visible. Within this fort line, about half a mile to the north-west of the Madhukēśvara temple, are about half a dozen low brick mounds which appear to be the remains of ancient stūpas. The mound of the largest of them is about 30 yards in diameter and about six feet high. These stūpas belong to the Buddhist days of Banavāsi. To the next period, i.e., to about the 2nd century A.D. may be ascribed the nāga stone with a Brahmī inscription which is set up against the north wall of the temple.

Madhukēśvara Temple—(Plate XX, 1).

It is possible that the līnga of Madhukēśvara inside the temple is very old, but this must remain uncertain for want of definite evidence.

Early Structures.

The inner fort wall of the town consists of several layers of bricks of 16" x 8" x 3" or of 18" x 9" x 3" which is the size of the Chandravaḷḷī bricks of about 100 A.D. On the brick layer is built a heavy wall of laterite blocks, which was very probably put up in the Vijayanagar days when the town appears to have had a revival. The temple of Madhukēśvara, however, is one of historical complexities. The garbhagriha of the main temple which bears three recent shallow turretted niches on its three sides and has above the wall a cornice containing horse-shoe-shaped ornamentation and the granite pillars of the garbhagriha and the navaraṅga which are square in plan and modelled after similar pillars of the Chālukyan period at Aihole and elsewhere may, by some people, be attributed to the late Kadamba period, i.e., to about 900

Garbhagriha.

A.D. But the presence of long boat-shaped towers in the wall ornamentation along with square relievo domes, the poor ornamentation of the doorway and the niched jambs and the plan of the garbhagriha, which is a small pillared hall, create a doubt whether, after all, these may not belong to the early Vijayanagar period, circa 1400 A.D.

This second view is strengthened by the existence at the north-east corner of the navaraṅga of an image of Vīṣṇu made up of some hard stone or granite. (Plate XX, 2.) It has the ten avatāras roughly carved on the tōrana, Śrīdevī and
Bhūdevi, flying Garuḍa and another lady sitting near his seat, while his four arms hold gada with padma, pratyoga chakra, sankha and katijhasta. Except for the front right hand the image is most like Venkatesa. On its head it wears a conical kirita and on its two arms and ankles are several sets of bracelets. It is popularly called Madhava. Its close resemblance to similar Madhava figures at Talakad suggests that it was set up either in the 10th century or by Madhavamanti, Governor of Chandraguptti from 1350 to 1381 A.D. It is probable that the garbhagriha and the square pillars were built into a larger structure in the early Vijayanagar period. The navaranaga east doorway, however, is a big Vijayanagar structure. Its dvārapālas also belong to this period.

Among the pillars of the mukhamantapa the central four at least are definitely Hoysala, since they have the round lathe-turned bell shape. It is likely that a Hoysala or Chalukya mantapa was in a ruined condition and that its pillars were used by the Vijayanagar people. There is in the compound an inscription of Trailokyamalla of 1068 A.D. which is the time of Nripakama Hoysala who built the Belagami temples not more than about 30 miles away. There can be little doubt, however, that the present mantapa was constructed in the reign of Harihara II since two inscriptions on the two pillars near the north-west corner of the mantapa mention Harihara and a vassal who was ruling Banavasi 12000 from his throne at Goa and also the guru Lakulisha-dvaiya, evidently a kalamukha of about the time of Kriyasakti. It is very likely that the builder of the mantapa was Madhavamanti or one of his immediate successors. The bull at the east end of the mantapa is large and not remarkable, but the finest thing in the place is a stone manadana, about eight feet high, placed to the right of the navaranaga doorway. Though the relievo images are not of very great beauty and resemble closely those of the Vaidyeshvara temple at Talakad, yet the design of the structure is beautiful and ornamental, and other sculptures are successful in view of the fact that the stone used is very hard. The most interesting of the relievoes are: an Umamaheshvara group on the inner back wall, purushamriga on each of the side railings and the eight Dikpalakas above the canopy. The throne belongs to the Vijayanagar period and is possibly a present made by the Sode Rajas perhaps in about 1550 or 1600 A.D.

All round the mukhamantapa run stone benches edged by slanting railings whose outer face carries a row of sculptured panels separated by round pilasters in imitation of Hoysala temples.

The ceilings are all plain except the central one which has a shallow padma. The outer ankanas of the roof slope down and are continued in the eaves.

The dipastambha and balipitha appear to be of the Pallaggar period.
About the garbhagriha two more facts may be noted. It is surrounded by a pradakśiṇa which bears on the outside several Vijayana- nagar and modern reliefs and inscriptions. Its stone tower is of the stepped pyramid design but is now covered over by thick coats of white wash. It has stucco Nandis at the corners, projections in front and a metal kalaśa on top. Very probably it is also a structure of the late Kadamba period.

**Pradakśhina.**

The Pārvati temple on the left of the main building and the Sadāśiva temple on the right, appear to be both of the late Vijayanagar times, though some Hoysala pillars have been used in their construction. On the pillars in the manṭapas of the Sadāśiva and Pārvati temples is mentioned Sadāśiva Rājendra, ruler of Sode, as the builder of the manṭapa. The Pārvati image is a poor sculptural piece whose nose has been mutilated. Narasimha who has no tōrana is also of the late Vijayanagar days. The Basavalingēśvara temple at the north-west corner is also of the late Vijayanagar or Sode days. The three small temples outside the south-east corner of the great temple are those of Tirumala, Rāmeśvara and Kadambēśvara. Of these only Rāmeśvara has a tower which is of stone and of the Doḍḍa-gaddavalli type. It is an old temple of the Chālukya days. The Tirumala temple of Venkaṭēśa has on the pilaster a Kannada inscription of 14 lines belonging to the days of Mādhavamaṇtri, governor under Bukka I of Vijayanagar.

Of the other shrines in the compound, those of Paraśurāma, Śrī Rāma, etc., are of the 19th century. The eight Dikpālakas who are placed against the compound wall and their respective pillars are also of Vijayanagar workmanship. Several pillars of the east mahādvāra and almost the whole of the north mahādvāra, however, have been contributed by the Hoysalas. (Plate XV, 4.) The existence, in fact, of the fine north mahādvāra leads to the conclusion that the Hoysalas must have built a fine large manṭapa in front of the navaraṅga which has now disappeared.

An important piece of art work belonging to the temple is a cot of beautiful design made of hard stone with a canopy borne on four Dravidian pillars. This is kept in a separate room on the south and can be seen only with some difficulty since the room is very small for it. It bears an inscription showing that it was a gift of a ruler of Sode.

**Stone cot.**

The compound abounds in inscriptions of which the following may be mentioned:

2 on the pillars in the main mukhamanṭapa.
2 on a pillar of the Pārvati temple manṭapa.
1 on a pillar of the Īśvara temple to the south-west.
1 on the stone cot.
2 against the back compound wall.
2 in the alley to the right of the main temple.
2 or 3 against the south wall.

Several modern inscriptions along with the low relief carvings on the walls of the main temple and on the floors of the mantapas.

Outside the compound on the south-east are two small temples, with stepped pyramid towers.

**CHANDRAGUTTI.**

Chandragutti or Chandragupta-pura is said to have been the home of Jamadagni. There is an unimportant Hanumān temple in the place. Near it is a modern stone called the ‘Jānaki-Bāi-gōkallu’ for cattle to rub themselves against. In the Bāvāji maṭha, 10 ft. in height, a Bāvāji is living. On the ‘pādakallu’ there are a dozen modern Kannāda and Nāgari inscriptions of votaries ending with the word ‘binnaha’ like ‘Bidanūra Rāngānā binnaha’. Near it on a rock are a triśūla and a Hanumān figure between two pairs of feet. The ‘Amma’ is said to have come from the direction of Hārnahal. A little higher up is a līṅga on a rock with the inscription ‘kōṭi-tīrtha.’ Near it on another rock is an inscription ‘Kōti-tīrtha-vanu mīnda’ etc. (E. C. VIII, Sb. 462). Then there is a tiled modern temple of Sūlada-Birappa full of about a thousand triśūlas or iron tridents offered by devotees. Further on is a small temple of Bhaīra of the Vijayanagar times.

Further up in a large natural cave is a small līṅga, 6’’ high, now covered up with a metal face. Below it is a rock shaped like two colossal hips of a woman identified as those of Rēnukā who is said to have hidden here when Paraśurāma pursued her. The outer part of the cave serves as a large sukhanāśi. The navaraṅga appears to be a painful attempt to imitate in granite the great work of the Chālukya style. It is probably of the late Vijayanagar or Pāḷlegār days.

No animal sacrifices are held except at the time of the car festival at the foot of the hill.

In the navaraṅga are kept a figure called Sarasvatī with a severed stone head on each side, a Gānēśa, a Nāga stone and a līṅga. There lies also a damaged wooden image of Koltapūradamman. On the pavement are the names and figures of numerous votaries including some chieftains.

Near the temple are a cave shrine of Mātaṅgi, a ‘śīdi’, some ‘Nāga’ and ‘Māsti’ stones and an image of Paraśurāma, 2½’ high, with chakra, śanaṅka and a ‘Kamanḍalu’ in his left arm pit, and wearing ‘jaṭā.’

Further up is a large ‘Ṭāvare kere.’ To its east on a rock is a foot called ‘sidigallu.’ To the west is an old fortress of early Vijayanagar type made of uncemented long stone beams.
About a hundred feet higher up is a cave in which is an image called ‘Daṇḍina Durgā,’ a fine specimen, about 2' high, of Mahishāsura-mardini standing with eight arms, on a ‘Pāṇi-batlu.’ Every year a buffalo is sacrificed during ‘Dasara,’ though now a Brahman worships the deity. Just in front of the temple is a small slab of dark stone on which is depicted the self-beheading of two men at the feet of Durgā. It is said that Renuka visits the place once a year and worships Durgā.

Lower down and further on by the path is a small temple containing a linga, perhaps of the early Vijayanagar period. Just in front of it is a small pond in which Bhagirathī or the Ganges is said to appear once in twelve years.

We then proceed past a ruined well, a broken cannon and a round bastion of a ruined un cemented fort wall provided with musket and cannon holes to a fort gate and a ruined stone Masjid beyond, to the south of which are numerous stone foundations. Past the site of the stables, the ‘gārina (properly ‘gareya’) bhāvi,’ a Kannada inscription reading ‘Suāde Bhavāni tīrtha,’ a ruined Durbar maṇḍapa with Moslem arches, yet another fine fort wall with a gate and another well with the inscription ‘Śaṅkara-linga tīrtha’ and the ruins of old fort walls we go to the top where there are the basements of two ruined shrines one of which was that of Chandramauliśvara who gave his name to the hill. On a projecting spur to its west are a part of the fort with a bastion, some ruined temples, several rock-cut wells and a large stone building (a magazine, resembling the ‘garadi’ on the Chitradurga hill).

KUPPAGADDE.

Kuppagadde is about 3 miles to the east of Tava Nandi on the Sorab-Banavasi road and seems to be a place of great antiquity. There are several temples in the village all of which are in ruins except the Rāmeśvara temple which is in a fair state of preservation (Plate XV, 1). An inscription stone, which stands near the latter and is dated 1189 A.D. records that the village was called Pushpāvati, Pushpanathara and Pushpāśakata in the three previous ages, while its name in the Kali age is Kuppagadde and that this temple was built by a Brahman named Rama of the Mane-mane family, who got it consecrated at the hands of the illustrious Vāmaśakti Muni of the Kōdiya maṭha of Belgāvi (?).

The temple faces east and consists of a garbha griha, a sukhanasi and an open portal to which is added a long hall of five aṇkānas supported on 24 pillars and consisting of a slightly raised central nave and narrow aisles running on the three sides (Plate XVI). The garbhagriha and sukhanasi doorways are nicely carved, the latter having perforated screens on either side (Plate XX, 3). There are four
niches in the portico, one on each of the end walls and one on either side of the sukhanāsi doorway, having the following figures in order commencing from the left: Saptamāṭrikās, Ganeśa, Chāmuṇḍēśvari and Shaṅkukha—all of which are beautifully carved. A stone bench with a stone railing to lean back runs along the three sides of the hall pierced with narrow openings in the centre on all the three sides. Unfortunately a portion of the railing has broken down and is lying on the spot. With little or no cost it is possible to restore it to its original position. The pillars are of the usual round shape over a square base and the ceilings are flat and decorated with flowers. The bottoms of the beams also have carved rosettes. At the eastern end of the hall, right opposite the Deity, sits a beautifully carved Nandi, about 2½ feet high. The outer wall of the temple is plain except for the 3 niches on the central axial lines of the sanctum sanctorum and the tower which is completely in stone is also simple in construction with thin bands of stone in several tiers, every alternative band having a carved plaque in the centre of each face.

There are several other smaller temples in the village and carved figures are lying all over the place among which an image of Vēnugōpāla is worth mentioning. Its original temple having gone into ruins, it is housed in a small tiled cell recently built for the purpose. The image is about 6 feet high and exquisitely carved and similar to the one at Bellūr, Nagamangala Taluk, in richness of carving and delicacy of workmanship. It is a pity that such a beautiful piece of sculpture is hidden up in an out of the way place like this.

**Venugopala Image.**

**PURA.**

Pura is a small hamlet at a distance of about 8 miles to the south of Sorab Town. From an inscription on a viragala standing to the south of the Somēśvara temple (E. C. VIII, Sb. 521) in the village it is seen that the place was originally called Bhavyapura. The temple is a small Hoysala structure facing east and consisting of a garbhagriha, a sukhanāsi and a navarānga with a porch attached to it. All the doorways are nicely carved, the front entrance door being the best (Plate XVIII, 1). There are perforated screens on either side of the sukhanāsi doorway as usual (Plate XV, 2). In the two end bays of the navarānga nearest the sukhanāsi are 4 niches, two facing each other and one on either side of the doorway. Commencing from the left these contain in order the images of Saptamāṭrikās, Umāmahēśvara, Chāmuṇḍēśvari and Vishnu with the attributes of padma, chakra, sāṅkha, and gada. An image of Virabhadrā and one viragala are also kept in the navarānga. The lintels over the garbhagriha and sukhanāsi have Gajalakṣmi carved on them; while an image of Sarasvati is carved over the navarānga doorway.
The porch has a raised bench with a stone railing along its sides, the outer surface of which is decorated with small turrets. The walls of the temple are plain but for a central carved band which runs all round the structure. The tower is very simple and devoid of the finial.

The most interesting fact about this temple is that the sanctum does not contain the Linga usually met with in all Íśvara temples.

Riding Image. Over the pāṇiṣṭha or pedestal stands a bull on the back of which sits Sūmēśvara wearing ‘nāgakunḍalas’ in his ears and holding trisūla, đamaru and kapāla, in three of his hands, while the fourth, which is the right front hand, is in the abhaya pose. The Hoysalā crest which is built in brick and mortar in front of the gòpura is of a later date. To one side of this a figure holding a bell in his hand is also carved. A figure similar to the main image in the garbha griha is carved on the slab placed in front of the Hoysalā figure.

BELGAMI.

TRIPURĀNTAKÉŚVARA TEMPLE.

The temple of Tripurāntakēśvara is situated in the north-east of the present village of Belgāvi or Belagāmi about three furlongs north of the Kēdārāśvara temple. The neighbourhood which was formerly overgrown with thick jungle has now been cleared and the temple has been considerably repaired in recent years, which saved it from complete ruin.

The building, as it now stands, is a double temple with two parallel shrines facing east. The south hall which is a maṇiṭapa opens on the south and on the east it is connected by a doorway with the north hall which has walled sides. A porch is standing on the east of the south hall while the corresponding basement to the east of the north hall is bare. To the north of the north hall is another shrine facing directly south; while to the south of the south hall is an entrance to the south pavilion.

The structure, as it now stands, is complicated. The major part of the building consisting of the northern half, the south shrine and the central part of the south pavilion show high class work; whereas the outer ankaṇas of the south pavilion and the porch are so inferior that they can never be attributed to the same architectural period. A close study of the detailed features suggests the following course of development:

The north portion is the major part of the original temple which faced south. On the south side, a few feet away, was a beautiful pavilion borne on four round
pillars with eaves, brackets and sculptures complete. This was separate from the main building as is the case with the pavilions at Belur and Halebid. We can imagine that in the space between the pavilion and the main building steps led up from the east and west. The main shrine of Tripurāntakaśvara, however, faced east with Vishnu in the north shrine. There was also a shrine to the south of the main shrine and facing the pavilion. The building whose door frames and pillars and sculptural work generally have a close resemblance to the earliest work at Belur and Halebid was very probably constructed about the reign of Vishnuvardhana. The differences in plan, design and sculpture between the Kedārāśvara and Tripurāntakaśvara temples lead us to think that there must have been an interval of at least 30 or 40 years between the construction of the two temples.

At a later time, probably in the 2nd half of the 13th century, some alterations appear to have been made. The pavilion was given additions and enlarged into a mukhamanṭapa serving for both the shrines and a porch was put up to the east of this manṭapa balancing with the porch of the main shrine. This latter, however, has now disappeared.

The basements and outer walls of the temple have in later times been so reset that many of the stones are not in their original positions.

**Basement and Platform.** However, it is pretty clear that a platform ran around the temple following its contour. Above it was the basement. The basement of the north portion of the temple has a plain cornice but that around the manṭapa is of rude workmanship with a roughly shaped railing. On the face of the basement ran once a long frieze of sculptures. Some of these stones are built into the platform also. A few of these sculptures may be noticed here commencing from the north basement and running clockwise. The subjects are taken from the Pañcchatiṣṭhān, Rāmāyaṇa, etc., (Plate XIV) and are interspersed with numerous obscene figures of men, women and donkeys and monkeys sexually mixed up and scenes of perversities and rape being repeated.

1. A man of destiny persecuted by serpents and elephants is venerated by them. His identity is uncertain.
2. Serpents shade him while he sleeps and birds bring him food.
3. Two swans lift up into the air a garrulous tortoise who opens his mouth, falls to the ground and is killed. (Plate XIV, 2 a).
4. A man saves women from being molested by a bear in a forest.
5. Ladies with sticks, dancing.
6. A jackal who attempts to lick the blood of two butting rams is killed by them (Plate XIV, 2 b).
7. A crocodile abducts a monkey who, however, escapes and laughs at the crocodile (Plate XIV, 2 c).
8. He-ass and woman.
9. She-ass and man.

10. Rāma piercing the seven palms.


The outer wall on the south and north of the whole temple has been almost completely destroyed. Its rebuilding in recent years is ugly and of little value for this study. Originally each shrine appears to have had an outer niche on its three walls, each of which contained an image. All these have now disappeared except a much damaged group of a fine Mahishāsuramardini on the north-west wall of the temple. Each of the shrines must have had a stone tower; but no traces of these now remain.

The north porch has now completely disappeared and of the south one, only the pillars and beams remain.

The manṭapa is a square-pillared hall open on the south and east. On the sides a low stone bench with a railing edges it. It has entrances on all the four sides. Its central ankapā or square is formed by the original pavilion borne on four pillars with eaves, ceiling, etc., complete in itself. To it two other sets of squares have been added, making the present manṭapa.

Even a hasty glance would point out that the artistic rounded pillars of the pavilion, which must have borne bracket figures originally, are of a different kind from the poorly finished indented square-shaped and 16 sided pillars of the outer squares. The latter are mere imitations of the fine pillars of other Chalukya structures.

All the ceilings are quite plain except that of the original pavilion. The latter has a flat padma borne on a square architrave on which are carved the exploits of Hanumān as described in the Sunḍarākāṇḍa and the battle between the heavenly hosts led by Indra on an elephant and some elephant-riding enemy. The leader of the gods, Indra, is also on an elephant and is followed by the Dikpālakas and the hosts of Śiva. The scenes in which Hanumān discovers Sītā and the one in which he wields his burning tail are unusual in Hoysala sculptures.

The doorway of the south shrine is a fine piece with detailed carvings containing on each jamb three vertical bands of scrolls and flowers, dancers, and intertwined nāgas. (Plate XIV, 1.)

Some of these are very similar in design to the bands of the garbhagriha doorway of the Belur temple. The lintel has a fine Gajalakshmi.

Inside the cell is a small linga on a low pedestal and behind it is now kept a seated Sarasvatī image with only one of its four hands remaining and holding a goad. Its slim waist, high breasts, erect back and other features suggest a similarity with the Māhīnī image on the Belur pillar and point out its date as 1100 A.D. We do not know from what temple it came.
The doorway leading to the navaranga from the south resembles closely the doorway of the south cell and is probably the work of the same artist. On either side of it is a Śaiva dvārapāla, 4½ feet high. These images are elegantly shaped and expressive and do not show the exaggeratedly prolific beaded work seen in the dvārapālas of the Hoysalēsvara temple at Halebid.

On the outer side of each dvārapāla is a perforated screen with four vertical scroll bands containing a dancing figure in each convolution. Above this wall is a portion of the old eaves visible under the newly constructed roof above it.

The navaranga is a square hall of four pillars. These latter are of the rounded śaṅkha-turne form and each face of the base of each pillar is ornamented with a fine canopy under which is a dancer, a lady, Umāmahēśvara, Vishnu's avatāras, etc. Two of these, particularly, are finely posed, namely: lady musician, and Bali and Vāmana.

In the east part of the navaranga is a large soap-stone bull whose mouth wears an unusual grin.

The doorway of the main shrine is a beautiful piece of workmanship. The jambs have Rati and Manmatha on one side and a deer-headed (?) deity with consort on the other. On the outer side of each jamb is a beautiful pierced screen of intertwining nāgas. These screens are perhaps the finest in the Mysore State. On the outer side of each screen is a lady attendant finely poised. The lintel is magnificently carved with the figure of Śiva dancing as Gajāsuramardana in the centre flanked by Brahma and Kumāra and Gaṇeśa on the right and Vishnu as Kēśava, Garuḍa and others on the left and surrounded by his attendants, gods and the Dikpālahakas. The central figure, particularly, is finely shaped and is in an active vigorous pose.

The sukhanāsi has 'a Chandraśilā' or Moon stone. This feature exists in Belur but disappears from later Hoysala temples. In the cell is a medium sized 'pītha' with a flat-headed linga.

An open sukhanāsi leads to the north cell whose doorway is also fine, but inferior in workmanship to the other doorways of the temple. Among its sculptures may be noticed a row of mythical animals. In the cell is a mutilated image of Vishnu as Kēśava (total 6½ feet high). The front hands and legs are broken. But it is well proportioned and appears to come from about 1100 A. D. Consorts and attendants flank it on either side, while the ten avatāras appear on the tōrana. The god is nimbate. Since the image appears to come from a time before the conversion of Vishnuvardhana by Rāmānuja, its presence is interesting in connection with the early religion of the Hoysalā dynasty.
In the navaratna are five cells which have lost their original images. Behind one of the south screens, however, is an elegantly carved Saptamātrikā panel with the Seven Mothers only, seated in a row.

The absence of the Hoysala crest is noteworthy and suggests that the temple was built in the last days of Vinayāditya or the early days of Ballāḷa I. Very probably, the sculptors who constructed this temple were transferred to Belur by Vishnuvardhana for building the Kēśava temple.

KĒDARĒŚVARA TEMPLE.

On the way from Shiralkoppa to Belgāvi village at almost the south-east end of that place near the tank bund is the temple of Kēdārēśvara with its connected buildings. It must have been formerly in the midst of a well populated part of the old town since in its neighbourhood especially, on the south and west, there are many ruined brick and stone foundations and basements.

The temple is a medium sized structure almost entirely of soap-stone and is a fine specimen of late Chālukya or early Hoysala architecture. It has comparatively few sculptures and its architectural members are well shaped and tastefully ornamented. Though it is not so high or large as the temple of Kaitabhēśvara at Kubatur, it is of nearly the same type except for the fact that it is a three-celled or trikūṭāchala structure, while the former is unicelled.

The temple appears to have been built by Udayāditya or Vinayāditya Hoysala who was a vassal governing the Banavāsi 12,000 under Chālukya suzerainty. The only subsequent alteration in the temple appears to be the formation, in very recent times, of the easternmost aṅkaṇas into a shrine for Nandi by putting up an ugly earthen wall and closing up the eastern passage to the manṭapa. It is probable also that the neighbouring Prabhūdēva temple was built about the middle of the 13th century and the mahādvāra, a little later.

As usual with this style the temple which mostly follows the indented square pattern has a platform following its contour. The latter is now imbedded in the earth with only its top visible.

The basement which has 4 cornices is simple and plain.

The monotony of the wall line is removed by the addition of plain squarish pilasters and of a row of turretted canopies tastefully placed in the panels between these pilasters. These turrets are also of the indented square type with stone śikharas and kalaśas.

The three large towers or vimānas are similar in form to those on the walls, having three tiers of square turrets with square śikharas and round stone kalaśas. The front face of each has a projection over the sukhanāsi which has a Saṇḍa group on
top and a kirtimukha in front. The Sāja group of the north tower is found in a half-worked condition near Prabhudēva's temple; while the panels of the kirtimukha are all empty. They appear to have been grand pieces of sculpture with the eight Dikpālikas around the horse-shoe, dancers and musicians on the base and luxuriant floral ornamentation springing out of the mouths of the lion heads and the mākaras. The western kirtimukha is perhaps the grandest of the three and the western tower is slightly higher than the other two. Some of the interesting figures on the towers are (from the south east, clockwise): Bhairava, Tāṇḍavēśvara, Umāmahēśvara, Ugranarasimha, Varāha.

The basement of the maṇṭapa is very similar to that at Kubatur having from the bottom a row of flowers, a cornice with small kirtimukhas, a row of pilasters with curvilinear stepped pyramids or towers and a railing of double round columns with intervening figures of dancers and drummers and creeper scroll on the top edge with varied flowers, birds, animals, wrestlers, dancers, etc., in the convolutions.

The eaves which project around the maṇṭapa only have imitation woodwork on their underside with floral ornamentation. They have the usual elegant 'S' form.

Above the eaves is the parapet formed by turrets with a frieze of lions and elephants. On the śikharas of the turrets are kirtimukhas with the sculptures of various gods like (from the east clockwise): Tāṇḍavēśvara, Bhairava, Kēśava, Nandikēśvara.

The maṇṭapa is an indented square-shaped pavilion originally open on all sides except the west where it is continuous with a navaraṅga of four pillars. But since no wall intervenes between the maṇṭapa and the navaraṅga, a pleasing effect is produced by the feeling of roominess in spite of the small proportions of the buildings. In the navaraṅga are six niches one of which only contains the original sculptured piece, the Saptamāṭrikā group. Some stray sculptures are stored in the other niches. At the east end of the maṇṭapa in a recently built shrine is a large Nandi bull.

The outer ring of pillars is composed of 16 sided, fluted and well polished pieces, while the inner pillars are of the polished round lathe-turned type with the bell moulding more or less ornamented with leaf shapes. The pillars between the navaraṅga and the maṇṭapa are the best-worked. The capitals are all simple, while the beams have all of them friezes of flowers on both their faces.

The ceilings are all flat and divided into squares, each one of which contains a finely carved flat lotus. The central ceiling of the maṇṭapa, however, has Tāṇḍavēśvara in the centre surrounded by the eight Dikpālikas, while one of the ceilings in the navaraṅga has a large padma, five feet in diameter.
A comparatively plain, but typically Châlukya doorway with Gajalakshmi and high towers on the lintel and architrave leads to the south cell where there is a small narrow-headed linga on a low base.

A similar doorway on the north admits us to the north cell in which is housed an image of Vishnu standing as Kâśiva with the dašavatâras on the tûraṇa.

The west cell only has a sukhanâsi whose doorway is flanked by perforated screens of a simple design, while the lintel bears a fine group with Śiva standing attended by Brahma, Vishnu, Gaṇeśa, Saññukha, etc. It looks as if the insertion of this doorway was an after-thought. The western cell doorway is similar to those of the south and north cells. In the garbhagriha on a low pîṭha is a medium sized round-headed linga.

Prabhudēva’s temple is a smaller trikûṭâchala type situated to the left of the main shrine. It has also an open mukhamaṇṭapa, a small navaraṇga and three garbhagrihas. The back walls are decorated with a horizontal frieze of flowers in the middle of the wall; while the front basement and railing have a similar ornamentation. The pond-shaped maṇṭapa is plain and has on the benches a series of cylindrical pillars. The inner four pillars of the maṇṭapa are of the bell-shaped kind. The navaraṇga doorway shows good workmanship though the images on the lintel and the simple flowers of the perforated screen are all covered with lime-wash. On either side of the navaraṇga doorway is a towered niche which must have contained Gaṇeśa on the right and Mahishâsuramardini on the left. Both these images are now absent. The navaraṇga is narrow and pond-shaped with square-planned pillars imbedded in the walls. The south and west shrines contain round-headed lingas while the north one has a figure of Virabhadra of perhaps the 17th century.

Directly opposite to Kâḍârâsvâra is a soap-stone mahâdvâra which must have given admission to the temple compound in the Hoysala days.

To the south of the main temple is a ruined building built at about the same time as Prabhudēva’s temple and perhaps used as a temple or a maṇṭapa.

In the compound are numerous inscriptions dating from the time of Vikramâditya VI to the days of Châmarâja Wodeyar IV of Mysore. In front of Prabhudēva’s temple is an octagonal temple.

PAÑCHAĻÂNGEŚVARA TEMPLE.

The Pañchalâṅgeśvara temple, though small, is endowed with a sense of largeness in everything connected with it. The garbhagriha doorway is lofty, the dvarapâlaka figures said to have stood here before, but now found in the museum at Bangalore, are large and the linga inside is also huge. The temple necessarily

2. Somesvara Temple at Bandanike: Carved Screen (p. 66).

3. Panchalingesvara Temple at Belgami: Umamahesvara Figure (p. 65).

Mysore Archaeological Survey.
must have been much larger than what it is now, as it is stated to have been the seat of Kālāmukhi Brahmacāris containing a Sanskrit academy in which several students received their education. Unfortunately only the garbhagriha and sukhanāsi are now standing and the front maṇḍapa which differs from the garbhagriha both in scale and treatment is apparently a later addition. The sukhanāsi doorway is very well carved and the ceiling is unusually high. Among the figures lying in the vicinity of the temple is one which deserves special mention. The figure of Umāmahēśvara with which a legend is associated by the local people (vide Report of 1911) is an exquisite piece of sculpture (Plate XVIII, 3). The clear-cut features of the body, the gracefulness of the pose, the absence of the excessive ornamentation which is a characteristic feature of Hoysala sculptures and the shape and treatment of the head-dress indicate that it may belong to the pre-Hoysala period and possibly be ascribed to the 10th or 11th century A.D. This interesting specimen deserves to be carefully preserved from damage.

UDRI.

Udri is situated at a distance of 6 miles to the north-east of Sorab Town. This is called Uddhura, Uddhara and Uddharāpura in inscriptions, and described as the principal defence and treasure house of the rulers of Jiṭṭulīge Nāḍ which was one of the Kampanas of the Banavasi kingdom during the time of king Vira Ballāla. The place must have been an important one in ancient times as can be seen from the traces of its fortwalls, and numerous inscriptions, viragnals and temples found inside it. Pieces of carved stones are scattered all over the village and in the pond. The village even now presents a neat appearance, several of the houses having gardens of fruits and flower plants attached to them. Several images of a female figure of almost life size with the right hand raised and the left hanging down holding a water pot are lying scattered at the entrance to the village. These may perhaps be another form of Sati stones. There was not a soul in the village at the time of inspection, the whole village having migrated to a neighbouring village to attend a jātra festival.

There are several temples in the village all of which are in ruins. The most important monument of these (Plate XV, 3) is the Sivalaya situated at the north entrance to the village. It consists of a garbhagriha, a sukhanāsi, and a navaraṅga. (Plate XVII, 2) There are 2 niches, one on either side of the sukhanāsi doorway. The right niche has a figure of Śanmukha, while the left is empty. By the side of the left niche in the navaraṅga there is a figure of Yakshīṇi holding a lotus in her right hand; her left arm is missing. In front of Śanmukha there is a linga with a small Basava facing it. The Gaṇapati figure which was probably in the empty niche is now kept in the garbhagriha against the wall.
In the sukhanäsi the Saptamätrikä images are kept. The lintel over the
garbha griha is not carved, and that over the sukhanäsí has a seated Jain image.
The panel over this lintel has a standing Jain figure with chauri bearers and
attendants. This as well as the presence of the Yakšinä figure, already referred to,
go to show that this must have been a Jinälaya at first, which was later on converted
into a Śiva temple. This is perhaps the Jinälaya referred to in the inscription
stone standing near it (E. C. VIII, Sb 140) which states that the structure was
constructed in the year 1197 A. D. The perforated panel with Saṅkara carved in
the centre placed above the navaraṅga doorway seems to be a later addition probably
substituted at the time of its conversion. The pillars of the navaraṅga are beau-
tifully carved and the ceilings are all flat and plain except the central one which
has a giant flower with innumerable long petals covering the whole space. The
outside of the temple and the tower are plain and the finish is quite modern and ugly.

Besides the above there are two more Īśvara temples in the village both of
which are completely in ruins.

Another temple in the village is dedicated to Lakshmi-Nārāyana and consists
of a garbhagriha and a sukhanäsí. The lintel over the garbhagriha door has
Gajalakshmi carved, while that over the sukhanäsí has the figure of Vēṇugopāla.
The image inside is a good piece of Hoysala art in a sitting posture with the
attributes: saṅkha, padma, gadā and chakra and Lakshmi sitting on the lap.

**BANDANIKE.**

Bandanike, which is described as the capital city of the Kadamba kings of
Nāgarakhaṇḍa, must have been a prosperous town in the 11th and 12th centuries.
The ruins of the city cover an extensive area the whole of which is over-grown
with thick forest harbouring wild beasts. The most important of the monuments
found here have been noticed in the Archaeological Report for 1911 (Para 41).

Among these the Jain Basti is the earliest having been
mentioned in an inscription, dated 918 A.D., the Trimūrti temple is the largest and the Sōmēśvara temple,
called Boppēśvara in the inscription standing near it, is the handsomest. The
basti was restored and the front maṇṭapa added by one Boppa Śeṭṭi about the year
1200 and in 1203 A.D. some more devotees granted endowments to it for its
maintenance. No definite date for the construction of the Trimūrti temple can
be ascertained but by comparison of the style and treatment, it may be
assigned to the same period as the Sōmēśvara temple, i.e., to about 1160 A.D. This
last temple contains two carved screens fixed on either side of the front door, which
show admirable workmanship (Plate XVIII, 2). Fortunately both of them are still
in good condition though one of them has cracked from top to bottom. As these
are rare specimens of perforated work, it would be well if at least this temple is
cleared of all vegetation and preserved from further deterioration by means of all protective measures necessary.

Besides the above there are three more temples: one dedicated to Banaśaṅkari, one dedicated to Śiva and the other empty. The Śiva temple is called Sabasralinga temple but the inscription standing near it calls it Somēśvara. All these are in ruins and not interesting architecturally.

**KITTUR.**

**HEGGADDÉVANKÖTE TALUK.**

To the north-west, about a mile away, is a fort about 100 yards by 100 yards, with a mound formed by a collapsed mud wall with a moat. Inside is a large foundation called the Pāḷlegār's Palace. To its east is a small Basava temple with a Basava standing on an octagonal pillar with the engravings of Kālī, Bhairava, Tāṇḍavēśvara, Nañḍīśvara, Chāmuṇḍā, Vaishnavī, Durgā and two Bhringis riding on the shoulders of two women. Near the door is a slab on which a man, his lady and child are marching with a swordsman behind them, his sword being uplifted. These sculptures appear to be of the Pāḷlegār times. To the left of the road to Marali is a mound formed by the fallen west gate near which is a slab of granite, 4' × 2' bearing a Kannāda inscription of nearly 17 lines. It is in modern 17th century characters and mentions the name of Śriṅga Nāyaka in the 3rd line.

To the north of the town is a lane called the 'Kaḷḷōṇi' leading to the Jiyāra village. Its floor is strewn with pieces of old large size bricks. A water course by its side shows the ground, about 2' below, to be full of pottery, bricks, etc., which are at least 800 years old, if not older. In the field belonging to Deva-Chandrāyya is a shrineless Basava called 'Naḍu-kēri-Basava' near which is a Nāyak's image (4' high) with dagger in his right hand. Round granite pieces are found nearby showing Chālukya or Hoysala connections. Nearby is also a linga which is, perhaps, at least 1,000 years old. The Basava is certainly not of the Hoysala times: it is plainer and perhaps, also, 1,000 years old.

The field to its south is pointed out as the old 'Sūle-gēri'. To its south-east is a field called 'Lachchi-hola' in a corner of which a pit was sunk. Here at a depth of 13' only was found a row of bricks fallen on the broad end, evidently of a collapsed wall. These bricks measured 12'' × 6'' × 2'' and are probably of a smaller kind than the larger ones measuring 16'' × 9'' × 2½'' or 3'' said to be found in the Sūle-gēri and 'Basavanagudi hola'.

The Rāmeśvara temple is a structure of moderate size mostly reconstructed in the early part of the 19th century, but having some old
relics. The building stands in a walled court-yard (130' × 100') and has a garbhagriha, a sukhanasi, a six-pillared navaraṅga, a small mukhamanṭapa and a Dēvi and Nańdi shrines. The garbhagriha (8' × 7') which is plain and of granite stone, has a large black linga (2' 3" high). The sukhanasi (7' × 7') contains a small Basava of the 19th century. Its doorway is plain with modern dvārapālas. In the navaraṅga are kept Nāgas, Gaṇapatis, etc. But the most ancient image among them is that of Mahishāsura-mardini, a relief figure, 4' high, standing on a buffalo's head. The pose is very much like that of a similar figure in the temple at Nańdi, while the form of the body is like that of the Bhairavi figure in the Kōḷāramma's temple at Kolar. The image wears a kirtiṇa and shorts and holds horn (?), chakra, śaṅkha and kaṭhasta.

ARASINAKERE.

Near Chaṭṭanahalli, about 10 miles south-west of Mysore, is situated this village with a small silted up tank and a temple of Mahadevēśvara. About quarter of a mile directly to the east of the village runs a water course, silted up and choked in several places, which appears to have cut deeply into the ground in the past, ultimately emptying itself into the Kapinī river near Rāmapura. About 10' below the ground level, there appears to be a bed of pot-stone rocks. One of such rocks was probably jutting out prominently in the path of the water course. It is possible that the Bull on the Chāmuṇḍi hill suggested that its pair should be carved out of this rock.

At present, in the midst of the ploughed fields, we notice a large oval hollow (about 18' to 50') in the centre of which is a smaller hollow filled up with silt. Here about 16' below the ground were visible the top of the forehead of a roughly-worked large stone bull and its two short horns, each of about 3' 7" in length and 1' 9" in diameter at its base. The ornamental band encircling the root of the horns is about 3' 9" in diameter and 9" in width. (Plate XII, 2.)

As only a foot of the sculpture was visible, enquiries were made to collect more information. About 20 years ago, Šivapāda-svāmī, the popular Jaṅgama of Mysore, had, it appears, with the permission of the Jahaghīrār Sardar Gopal Raj Urs, excavated here and disclosed to view the Bull's ears, eyes, snout, hump and part of the body. According to tradition, it is said that the feet of the bull have not been carved out of the living rock and that the sculptor Ḫaṅchāṅchārī left the work thus unfinished, leaving even his tools on the spot. On a little excavation, two unfinished ears, each of the length of 3' 6" and of the width of 1' 6" at the base, were unearthed.
1. MADHUKESSVARA TEMPLE AT BANAVASI: FRONT VIEW (p. 52).

2. MADHUKESSVARA TEMPLE AT BANAVASI: MADHAVA FIGURE (p. 52).

3. RAMESVARA TEMPLE AT KUPPAGADDE: INTERIOR VIEW (p. 56).
PART III—NUMISMATICS.

SOME VIJAYANAGAR COINS—(Continued).

SADĀŚIVARĀYA, 1542-1570.

(PLATE XXI—1.)

Type A:—Lakshminarayana.

(a) GOLD VARĀHA.

1. Ai .45 Wt. 52'6.

Obverse:—Vishṇu and Lakshmi seated on raised seat.
Reverse:—Three line Nāgari legend with interlinear rules:

Śrī pra tá
pa Sa dá si
va rā ya

2. Ai .45.

Obverse:—Similar to No. 1, but fainter.
Reverse:—Similar to No. 1, but the third line reads:

(Rā) ya ru

(b) GOLD HALF-VARĀHA.¹

3. Ai .4 Wt. 25'6.

Half Varāha similar to No. 1.

Sadāśiva Rāya's Varāhas are often confused with those of Sadāśiva Nāyak of Ikkeri. The emperor was a Vaishnava and his coins generally have on the obverse Vishṇu and Lakshmi with conch and discus; while on the reverse there is invariably the title 'Rāya' and often the word 'Pratāpa.' The Nāyak, though a very broad-minded ruler, was a Saiva by birth and his coins have Śiva and Pārvatī with triśūla, damaruga, etc., and only the legend 'Śrī Sadāśiva' on the reverse.

On some Vijayanagar specimens, 'Rāya' becomes 'Rāyaru,' the addition being due to the nominative plural termination of respect usual in the Kannada language. The legend also indicates the predominance of this language at the court under the Tuluva dynasty as contrasted with the 'lu' in Tirumala-Rāyalu which shows that Telugu rose into importance under the Āravīdu dynasty, perhaps with the transfer of the capital to Penukoṇḍa.

¹ Ind. Ant. XXI, p. 322.
It is significant that the *de facto* ruler of the time, Rāma Rāya, did not issue coins in his own name. The military situation led the great general to assume control over the empire; but he was still loyal enough to the dynasty of his father-in-law to let Sadāśiva reign and appear on the coins and inscriptions as the sovereign of the empire.

**Type B. Copper:—Garuda.**

4. Ae.

Obverse:—Garudā kneeling to left, as on a coin of Krishnarāya.
Reverse:—Three line Nāgari legend:

\[
\text{Sri Sa } \text{dā}
\text{si va } \text{rā}
\text{ya ru}
\]

5. Ae.

Obverse:—In circle of dots Garudā similar to No. 4.
Reverse:—Three line Nāgari legend with double rules between the lines and each letter in a square:

\[
\text{Sri}
\text{Sa dā si}
\text{va rā ya}
\]

6. Ae. Small coin.

Obverse:—Garudā seated in padmāsana with folded hands.
Reverse:—Nāgari legend as above, with 'Si va' clearly visible.

No. 4 is not found in London or Mysore. It appears to exist in Madras and is figured and described by Hultzsch.\(^1\) No. 5 is important as it leads on to the chequered reverse types which became so common after this period.

Sadāśiva was content to reintroduce the Lakshminārāyaṇa and Garuda types, the former of which was for a long time in disuse. His name would show that the Tuluva dynasty became pronouncedly Vaishnava only after it rose to power and in its more humble days, it was more under Śmārta influence.

Rangachari and Desikachari\(^2\) attribute a coin with 'Lion' (Horse?) passant to left on the obverse and an uncertain Nāgari legend on the reverse to Sadāśiva Rāya. It is difficult to read the legend as 'Sri Sadāśiva Rāya.' The coin figured by them is more probably a provincial issue.

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1. Ind. Ant. XXI, p. 322.
2. Ind. Ant. XXIV, p. 25, No. 6.
THE ĀRAVĪḌU DYNASTY.

TIRUMALARĀYA, 1570-73.

Type A.—Sri Rama.

(a) VARĀHA.


Obverse:—On raised seat meant to be a throne, 1 Śri Rāma is seated wearing tall crown or kirtiṣa, with Sītā seated by his side to the left and Lakshmana standing behind the throne to the right. Lakshmana has a strung bow on his right shoulder and his hands are joined in devotion. Rāma’s right hand is in the abhaya mudrā or attitude of reassurance.

Reverse:—Three line Nāgari legend with interlinear rules:—

Sri Ti
ru ma la rā
ya lu


Obverse:—Very low relief, in dotted border similar to No. 7. Lakshmana holds the bow in his left hand and is nearly hidden by the margin.

Reverse:—In dotted border with creeper in front stands Hanumān to left with hands joined and tail raised up.

The unusually low and faint relief shows that this specimen came from a mint different from that of No. 7.

(b) HALF-VARĀHA.


Tirumala’s Varāhas bear on the obverse a group which evidently stands for the coronation of Śri Rāma with only Rāma, Sītā and Lakshmana.

After Sadāśiva’s death in 1570, Tirumala Rāya found it necessary for military reasons to make Penukonda his capital. He thus transferred himself and his empire from the protection of God Virupāksha of Vijayanagar to the care of Rāma-chandra. Tirumala still invoked on his inscriptions Gaṇapati, Śiva and Vishnu, and had always the old imperial colophon ‘Śri Virupāksha’ in Kannada. 2 Yet owing to the resistance offered by Penukonda to the Moslems combined with the influence of the Śrī Vaishnavava teachers and possibly the choice of Rāma as the special deity

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1 Ind. Ant. XX, p. 307; E. C. S. I., No. 182 figures one of these coins but the legend is read incorrectly. (=Elliot : Coins of Southern India).
of the emperor, he introduced Râma on the coins. It is likely that the tradition about the Râm-Tânkas said to have been minted at the coronation of Râma, may have led to the issue of a large number of new Râm-Tânkas on and subsequent to the coronation of his devotee Tirumala Râya. As the reign of Tirumala synchronises with the revival of the worship of Râma in South India under the leadership of the Tâtâchâryas, it is reasonable to hold that some of the Râm-Tânkas of good gold which are worshipped in South India were produced in the days of Tirumala and his successors. But a large number of them, especially those of silver and alloys, are imitations produced not only in the south but also in the north as is borne out by the Hindi couplet on some of them:

Râma, Lachmana, Jânaki! May Victory be to Hanumân.

Tirumala's coins bear witness not only to the highly devotional character of the emperor but also to the fact that after Tâlikôta the Karnâtaka Empire not only drove back the invaders but was able to recover a great deal of its territory, finances and prosperity, though its organisation might have become more decentralised and its prestige greatly diminished.

**Type B:—Conch and Discus.**

10. Ae. '65
Obverse:—In ring of dots, large conch to left and discus to right, with crescent moon above and sun below.
Reverse:—In linear circle surrounded by a ring of dots, dagger in centre and on both sides of it three line Nâgari legend reversed:

(cha)
la ma
râ ya

**Type C:—Garuda.**

11. Ae.
Obverse:—In ring of dots, anthropoid Garûda kneeling to left with dagger in front and conch and discus on both sides of head.
Reverse:—In double lined circle with ring of dots between them, three line Nâgari legend reversed with interlinear rules:

Sri Ti
ru ma la
râ ya

The two copper coins No. 10 and 11 appear to be cast and are similar in make to the Madura coins of Venkaṭappa Nâyaka.

The conch and discus are distinctive Vaishnava symbols and stand respectively for Vishnu's terrible discus or chakra named Sudarsana, with flames darting forth from it; and his conch, the Saṅkha Pañchajanya, which he took as a trophy from the demon Pañchajana and with which he blew his triumphant blast in the hours of battle and of victory. These two emblems passed from the Karnātaka Empire to the kingdom of Madura where they appear on the coins of some of the Nāyaks. But they found a final home in Madura's feudatory and later successor for power in the south-west, Travancore. In this latter kingdom, the chakra appeared so commonly on the coins that a class of them became known as 'Chakrams,' which are still the most popular copper pieces circulating in that state.

12. Ae. '6
Obverse:—In linear ring surrounded by a ring of dots¹, boar charging to right with lifted tail and bristles on back standing on end. The boar wears girdle ornament. In field above, dagger and sun.
Reverse:—In linear ring surrounded by ring of dots, corrupt three line legend with interlinear rules in Nandi Nāgari characters, resembling Kannāḍa characters:

Sri Ti
ru ma la
rā ya

There can be no uncertainty about the legend, though the omission of some parts of the characters makes it difficult to read.

13. Similar to No. 12 as figured by Elliot². The legend was read as "Chalam (Chalan) Triramala taka (tanka)." The legend is correctly:

Sri Ti
ru ma la
rā ya

The Nandi Nāgari characters have acquired a peculiar form perhaps owing to worn out old legends being copied by illiterate craftsmen or, more probably, owing to a change in the mode of writing due to the influence of Kannāḍa characters.

14. Ae. '6
Obverse:—In ring of dots, Boar to right with raised tail³ and bristles and dagger and crescent moon above.
Reverse:—In ring of dots, corrupt three line Kannāḍa legend with interlinear rules:

Sri Ti
ru ma la
rā ya

The specimen is ruder than No. 13, and the legend barbarous. Hultsch holds that it is corrupt Kannada.

The boar is Ādi Varāha, the third incarnation of Viṣṇu. It was the famous crest of the Chālukyas. It is interesting to find Tirumala Rāya reviving the old Chālukyan boar, perhaps in connection with the temple of Śvēta Varāha at Śri Mushna. Elliot, Hultsch and Rangachari and Desikachari have published several coins of the ‘Chalama Tirumala’ variety.

15. Ae.

Obverse:—In broken linear circle with a ring of dots outside, tusker elephant to left with sun and moon above and dagger in front. Four dots under a line in field below.

Reverse:—In lined circle with ring of dots three line Nāgari legend:

(Sri cha)
la ma
ra ya

Rangachari and Desikachari read the legend as ‘Uttama Rāya’. ‘Chalama Rāya’ may be better as the title ‘Chalama’ appears on other coins of the boar type and of Venkata Rāya I. Its exact significance and its attribution to Tirumala Rāya are both doubtful.

16. Ae.

Obverse:—Bull couchant with dagger.

Reverse:—Nāgari legend ‘Tirumala’ reversed.

On page 25 of Vol. XXIII of the Indian Antiquary, Rangachari and Desikachari publish the coin. They read the legend as ‘Uttama Rāya’ and explain it in a long note concluding that it refers probably to Achyuta Rāya. The legend is perhaps ‘Tirumala’ reversed and the coin most probably the issue of some Viceroy in the Udayagiri area. The couchant bull was not a symbol of the Karnāṭaka Empire in its best days. It appears to have come with the Telugu influence from the Koṇḍavīdu border land more than from Rāmāśvaram where also it was an old device. This fact that about this time the Crown Prince Śrī Raṅga actually took Udayagiri and Koṇḍavīdu supports the view that this type was issued by Raṅga in the name of his father after Koṇḍavīdu was taken. That the bull in some form could still appear on the coins of the empire bears out the fact that Tirumala worshipped both Śiva and Viṣṇu though his personal inclination was towards Rāmaḥaṇḍra.

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1 Ind. Ant. XXI, p. 322.  
2 E. C. S. I. No. 103.  
3 Ind. Ant. XXIII, p. 25.  
4 Ind. Ant. XXIII, p 25, No. 4.
ŚRĪ RĀNGA RĀYA I, 1573-1585.

Type A:—Venkatesa.

17. Ai. '5 Varāha Wt. 52-8.
Obverse:—Under ornamental arch supported by ornamental pillars, god Venkaṭēsa standing to front as on a Venkaṭēsa type of Krishnarāya.
Reverse:—Three line Nāgari legend with interlinear lines:

Sri  ra(n)
g  ra
ya

Śrī Raṅga Rāya I's chosen deity would appear to be Venkaṭēsa of Tirupati as he chose that god for the obverse of his coins following the model of Krishnarāya. The condition of the coin shows that art was still flourishing and the finances of the Empire were quite good. It was Śrī Raṅga Rāya I who evidently revived the Venkaṭēsvāra series. That the Emperor was not a bigoted Vaishnava yet is shown by his continuing the old practice of invoking Gaṇapati, Siva and Viṣṇu in his inscriptions and using the old Kannada colophon 'Śrī Virupāksha'.

VENKAṬARĀYA I, 1586-1614.

Type A:—Venkatesa.

(a) GOLD, "VENKATARĀYA VARĀHA."

18. Ai. 45. Varāha. Metal, fair quality Wt. 52 (?) 
Obverse:—Under plain arch supported by pillars of dots, God Venkaṭēsa standing to front as on a coin of Krishnarāya.
Reverse:—Three line barbarous Nāgari legend with interlinear double rules.

Cha la ma
Vañ ka ṭa
ra ya

(b) GOLD HALF-VARĀHA.

Obverse:—Under ornamental arch supported by ornamental pillars, Venkaṭēsa standing to front.
Reverse:—Similar to No. 18. But the legend reads:

Vi ra
Veṅ ka ṭa
ra ya

1 Bidis: Pagoda or Varāha coins, p. 47.
The Venkaṭēśvara types are numerous and the only ones among them which can be assigned with any certainty to any definite ruler are those bearing the king’s name Venkaṭa Rāya as distinguished from the god’s name ‘Venkaṭēśvara.’ The word ‘Chalama,’ which is met with also on some coins of Tirumala Rāya, has been explained as ‘Saluva’; but its real meaning is still uncertain. The title ‘Vira’ is only a reversion to the old title of Harihara I and Bukka I and would be properly applied to the last great ruler of the empire. On the coins, the form ‘Venkaṭa Rāya’ always appears and not ‘Venkaṭapati,’ and there is little doubt that it refers to Venkaṭa Rāya I who wielded real authority in South India. That the empire in his day was still prosperous is borne out by the comparatively good kind of coinage issued and the gold in the coins.

Venkaṭa Rāya I was an able soldier and ruler. But the Shahis gave him such trouble that he had to change his capital several times. These experiences and the probable annexation of Vijayanagar by the Moslems induced the king to alter his colophon to ‘Sri Venkaṭēśa’ in Kannada. He was crowned by a Śrīvaishnava guru and was himself so far a follower of that sect that, in his inscriptions, Venkaṭēśa is invoked at the commencement and only Vishnu exclusively in other places. Henceforth Śrīvaishnavism became the king’s religion and the ruler greatly encouraged the worship of Venkaṭēśa, the family god of his family gurus, the Tatāchāryas.

Type B:—Garuda.

20. Ae. 8. Large and thick.

Similar to Krishnarāya’s Garuda type but the legend is in mixed Nāgari and modern Kannada characters and reads:—

Śrī
Ven ka ta
rā ya

Hultsch attributes this type to Venkaṭappa Nāyak of Madura. But the use of the word ‘Rāya’ and the close resemblance of this type to the Garuda type of Krishnarāya points to its being an issue of Venkaṭarāya I.

Type C:—Hanuman.


Obverse:—Rude anthropoid Hanumān to left, with right hand uplifted as on Harihara’s coins.

Reverse:—In ornamented square, two line Nāgari legend:

Śrī (Venka?)
ṭa râ va
The figure is more like Hanumān than Garuda and the square on the reverse makes it contemporaneous with the issues of the Madura Nāyaks. The last letter of the legend may suggest the Mahrattas of Tanjore who also had a Veṅkata Rāv. But the association of Hanumān with Garuda and the figure of the former closely resembling the obverse figure of the issues of Murāri and Harīhara I make the coin more probably that of a Veṅkata Rāya of the Karnātaka Empire. As it is unlikely that Veṅkata Rāya II issued any coinage in his own name, the specimen has been attributed to Veṅkata Rāya I.

Rangachari and Desikachari attribute a variety with Hanumān on the obverse and a Nāgari legend on the reverse to Veṅkaṭapati and read the legend ‘Sri Veṅkaṭapati Rāya.’ The same legend is read by Hultzsch ‘Vīra Bhūpati Rāya.’

SRI RAṆGA RĀYA II, 1614–1615.

Type:—Bull couchant.

22. Ae.
Obverse:—Bull couchant as on Tirumala Rāya’s No. 16.
Reverse:—Telugu legend:—

Che ka rā
ya lu

The distinctly Telugu legend and the couchant bull suggest that the specimen was issued in the Udayagiri area. It has been assigned to Śri Raṅga Rāya II as he was generally known by his title ‘Chikkarāya’ or the crown prince or, better still, as co-regent. In the capacity of Viceroy, he ruled the north-east frontier as every other crown prince had to do in those days and it is not unlikely that the specimen in question was issued by him in his own name even when his uncle was still on the throne. Towards the end of the latter’s reign he allowed the Viceroys to be practically independent and it would be nothing unusual if the co-regent issued copper coins in his own name as Madura was even then doing.

VEṅKAṬAPATI RĀYA II, 1630–1642.

Type:—Venkatesa with Consorts.

Obverse:—God Veṅkaṭēśa with Śrīdēvi on right and Bhūdēvi on left.
Reverse:—Uncertain.

This type was the original of the ‘Three Svāmi’ pagoda which even the E. I. Co. issued in its earlier days.
Srīraṅga Rāya III, 1642-1655-1664.

Type A.—Venkatesa.

(a) Gāndikōṭa Varāha.

Obverse:—Under arch, Venkātēsa as on Venkaṭarāya’s coins.
Reverse:—Fine three line Nāgari legend:—
   Sri Ven ka
   tē sva rā
   ya na maḥ

25. Ai '5 Varāha.
Obverse:—Similar to No. 24, but art poorer, pillars still elaborate.
Reverse:—Three line Nāgari legend of which only part is clear:—
   sri Va
   ka .... ra
   na ma

standing for ‘Sri Venkaṭēswarāya namah’.

Obverse:—Similar to No. 24 but a little less elaborate.
Reverse:—Three line Nāgari legend, barbarous.

On No. 24, the inferiority of the metal shows that it was issued by the Government in financial difficulties. The legend is more indefinite in character on 25; it is possible to read the legend though it is barbarous. Bidie reads it as ‘Sri Ram, Raja Ram, Ram Raja,’ which is evidently inexplicable and incorrect. The legend on No. 26 has been read by Hultsch as ‘Sri Venkaṭēswarāya namah’; but it is very indistinct and may be read differently.

(b) Half Varāha.


Similar to Gāndikōṭa Varāha.

Subsequent to 1615, the last rulers of the decaying empire sought refuge in the great God of Tirupati and issued gold pieces in his name only. These have his effigy on the obverse and on the reverse a Nāgari legend, often an illegible scrawl: "Sri Venkaṭēsāya namah," meaning "Adoration to Sri Venkaṭēsa." Such coins are widely used for worship in South India especially by the Srīvaishnavas. It cannot

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1 Bidie, p. 46.  
2 Ind. Ant. XX 307; E. C. S. I. No. 106.  
3 Bidie, p. 47.
1. COINS OF SADASIVARAYA AND HIS SUCCESSORS (p. 69).

2. SUKTISUDHARNAVA (p. 80).

Mysore Archaeological Survey.
be definitely said that Veṅkaṭarāya I himself did not issue them in his last days. However, it continued to be issued by the local rulers until they were conquered by the Shahi armies in 1646 and later. They show a varying quality of metal, a varying standard of art and a varying clearness of legend and would appear to have been issued mostly in the days of Ramachandra and Veṅkaṭarāya II. The Moslem conquerors copied it in whole or in part owing to its great popularity and later on the East India Company continued to issue its pagodas with the figure of Veṅkaṭēśa on them. The Veṅkaṭēśa type is generally known as the Gandikōta Varāha, after a fortress in the Cadapah District which was one of the strongholds of the Kārṇāṭaka empire in its last days.
PART IV—MANUSCRIPTS.
MALLIKĀRJUNA’S SŪKTISUDHĀRṆAVA.
A GREAT ANTHOLOGY OF OLD KANNADA POETRY.
(Plate XXI, 2).

It has been well-known that the poet Mallikārjuna produced this work in the reign of Sōmēśvara Hoysaḷa. Till now only two fragmentary manuscripts of the work appear to have been known. A fresh and correct manuscript of the same work has been discovered at Belur, Hassan District, in the library of Mr. Rāma Dās, a descendant of the famous scholar, musician and poet Vaikunṭha Dāsa of Belur.

The Belur manuscript is practically complete except for the loss of the last chapter and does not bear any sign of the last portion having been copied out at all. The manuscript contains 62 palm leaves (size: 17” x 2”) of which the right hand side of the first leaf has been lost. The title of the last or the 18th chapter which is missing is mentioned in the introductory chapter as Virōdhijaya and the first chapter of the manuscript appears really to be composed of what ought to be two different chapters, viz., Pīṭhika and Samudra-Vaṇṇanaṁ. The first and second chapters only contain the proper prose colophon mentioning, in addition to the name of the chapter, the fact that it is a portion of the work called ‘Kāvya-sāra’ composed by Mallikārjuna. At the end of each of the other chapters only the chapter name is given.

There is no definite indication of the date of copying. This has to be inferred from the palæography of the manuscript. The scribe appears to have been a man of learning and culture and he has used the difficult letter ‘ṅ’ correctly. At the same time the aspirates like ‘dha’ ‘tha’, etc., have the vertical separation strokes at the bottom. These and other features suggest that the manuscript might have been copied in the 17th century.

Only two other manuscripts of this ‘Kāvya-sāra’ have been known and both of them are now in the Government Oriental Library, Mysore. Both of these are paper manuscripts. The smaller of the two which bears the Register No. K. A. 51 contains only the first 8 chapters, of which the 2nd and the 8th are both incomplete. So far as it goes, its readings and versions agree very closely with the Belur manuscript. The chief differences are these:—

(1) Chapter I of K. A. 51 is the introduction and Chapter II is ‘Samudra-Vaṇṇana’.

(2) It contains 28 stanzas which are absent from the Belur manuscript, while the latter has 20 stanzas which are not found in K. A. 51.
Evidently the two manuscripts were copied from two different sources and K A. 51 was probably the manuscript which was used by the editors of the first edition of the 'Kāvyāvalōkana.' K A. 51 is highly useful in supplying the missing portions of the first leaf of the Belur manuscript.

The other manuscript bears the Register No. K A. 180. It bears the same title and has 15 chapters corresponding in name to the first fifteen chapters of the Belur manuscript. But the differences between this manuscript and the other two are so great that it would be difficult to identify it as the same work:—

1. The first half of the first chapter containing Hoysala genealogy is altogether omitted.
2. Though each chapter begins with similar sets of stanzas descriptive of the contents of the chapter, the succeeding stanzas are in a very different order and the selections also considerably differ. Many verses composed by poets subsequent to Mallikārjuna like Chauṇḍarāsa (A.D. 1300)\(^1\) Madhura-kavi (A.D. 1385)\(^2\) and a stanza from Sōmarāja are also inserted, though a very large proportion of the verses are identical with those found in the other two manuscripts.
3. There are definite differences also in the invocatory stanzas which will be discussed under the religion of the author.
4. The colophons also differ.

Of the three manuscripts now under consideration it is comparatively easy to decide that No. K A. 180 should not be relied upon. Since it contains the writings of later writers it is not correctly the work of Mallikārjuna. It appears to be the attempt of a later writer to produce another anthology using Mallikārjuna's work and making additions from later writers thereto. Its main use would perhaps be in supplying us with alternative readings for verses whose identity can be definitely established in two works. Further it may have its own independent value as a revised anthology of a later date. Another work of a similar nature and bearing also the title Kāvyā-sāra was produced at a later age by Abhinava-Vādi-Vidyānanda.

It was noted above that the other two manuscripts are practically identical so far as they go, though the Belur manuscript is definitely more valuable since it is fuller, more correct and is much older. K A. 51 would, of course, help to supply the missing portions of the first chapter.

In the present note the Belur manuscript is solely relied upon except for the fact that the missing portion of the first leaf is made up from K A. 51.

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\(^2\) ibid. page 427.
The name of the poet is distinctly mentioned as Mallikārjuna and a note has been published about him in Mr. R. Narasimhachar's Karnāṭaka Kavi-charitre, Vol. I, pages 369-80. Mr. Narasimhachar in reviewing the work assigned the date circa 1245 A.D. to its author whom he has correctly mentioned as being connected with Sōmēśvara Hoysaḷa and his father Narasimha. But a change made by Mr. Narasimhachar in the second edition of his work has given rise to a doubt about the religion of the poet. Mr. Narasimhachar states in this edition that the work begins with the praises of Jina and therefore the poet was a Jain, while in the first edition both these statements are absent, the religion of the poet being thus an open question. On this point and on the question of the date of the author, Dr. A. Venkatasubbiah has published an article in his book 'Kelavu Kannada Kavigaḷa Jivana Kālavichāra', (page 182) holding the view that the author was a Śmārta Brahmaṇ identical with Chidānanda Mallikārjuna of Basrāl and the work was definitely produced in the year 1263 A.D. Mallikārjuna's work is an important evidence and, sometimes the only one, for the dates of several authors whom he quotes. Since the Belur manuscript has now been discovered, an attempt is made below to decide these points of controversy, namely:—

1. the identity of the poet,
2. his religion,
3. his date.

From a close study of the manuscripts and the position held by the two differing scholars it looks very probable that Mr. Narasimhachar wrote his note for the first edition of the Kavi-charitre with only the original of K. A. 51 and that the changes were made in the second edition on the basis of the information obtained by a glance at the commencement of the original of K. A. 180 without a detailed study. Dr. Venkatasubbiah has no note on the manuscript used by him.

Mr. Narasimhachar has noticed two poets Chidānanda Kavi (1235) and Mallikārjuna (C. 1245) separately and agreed that the former was the author of the Basrāl temple inscription of 1237 A. D. which mentions him as Chidānanda, son of Parama Prakāsya Yōgīśvara. Dr. Venkatasubbiah identifies Mallikārjuna with Chidānanda of the Basrāl inscription. This identification can be supported by the following points:—

1. The author of the Sūktitsudhārṇava is mentioned as Parama Chidānanda Mallikārjuna in the colophons and as Chidānanda only in a verse in the introductory chapter.
2. Kesīrāja mentions his father's name as Chidānanda Mallikārjuna.²

¹ E. C. III, Md. 122, line 73.
² Sabdānapāraṇa Ch. I, Stanza 2.
3. Several stanzas giving Hoysala genealogy in the present work are identical with those found in the Basral inscription and in Naga-mangala 98 which was also, probably, the composition of the same author.

Thus there could be little doubt that the author of the present work and the inscriptions was Chidānanda Mallikārjuna.

There is no reason to doubt Mallikārjuna’s statement that he was the son-in-law of Sumanobāna, the general and poet of the court of Narasimha Hoysala. Kēśirāja names his father as Chidānanda Mallikārjuna while his maternal grandfather is stated to be Sumanobāna. Thus Kēśirāja was no doubt the son of Mallikārjuna.

The view that the poet was a Jain is held by Mr. Narasimhachar in the second edition of Vol. I of the Kavicharitre owing purely to the fact that Jina is praised at the commencement of the manuscript used by him. Since, as stated above, this version is of Manuscript K. A. 180, it may not be relied upon; nor is there any definite reason to hold that Kēśirāja was a Jain¹. Even if he was, there is no reason to think that father and son must necessarily have belonged to the same faith. Further, in the Belur manuscript not only are Vishnu, Śiva, Ganapati and Sarasvati praised but praises of Jina are significantly absent and in no part of the manuscript does there appear any indication that the author had special reverence for the Jain faith. In fact Jainism occupies a secondary position while faith in Śiva predominates including admiration for the sport of hunting in which Śiva indulged². This and the fact that the author, as inferred above, was connected with the consecration of the Basral temple, though just as an author, go to show that the religion of the author was, in all probability, according to the Śmārtā sect.

For lack of direct evidence in respect of the author’s date we have to depend on the dates assigned to Sōmeśvara Hoysala of whom Mallikārjuna was a contemporary. Mr. R. Narasimhachar has stated³ that this king reigned from 1234 to 1254 A.D.

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² शेषश्वेतािकांदनं श्रेयस्वेतं कषणं तत्र संविधायते।
   अर्थेश्वरमोक्षानं न तत्र शाक्तिः कषणं श्रेयस्वेतािकांदनं।
   चिन्तामणि परान्तमेव भवति संविधायते।
² Kavicharitre, Vol. I, p. 369. But in Vol. III intro P. LIX he has accepted that Sōmeśvara may have died in 1264 A.D.

Dr. Venkatasubbiah, on the other hand, would put the date of Sōmeśvara's death long afterwards i.e., in about 1265 A. D., 1 though he seems to have no objection with regard to his initial year i.e., 1234. In the views held by them, both the scholars appear to have depended largely on others' statements: Mr. Narasimhachar following Rice 2 and Dr. Venkatasubbiah following H. Krishna Sastri. 3 It is true, as Narasimhachar has said, that Narasiṃha III had begun his rule in the Karnāṭaka country by about 1256 A. D.; but it is also true, as Dr. Venkatasubbiah holds, that Sōmeśvara had not died by then; for the inscription Bl. 125, though it was issued by Narasiṃha III himself, was, in fact, issued for the prosperity of his father's kingdom, not for that of his own. Dr. Venkatasubbiah adduces two more inscriptions—Bl. 73 of March 14, 1255 A. D. and Hg. 10 of June 20, 1255 A. D.—to prove conclusively that even after 1254 A. D. Sōmeśvara was living and actually ruling his dominions from Kaṭṭanār. But his statement, based on Mr. H. Krishna Sastri's, that Sōmeśvara lived up to 1265 A. D. cannot be maintained; for we are by no means certain whether the inscription dated in the 29th year of Sōmeśvara has any bearing whatsoever on the date of his coronation as emperor in the Karnāṭaka country. He does not consider if it would be feasible to class as one chronological set all the inscriptions of Sōmeśvara irrespective of the localities they come from. Indeed, there appears to have been one system of reckoning his dates in the Kannāda country and quite a different one in the Tamil land. His inscriptions in the Kannāda country invariably give the Śaka year and other details but generally do not give the corresponding regnal year. In one or two cases where the regnal year is given—e.g., Tk. 87, 5th year—the reference was unmistakably to the year of his coronation (1234) in the Kannāda country. Salem 69, 204 of 1910 may however be cited to show that in the north-west part of the Tamil land, too, the regnal year had reference to the year of his coronation in the Kannāda country. But we must remember that Salem is very near the Kannāda country and may have been included within its very precincts during the days of the Hoysalas. In the Tamil country proper the inscriptions of the time of Sōmeśvara are invariably dated in his regnal years but seldom give the equivalent Śaka years, though other details are sometimes given. Further, these details themselves have been misleading in view of the fact that while a few of the inscriptions may also be shown to point to the initial year of Sōmeśvara as having begun in 1233-34 A. D. others, which form the majority, would carry the initial year definitely backwards, though they would yet point to no definite date. A list of such inscriptions could be given but it does not

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1 Kelāvū Kannāda Kavigaḷa Jivana-kāla Vichāra P. 185.
3 A. S. I. 1909-10 P. 150 ff.
seem necessary here for our purposes. Suffice it to say, however, that though the initial year problem in the Tamil country is enveloped by some amount of interesting uncertainty, it is certain that Sōmēśvara's governorship in the Tamil country began several years before 1233-34 A. D.; that from such initial year his regnal years began to be counted there; and that, therefore, the inscription of his 29th year pointed out by H. Krishna Sastri and Dr. Venkatasubbiah has no bearing on the longevity of the life of Sōmēśvara. The Bachali plates give us incontrovertible evidence of Sōmēśvara's death which must have occurred before 1st April 1256 and Hg. 10 affirms that he was living on June 20, 1255 A. D. We have to conclude, therefore, that Sōmēśvara died sometime between 20th June 1255 and 1st April 1256 and we would not be far wrong in putting his death nearer the latter than the former date.

It is not necessary to assume, as Mr. H. Krishna Sastri and Dr. Venkatasubbiah have done, 1 that Sōmēśvara was killed by Jātāvarman Sūndara Pāṇḍya 6 in 1265 A.D., for the period of the latter's rule was from 1254 A.D. to 1271 A.D. and Sōmēśvara could very well have been killed by him, if indeed he was killed, in 1256 A.D. This date cannot, however, be affected by the two stanzas quoted by Dr. Venkatasubbiah 6 in his attempt to show that Sōmēśvara was a contemporary not only of Krishna Kaṇḍhara (1247-61) of the Yādava dynasty but also of his younger brother Mahādeva (1261-71 A. D.). The first stanza mentioning Krishṇa is already found in the inscription Md. 122 7 of 1237 A. D. and his contemporaneity with Sōmēśvara is beyond doubt. But the word 'Mahādeva' occurring in the second stanza may not mean Mahādeva of the Yādavas of Devagiri; it may only be an exclamatory word used while describing the prowess of Sōmēśvara himself. 8 If, indeed, there was a

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1 We may, however, mention:

(a) 73 of 1895, M. E. R.:—Sōmēśvara's 2nd year, Mina, Pūrvapaksha, 13 Monday, Pūsam, of which the corresponding dates would be either (i) Monday, March 1, 1227 A. D. on which day the nakshatra was Āśāśa (not Pushya); or (ii) Monday, February 25, 1230 A. D. on which day the tithi was dvādaśī (not trayodaśī). Whichever be the probable date of these, it is certain that it is anterior to 1234 A. D. i.e., the accepted year of Sōmēśvara's coronation in the Kannāda country.
(b) 103 of 1892 M. E. R.:—Sōmēśvara's 21st year, Kurni, Pūrvapaksha, pañcchami, Sunday, Anila nāl, of which the corresponding date is 12th September 1249 A. D., Sunday. The initial year would thus work up to 1227-28 A. D.

2 See E. C. III Nj. 36 and IV Ng. 96 which indicate definitely that Sōmēśvara was ruling in the Tamil country already in 1228 A. D. Vide Sewel. Hist. Ins. of Southern India, p. 139. 602 of 1905 M. E. R. is a record of Sōmēśvara from Tingalur dated Subbānu, i.e., 1224 A.D.

3 E. C. IV Kr. 9.


5 E. I. III, P. 7-17.

6 Kelavu Kannadā Jivana-Kālā Vichāra P. 185.

7 E. C. III.

war between Sömēśvara and Mahādēva, the poet, whom we should also expect to have been alive at that time, would naturally have written scores of stanzas describing the exploits of his patron. According to an inscription at Bellur it was Narasiṁha III, Sömēśvara’s son, who fought with Mahādēva and Dr. Venkata-subbiah’s attribution of the son’s deed to the father is not supported by history. Nor can we guess that Narasiṁha III could have been sent against Mahādēva by Sömēśvara; for while, in the first place, the significance of the word ‘Mahādēva,’ as given by Dr. Venkatasubbiah, is untenable, it would also, in the second place, be difficult so to interpret the stanza as to bring out that it was not Mahādēva but Narasiṁha III who led the expedition. Even without all this discussion we may, without much ado, believe that Sömēśvara was dead by 1st April 1256 A. D.

The date assigned by Mr. R. Narasimhachar to Mallikārjuna’s work is 1245 A. D. But from inscriptions we learn that Sömēśvara’s constant stay in the Kannada country was only till about 1240 A. D. and that, after this date until his death, his principal ‘neleviḍu’ or capital was Kāṇḍanūr. Since the present work contains unidentified stanzas in Chapter V referring to the marriage of Narasiṁha II which must have taken place early in the century and also stanzas found in the inscriptions dated 1223 and 1228 A. D., there is reason to think that Mallikārjuna, their possible author, was more than a middle-aged man when Sömēśvara became emperor. Some of the selections describe the exploits of Sömēśvara’s earlier years. Further, about a dozen of the stanzas in the present work which describe Hōysala genealogy are identical with similar stanzas in the inscriptions Ng. 98 and Md. 121-122 which bear the dates 1228 and 1237 A.D. For these reasons, it may be surmised that Mallikārjuna, the probable author of these inscriptions, produced the Sūktisudhārṇava in the early years of Sömēśvara’s reign, possibly between 1237, the date of the Basral inscription, and 1240 A. D., the probable date of Sömēśvara’s departure for the Tamil country. Mr. Narasimhachar has assigned the date 1245 for the reason that in the manuscript used by him—probably the original of the Mysore Oriental Library manuscript K. A. 51—stanzas from Āṇḍayya’s Kabbigara Kava have been extracted. Since Āṇḍayya’s date itself depends upon this quotation and since the present manuscript has no extracts from Āṇḍayya, it is not necessary to push Mallikārjuna’s date beyond 1240. Since we have accepted the identification of our author with Chidānanda Mallikārjuna of the Basral inscription, the present work might be assigned the date C. 1237 A. D. which is the date of that inscription.

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1 E. C. IV Ng. 39.
3 See Kavi Charitre, p. 366.
In a stanza in the 7th chapter of the present work, there occurs a reference to a poet named Kēsavadēva. Since the only known poet of that name during the period is the famous grammarian and author Kēsirāja, several of whose poetical compositions have been lost, the idea suggests itself that he is the person referred to. But since he is Mallikārjuna's own son and the passage refers to Kēsavadēva as an authority on the character of old female go-betweens, a doubt arises whether a father would admire his son’s knowledge of this subject and record it in his work. Though such a situation is not impossible, it would be more suitable to assume that Kavi Kēsavadēva, referred to here, may be a different and perhaps an older poet.

For historical purposes about a dozen stanzas selected from various chapters of the work would be of use in addition to the well-known

Historical Information. verses describing Hoysala genealogy and found also in the Mandya inscriptions referred to above.

A verse in ch. 5 refers to the fact that Narasīhā, probably King Narasīhā II, wore a diadem at the time of his marriage. One verse found also in Md. 122 refers to Sōmēśvara’s campaigns against Krishṇa Kandhara, the Yādava prince, against the Chōjas, the Pāndyas and the Chēras. Several other stanzas describe graphically his campaign in the Tamil country on behalf of the emperor Narasīhā, his father. We are told that his armies reached the sea, that he beheaded a Chōla and obtained booty, elephants, horses and jewels. In another stanza, found also in Md. 121, an ambitious claim is made that the Turushka king (whoever he was) held a lantern before Narasīhā while the Chōla king is stated to have borne his betel bag and the king of Gaula walked before him as a servant. On the whole except the fact that Sōmēśvara beheaded some Chōla, no important information is available for history.

Mallikārjuna’s Sūktisudhārṇava is a unique work in Indian Kāvya literature. Its plan is highly original. On the one hand, unlike many other kāvyas, it does not develop the story of any particular hero or heroine. In fact, it has no plot at all. On the other hand, unlike the ordinary anthologies, the present work definitely adopts the machinery of a mahā-kāvya. Sanskrit writers on poetics have described the classical features of a mahā-kāvya as consisting of 18 main components of a descriptive nature:—

1. "मानस कवितारं दिग्नं अनुवादितम्"
2. Daṇḍi’s Kavyadāra Ch. I, Verses 16 ff.
Mallikārjuna has taken this model of a kāvya but changed the order of the contents for the better and prefaced them with a number of introductory verses which ought, properly speaking, to form a separate chapter. The topics of his chapters in the present manuscript are:

1. Introductory: the ocean
2. Mountain.
3. City.
4. Progress of royal authority.
5. Marriage.
8. Sun rise.
9. The seasons.
12. Wine drinking.
13. Love.
15. Counsel.
16. Royal messenger.
17. Military expedition.
18. War (missing).

The details to be studied under each one of these headings have not been described in any known Kannāda or Sanskrit work on poetics. But Mallikārjuna, after a careful study of the work of previous authors, analyses each one of these subjects into a large number of topics and mentions them in specially composed verses at the commencement of each subject. Then selecting the best verses from the works of the previous writers, he re-arranges them under the particular topics and subjects as analysed by him.

Thus his work is a compendium giving all the descriptions of a mahā-kāvya in the words of the great Kannāda poets.

The work contains, in all, more than 2,000 verses of which it has been possible to identify only about one-half as being extracted from known works in Kannāda. The other half appear to contain verses of two different classes: first, since it is a well-known fact that many great authors and works have now been forgotten, some of the the selections may be considered to belong to such lost works; since some of the verses deal with varied stories, Jain, Śaiva and Vaishnava, they are evidently extracts from various works selected for their literary merits from Jain, Śaiva and Vaishnava authors. Secondly, a large number of verses approaching to nearly a quarter of the work refer to Hoysala kings and their exploits, particularly to Sōmeśvara and his earlier life including his successful wars as a prince. These suggest that they are extracts from some large work of very high quality which we are unable to identify. In the 24th verse of the introductory chapter Mallikārjuna states:

'कामादिकृतो संसारं विस्मयात्मकम् गुरप्रसिद्धं पंचसूत्त्वम्
रूपं न निन्दित्वम् अर्थम् अतिद्रयं उदात्तं न ज्ञात्वे विसर्याय
to this work has been obtainable.'
The Sûktisudhârṇava is thus not only a treasury of great Kannâda poetry, but it is also itself a work with a very high order of literary merit. The author's knowledge of Kannâda literature is deep and comprehensive, his analysis almost perfect according to the old standards, his literary taste judiciously elegant. There is little that is commonplace or coarse in the work and the author is a person who cares for ideas and thoughts more than for the effect of mere grand words and sounds. Arthâlankâras are more prominent than Sâbdaîlankâras showing that the author had more admiration for the Vaidarbhi style than for the Gauḍî. But the artificial figures of speech themselves occupy a place comparatively subordinate to realistic descriptions of nature. The work is thus one of first-rate importance to Kannâda Literature.
PART V.—INSCRIPTIONS.

1

CHITALDRUG DISTRICT.

Holalkere Taluk.

Nandana Hosur Copper Plate.

II Plate (B)—

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18.
III A.

19. ಪ್ರಾರಂಭದಲ್ಲಿ ನೋಡಿದರೆ, ಸಂವದಗಳನ್ನು ಮಾಡುವ ಸಮಯ ಸ್ಥಾನ ಕನ್ನಡ.
20. ಪಡೆಯಬೇಕು ಸಂವದಗಳಿಗೆ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು ನಂತರದಲ್ಲಿ ಎಲ್ಲಾವರು ನಾನು.
21. ಮಾಜೀ ಮತ್ತು ಅನುಭಾವಿಸಿದಾಗ ನಡೆದ ಹೆಸರಿನನ್ನು ತೋರಿಸಿಕೊಳ್ಳುತ್ತಾರೆ.
22. ಉಂಟು ಕೊರತೆಯಲ್ಲಿ ನೋಡಿದರೆ, ಸಂವದಗಳನ್ನು ಮಾಡುವ ಸಮಯ ಸ್ಥಾನ ಕನ್ನಡ.
23. ಮಾಜೀ ಮತ್ತು ಅನುಭಾವಿಸಿದಾಗ ನಡೆದ ಹೆಸರಿನನ್ನು ತೋರಿಸಿಕೊಳ್ಳುತ್ತಾರೆ.
24. ಉಂಟು ಕೊರತೆಯಲ್ಲಿ ನೋಡಿದರೆ, ಸಂವದಗಳನ್ನು ಮಾಡುವ ಸಮಯ ಸ್ಥಾನ ಕನ್ನಡ.

25. ನಂತರದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
26. ನಂತರದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
27. ಮಾಜೀ ಮತ್ತು ಅನುಭಾವಿಸಿದಾಗ ನಡೆದ ಹೆಸರಿನನ್ನು ತೋರಿಸಿಕೊಳ್ಳುತ್ತಾರೆ.
28. ಮಾಜೀ ಮತ್ತು ಅನುಭಾವಿಸಿದಾಗ ನಡೆದ ಹೆಸರಿನನ್ನು ತೋರಿಸಿಕೊಳ್ಳುತ್ತಾರೆ.

III B.

29. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
30. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
31. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
32. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
33. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
34. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
35. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
36. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
37. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
38. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
39. ಪ್ರಾರಂಭದಲ್ಲಿ ಸಮಯದ ಕೊರತೆಯಲ್ಲಿ ಪ್ರತಿಯೊಂದರೆ ಮಾಡಬೇಕು.
40. ಕಾಲಾದಳ ಮತ್ತು ಕೇಳಿ ಕ್ರಮದ ವರ್ತಕ ಜನತೆಯಾದ ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ

IV A.

41. ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

42. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

43. ಪ್ರತಿದಿನ ದಿನಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

44. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

45. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

46. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

47. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

48. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

49. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

50. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

51. ಸ್ವಂತ ಅಂಗಾಧಾರಣೆಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

IV B.

52. ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

53. ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

54. ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

55. ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

56. ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ

57. ಕಾಲಾದಳಗಳಿಗೆ ಪರಿವರ್ತನ ಚಿಲು ಮತ್ತು ಸಾಮಾನ್ಯ ಸಾಮರ್ಥ್ಯಗಳಿಗೆ ಪರಿವರ್ತನ
Plate V (A)

64. 

65. 

66. 

67. 

68. 

69. 

70. 

71. 

72. 

73. 

73a. 

Plate V (B)

74. 

75. 

76. ಸರು ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

77. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

78. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

79. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿೀಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

80. ಬೀಳಿರುವ ಸುಂದರ ನೀರಾಧಾರ ಸುಂದರ ಲ್ಯಾಂಡ್ಸ್ಕೇಪ್ ಉಳಿದ ಪಕ್ಕದ ಸುಂದರ ಲ್ಯಾಂಡ್ಸ್ಕೇಪ್ ಉಳಿದ ಪಕ್ಕದ

81. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

82. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

83. ಆದರು ಸುಂದರ ಲ್ಯಾಂಡ್ಸ್ಕೇಪ್ ಉಳಿದ ಪಕ್ಕದ ಸುಂದರ ಲ್ಯಾಂಡ್ಸ್ಕೇಪ್ ಉಳಿದ ಪಕ್ಕದ

Plate I (B)—

84. ಸರು ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

85. ಸರು ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

86. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

87. ಕಂಪ್ಯೂಟರ್ ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

88. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

89. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

90. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

91. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

92. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

93. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿವಿಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು

94. ಮೇ ಸಚಿವನಾದೃಶ್ಯ ಎಣ್ಣೆಯನ್ನು ಅಲ್ಲದೇ ತಮ್ಮ ವಿೀಧವಾಗಿ ಕುಂಠದಲ್ಲಿ ಬರುವ ತಂತ್ರಣೆಗಳು ನಾನು
   ಸ್ಥಳದ ಸಚಿವನಾದೃಶ್ಯ ನಾನು
Note.

This long inscription purports to give the history of the Vokkaliga community in Mysore, known as the Kuṇḍaṭīgās in the time of the Hoysala King Ballāla Rāya. It is dated in Ś 1232 but the characters are, however, of modern times as also the language.

Its purport may be stated as follows:—

During the reign of the Sultan of Dillī, Hunḍī Hetta Nāyak and Bullī Nāyak were given 106 villages including Voḍegere and Sidigere as umbaḷī and full powers and rights over these villages were also conferred on them.

A daughter was born to Hunḍī Hetta Nāyak and as she grew to be very fair and accomplished, the Sultan who learnt of the same sent messengers to the Nāyak to give his daughter in marriage to him. But the Nāyak refused. Thereupon his house was invested by the Sultan’s men and the girl was carried away in a closed palanquin to Dillī. The Sultan arranged a day for her marriage and invited not only his own officers but also sent word to Hunḍī Hetta Nāyak about the impending marriage. This time the Nāyak did not resist but went to Dillī after inviting all the 101 families of Kuṇḍaṭīgās and accompanied by 12 thousand cattle. He also took with him clothes, etc., to be presented at the time of marriage.

An auspicious lagna was fixed by the astrologers and the Nāyak gave away his daughter on Thursday the 5th lunar day of the bright half of Kārtika in Ś 1135 Prabhava. The Sultan, highly pleased, rewarded the Nāyak and the leaders of the 101 families of the Kuṇḍaṭīgās with rich presents of ear-rings, necklaces and presented some villages also.

The Nāyak returned with his followers to Sidigere. A year or two later a son was born to the Nāyak’s daughter Bairodēvi. Then the Nāyak was highly delighted and went to the Sultan and presented him with a golden cradle encrusted
with precious stones, and also with a thousand cows. The Sultan, too, honoured him duly and the Nâyâk returned to Sidigere.

Some time later, certain officers of the Sultan reported to him that the treasure of the Nâyâk and the cattle in his pens were unrivalled and such objects and animals were not found even in Dilli. The Sultan, excited by cupidity, ordered the seizure of the Nâyâk. This information was sent in a letter by Bairôdêvi to her father and Hûndî Hetta Nâyâk felt very anxious and invited the chiefs of the Kunîcha'tigas to a conference and decided on fleeing away en masse (gûleya tevalabêkendene). Then these leaders including his brother Bulji Nâyâk, Kattale Nâyâk, Sankâna Nâyâk, Singaâna Nâyâk, Anyappa Nâyâk, Dêvappa Nâyâk, Bhairô Nâyâk, Kêtappa Nâyâk, who were the heads of the families, and Ulavi Mude Nâyâk, Basaliyôr Pendâ Nâyâk, Ávinôra Malenûyâk, Ajonôra Kâtenûyâk, Hûnde Kempe Nâyâk, Bûlânûyâk of Oredale, Dûlînûyâk of Gàliyôr, Timmanûyâk of Cheleya, Kàthari Bomme Nâyâk, Liîgênûyâk of Sûrenôr, Vîre Nâyâk of Yammehatî, Pedenûyâk of Kûravali, Chikénûyâk of Saîtenôr, Gîriyana-nûyâk of Hûliyôr, Dôdanûyâk of Tûndadôr, Siddenûyâk of Baundârada Koggiyôr, Suttagañtuva Harîgenûyâk, Bhairônûyâk of Dûniyôr, Chîke Nâyâk of Gàdhadôr, Tañavîr (watchman ?) Mûdînûyâk, Officer (adhihîri) Tippênûyâk, Malenûyâk of Eleyôr, Kattalenûyâk of Punajîyôr, Chikenûyâk of Kaunênôr, Timmenûyâk of Bûkavali, Pedenûyâk of Arasanôr, Mutûnûyâk of Orage, Dève Nâyâk of Kûge, Chaude Nâyâk of Ballenahâli, these heads of the militia, accompanied by 4,000 Brahmins who followed the accountant (karañaka) Chikarasa, 5,000 followers of Muppina Bhairoûnûyâk, 5,000 followers of Hâlikàra Mûjinûyâk, 6,000 followers of Yasañôra Tippênûyâk, 7,000 persons including sàlu-mûle-seti (caravans of merchants ?), patîjanasvâmis (heads of merchants and towns), 5,000 panchâdas (goldsmiths, carpenters, etc.), 2,000 kelasis (barbers) and mañivâlas (washermen), comprising 101 families (kula) and 18 castes (jûti), . . . . . . . . . . . . all left with nine palanquins, 1,700 litters, 7,200 umbrellas, 12 lakhs of cattle and 7,700 carts. They carried the gods Bairîdêvuru and Mahadêvate of 40 bădas (villages) on carts and appointed Mûdhajîya and Rûnajîya to look after their worship. Five lakhs of cows moved with the party . . . . .

As the Nâyâk’s followers moved on without stopping they were encountered by Sûrenûyâk of Maundôgadi. But he was killed and his head was cut off and thrown in a ditch, and his troops were destroyed and his cattle carried off. The Nâyâk and his followers next plundered Kalyân and went to Hañjîkôtahâlî and Hîriru. While they were proceeding further, the king of Dilli who had heard of the emigration of the Nâyâk sent 770 khûnas (generals) under Malokhân to intercept him and attack his army. These khûns soon went in pursuit of the Nâyâk who knowing of this crossed the Heddore (lit: big river; used for the river Krijhpâ and sometimes for the Tungabhadrâ) and ordering his war-drums to be sounded formed the 7,700 carts of his into a temporary fortress or stockade and attacked the 770 khûns and defeating their
troops and killing them had the dharmagāde (blowing of trumpets to declare the cessation of hostilities) sounded. He next went to Hampi, once again had his drum (dummānā also called ramadōḷu) beaten, and washing his bhālleya (lance) in the river Tungabhadrā, bathed with all his followers in that river. He also made several gifts to gods and Brahmins.

The Nāyak proceeded once again on his march camping at Dāndigādu, Chimatarakaldurg (Chitraldrug) and Holalkere, had the drum beaten at Guṇṭanūr and halted with all the Nāyaks and cattle at the place.

While there, the Nāyak had a dry pole of kakkē (Cassia fistula) brought into his royal residence and churned whey therewith. But the pole, however, sprouted and the goddess Mahadēvate appeared therefrom. The god Bhairava of forty bāḍas (villages) also appeared at Holalkere town. The Nāyak got the milk of his cattle at Sondekoḷa, Goḍamanahāḷ and Jannige-halā and offering worship to the gods with the milk, etc., feasted all his followers and rewarded them with presents of cloth.

In the meanwhile Mallappoḍeyar, son of Narasimhabhūpāḷa, King of Chitralkal (Chitaldrug), sent his agents to the Nāyak (Hundī Hetta Nāyak) inviting him to his capital. Accordingly the Nāyak went there and represented to him that the great Sultan of Diḷḷi married his daughter and planned the capture and punishment of his followers and that in order to escape from him he had emigrated with his whole party and come to the place. The king Narasimha, hearing this, honoured the Nāyak with the customary presents of vileya (betel) and udugore (cloths) and the Nāyak settled in peace at Guṇṭanūr.

We next have seven lines in praise of the king Vira-ballāḷa, son of Vishṇu-ballāḷa of Haleyabid of Hoyasana-nāḍ the meaning of which may be summarised as follows:—

The kings of Chōḷa, Kaḷinga, Barbara, Turushka, Varāṭa . . . Maruḥāṭa all live by taking refuge in Ballāḷa’s valour. His queen was Padmaladēvi equal to Arundhati, Lakshmī, etc. Their son was Narasimha whose glory spread in all directions.

Coming to the main story we next learn that Narasimha, the prince, reported the arrival of Hundī Hetta Nāyak to King Ballāḷa and at the invitation of that king Hundī Hetta Nāyak with all the 101 families of Kuṃchaṭīga Nāyaks and accompanied by Narasimha repaired to the court of king Ballāḷa and offering jewels and gold and silver flowers at the feet of the king prostrated before him and stood in his presence with hands folded. The king Ballāḷarāva sent for Māraṇagauda of Huliyar and asked him about the Kuṃchaṭīga Nāyaks. Māraṇagauda reported to the king that Hundī Hetta Nāyak was the chief of the 101 Kuṃchaṭīga families and thus entitled to the first vileya (offering of betel-leaf on ceremonial occasions) and that he also had the right to dispose of disputes where the members of the
community broke the rules of caste. Then the king ordered the viṣeya of the left hand and right hand to Hundī Hetta Nāyak and Māranagaunda and granted to the Nāyak a sāsana conferring certain rights on him on Monday, the 5th lunar day of the bright half of Vaiśākha in the year Āngirasa, 1232 of the Śalivahana era.

The Nāyak had or was given the titles: lord of Voḍegere, warrior of Siḍigere, Bhima of boundary disputes, chief over boundaries, a hero in battle, terrible in war, destroyer of the Turukya army, punisher of 77 khanṣ, a rope to bind the enemies, a stick to kill enemies, . . . . enemy to those who disputed his titles (?), a hook to the throats of hostile Kuṇaṭḥiṇias. He was exempt from tank cess, cart-tax and pandal tax in marriages in Mukkaṇa Chalatiya?, Hartál, Ballājasamudra, Dūlijhāli, Gondihāḷi, Kāḷumara, Benakal, Dēvapura, Narastpura, Doddagatta, Tāljge, Kalugāli Haṭṭi, Duggavarea, Tāḷeṇya, Madēru, Malli Singanahāḷi, Emmaganūr, Giliṅahāḷi, Nandana Hōṣūr, Kalādevanahāḷi, Nūgulēkāṭṭe and Nākkere.

The usual rewards or punishments to those who protect or destroy previous grants are next given. The signature of the king Ballālarāya as Śrī Virupākṣa concludes the grant.

General Remarks.

This copper-plate record is carved on five plates (16" × 5"), each of which has nearly ten lines of writing. The inscription begins on the front side of the first plate and is continued on the back of the second plate and on both sides of the remaining plates. As the record was not complete, it was continued on the back of the first plate. It purports to describe the marriage of the daughter of a chief of the Kuṇaṭḥiṇi Vokkaliga families with the Sultan of Delhi and the attack on the Kuṇaṭḥiṇias under the orders of the Sultan due to jealousy and the consequent wholesale emigration of the 101 families of the Kuṇaṭḥiṇias to Chitaldrug, Gunṭanūr (a village in Chitaldrug Taluk), etc., and the protection given to them by the Hoysaḷa king of Hālebīd and his son, Prince Narasimha. As the queen of this Ballāḷa is named Padmāle and his son Narasimha, he is evidently Ballāḷa II (1173-1220). But the date given in line 97 viz., Ś 1232 is too late for him. The marriage of the chief’s daughter to the Sultan of Delhi is dated in Ś 1135 Prabhava. This date is too early for the Mussalman occupation of the Dekhan and the defeat of the Delhi troops near the river Krishṇa or Tungabhādrā (Heddoare in line 60). Further the dates given viz., Ś 1135 Prabhava and Ś 1232 Āngirasa are irregular for the cyclic year named Ś 1135 is Śrīmukka and the nearest Prabhava is Ś 1129. Similarly Ś 1232 is Sādhāraṇa and the nearest Āngirasa is Ś 1254. The interval between the dates given is 97 years and it is not easy to believe that Hundī Hetta Nāyaka lived 97 years after marrying his daughter. Further there is also visible in the plates a tampering with the figures of the dates given. Thus in Ś 1135, the second digit was at first 6, later changed to 2 and
finally altered to 1. In § 1232, the second digit was changed from 7 to 1 and finally to 2, the third digit was changed from 7 to 3 and the fourth altered from 4 to 2.

The characters, too, of the plates do not appear to belong to the 13th century A.D., though there is a general attempt to imitate the Hoysala letters of the period. Thus chh in line 5 of V. B., ho in line 8 of V A, ho in line 2 of V A, gi in line 10 of V A, are all definitely modern; dhi in line 12 of III B, also the in line 4 of I A, etc., are pierced at the bottom by a vertical line as in the modern Kannada characters. So also the use of the words kagaja in line 12 of III B and vīvāhavāguttade in line 9 of II B and tekoṇdu in line 8, V A appear to belong to modern times. The grant abounds in errors of spelling. Thus it seems to be spurious.

Of the places mentioned in the record Hiriyur is the headquarter of the Taluk of that name in the Chitaldurg District, Mysore State; so also Holalkere; Gunṭanur, Sondekola and Godamanahal are villages in the Chitaldurg Taluk. Vodagere and Siddigere are pointed out by some Kuṇchaṭigas to be the same as Vodagere and Siddiregal in Koratagere and Madhugiri Taluks. Some of the other villages seem to be also situated in the Chitaldurg and Tumkur Districts.

At the same time there is a tradition among the Kuṇchaṭigas that their ancestors lived near Delhi and that one of their chiefs fled from his country to escape the importunity of a Mussalman chief who wished to marry his beautiful daughter. Also Unde Yattaraya is ranked among the progenitors of this caste, as we find that on all ceremonial occasions tambula is set apart in his name (see Kuṇchiṭigas pp. 17-39 of the Mysore Tribes and Castes, Vol. IV, by Ananthakrishna Iyer). This tradition is found modified in the present copper plate. The date S 1232 of the grant corresponds to A.D. 1310, though not the cyclic year, and at this time there were frequent invasions of the country by the Mussalman troops of Delhi and it is possible that one of the generals carried off a Kuṇchaṭiga girl to Delhi. But beyond recording a possible variant of the tradition current among the Kuṇchaṭigas the grant is spurious and cannot be relied upon for any historical purpose.

2

HASSAN DISTRICT.

BELUR TALUK.

At Belur, on broken stones in the lower pavement near the Vira Nārāyaṇa shrine in the compound of the Kēśava temple. PLATE XXII.

Size 4' 2" × 2' 4".

Kannada language and characters.
This is a viragal describing the exploits of a warrior named Biṭṭiya-rāvuta who fought for his master Vīraballaladēva, the Hoysala king. The hero is said to have defeated troops of elephants while he himself sat on horseback. This is shown in the sculptures on the viragal.

The battle is stated to have taken place between the Kalachurya king Sankama and the Hoysala king Ballāla. A son of Masaṇa, not named, is said to have been killed while seated on an elephant by Biṭṭiya-rāvuta (who is also called Biṭṭiga in line 9).* The actual place of battle is not named but it is stated in line 7 that when the enemy came in rage to invade the coastal tracts (kaḍal-sime), Ballāla ordered his forces to fight against them. Masaṇa, referred to in this record is probably the same warrior as the Kadamba general who was defeated by Vishnuvaridhana near Bankapur (E. C. V. Belur 124) in 1133 A.D. See also M. A. R. 1910, P. 31.

* It is possible to interpret the passage as meaning that Biṭṭiga was the son of Masaṇa and that he killed several warriors seated on elephants.
CHANNAKESAVA TEMPLE AT BELUR: VIRA GAL (No. 2—p. 99).

Mysore Archaeological Survey.
No date is given. But the mention of the name of Sankama who was one of the contending parties gives us a clue to the date. He was evidently the Kalachurya king of that name, who was the son of Bijjaḷa and who ruled from 1176 to 1181 A.D. Vira Ballāḷa who fought against him was Ballāḷa II, the Hoysala king, whose reign lasted from 1173 to 1220 A.D. There was constant fighting between the Hoysalas and Kalachuryas about this time, and the battle must have taken place between 1176 and 1181. Two other viragals (namely, Ep. Carn. VI, Mudgere 33 and the one noticed in M. A. R. 1915, page 53), also refer to this war and give its date as 1179 A.D.

Several letters at the beginning and end of each line in the record are lost and hence the meaning of some passages is not very clear.

3.

In the same town Bēlūr, on the northern wall in the eastern entrance of the Chennakēśava Temple.

Size 1' — 9'' × 1' — 2''.

Kannāḍa language and characters.

\[\text{Transliteration.}\]

1. śrī svasti śrī jayābhhyudayaś cha Šakavarsha 1163 neya Plava-samvatsarada Pushya ba 7 Bu 1 Beluhūra Śrī Chennakeśava-dēvarige
2. śrīmanu mahā-pradhanam Pōlālvadampūnayakara
3. Sēnabōva Kāmanveya maga Dēvanānu uttarāyana sankramā
4. nadalu adhikārōgaṇege bonge hāga vonda vridiyan
5. bijavornāgi mahā-janamgalige nādāsvantāgi koṭī ga 2 [a-chan-]
6. drākka-sthāyi śrī 1 Mākeya-heggaṇe yara aliya Kāmayya.

Be it well. May there be victory and prosperity. On Wednesday the 7th lunar day of the dark half of Pushya in the year Plava Ś 1163, Sēnabōva Dēvāṇa,
son of Kāmauve and a subordinate (?) of the illustrious mahapradhāna Pōlāvla- 
dānñāyaka presented to the mahājana two gadyānas as capital deposit in order 
that from the interest thereon at the rate of one hāga for a hon they might provide 
for extra feeding on the day of uttarāyana sankramana as a service to the god 
Chennakēśava of Beluhūr. May this stand for as long as the sun and moon endure. 
Kāmayya, son-in-law? (aliya) of Mākeya-heggaḍe.

Note.

This record is apparently of the reign of the Hoysala king Sōmeśvara since 
though the king is not named in the grant, the date given which corresponds to 
Wednesday 25th December 1241 A.D. falls within his reign (1233-1254). Pōlāvla-
dānñāyaka was a minister under Narasimha II and built the famous Hariharaśvara 
temple at Harihar in the Chitaldrug District (see E. C. XI Davangere 25 of 1224 
A.D.).

4.

In the same town Bēlūr, on a stone slab in the paved floor outside the western 
wall of the southern doorway of the Kēśava temple.

Size 3’ × 2’ — 2”.

Kannada language and characters.

Let's translate the Kannada text:

1. ತುಳುನ ತ್ರಾನ್ನು ಕೃಷ್ಣಪ್ರಾರ್ಥಿ ರೇಖೆ ಹೀಗೆಯೇ ಕೃಷ್ಣಪ್ರಾರ್ಥಿ ರೇಖೆ
   ಅನುಪ್ರಕಟ್ಟೆ ಕೇಂದ್ರೆ ಹೂ ವಿರ್ಜಿ

2. ತುಳುನ ತ್ರಾನ್ನು ಕೃಷ್ಣಪ್ರಾರ್ಥಿ ರೇಖೆ "ಶಾದ್ಯಿ ಸ್ವರೂಪ ಕೃಷ್ಣಪ್ರಾರ್ಥಿ ರೇಖೆ"

Note.

This is an inscription engraved on the floor, under the orders of one Tirumalaya, son of Mallarāja of Ingula, to show that he visited and made obeisance to the 
god Kēśava (of Bēlūr) on the 11th lunar day of the bright half of Bhādrapada in the 
year Bhāva.

5.

On another slab near the southern doorway of the Kēśava temple.

Size 2’ — 6” × 1’ — 4”.

Telugu language and characters.
This, like the previous number, records the salutation of a devotee named Pranirala Nagaya to the god Chennappa (Chennakéśava) in the Kēśava temple at Bēlūr.

6.

In the same temple on the 2nd set of steps leading from the east to the main temple from the platform.

Modern Kannada characters and language.

Note.

The names of some female devotees who visited the temple of Kēśava are inscribed here. They are: Mallavēru, Lakshamanavaru, Dēvājiyamanavaru, Kriṇājammanavaru, Kāntāmaṇियavaru. The figures of these ladies are incised roughly above the names. It is probable that the last four names are of those connected with the royal family of Mysore.

7.

In the same Kēśava temple at Bēlūr, on a stone slab in the ceiling of the navarāṇa hall in the Bhāshyakāra shrine.

Kannada language and characters.

Note.

This records the death of one Kāmaya, a dependant of the Hoysala king Narasimha.
8.
In the same Taluk and hobli of Belur, on a boulder to the east of the village Yelahanka.

Nandi Nāgari characters.

Transliteration.

1. sri Visvanātha-ā
2. kṣhitaiyyana-vara
3. ge Dāṇṭayaka Simga-
4. ma Gumamnangal kere-
5. ya kaṭṭisidada kodagiyāgi ya-
6. va terugadeyam yillade sarva-
7. manyavāgi bijavariya-
8. li koṭṭaru

Note.

This records the gift as sarvamānya (free from taxes) kodagi (grant of land) of some field to Visvanātha-dikshita by Dāṇṭayaka Singama and Gummaṇa for having built some tank.

9.

KADUR DISTRICT.

KOPPA TALUK.

First copper plate grant of Chennavira-Vodeyar, chief of Dānivasa, dated S’ 1506 in the Jaina basti in Yedehalli: now in the possession of Joyis Venkaṭa-

Kannada language and characters.
10. ಅನ್ನ ನಾಮ ! ಎಂತನು ನಮಗಳು ಸಾಮುದ್ರಿಕ ಭಾಗದಲ್ಲಿ
11. ಮಹಾತ್ಮನ್ನು ಬಿಡಲೇಳೆ ಅನುಭವ ಮಾಡಲು ದಾನೇ ! ಎಂಕೇನಾ.
12. ನಂತರ ಸಾಮುದ್ರಿಕ ವಿಶ್ವದ ಪ್ರಧಾನ ಕೃಷ್ಣ ! ಕೃಷ್ಣ ಹೂ ಎಂದು.
13. ಅನುಭವದ ಕೃಷ್ಣನ್ನು ವೃತ್ತಿಯಲ್ಲಿ ಅನುಭವ ಮಾಡಲು ದಾನೇ.
14. ಕೃಷ್ಣನ್ನು ಎಂಕೇ ಆದೇಶದಲ್ಲಿ ಹೂ ಮಾಡಲು ದಾನೇ.
15. ಅಧ್ಯಯನ ಎಂಬರ ಕೃಷ್ಣನ್ನು ವೃತ್ತಿಯಲ್ಲಿ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
16. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
17. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
18. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
19. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
20. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
21. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
22. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
23. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.
24. ಕೃಷ್ಣನ್ನು ಅಧ್ಯಯನ ಎಂಬರ ಸುಂದರ ಮಾಡಲು ದಾನೇ.

Transliteration.

1. subham astu namas [t] unga-siras-tumbi-chandra-chāmara-[chāra] ve
2. trailōka-nagāra-rambha-mū [la] stanbaya Śāmbave ! svasti śrī
3. vijayādbhudaya Śāśivāha-sakka varuṣa 1506 neya sanda vartamāṇa !
4. Tārana sam I Āśvijā śu 10 mi Ādivāradalu śrīmatu I Dānivā-
5. sada Chennarāya-vādera I makkaḷu Chikka Virappa Vāderu makkaḷu
   Chennavi-
6. ra Vāderu Gerasoppa Samamṭta bad[r]a- dévara siṣyaru Guṇabadrā-dévara siṣya-
7. ru I Virasēṇa-dēvarige I koṭa bhūmi kraya-patrada krama-ventendare
   Bhālepa [la]
8. Bandappana maga Lingāṇṇunu I nashṭa-santana vā [gi] hōda sammaṁda
   ātana bhū-
9. mi Nāgalapurada grāmada valage tengina-hitala-gadde kha 9 kanḍuga
   vambha-
10. ttu bijavari I a bhūmi namma āramanige haravariyāgi banda
11. sammaṁda I yi Virasēṇa-dēvarige kreyāvāgi koṭṭhevāgi I a bhūmi-
12. ge saluva kraya dvraya I lakshana-lakṣhita tatkālōchita I madhyāsta-
   parikalpita u-
13. bhaya-vāḍi-sanprattippanna kāla-parivarttana-kke saluva piyasāhe-nija-ga-
14. ṭṭhi varaha ga 32 akṣharadalu mūvatitu yeraṇu varahanu I taravisa uḷi-
15. yade I sale-sākalyavāgi sallis-konḍeṣṭavāgi I a bhūmige saluva chattu-
16. simeyā vivara I mūḍalu I gaddeya nira-erra-kala āgaḷindam padulu.
17. ttenkkalu keērīyindam ba [da] galu I paduvalu Guruṇappu Hebaruvana tō-
A reference to this and seven other copper plate grants received from Lakshmi-sēna-bhaṭṭāraka-paṭāhārya of the Jaina māṭha at Singanagadde, Narasimharājapur registering gifts to the māṭha from Chennarāja Vōdeyar and Chennavirappa Vōdeyar of Dānivāsa has been made on p. 18, Mysore Archaeological Report for 1919. No details, however, have been given there of the grants. Of these, four have been already published in Epigraphia Carnatica Vol. VI Kadur District inscriptions, Koppa Taluk Nos. 21-24. Of those that are unpublished therein one is a very short and incomplete record containing three lines only having merely the usual invocatory verse addressed to Śambu and the letters “svasti śrī jayā-bhyudaya Śālivāhana-saka-varusha.” The remaining three grants are published in this report.

These eight grants are engraved on four different copper plates, each face of the plate containing a separate grant. All the four plates seem to have been attached to a single brass ring which had a boar seal. On the front side of the 1st plate the inscription Koppa Taluk No. 21 has been engraved and on its back the incomplete inscription previously referred to. On the front side of the 2nd plate Koppa Taluk No. 22 is engraved and on its back is Koppa Taluk No. 23. The third plate has on one side Koppa Taluk 24 and on its back No. 9 of the present Report. The fourth plate has on its front and back Nos. 10 and 11 of the present Report.

As regards the object of the grants all the seven records except Koppa Taluk 21 refer to sales of land to the Jaina guru Virasēna, disciple of Guamabadra, who was a disciple of Samantabhādra of the village Gērasoppa (noted for the falls of the Sarāvati river nearby). The donor or the seller was Chennavirappavoḍeyar, son of Chikavirappa-Vōdeyar, who was the son of Chennarāja-Vōdeyar, chief of Dānivāsa (a village in Narasimharājapur Sub-Taluk, Kadur District). Of these however, two i.e., Koppa 22 and 23 are dated in Ś 1407 and 1405 and the rest are dated in Ś 1506, 1507 and 1509 with the exception of Koppa 21. But the same donor and donee could not have lived for more than 100 years. Further Koppa Taluk 21, referred to above, registers a grant by Chennarāja-Vōdeyar to the guru Samantabhādra of
Gerasoppa in S 1355. Now if the donee of the other grants here is the grandson or disciple's disciple of Samantabhadra of the above grant, the difference of more than 150 years in Koppa 24 etc., cannot be accounted for easily in two generations.

We shall now study the dates of these grants in greater detail. The date of Koppa 24 is S' 1506 Tāraṇa sam. Phāl. śu 13 Gu which corresponds to Thursday 4th March 1585 A.D. On its back is printed No. 10 of the present report the date of which is S' 1506 Âsv. śu 10. A which corresponds to Sunday 4th October 1584 A.D. Nos. 10 and 11 of the present Report have the dates S' 1507 Pārthiva sam. Chai. ba. 7 Â and S' 1509 Sarvājī sam. Vaiś. śu 5 Â which correspond to Sunday 11th April 1585 A.D. and Sunday 2nd April 1587 A.D. The details of the dates of these four records on two copper plates are perfectly regular. Taking the other three grants engraved on the remaining two plates we find their dates to be irregular. Thus Koppa 21 has the date S' 1355 Śukla sam. Chai. śu. 2 Gu. S' 1355 is however Pramādin and the nearest year Śukla corresponds to S' 1871. Koppa 22 has the date S' 1407 Prajōtpatti sam. Chai. ba. 7 Ā. But S' 1407 is Viśvāvasu and the nearest Prajōtpatti is S' 1433. Further Chai. ba. 7 of S' 1433 is Friday and not Sunday. Similarly the date S' 1405 of Koppa 23 is Śōbhaṇa and the nearest Śukla is S' 1431. In this year (S' 1431) Phāl. śu. 2 is Sunday and not Saturday as stated in the grant. It is hence probable that the three records (Koppa 21, 22 and 23) engraved on two copper plates are either spurious or their dating is hopelessly wrong and the later dates S' 1505 etc., contained in Koppa 24 etc., are more trustworthy. This inference is strengthened by a stone incription in Bāḷehalli village in the same Koppa Taluk (E. C. VI Koppa 5) of S' 1491 Śukla (1569 A.D.) containing a grant by Chenna Viraṇṇa Nayaka of Dāṇivasā, who calls himself a descendant of Chennarāya Vodēyar. Evidently Chenna Viraṇṇa Nayaka of this inscription is the same as Chenna Vira Vodēyar of Koppa 24.

The contents of the present record are as follows:—

The chief of Dāṇivasā named Chennavīra Vodēyar, son of Chikka Virappa Vodēyar, who was the son of Chennarāya Vodēyar, sold a plot of wet land named Tengina-hittala-gadde of the sowing capacity of nine khandugas, situated in the village Nāgalāpura to Virasena-dēvar, disciple of Gunabhadra-dēvar who was a disciple of Samanta-bhadra-dēvar of Gerasoppa village for a sum of 32 varahas. This land is stated to have formerly belonged to one Liṅganna, son of Bhāḷepā [la] Bandappa who died without issue and hence the estate became escheat to the state. The boundaries of the land are next given and then follow imprecations against those who might violate the grant. The signature Virapa Vodēyar is given at the end of the grant.

The words "kraya-dravya-lakṣaṇa-lakshita. . . . . . . Piya-sāhe nija-gaṭṭi-varaha" in lines 12-13 denote the nature of the sale transaction and the
coins in which the sale money was paid. The exact significance of the term piyasahi-nija-gaṭṭi ‘varaha’ is not clear. This word is also used in the succeeding numbers.

The village Nāgalipura referred to in this record is a village in Koppa Taluk (Narasimharājapura Sub-Taluk) situated about 4 miles to the south-west of Dānivāsa.

10

On a second copper plate from the same basti: Front side.

Size 9" × 7".

Kannada language and characters.

1. ನಾಗಲಿಪೂರ ನೆಲ್ಲೆಯಿಂದ ಕಾರ್ಯ ನೀಡಲು ಮೊದಲ್ಬಾರೆಯನ್ನು ಮಾಡುವ ಸಂದರ್ಭ.
2. ಬೌದ್ಧ ಪ್ರಧಾನರನ್ನು ಮುಂದುವರಿಸಲಾಗಿದೆ ಅದ್ಭುತವನ್ನು ಮಾಡುವ ಸಂದರ್ಭ.
3. ಸನ್ನಿತ ಸಾಧನವೆಂದು ಕೆಲಸ ಕೊಡುವರೆಗಿನ ಸಂದರ್ಭ.
4. ಸದಾಭಾವಿಸಿದ ನಿರ್ದೇಶನ ವಾಲು ಸ್ಥಾನದವರು ಕಾಸುವ ಸಂದರ್ಭ.
5. ಮುಂದುವರಿಸಲಾಗಿದೆ ಪ್ರತಿ ಸಂದರ್ಭ ಸ್ಥಾನದವರು ಸುಮಾರು ನೇರವಲ್ಲದೂ ಪ್ರತಿ ಕ್ರಮ.
6. ಮುಂದಾಗಿ ಪ್ರತಿ ಸಂದರ್ಭ ಸ್ಥಾನದವರು ಸುಮಾರು ನೇರವಲ್ಲದೂ ಪ್ರತಿ ಕ್ರಮ.
7. ಮುಂದಾಗಿ ಹುಟ್ಟುಗೆಯಾಗಿ ಪ್ರತಿ ಸಂದರ್ಭ ಸ್ಥಾನದವರು ಸುಮಾರು ನೇರವಲ್ಲದೂ ಪ್ರತಿ ಕ್ರಮ.
8. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
9. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
10. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
11. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
12. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
13. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
14. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
15. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
16. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
17. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
18. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
19. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
20. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
21. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
22. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
23. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
24. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
25. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
26. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
27. ಸಾಧನಗಳು ಸಾಧನಗಳು ಮಾಡಲು ಮಾಡಬೇಕು.
Transliteration.

1. subham astu 
2. namas tunga-siras-tumbi-chandra-chàmara-chà-
3. rave trailôkya-nagarâ-rambhá-múla-stambaya Śambave sva-
4. sti śri jayâdhudaya Śâlivâhana-saka varusha 1507
5. sanda varttamâna Pârththiva-samvatsara Chayitra ba 7 mi Ādi-
6. vâradalû śrimattu l Dânivâsada Chennarâya-vodeyar' ma-
7. ìkkalû  Chikkavirappa-vodeyara makkalû Čhennâvîrapođeyarû l Geras-
8. ppe Samamta-badra-dëvara siyaru l Guñabdra-dëvara siyya
9. Vîraséna-dëvarige l kôta bhûmi kraya-patradra kramavemtten-
10. dare l Bálêpala Tammayana maga Narasappanu nasfhâ-san-
11. tânâvâgi hôda sammamâ átana bhûmi Yichaladâla grâmadalî l
12. enûtû khanduga bijavari bhûmi namma aramanîge haravariyagi
13. banda sammamâ à bhûminû Dânivâsada Chennarâya-vodeya-
14. ra makkalû l Chikkavira-vodeyara makkalû Čhennâvîra-vodeyarû l
15. Gerasoppeya Samantabadra-dëvara siyaru Gunabadrâ-dëvara siyaru
16. Vîrasânadavarige l kreyâvâgi kotevâgi à-bhûmige l saluva l krâ-
17. ya dravya l lakshana-lakshita tat-kâlochita madhâysta-parikalpita-ubhe-
18. yâvâdi-samprattipanna kâla-parivarttankke saluva priya-
19. srâhe l nijagâti varahâ gadyâna ga 30 aksharadalu mu-
20. vattu varahâmnu târavisa uliyade sallisi koadevâgi l à enûtû
21. khanduga bhûmige saluva chattu-simyeyavivarâ mudalu Nandigâva l
22. Tiimmarasaiyana gadeyindalu pâduvalu l pâduvalu Narasopurâda-
23. m haladim valu? l mudalu l baðagalû dareyin-dalu ttenkalû l tten
24. kalû Aramane-gadeyindalu baðagalû l yîmtti chattu-simyolagur-
25. la nidhi nikhshêpa jala pâsâna akshiçi ágami sídha sâdhyaâmjañâmë
26. ashta-bôga tteja-sâmyavaëmu águmâdi-konçu nivu nimûnà siyâ-
27. ru parmpareyâgi âchandrárka-stâyi-yagi sukhadim bhôgisi
28. bahiri yendo barasi koça kraya-syasana-pate yidakke abhilâ-
29. se-baṭavaaru dévalôka marâjâlokake virahitaru l śri-hatya
30. śri śri śri

Note.

This, like the previous number, was also issued by Chenna-Virappa Vodeyar, son of Chikka Virappa Vodeyar, who was the son of Chennarâya Vodeyar, chief of Dânivâsa in favour of the Jaina priest Vîrasânadévar, disciple of Guñabhadradévar, who was the disciple of Samantabhadradévar of Gerasoppa. The names of the donor
and donee are given in lines 5 and 15 and at the end of the grant is the signature Chenna-Vira-Voḍeru. The sale by the donor to the donee for 30 varahas of a plot of wet land of the sowing capacity of eight khandugas in the village Íchala-dāla which had originally belonged to Narasappa, son of Tammaya of Bālepālu village and which had now become the property of the state owing to the failure of the descendants of the last owner is recorded in this grant. The usual imprecation occurs at the end of the grant. The date of the present record is Š 1507 Parthiva sam. Chai. ba 7 Ā which corresponds to Sunday, 11th April, 1585 A.D.

Among the boundaries of the land granted in the village Íchladāla are the villages Nandigāva and Narasopura (lines 20 and 21). Of these Nandigāva is the same as the village Nandigāma, about 4 miles to the south-east of Dānavasa, the head-quarters of the donor.

11

An inscription engraved on the back of the same copper plate.

Kannada language and characters.

1. ನಂದಿಗಾ ಮಹಾ ನಂದಿಗಾಮ
2. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
3. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
4. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
5. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
6. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
7. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
8. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
9. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
10. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
11. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
12. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
13. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
14. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
15. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
16. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
17. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
18. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
19. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
20. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
21. ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ ನಂದಿಗಾಮ
Transliteration.

1. subham astu 1 namas tunga-siras-tumbhi-chandra-chamara-
2. charave trailokyana-nagararaambha mu [la] -stambhaaya Sambave 1
3. svasti shri javaydbhudaya Saliwahana saka varsha 1509
4. neya snda vartamana 1 Sarvvajjitu sam 1 Vayisaka su 5 mi
5. yu Adivardalu sirimatu 1 Danivasada Chennara-
6. ya-vaadera makkalu 1 Chikkavrappa Vaadera makkalu Chemnavirava-
7. deru 1 Gerasoppe Samanttabadra-deva siyaru 1 Gunabhadra-deva-
8. ra siyaru 1 Virasaddevvarige 1 koita bhumi kraya-patradra krama-
9. ventendare Nalapurada graamadole Sankaanna maga Mala-
10. yana domkkina koollige bijavari kha 10 hattu khandugada bhumi-
11. yu 1 salavitu namma aramanige haravari-yagi bhamda sam-
12. manda 1 yt Virasena-devavargie kreykke koṭeṇagī 1 ā bhūmige salu-
13. va kraya dravya 1 lakshana-lakshita 1 tat-kalochita-madhysta-parikalpita
14. ubhayavadī-sampattippanna kāla-pari-vartthanakke saluva priya-srā-
15. he 1 nija-gati varaha ga 40 aksharadalu nālvattu varahanu 1 tara
16. visa uliyade sākalyavagī 1 salisi koṇḍe-vāgī ā bhūmige salu-
17. va chatusimeya vivara 1 mudal u y-gaddeya nirerakalagālim-
18. da paduvalu 1 baḍagalu kere-yeriyindam tenkalu 1 ttenkalu nam-
19. ma gaddeyindam baḍagalu 1 yintti chatura-simeyolagula ni-
20. dhi nikshēpa jala pāsaṇa akshīṇi āgami sidha sāṃdhyaṃ-ga-
21. lemba āshiṇa bhoga tēja-sāṃnyavamnu niu nimma śi-
22. śyaru pārampariyavāgī sukhadīṁ bōgisi bahiri
23. yendu barasi koṭa kraya-sāsana-pate 1 yidakke abilā [sh] baṭavaru de-
24. va-loka martya-lokakke virahitaru srhatya gohyakke bajanaraha-
25. ru 1 Chenna Viravaḍeru shri shri shri shri shri

Note.

This record is engraved on the back of the previous number and likewise also records a grant made by Chenna-vira-vodeyar, son of Chikka Vīrappan Vodeyar, son of Chennaraya Vodeyar of Dānivāsa to the Jaina guru Virasena-dēvar, disciple of Gunabhadra-dēvar who was the disciple of Samantabhadra-dēvar of Gērasoppana. It is dated S' 1509 Sarvajit sam. Vais. su 5 A which is equivalent to Sunday, 2nd April, 1587 A. D. (taking Adhika-Vaiśākha as the month meant) and records the sale for 40 varahas of a plot of land of the sowing capacity of 10 khandugas
situated in the village Nālapura by the above chief to the above guru. The boundaries of the village and the usual imprecation are next given and the record ends with the signature of Chenna Vira Vāderu in line 25.

12

MYSORE DISTRICT

CHAMARAJANAGAR TALUK.

In the town of Chamarajānagar in the hobli of Chamarajānagar, on the pedestal of a Jaina image lying in the compound of the Pārśvanātha basti.

Size 2'6" × 1'0''.

Kannada language and characters.

1. ಶ್ರೀ ಮುಲಾದ ಸಂಗಾದ ಕಾ- 4. ಬೊಪ್ಪಯ ಸಂಯಾ-
2. ಮುರ್ಗ್ಗಾದ ಅಣ- 5. ಸಾನ್ವಿಡ್ಯಿಯ-
3. ನುತಕ್ಕತ್-ದೇವರ ಗುದ್ದ 6. ... [sva] rggasta-

Transliteration.

1. Śrī Mūlada-sangada Kā- 4. Boppaya sanyas-
2. mūrgganada Ana- 5. sanavidhiyim-
3. ntakirtti-đêvara gudda 6. ... [sva] rggasta-

Note.

This records the death by sanyasana of a Jaina named Boppaya, disciple of Anantakīrti belonging to the Mūla-sangha and Kānūr-gāna. No date is given. The characters seem to be of the 14th century.

13

In the village Masagāpur in the same hobli of Chamarajānagar, on a beam of the sluice of the tank.

Kannada language and characters.

1. ದೇವತ್-ದೇವರ ಗುದ್ದ ಸಾನ್ವಿಡ್ಯಿಯ- 4. ಬೊಪ್ಪಯ ಸಂಯಾ-
2. ಸಾನ್ವಿಡ್ಯಿಯ- 5. ಸಾನ್ವಿಡ್ಯಿಯ-
3. ಸಾನ್ವಿಡ್ಯಿಯ- 6. ... [sva] rggasta-

Note.

This inscription is full of lacunae. It seems to record the construction of the sluice in the year Vikāri S' 1639. The nearest Vikāri corresponds to A.D. 1719 or S' 1641, two years later.
14

At the village Kâdahâlli in the same hobli of Châmarâjanagar, on the Garuda-gamba in front of the Basavésvara temple.

Kannâda language and characters.

| 1. ಶ್ರೀ ವೈದ್ಯೇಶ್ವರ ಸ್ವಾಮಿಯಾವರ | 4. ತುಂಬ ಸಾರಾ ಸಂಸ್ಥಾಪನೆಗೆ
| 2. ಸ್ವಾಸ್ತಿ ಶಿವಾ ಪ್ರವಾಸಿಯಾವರ | 5. ತುಂಬ ಸಾರಾ ಸಂಸ್ಥಾಪನೆಗೆ
| 3. ಶ್ರೀ ವೈದ್ಯೇಶ್ವರ ಸ್ವಾಮಿಯಾವರ | 6. ತುಂಬ ಸಾರಾ ಸಂಸ್ಥಾಪನೆಗೆ

Transliteration.

1. Śrī Vaidyēśvara-svāmīyavāra
2. svasti śrī jayabhūdaya Śālivāhana-sakā-
3. bda 1605 neya Rudhirōdgarī sanda Śrāva-
4. ṇa badda 5 ya yi-stalada Lingapayyaga-
5. īa Vāraṇāsi Vaidyappana makkalu Vaidy-
6. yyanavara mānastambhake mangala mahā śrī-

Note.

The setting up of a pillar (mâna-stambha) by Vaidyaiya, son of Vāraṇāsi Vaidyappa, who was the son (?) of Liṅgapaiya, a resident of the village Kâdahâlli, is recorded in this inscription. The date given is 5th lunar day of the dark half of Śrāvaṇa, S' 1605 corresponding to August 2, 1683 A.D. The word used to denote such pillars set up in front of Hindu temples is Garuda-gamba or dipa-stambha. The word māna-stambha, however, is the name given by the Jainas to pillars set up in front of their temples. Such pillars have images carved on all the four sides. The present pillar on which the inscription is engraved has on its four faces the figures of Liṅga, Kāmadhēnu, Gaṇēśa and Āñjanēya, carved in bas-relief.

15

At the village Mâdaśkhalâlli, in the same hobli of Châmarâjanagar, on a stone set up in front of the Basavēśvara temple.

Size 3' × 1' — 6'.

Kannâda language and characters.

| 1. ಸಂಸ್ಥಾಪನೆಗೆ | 3. ತುಂಬ ಸಾರಾ ಸಂಸ್ಥಾಪನೆ
| 2. ತುಂಬ ಸಾರಾ ಸಂಸ್ಥಾಪನೆ

15
Note.
This inscription is full of lacunae. It seems to register some gift to the Brahmans of the village [Mādaka] ? hallī, a hamlet of Puttanpura by one Dēvannāchārī and certain residents of the villages Kuppadahallī and Bichahallī. The name of the cyclic year of the grant is gone. The characters appear to be of the 17th century A.D.

16

At the same village Mādakahallī, on a sati stone set up in front of a pond.

Kannada language and characters.

1. जयसंक्तकलुक मदगांडान नगा
2. गुलिगना मदावलिगुरु नाथ

Transliteration.
2. Gulgana madavalaru satiyādaru.

Note.
This is a māṣṭigal recording the death as sati of a woman (not named in the inscription) who was the wife of Gulgana, son of Mādagaṇḍa in the cyclic year Jaya. The characters seem to be of the 16th century.

17

At the village Haralukote, in the same hobli of Chamarajanagar, an inscription on the top of the slab bearing inscription No. 98 to the south of the Janārdana temple.

Kannada language and characters.

1. सुकाण्ड मदावलिगुरु नाथ समीशानकालानुसार नामात्रिकां मानाय
2. सूर्यमण्डलानुसार नामांकृतिकां मानाय
3. ए
Note.
This short epigraph is carved above the inscription dated S' 1089 of the reign of Narasimha I, Hoysala king, published as No. 98 of the Chāmarājanagar Taluk in the Epigraphia Carnatica, Vol. IV. It records that the priest Rāma-nambiyar was appointed as the trustee of the temple (of Janārdana near which the inscription stone is set up).

18
At the village Rāmasamudra in the same hobli of Chāmarājanagar, on a stone set up in the land of Kabbalī Kūsappa to the south-east.

Kannada language and characters.

\[
\begin{array}{ll}
1. & स्वास्ति समस्ता-प्रसास-सहि  \\
2. & तु सार्वज्ञि-समवत्सरदा चायित्रा  \\
3. & सु 5 लु स्री मांकपाया लिङ्गासमायाशस्रादा  \\
4. & उदेया केब्बारुर्या येगालुरु  \\
5. & जा [m] \\
6. & गमा-आरोग्य-या मादुवा  \\
7. & हाजे सराया बसावण्णा उदेया-रु नाममा लिंगामुद्रेया भो-  \\
8. & रेहलादा क्षा 1 गड़नु आ-चन-  \\
9. & द्राक्का-स्थायीयाणि कोत्तुनु  \\
10. & \\
\end{array}
\]

Transliteration.

1. svasti samasta-prasasti-sahi  
2. tu Sarvavani-samvatsarada Chayitra  
3. tra su 5 lu shr Mankapa  
4. ya Lingana samayacharada  
5. udeya Kebbarura Yegaluru  

Note.
This registers the gift of a plot of wet land of the sowing capacity of 1 khaṇḍuṇga situated near Borehalla by Sragiya Basavanṇa Voḍeyar for the purpose of feeding the Jangamas (Lingayat priests) of Kebbarur and Yegalu belonging to the sama-yachādra of Kapaya Linga.

The characters seem to be of the 18th century A.D.

19
At the village Mariyāla, in the hobli of Chāmarājanagar, on a stone set up near Chōramallayya’s Pond to the south-west.

Size 4' × 2'

Kannada language and characters.
### Tamil Language

#### Transliteration.
1. svasti śrī pratapachakravattī Pōysāḷā śrī-
2. Vīra Sōmesvaradevan prathuṅvī-ṛャyam pa-
3. ṇṇiyor arulāṅika Vikāri-samvarcharattu Makaramāsām
4. Eṇnaināda Rāmayandākkan-paḷḷiyil-
5. . . . . . . rāsa Kkēṭakāmunḍaṇ-makkal Kōvi-
6. kām∧ndarum Nākkām∧ndarum Vimmakām∧ndu-
7. rum Vīmēsvamūḍaya-nāyanāruku ṭīrṇαndāvί-
8. lakkuku samappitta kkanam.

#### Translation.

Be it well. While the pratāpachakravattī Pōysāḷā śrī Vīra Sōmesvara was pleased to rule the earth, in the month Makara of the year Vikāri in the village Rāmayandākkapalī in Eṇnainād . . . . . . Kōvikāmunḍa, Nākkāmunḍa Vimmakāmunḍa, son of . . . . . . dasa Kēṭakāmunḍa offered this mill (kānam) for the perpetual lamp of the god Vīmēśvaramudayańyanâr.
Note.

This records the gift of an oil-mill by certain gaudas for offering a light daily before the god Vîmeśvara (or Bhîmeśvara) in the village Râmayandâkkanpalli (same as the present village Handrakanahalli). There is a Siva temple known as Bhîmeśvara temple opposite the oil-mill. The inscription is written all round the oil-mill. It may be stated here that such oil-mills were used by the villagers for extracting oil from the oil-seeds such as sesamum, etc., and in return the villagers gave a definite, though small, portion of the oil extracted as fee and this oil was used for the light to be burned before the god in the temple. A few of the present-day villagers, ignorant of this, tell the people that such stone mills were used by the kings or their officers to kill evil-doers by crushing them in those mills. The grant was made in the reign of the Hoysala king Sômeśvara (1233-1254) in the year Vikâri. As there was only one Vikâri, i.e., 1239-1240 in his reign, the date of the grant is evidently the month Makara of that year corresponding to January—February of 1240.

21

The spurious copper plate of the Maisûr king Dêvarâja Vodeyar dated S' 1634 in the possession of Tammâdi Tammayya in the village Harave in the hobli of Harave.

Size 13" × 10"

Kannada language and characters.

मंगलरासिव आकांक्षा जयस्त राजो देहनां सबि करुण समाधिः ।
मथुरे नाम निलोच्चर नामांक्षायें कारणां ॥

13" × 10"

मंगलरासिवः आकांक्षा

कः

1. रुद्रे रुद्रे जयस्ते देहन सबि करुण समाधि समाधिः
2. नामांक्षायें कारणां
3. मथुरे नाम निलोच्चर
4. नामांक्षायें कारणां
5. नामांक्षायें कारणां
6. नामांक्षायें कारणां
7. नामांक्षायें कारणां
8. नामांक्षायें कारणां
9. नामांक्षायें कारणां
10. ಸನ್ನಿತ ಮಹಾನಾಯಕ ಸಂಸತ್ತರ | ಅನುಭವ ಮನೋಭಾವ ಅಡಿ
11. ಮಹಾನಾಯಕ ಸಂಸತ್ತರ | ಜರುಬಳಿಯ ಮುಂದುಕು ಲೇಖಕರ | ಅರ್ಪನ
12. ಪ್ರಮುಖಾತ್ಮಕ ಸಂಸತ್ತರ | ದೊರಕುವ ಇಂದಿನ ಇಂಡಿನ ವೈವಿಧ್ಯ | ಮನೋಭಾವ
13. ಪ್ರಮುಖಾತ್ಮಕ ಸಂಸತ್ತರ | ದೊರಕುವ ಇಂದಿನ ಇಂಡಿನ ವೈವಿದ್ಯ | ಮನೋಭಾವ
14. ಅತ್ಯಂತ ಅತ್ಯಂತ ಅತ್ಯಂತ ಅತ್ಯಂತ | ಉಲ್ಲೇಖ
15. ದ(?) ದೊರಕುವ ಇಂದಿನ ಇಂಡಿನ ಇಂಡಿನ ವೈವಿದ್ಯ | ಮನೋಭಾವ | ಅರ್ಪನ
16. 0 ಹಣ್ಣ | ರೋಗೋಧನ | ಹಣ್ಣ | ಮನೋಭಾವ | ಅರ್ಪನ | ವೈವಿದ್ಯ
17. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
18. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
19. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
20. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
21. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
22. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
23. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
24. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
25. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
26. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ
27. ಮಂಗಳ ಮನೋಭಾವ | ಮನೋಭಾವ | ಆಡಕೆ | ಮನೋಭಾವ

Note.

This copper plate record engraved on a single plate in modern Kannada characters registers the grant of certain honours to be enjoyed and the right to collect certain taxes conferred on a Lingayat priest named Huchcha Basavappa of Harave by Dévarája Vodeyar, king of Mysuru, and several heads of matts and some
śeṭṭis (merchants) of Śrīraṅgapatna and Maisūr and the heads of nāḍus (districts). It is dated the 3rd lunar day of the dark half of Chaitra in the year Vikrama, 1634th year of the Śālavāhana era. Ś 1634 is however Nandana and the nearest Vikrama is Ś 1622. Moreover, the king of Mysore in Ś 1622 was Chikkadēva Rāja Vodeyar and in Ś 1634 Kaṇṭhirkāva Vodeyar II was reigning. This fact together with the nature of the circumstances under which the grant was made and its alleged connection with Ānegundi kingdom leads one to suspect the genuineness of the record.

The inscription gives the following names of persons who are said to have joined in conferring certain honours on Harave Huchchabasappa: — Dēvarāja Vaṭeyaravaru, king of Maisūr; Daḻavāyi (general) Doḍaiya; Virāje Arasinavaru, daḻavāyi of Ānegunda-samsthāna; Virabhadrasvāmi, head of Rāchōtimaṭha; Channappasvāmi of Ānegundi-maṭha; Daḍa Sangappasvāmi of Bālehalli Matt; Sidda Basavappasvāmi of Śivagaṅge Matt; Jōti Basavappasvāmi of Kodagallu Matt; Chandraśekharasvāmi of Sāranga-maṭha; Vira Sangappasvāmi of Parvata-matt; Phalāhāra-svāmi of Munḍagali Matt; Pachekante-svāmi of Suttūr Matt; Basulingaseṭṭi of Ānegundi; Kari Basappasēṭṭi of Chavudri; Naṅjaseṭṭi of Śrīraṅgapatṭana-dēṣa; Chaudri Virabhadraseṭṭi; Śantaloseṭṭi of Maisūr-dēṣa; Chaudri-Basappasēṭṭi; Naṅjaseṭṭi of Nanjangūḍ; the people of nāḍus and dēṣas.

The honours given are said to be a sattige (umbrella), stūripāli (a kind of sunshade), bhūri (a blowing instrument), kahale (trumpet), tammate (a kind of drum), kōmbu (horn), bāna (arrow), gaṇḍugatri (battleaxe), pāḍupata, gajaḍanda, white umbrella, chauri fan. In addition, the donor was also given hokkalaghante (a kind of bell ?), hulicharma (tiger’s skin), nekkullina-pendya (a ring of paddy straw for the foot). Further, he was entitled to levy and collect one hana per family in the whole of the territory and those who did not make the payment of the fee were to be excommunicated. Also the donee was exempt from giving taxes, presents, free labour, free service of letters, etc. No obstruction was to be made to him wherever he toured or collected taxes. The grant was to be continued in perpetuity. Those who violated this act of charity were declared to have incurred the sin of killing cows in Benares and in the case of Mussalmans, the violaters of the charity were threatened with the sin of killing pigs in Mekka.

The usual stanza ‘sva-dattād dvigunam puṇyaṁ’ in praise of protection of old gifts follows next and then come the signatures of the donors: — After the signature of the last of the donors, viz., Naṅjagūḍ Naṅjaseṭṭi, come the signatures of the shāṅbhog Rāmappa and Chaudri Bhasappa. Lastly, there is the sentence “May Bhasappa of Harave (the donee) be pleased.”
22
At the same village Harave, on a stone standing near a well to the south.
Size 4' × 1'—6".
Kannada language and characters.

Note.
This records the setting up of the inscription slab with the emblems of Linga and Moon carved thereon on Monday the 10th lunar day of the dark half of Phālguna in the year Kālayukti. The date is not expressed in terms of the Śaka era. The characters seem to belong to the 19th century A.D.

23
At the same village Harave, on a stone standing near a well to the west.
Size 2'—6" × 1'—6"
Kannada language and characters.

Transliteration.
1. śubham astu saka-va-
2. rusha 1415 Pramādi-
3. cha-samvatsarada Mārggasi-
4. ra ba 5 lā śrīmānna ma-
5. hā-mandalēsvara śrī vi-
6. ra-Nanjarāya-Voḍeya-
7. ru Haraveya Vibhū-
8. tiya Visvapati-vodeyara ma-
9. khalu Naninātha-vodeyar-
10. ge darmmārthHAVāgi yi-grāma
11. paḍuvalu bage 2 kam 6 a-
12. kāna maneyanu koṭṭar

Translation.
Good fortune. On the 5th lunar day of the dark half of Mārgasira in the year Pramādīcha 1415th year of the Śaka era, the illustrious mahāmandalēsvara Vira
Nañjarāya Vodeyar gave a house with two pillars and six ankaṇas to the west of this village as an act of charity to Nañjinātha Vodeyar, son of Vibhūtiya Viśvapati Vodeyar of Harave.

Note.

This records the gift of a house in the village Harave to a Viraśaiva priest of the same village by the chief Vira Nañjarāya Vodeyar. The date of the grant corresponds to the 28th November 1493 A.D. The donor was apparently the chief of Ummattūr, referred to in E.C. IV. Chamarajanagar 192, Gundlupet 9 and 50 of 1492, 1489 and 1488 A.D.

24

At the village Tammaḍihalli in the hobli of Harave, on a stone set up in the middle of the village.

Size 3' × 1' — 6''

Kannada language and characters.

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<td>20.</td>
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<td>21.</td>
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</table>

Note.

This inscription is full of lacunae and stops abruptly after line 21. Most of the letters are quite worn out. It seems to belong to the chiefs of Ummattūr and to record the gift of 5 villages as umbarī to some one who had in return to do some service to the prabhūs (heads of villages?) of Tagāḍūr. The characters resemble those of the previous record and the inscription belongs to the same period, namely, about 1500 A.D.

25

At the same village Tammaḍihalli, on a slab set up to the right of the Īśvara temple near the tank.

Tamil and Grantha characters, Tamil language.
Transliteration.

1. svasti śrī Śakarai yāṇḍu
2. (yāṇḍu) [ā] yiratt aimbāt-
3. tēlu śenra Rākshasa-
4. samvachcharattu Mithunamāśa-
5. m pirandā etṭam nāl Na-
6. yirri-kkilamaiyu parapa-
7. kshattu paṇchamiyum pe-
8. ra Aviṭṭatu nāl
9. Śakarāmuṇḍu-gāmūndan La-
10. echā-gāmuṇḍugal Śa...
11. raya-Kālagāmuṇḍan-maga-
12. n Maṇcha-gāmuṇḍan Raśa (♀)
13. taśa ?-gāmuṇḍa [n]-maga [n] Māragā-
14. muṇḍanum ivargal dēva-
15. r prateshtai-paññi śrī
16. Śōmanāṭhadēvar-nividi-
17. kāga-Maṇcharattu i-stānapa-
18. ti Dēvarāśi-paṇḍitarā-
19. na Śikkāṇḍai gkku dēh-
20. rā-pūrvam paṇñi kkuḍutta
21. ....... tarai iṇḍu vēli i-
22. dambattukku alippinārkāl
23. .........

Note.

This inscription records the consecration of the god Śōmanātha by certain gaṇḍas named Śakarāmuṇḍu-gāmuṇḍan, Laechā-gāmuṇḍan, Maṇchagāmuṇḍan, son of ... Kālagāmuṇḍan, and Māragāmuṇḍan, son of ... These gaṇḍas also gave some land, about 2 vēlis in extent, to Dēvarāśi-paṇḍita alias Sikkāṇḍai of Maṇchara (?) with pouring of water for the offering of food before the god. An imprecation is laid against those who break the grant.

The record is dated Ś 1057 Rākshasa sam. Mithuna māsam, tēdi 8, Sunday and the 5th lunar day of the dark fortnight of Jyēśṭha with the constellation Aviṭṭam and corresponds to June 2, A.D. 1135. No king is named in the grant.

26

At the same place, on a slab to the left of the same Īśvara temple (in Tammadhi-
halji).

Tamil and Grantha characters, Tamil language.
Transliteration.

1. svasti śrī Vira-Sō-
2. mūṣvaradēvan prithu-
3. vi-rājyaam-paṇi-
4. y arulānirka Saka-
5. rai-yāndu āyiratto-
6. ru-nūru senravidā
7. t Turmakhi-samva-
8. tsarattu Śittiri-māsa-
9. ttu Tammādipal-
10. liyil Mārapuligā-
11. mūndan magan Dā-
12. ṣagāmūndan Śē-
13. manātha-dēvarkk an-
14. ṇalattu-panam tiru-
15. vilakkku kkuṭutta dha-
16. mma . . . . .

Note.

This records the grant of some money, not specified, for offering perpetual lamps before the god Śomanātha made by Dāsagūndan, son of Mārapuligā-
mūndan, a resident of the village Tammādipalāli. The grant is said to have been made in the reign of Vira-Sōmesvaradēvar, the Hoysala king who ruled from 1233 to 1254 A.D. (Mysore and Coorg from Inscriptions by Rice, p 97). The date is given as the month Chittirai of the year Durmukhi, 1100 years having elapsed in the Śaka era. The year Durmukhi occurs only once in the reign of Sōmesvara, i.e., in 8 1160 or 1238 A.D. Evidently, this is the date intended and the word indicating 60 in Tamil must have been left out after nūru in line 6, by a mistake of the engraver.

27

At the village Mukkaḍimalāli in the same hobli of Harave, on a stone standing in the tank bed to the east.

Size 2'—6" × 2'

Kannada language and characters.

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
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<th>12.</th>
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<tr>
<td>ಸುಷೈ</td>
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<td>ಜಾರಕ್ಕಾದರೆ</td>
<td>ಮುಂಜಾ</td>
<td>ಜಿಲ್ಲೆ</td>
<td>ಸೆಂಚಿ</td>
<td>ಸುಷೈ</td>
<td>ಸೈ</td>
<td>ಜಾರಕ್ಕಾದರೆ</td>
<td>ಮುಂಜಾ</td>
<td>ಜಿಲ್ಲೆ</td>
<td>ಸೆಂಚಿ</td>
</tr>
</tbody>
</table>

16*
Transliteration.

1. svasti śrī virapratāpa-chakrava-
2. rtti Hoysa śrī Viraballādēvārsa-
3. ru₁ prithvīrajyaṃ-geyvalli sakavarsha
4. 1237 neya Rākshasa-samvatsara-
5. da Māgha ba₁ Va dandu Mēlubhāgi
6. Kallagavuḍa Kappagavudana maga
7. Ankagavuḍa muntāgi samasta-
8. prajegavudagal Ī Kāṭudāndaṅγyaka-
9. ra aliyā Viṭhannange Mu-
10. kodihaliya samasta praj-
11. gavudugal Ī Chikagauḍa-mu-
12. ntāgi ā Mukodihalliya-

(Back.)

1. llisāvira-mām-
2. nnu . . . bede
3. gaddeya dhārā-
4. pūrvvakaṅvāgi
5. ā Viṭhannange
6. āchandarākkarullam-
7. navara koṭtar
8. . . . Gange-
9. ya taḍiyalu kavi-
10. leya
11. kōm Brā-
12. mēti

Translation.

Be it well. During the reign of the illustrious vira-pratāpa emperor Hoysala Virā Ballāla-dēvarasar, on Vaḍḍavāra, the 1st lunar day of the dark half of Māgha in the year Rākshasa, 1237th year of the Śaka era, Kallagauḍa of Mēlubhāgi,
Ankagauda, son of Kappagauda, and all other prajeyadas of Melubhagi and of Mukodihalli including Chikagauda bestowed with pouring of water, to last as long as the sun and moon endure, 1000 m anus (of dry land) and . . . of wet land to Vithanna, aliya (nephew?) of Katudandanayaka. He who violates this will incur the heinous sin (brahmheti; lit. slaying of Brahmins) of killing tawny cows on the banks of the Ganges.

Note.

This registers the gift of some land by the gauḍaś of the village Mukodihalli to one Vithanna. The date corresponds to 10th January, 1316 A.D. a Saturday (Vadḍavāra meaning Saturday as in various other inscriptions. See Indian Antiquary, Vol. XXII, P. 251.)

28.

At the same village Mukkadihalli, on the pedestal of the image of Basava on a raised platform in front of the village.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. मुक्कदीहल्लि</td>
<td>Village name</td>
</tr>
<tr>
<td>2. बासव चित्र</td>
<td>Image of Basava</td>
</tr>
</tbody>
</table>
| 3. ... रा्धें |...

Note.

The stone bull on the pedestal of which this inscription is incised is stated therein to be the work of Ruḍagaliyāchāri and the lamp-pillar in front, the work of Ragiyahe. The date is given as the month of Margasira in the year Durmati. The characters seem to belong to the latter part of the 16th century and the year Durmati of the record may be taken as S’ 1483 or A.D. 1561.

29.

At the deserted village Bastipura belonging to the same village Mukkadihalli, on a viragal the near the Jina image.

Size 5' × 2'—6".

Old Kannada language and characters.
Note.

This is a viragal with the characters of the 10th century and full of lacunae as most of the letters are worn out. It seems to record the death, in some battle, of a hero named Andiya-gamundan of a certain village.

30.

At the village Nañjedêvarapura in the same hobli of Harave, an inscription on the stone crossbeam in the mukhamanṭapa of the Nañjundëśvara temple.

Kannada language and characters.

Note.

This is a modern inscription dated in the Kali, Ṣaka and Christianeras and records the renovation of the Nañjundëśvara temple of Nanjedévanapura by Maranakana Chika Mallégauḍa. It is dated the 5th lunar day of the bright half of Śrāvaṇa in S' 1787 Krödhana, A.D. 1865 and Kali year 4966 corresponding to July 27, 1865 A.D. The temple seems to have been constructed at least 350 years before as is evident from the next inscription.
31.

At the same village Nañjédeva-rapura, on a slab standing behind the linga in the garbhagudi of the same Nañjundésvara temple.

Size 4' x 3'.

Kannada language and characters.

转录 4'×3'

1. o मृत्युं रक्षणार्थे श्रीक तसा असुमते
2. o श्रीमान्मृत्युं हृदयमन्दनम् संदर्भते [विनां]
3. o मृत्युं हृदयवर्षकं महाकरणाम् असुमते
4. o श्रीमान्मृत्युं हृदयमन्दनम् संदर्भते असुमते
5. श्रीमान्मृत्युं हृदयमन्दनम् संदर्भते असुमते
6. श्रीमान्मृत्युं हृदयमन्दनम् संदर्भते असुमते
7. श्रीमान्मृत्युं हृदयमन्दनम् संदर्भते असुमते
8. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
9. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

Transliteration.

1. ° Khara-samvatsarada Chaïtra śu 15 lu śrimatu
2. ° Achutarâya-mahârâyara nirûpadinda [Peru-]
3. ° mâle-adhikâri-ayanavaru Sâmagrahaṇa-pûnya-kâla-
4. ° dalli Śrī Nañjundésvara-dévara mâdhyâna-kâlada abhishe-
5. ° ka-naîvedya Brahmâna-bhôjana 6 kke-śelavågi Uyambalïya-
6. ° stâlada Dañyakapurada grâmada chatusâme keçe yishţana sarva-
7. ° mânâyâgâi kotâ kodagi yi grâmâvanu-

Dâvëśa-bhâtara-
8. ° . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
(Remaining letters are effaced.)

Note.

This inscription is carved on a slab set up behind the linga in the garbhagriha of the temple and having been covered with thick oily dirt, it was with great difficulty that the villagers were persuaded to wash it clean and make it fit for deciphering. It registers the gift of the village Dañyakanapura in Uyambalï-sthâla as kodâpi, free of taxes to Devësabhatâr for the services of bath at midday of the god Nañjundésvara and for food offerings to the god, and the feeding of six Brahmans daily. The donor was Perumâle Adhikâri who made the gift under the orders of the king of Vijayanagar, Achyutarâya during the sacred lunar eclipse on Chaïtra śu 15 in the
year Khara. The date corresponds to Saturday 1st April 1531 A.D., a day of lunar eclipse if we take khara S' 1453. It is the only Khara occurring in the reign of Achyutarāya.

32.

In the same village Nañkedēvarapura, on a slab in the dry land of Puttananjappa to the east of the village.

Size 3’ x 3’.

Kannada language and characters.

Transliteration.

1. ° Palavanga-samvatsarada Āshāda śu-
2. ° 1 śriman mahāmanḍalēśvara śri Virarāma-
3. ° yya-dēva-vodēyaru Hariyarige bikshārtha ko-
4. ° tānta koḍagey Āsiriyanaū krayakke koṇdu Ā-
5. ° siriyim mūḍala Āsiriyim baḍagalu-čatu-
6. ° sime Lingamudre-kallanu hākikottēvāgi Ās-
7. ° ryanu āchandrārkka-sthāiyiśi naḍavudu-
8. ° yidakē Alupidavaru Gangeya tadīyallī-
9. ° kapileya konda pāpake hōharu-

Note.

This registers the gift of the village Āsiri by the illustrious mahāmanḍalēśvara Vira Rāmāyaṇadēva Vodēyar after purchasing the same and setting up boundary stones for the village bearing the emblem of Linga on them. The gift was made for the bhiksha (alms, feeding of ascetics) of Hariyar, apparently some Vīraśaiva priest. The record is dated the 1st lunar day of the bright half of Āshāda in the year Plavanga. The donor is probably the same as Rāmarāya, who in the battle
of Tālikôte was slain in 1565. The date of this record is not expressed in terms of the Śaka era but the cyclic year is given as Plavanga and may correspond to 1547 A.D. At this time Rāmarāya is not given imperial titles in most of the inscriptions.

33.

At the village Kēṭahalli in the same hobli of Harave, on a slab set up in front of the Honnamma temple.

*Size 5' × 2' – 3".*

Kannāḍa language and characters.

चतुर्वेदीलां अरुणाचल कांपा दक्षिणार्धाष्ट्र जैन राष्ट्रधर राज्याधीन भाषा "कृपाधामं".

*Size 5' × 2' – 3"*

1. श्रीनाथ निसर्गधन हनुमान लोकदत्त श्रीस्वामी
2. धर्मनाथ | 3 वंशानुसार, नावानुसार देवधरस अभिलक्षर
3. कृष्ण श्रीनाथ निसर्गधन हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं".
4. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
5. राजकुमार ज्ञानमय समस्यावर भाष्य प्राप्त करणार नाव 6
6. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
7. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
8. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
9. राजकुमार ज्ञानमय समस्यावर भाष्य प्राप्त करणार नाव 6
10. हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
11. राजकुमार ज्ञानमय समस्यावर भाष्य प्राप्त करणार नाव 6
12. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
13. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
14. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
15. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
16. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
17. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
18. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
19. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
20. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
21. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
22. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
23. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
24. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
25. ज्ञान मनो समस्यावर भाष्य प्राप्त करणार नाव 6
26. श्रीनाथ हनुमान राष्ट्रधर राज्याधीन भाषा "कृपाधामं"
Transliteration.

1. subhamastu nāmas tunga-sīraś-chumbi-chandra-chāmara-
2. chārave rītrāy-śākavā-nagāra-rambha-mūla-stambhāya Śam-
3. bhava svasti śrī vijayābhyudaya Śālivāhana śakava-
4. rusha 1590 sonda vartatāma Kilaka-samvatsarada Nijā Ā-
5. shāda śu 2 lū śrīmud-rājādhirāja-rājaparāmēśvarā śrī-
6. vīrāpratāpa Maisṭūra Dévarājuvōderavara kumārarāda
7. Dévarājuvōderayyanavaru Maisṭūra vūra volagana maha-
8. tīgē Ammanavaru Amrutammanavaru nūtanavāgi kar-
9. tista Mahattina-māthada annadānada dharmake koṭṭa grāma-
10. da śilā-śāsana krameventendra de Terakanāmbiya-
11. stala da Kētihaḷi-grāmavanu Maisṭūra vūravolage Amru-
12. tammanavaru kattista Mahattina-māthada annadānada-
13. dharmake Śivarppitavāgi koṭṭevāgi yē grāmagala chatu-
14. śimyolagulla gadde beddalu tōta tudinke ādu maage-
15. ērehana bēdige davasa munta-
16. da sarvaśvāmya sarva-ādāyavana āgumādikōn-
17. du Maisṭūra vūravolage Amrutammanavana-
18. ra mahattina māthada annadānada dharmavanu ā-
19. chandrārkavāgi naḍasikōḍu barlujavaru-
20. yandu koṭṭa śilā-śāsana l dāna-pāla-
21. nayōr madhye dānā śreyōnupālanam dā-
22. nā svargam avāpnōti pālanād achyutam pa-
23. dam svadattā dviguṇam punyam
24. para-dattā-nupālanam para-dattā-pa-
25. hārēna sva-dattam nishphalam bhavē-
26. tu paramēśvarāya namāḥ.

Translation.

Good fortune: Invocatory stanza addressed to Śambhu.

Be it well. On the 2nd lunar day of the bright half of Nija Āshādhā in the year Kilaka, 1590th year of the prosperous Śālivāhana era:—

The illustrious king of kings, Paramēśvara to kings, possessed of valour and glory, Dévarāju-Vōderaiya, son of Dévarāju Vōder of Mysore, set up the following stone inscription recording the gift of a village for the feeding expenses of Mahattina-māthā (a monastery of the Vīraśaiva sect) newly built by (his) mother Amrutammanavaru in the town of Mysore:—

As we have granted the village Kētihaḷi in Terakanāmbi-sthāla as an offering to Śiva for the charity of free feeding in Mahattina māthā built by Amrutammanavaru in the town of Mysore, all the rights of property and income within the four
boundaries of the said villages including rice fields, dry lands, gardens, *tuđike, goatta*-

tax, window-tax? (hoge-hana), beneficences, gifts of grain will be enjoyed and
the charity of providing free meals in the Mahattina mātha of Amrutammanavaru
maintained for long as the sun and moon endure. This is the stone charter.

Impractical stanzas in lines 21-25. Salutation to Paramēśvara.

Note.

This inscription tells us that Dēvarāja Odeyar, king of Mysore, made the gift
of a village for the service of free feeding in a Matt of the Lingayat sect built by
his mother Amrutamma, queen of Dēvarāja Vodeyar in the town of Mysore. The
date of the grant corresponds to 1st July, 1668 A. D. For Amrutamma, queen, see
M. A. R. 1930, P. 165. She seems to have been a great patron of the Lingayets.

34.

At the same village Ketahalli, on a slab lying near the margosa tree to the south
of the Honnamma temple.

Size 6’ × 2’ — 6’.

Kannada language and characters.

\begin{align*}
\text{Kannada language and characters.}
\end{align*}
Transliteration.

1. śubham astu avighnam astu-
2. sri vijayābhudyada Śalivahana sakavarsha 1452 vartamāna
3. kke salu Vikrutu (?) samvatsarada Māgha bahula 5 Ādalu śrima-
4. n mahārājādhirāja rāja-paramēśvara mēdinī-mīseyara-ganda vijaya sīr
   vīra-A-
5. chyutadēva mahārāyaru prithvi-rājyaṃ geyuttamiralu Yimmaḍī-rāhutta-
6. rāya Mahāpātra-ayyanavara kāryake kartarāda Mallapanāyakaru
   Tagaḍū-
7. ra Chikka Mallavoḍeyarige koṭṭa sī Haruvageya sṛōtriyada śīlā-śāsanavā-
8. ............. Āchyutarāya-mahārāyaru namage nā-
9. yakatanake pālisida ............. grāma 1 nu sṛōtri-
10. yada śīlā-śāsanavāgi ............. ā grāmake saluva cha-
11. tu-śime ............. koṭhāra ane aĉechkaṭtu .............
   kumbāraḍēre-
12. da ............. nūra vartane sta-
13. lada ............. sarva-svāmya sarvva ādā-
14. yavanu anubhavisi kōṇḍu ............. gada svāstiya vivara
15. ............. samvatsarada A-
16. śvīja ba 10 ............. Kā-
17. rtika sū 1 lu .............
18. tta .............
19-21 ? .............
22. ............. yāgi ā-chandra-
23. ............. yidake tappi
24. kavileya konda pāpake hōharū
25. vandageya.

Note.

This inscription records the gift of the village Haruvage (same as the village Harave two miles off) as sṛōtrīya (quit-rent) to Chikka Malla Voḍeyar of Tagaḍūr by Mallappanāyaka, agent for the affairs of Immaḍī Rāhuttarāya Mahāpātra Ayya, a subordinate of the Vijayanagar king Achyutarāya. The date of the grant is given as Sunday the 5th lunar day of the dark half of Māgha Ṣ 1452 Vikritu corresponding to 5th February A. D. 1531. Chikka Malla Voḍeyar, chief of Tagaḍūr-nād is also referred to in E. C. IV, Gundlupet 95 of Ṣ 1454 or 1532 A. D.
35.

At the village Hire Bēgūr in the same hobli of Harave, on the stone oil-mill to the left of the Bani Mahāṅkāli temple.

Size 3’ × 2’ — 6’.

Kannada language and characters.

1. ಜುಗಿ ವ್ಯವಹಾರ
2. ವ್ಯವಹಾರ ನಂ
3. ನಂಬರೆ ನಂ ನೂ ನೂ
4. ಜೇನಿ ವ್ಯವಹಾರ

Note.

This is a record of an oil-mill set up by two gaudas, Hāravaga rule, son of Hire Tirumaga rule and Alagada, son of Kachaga rule on the 4th lunar day of the bright fortnight of Āśviya in the year Saka 1295 Paridhavi corresponding to October 1, A.D. 1372. It was usual for the villagers to make use of the stone oil-mill for extracting oil from gingilli seeds, etc. and pay a small rent therefor which was used for some charitable purpose. In this ease the income must have been set apart for services in the Mahāṅkāli temple in the compound of which this inscription is engraved on the oil-mill.

36.

At the same village Hire Bēgūr, on a stone set up in the land of Basavaiya.

Size 2’ — 6” × 2’ — 0”.

Kannada language and characters.

1. ಹುಡು ವ್ಯವಹಾರ
2. ವ್ಯವಹಾರ
3. ನಂಬರೆ

Note.

This small inscription records the gift of a garden to one Kamibaguta and the setting up of the inscription stone to record the gift by Vira-Nāyaka and others (not named). An imprecation is added that he who violates this charity will incur the sin of slaying cows. No date is given. The characters seem to be of the 18th century A.D. Vira Nāyaka is also referred to in No. 38.
At the village Kulagāṇa in the hobli of Harave, on a stone lying in the field of Puṭṭaṇa to the west (No. 183 Revised).

Size 3' × 1' — 6''.

Kannada language and characters.

Transliteration.

1. Saka varisha 1204 neya-
2. Visu-śaṃvatsarada Maka-
3. ramāsa 17 dinada Ardd-
4. ud Yadali śrīmanu Mahā-
5. pradhāṇan Rāuttarāya Kēta-
6. ya-dannayakaru ra . . . va
7. dannayakara maga . . . ri .
8. dannayakarum kela . . .
9. . . . . . . se Miṭaṇana maga-
10. . . . . . rggam 5 maṇṇu . . .
11. vāgi biṭṭa datti 4 ।
12. ḍīta . m sabeyā
13. . . . . . naḍēvantāgi dhā-
14. rā-pūrvakam māgi-
15. koṭṭeū.

Note.

This inscription is full of lacunae in lines 6 to 18. It records the gift of some land, dry and wet, to some priest, son of Miṭaṇa, by the mahāpradhāṇa, rāhuttarāya, Kētaya-dannayaka and others on the holy occasion of Ardhodaya on the 17th day
of Makara-māsa in the year Ś 1294 Vishu. The date corresponds to January 11, A. D. 1382. This was the new-moon day of the month Pushya with Śravana-nakṣattra. For a definition of Ardhaśāyana see p. 101 of the present report.

Kêteya-daṇḍyaka was a son of Mādhava-daṇḍyaka, who was a son of Perumāḷa-daṇḍyaka, minister of the Hoysala kings Narasimha III and Ballāla III. Mādhava-daṇḍyaka, was the governor of Padināḷkunāḍu with Terakanaṁbi as his capital. He had numerous titles: a son to the Modakulayya family, capturer of Nilagiri, devoted to the observance of ekādaśī etc. (Gundlupet 69). Kêteya is referred to in Chamarajanagar 76 of S' 1261 and Gundlupet 55 of 1327. Rāhuttarāya or Immaḍi Rāhuttarāya was one of his titles.

38.

On a stone set up in a dry land in front of the village Kangakī in the same hobli of Harave.

Size 1' — 0" × 1' — 0".

Kannada language and characters.

1. ತೇರು 3. ಇಂಗಲು
2. ತೇರೆ 4. ತನ

Note.

This is a short record registering the gift of the field in which the inscription slab is set up as a koḍagi (rent-free land usually given for some service rendered or expected to be rendered) by Vira-Nāyaka. The characters are of the 18th century. No date is given.

39.

At the village Sāgade, on the stone pillar standing in front of the Kēsava temple to the left.

Size 6' × 1' — 3".

Kannada language and characters.

1. ತೇರು 6. ವಾಸ ಕೊಂಕನ
2. ತೇರೆ 7. ಹೊಲುಡಿರು
3. ಕೇ ಅ ಬ್ರಾಂಢ 8. ದೊಡ್ಡ ಎಸ್‌ನಾಕಾ
4. ತೇರೆಕಾರ 9. ರಾಜ ಸತ್ಯ
5. ಕೆಂಪ್‌ಕಾಲಪ
Transliteration.

1. Āngira-saṃ-
2. vatsarada Mā-
3. gha su 2 Ādaṃ-
4. du Abbāgila-
5. Kēsigavundana-

6. maga Honna-ga-
7. vunda Kēsava-
8. dēvaringe mādi-
9. sida kamba l ga

Note.

This is a pillar inscription and records that one Honnagavunda, son of Kēsigavunda of the village Abbāgil set up this pillar at a cost of 1 gadyaṇa for the Kēsava temple on Sunday the 2nd lunar day of the bright half of Māgha Āngira. The characters belong to the end of the 13th century and the date may be taken as equivalent to January 22, 1273 A.D., a Sunday.

At the same village Sāgaḍe, on a pillar at the right side in front of the Kēsava temple.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಮದುವಡೆ</td>
<td>6. ಮದುವಡೆ maga</td>
</tr>
<tr>
<td>2. ಚುಳು ಮಣಿ</td>
<td>7. ಚುಳು ಮಣಿ maga Kēlāda-</td>
</tr>
<tr>
<td>3. ಚೇಷ್ಟೆ ಮಣಿ</td>
<td>8. ಚೇಷ್ಟೆ ಮಣಿ sanu Kēsavadē-</td>
</tr>
<tr>
<td>4. ವೃದ್ಧಿ ಮಣಿ</td>
<td>9. ವೃದ್ಧಿ ಮಣಿ varige mādi-</td>
</tr>
<tr>
<td>5. ಯುವಕರಿಯ</td>
<td></td>
</tr>
</tbody>
</table>

Transliteration.

1. Āngira-samu-
2. tsarada Māgha
3. su 2 Adandu l
4. Vuyadahaliya
5. Bankagavundana

6. maga Kelladā-
7. sanu Kēsavade-
8. varige mādi-
9. sida kamba ga l

Note.

This is also similar to the above and is of the same date and was constructed for the same Kēsava temple at the same cost by Kelladāsa, son of Bankagavunda of Uyadahalli (Uyyamballi).

At the same village on a stone pillar in the maṇṭapa in front of the Basavēśvara temple.

Kannada language and characters.
This epigraph engraved on a pillar in a manṭapa records that it was made at a cost of 9 gadyāṇas by the goldsmith (akasāle-seṭṭi) Honimaya of Gavaṭeyar in Ummattūr village in the year Pramāthī. The letters seem to be of the 14th century A.D. and Pramāthī may be taken as 1339.

At the village Sōmasamudra in the same hobli of Harave, on a slab lying in the embankment of the tank named Kālikere.

Size 5' × 3'

Kannada language and characters.

Transliteration.

1. śubbam astu śrīman mahā-maṇḍalēśva-
2. ra Aneya-betiṭayaṭayaṛu Vumma-
3. ttūra Sōmedēva-maḥa-arasugalū Uyya-
4. mbaḷiya-sthalaḍali Sōmasamudravemba kereya-
5. nū kaṭṭisi ā kereyū bahu-kālaviddu ! Śali-
6. vahana saka varuṣha 1475 sanda Pramādīcha-sa-
7. m-vatsarada Kārttika-māsadalli vaṭedu 16 varu-
8. sha biddu yiralāgi Śukla-samva [tsara] ṭa Kārtti-
9. ka śu 1 dali Arekuṭhārada Virabhadranā-
10. yakara makkalṭu Bhājalōchana-nāyakaru
11. jirnōddhārava mācidarā mangala mahā
12. śri śri śri

Translation.

Good fortune. The illustrious mahāmaṇḍalēśvara, hunter of elephants, Sōmē-
deva-mahā-arasu of Ummattūr, having constructed a tank called Sōmasamudra
in Uyyambalḷi-sthaḷa and the tank, after the lapse of a long time, having breached in
the month of Kārtika in the year Pramādīca, 1475th year of the Śālivāhana era, and
no repairs having been made for 16 years:—

On the 1st lunar day of the bright half of Kārtika in the year Śukla, Bhāja-
lōchana-nāyaka, son of Virabhadra-nāyaka of Arekuṭhāra repaired the tank. Good
fortune.

Note.

This is an instance of the great attention paid to the construction of new tanks
or repairs of breached tanks by the rulers of this country. The tank on the bund of
which this inscription stone is set up is a huge reservoir of the old type and is still
sometimes called Sōmasamudra after the Ummattūr chief of the name of Sōmēdēva
who constructed it. Another name Kālikere is now applied to the tank but
the village nearby is still called Sōmasamudra.

The tank is said to have breached in the month of Kārtika of Pramādīca,
Ś 1475 corresponding to October of 1553 A. D. and it was repaired by the chief
Bhājalōchana-nāyaka of Arekuṭhāra (now called Chāmarājanagar), son of
Virabhadranāyaka, on the 11th October 1569 A. D. (Śukla Kār. śu 1).

Ummattūr is a village in the Chāmarājanagar Taluk at about a distance of 20
miles from Sōmasamudram and was the capital of the Pāḷegārs known as the
Ummattūr chiefs who seem to have ruled there for about a hundred and fifty
years till it was annexed in 1613 A. D. by the Mysore king Rāja Voḍeyar (see E. C.
IV Intr. p. 27).

Sōmēdēva-mahā-erasu of this record is probably the same as Vira-Sōmērāya
Voḍeyar referred to in an inscription of 1482 (E. C. IV Chamarajnagar 182) at the
village Harave, who had the same titles mahāmaṇḍalēśvara, gaja-bēṇṭekāra and is
said to have made a gift of land under the tank Śōmasāgara constructed by him in
Uyyamahalḷi-sthaḷa.

Virabhadranāyaka, the father of the chief who repaired the tank was the ruler
of Arekuṭhāra and son of Kāmyappa Nāyaka (Chamarajnagar 93 of Ś 1454).
STONE INSCRIPTION OF CHALUKYA PERMMADI.

(No. 43—p. 139).

Mysore Archaeological Survey.)
At the same village Sômasamudra, on the back side of the above slab.

Kannâda language and characters.

**PLATE XXIII.**

**ಅನುಕ್ರಮ.**

| 1. | ಸ್ವಾಸ್ತಿ | ರುಧಿಲಿಪಿ | 7-b | ಸ್ವಾಸ್ತಿ | ರುಧಿಲಿಪಿ |
| 2. | ಕಾಲಂ ಗುರೂ ದಿ | 8. | ಅನಿಧಿಯ | ರುಧಿಲಿಪಿ |
| 3. | ತುಳುಗುಮಕಾ | 9. | ಕರಿಕು ರುಧಿಲಿಪಿ |
| 4. | ಸ್ವಾಸ್ತಿ | 10. | ಶರುಕ್ಕಾ | ರುಧಿಲಿಪಿ |
| 5. | ಬಾಲಮಾಲಿ | 11. | ರುಧಿಲಿಪಿ | ಬೆಂಗಳೂರು |
| 6. | ಬೆಂಗಳೂರು ದಿ | 12. | ಬೆಂಗಳೂರು | ದಿ |

**Transliteration.**

1. svasti sri Châlukhya-Permmâdi prithuvi-
2. râjya-geyyuttire Sakha-kâlam omhainâ-
3. âra padinâraneya Vijaya-samvatsara-
4. mum Chaitra-måsamáge Kiruvusúra
5. Perggaliyara Bijayitagâvundana
6. magam Ammadi-gâvundam Nolam-
7. beya-gvârmmamâdana bhâgada dassiva-
8. bhâgam gondu kevèya
9. kâtisidam idâra bittuvaâtava-
10. alîpi kondava dêgulavam basa-
11. diyumam kavilyumam kevèyu-
12. mam Bânarâsiyaman alîdam
13. i-nâlvarum biṭṭar.

**Translation.**

Be it well. When the illustrious Châlukhya-Permmâdi was ruling the earth, during the 916th year of the time of Saka, the month Chaitra of the year Vijaya, Ammadigâvunda, son of Bijayita-gâvunda, Pergaliyar (pergade?) of Kiruvusûr took the share corresponding to one-tenth? (dassiva) from the share of Nolambeya-gvârmmamânda and built the tank. He who takes away the bittuvaâta of this will have destroyed the temple, basâdi, tank and Bânarâsi (Benares). These four persons have made the gift.

**Note.**

This records the construction of a tank by one Ammadigâvunda of the above village. The inscription is dated in the month Chaitra of Saka 916 Vijaya. Saka
915 corresponds to Vijaya and Chaitra of that year coincides with March-April 993 A.D. No tithi is given. The king during whose reign the tank was constructed is named Chālukya Permīmaḍi. Apparently the name indicates the Chālukya king at the time. Tailapa II who had wrested the sovereignty from the Rāṣṭṛakūṭas was the Chālukya king from 973 to 997 A.D. and the name Chālukya Permīmaḍi probably refers to him. It may be noted that another inscription in the same district, i.e., at Kuḍakūru in Hunsur Taluk (E. C. IV Hunsur 50) dated Śaka 919 Hēmaḷamba also refers to the reign of Chālukya Permīmaṇḍi (and his daughter Pampāḍēvi).

Lastly, it is on the other side of this inscription slab that the previous record is engraved. Apparently the authorities entrusted with the task of putting up the inscription found this slab handy and did not hunt for a fresh inscription stone. Kiruvasūr is the same as Kirugasūr near Sōmasamudra. For the expenses incurred in the construction of the tank, Ammaḍīgavūnda seems to have obtained one-tenth of the lands belonging to Nolambeyagvārmmaṇḍa.

Nolambeyagvārmmaṇḍa seems to have been at first entrusted with the duty of building the tank but transferred his rights to Ammaḍīgavūnda (line 7 and 7b). The meaning, however, of these lines is not very clear.

A tax or a portion of the land under the tank seems to have been allotted for its repairs. This was probably called bittuvattā. [See M. A. R. 1929, p. 74]. There is an imprecation in line 8 against the authorities who might confiscate the right.

The last line speaks of four persons having made the grant. But their names are not given in the record except only one noticed before.

44

On the pedestal of the Añjaneyā image lying in a tank in the deserted village Uyyamahalli in the hobli of Harave.

Size 3' × 1' — 6”

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>Roman</th>
</tr>
</thead>
<tbody>
<tr>
<td>ಸತ್ಯಸಂಹಾರದ್ಯ ಸಂಭಾಗದಲಿಯ ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
<td>1. ಸಮೇತಯೊಂದಿಗೆ  ಮಾಡಿಕೊಂಡೊಂದಿಗೆ</td>
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<td>ಸಂಭಾಗದಲಿಯ ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
<td>2. ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
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<td>4. ಸಂಭಾಗದಲಿಯ ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
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<td>6. ಸಂಭಾಗದಲಿಯ ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
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<td>7. ಸಂಭಾಗದಲಿಯ ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
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<td>8. ಸಂಭಾಗದಲಿಯ ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
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<td>9. ಸಂಭಾಗದಲಿಯ ಹೋಳಗಾರದಲ್ಲಿ ಹೆಸರು ಕರೆಯಲಾಗುತ್ತದೆ.</td>
</tr>
</tbody>
</table>
Transliteration.

1. Áṅgira-samva | Bādrapada-
2. da su 5 Va Vuyyamaha-
3. liya nādagauda Mā-
4. diyaṇṇa Dēmappa ivaro-
5. Ṭagāda samasta-gavudu-
6. gaḷu Maṅchōjana maga
7. Katōjage vunḍemāneyanu ko-
8. āgāyagi kalla hui-
9. du koṭṭa vumbali śrī śrī

Note.

This records the gift of Vunḍemāneya (name of a field) as kodige to Kaṭōja, son of Maṅchōja by Mādiyanṇa, nādagauda of Uyyamahallī, Dēmappa and other gaudus. Apparently, Kaṭōja was a stone engraver or carpenter as his name indicates. The date is given as Áṅgirasa sam-Bhādr. sū 5 Va. The characters seem to be of the 14th century and the date may correspond to Thursday August 27, 1332 A.D. (taking S' 1254 Áṅgirasa as the year meant).

45

On a boulder in the field of Écham Basappa to the north of the deserted village Uyyamahallī.

Size 2' — 6" × 2'

Kannada language and characters.

Transliteration.

1. Rāmadēvana kāla-
2. dali Uyamahallīya-
3. . . . . sunka-dāyavanu
4. śrī Hanumanta-dēvara dipake
5. koṭṭaru a damma [va] n āvana-
6. alipidaṇe Gange-taṇṭi-
7. yali Brāhmara kon-
8. da pāpakke hōha-
9. ō-

Note.

This inscription registers the grant of income from tolls in the village Uyyamahallī (now called Uyyamballī, a deserted village near Nanjedēvarapura) for the
service of offering lights before the god Hanumantadēvaru during the time of the king Rāmadēva. The usual imprecation is given for those who violate the grant. No date is given. The characters seem to belong to the latter part of the 16th century A.D. Rāmadēva of this record is probably the same as Rāmarāja, king of Vijayanagar referred to in Chamarajanagar 28 of 1530. See also No. 82 of the present report.

46

At the village Kālanahundī in the hobl of Harave, on a boulder to the northwest of the Aṇjanēya temple.

Kannada language and characters.

Transliteration.

1. °Yisvara-samvatsarada Kārttika śu 1 lū Maleppavoḍeya-
2. °rū Nanjayya-odeyara makkalu Linganna-odeyarige koṭṭa pu-
3. °ra-guttige Koleganapurakke ga 13 l Sōma-samudra gadde ga 3 ubhayam te-
4. ūruvudu ga 16 khaṇa kathāriye yilla sunka ganāchāra yilla stāna mānya pā-
5. rva mariyādi kāṭeya niranū nimma gadege kudutēu ā-kāṭeyalu
6. ° kabu kārāganasu yēnanādarū bittikombiri olavāru
7. hoṛavaru puradolagu yendu Māllanūra Sō-
8. marasana baraha l Nanjayadēvaru.

Note.

This records the gift of the village Koleganapura and some lands in Sōmasamudra with an annual payment of a quit-rent of 16 gadyānas, made by Maleppa Voḍeyar to Līṅganna Odeyer, son of Naṇjayya Odeyer. He was to be exempted from the payment of certain taxes khana (threshing-floor tax), kathāriqe (granary tax), customs dues, and ganāchāra. The donee was to enjoy sthāna-mānya and was to
be permitted the use of water from a *katte* (embankment) for irrigation, and grow sugar-cane and *kara genasu* (sweet potato of the rainy season). The donee was also to receive all tolls on imports, exports and *puradolagu* (?).

The grant was written by Sōmarasa of Mallanūr. The signature of the donor is given as Naṇjayadēvaru. The date of the grant is the 1st lunar day of the bright half of Kārtika in the year Ṣivarā. The letters appear to belong to the 17th century and the date may correspond to October 8, 1637 A.D. Nothing is known about this Maleppa Vocēyar.

47

On a slab set up near the kitchen of Karivarada Venkaṭaramanaṇasvāmī temple on the Mudibetta hill near the village Gašipura in the hobli of Haradanahalli.

*Size 4' × 1' — 6''*

Kannada language and characters.

1. ಹುಲು ಅಲ್ಲ ಅಲ್ಲ
2. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ
3. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ
4. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ
5. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ
6. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ
7. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ
8. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ

*Notes.*

This inscription gives the name Hiri Chennaraja (chief) of Arikothāra and the date S' 1688 Vyaya sam. Māgha ba 14 equivalent to February 27, 1767 A.D. and no other information. Apparently, it records the construction of either the kitchen near which it is set up or the compound wall of the Venkaṭaramanaṇa temple by the above chief. Arikotthāra was the old name of the present town called Chāmarajahāgari nagar.

48

On a viragal near a temple in the deserted village Bommanahalli in the hobli of Haradanahalli.

*Size 6' × 4'*

Kannada language and characters.

<p>| | | | | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1. ಹುಲು ಅಲ್ಲ ಅಲ್ಲ</td>
<td>5. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ</td>
<td>9. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ</td>
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<tr>
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<td>12. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ</td>
<td>14. ಗಾರಿಕ್ಷ್ಟು ಅಲ್ಲ</td>
</tr>
</tbody>
</table>
Note.

This is a viragal recording the death of a warrior named Bayiru, son of Soŋneyanāyaka in Šatīnāṭḍ and the setting up of the viragal by the father of the deceased. The date is given as Sarvadhāri sam. Kārtika su 1. The characters seem to be of the 17th century, and the date may be regarded as equivalent to A.D. 1648.

49

In the village Basavāpura in the same hobli of Haradanahalli, on a viragal set up near the road in a wet land.

Size 5' × 4'

Old Kannada characters and language.

1. svasti Satya-vākya Koṅguṇi-varmma dharmma-mahā-rājādhirāja
2. Kovalāla-pura-varēvara Nandagirināṭṭha śrimat Permnānadi-
3. galā tammam Būtarasa tamma Kudirūro! Kavi . . . bavarađol ke
4. chch uṟu bi satto avara māma Timpamedeya
   Mādavādiya bālgalechu koṭō.
   On a band of the above viragal.
5. machcha.
6. riṟara-
7. rasa
8. Bāṇa-
9. gāvunda
10. bālgalechu-
11. mariyā-
12. diyo-
13. le sa-
14. Ivudu ida āvan orvvanu mēhadolu alupi ....
15. Vāranāsiyana alida pāpadolu.
16. ........

Translation.

Be it well. Būtarasa, younger brother of Satyavāka Kongāṇivarma dharmamahā-rājādhirāja, lord of the excellent city of Nandagiri, the illustrious Permmāṇāḍī died in his Kudirū after displaying his valour (kechcharubhi). His uncle (māma) Timpamedeya gave away Mādavādi as bālgalechu (lit. washing the sword) or a grant for heroism. Bāṇagāṃunda, destroyer of those who feel envious (is the donee?). (The land is) granted according to the rule of bālgalechu. He who out of greed seizes this will incur the sin of destroying Benares.

The exact meaning of the inscription cannot be made out especially as some letters are lost in line 3. It is difficult to say whether Bāṇagāṃunda is the donor and the uncle of the hero. Similarly Timpamedeya might mean belonging to the division Timpamede.

Note.

This is a viragal of the time of the Ganga kings and illustrates how kings rewarded warriors who fought for them and died in battle. Their relatives were presented with grants of land. Such grants are known as raktakoḍage, nettarugōḍage, bālgalechu, vivane, etc., in the inscriptions.

No date is given in the grant. The characters seem to belong to the end of the 9th century and beginning of the 10th century. Some letters are worn out in line 3. The Gaṅga king is merely given the usual titles and is called Permmāṇāḍī. It is difficult to determine who he was. His younger brother Būtarasa is stated to have died in battle. We have a Gaṅga prince of the name in 870 A. D. (E. C. III Nanjagud 75), younger brother of the king Satyavāka. II. Mr. Rice says that Būtarasa must have died before his elder brother the king, as Ereṇgaṇa, his son,
became the Yuvarāja about 886 A.D. (Mysore and Coorg from Inscriptions, P. 44). It is therefore probable that Būtarasa of this record is identical with the above Gaṅga prince Būtarasa and Perumnāṇḍi with Rāchamalla II. The date of the record may thus be taken to be about 886 A.D. as Būtarasa is stated to have died in battle in this inscription.

50

At the village Dollipura in the habili of Chandakavādi, in a dry land to the west.

Size 5' × 4'

Kannada language and characters.

1. 2) 3) 4)
2. 3) 4) 5)
3. 6) 7) 8)
4. 9) 10) 11)
5. 12) 13) 14)
6. 15) 16) 17)
7. 18) 19) 20)
8. 21) 22) 23)
9. 24)
25. ಉಳ್ಳಿಲ್ಲೆ ಆಧಾರ ಸಾಗ ನಲ್ಲ, ! ಅನುಸರಣ ಕೊಂಡ
26. ಕ್ರಿಯೆಗಳ ವೆಚ್ಚ ಸ್ಪಷ್ಟವಾಗಿ ಅಭಿವೃದ್ಧಿ ಕೊಂಡ
27. ಅನುಕ್ರಮವಿಲ್ಲದ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ಕೋಶ
28. ಪ್ರತಿಯೊಂದು ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ಮಾರುತ
29. ತನ್ನ ಕೌಶಲ್ಯವಿಲ್ಲದ ವಿಜ್ಞಾನದ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
30. ಜೀವನದಲ್ಲೇ ಸಂತೋಷ ನಲ್ಲ, 

**Transliteration.**

(Front side)

1. śri-guruve saraṇu śri ariyē saraṇu śvasti samasta-bhuvanaśrayam sakala-vibu-
2. dha-jana-samsthyamāna-guṇa-ganāśrayam śri-prithvivallabham mahā rājādhīrāja pa-
3. rāmesvaram Dvāravatī-puravaraṇḍhi-svaram Yādava-kuṭambara-dyuṣmani samyakta-
4. chūḍāmāṇi malerājāra malparoluganda gaṇḍabhēruṇḍa kadanapra-
5. chaṇḍan ekāṅgaviran aśahāya [ṣūra] sanivārasiddhī giridurggamalla chaladankārā-
6. ma sangrāmabhīma vairibha-kaṇṭhīrava Magara-rājya-nīrmmūla Chōla-rājya-pratishtā-
7. chāryyanu Pāṇḍya-rājya samuddharaṇa nisanka-pratāpa Chakravarthi Hoysala bu-
8. jābiṣa śri-Vīra-Nārasiṃhyai-dēvarasaru śrimad rā (la) jadhāṇi Dōra samudrada nelevtdino-
9. Īu sukha-sankhudā-vinōdadām prithvī-rājyaṃ gaiyuttirddāli śvasti samasta-jagad-vinama-
10. ti-viryyarum Bhūdēvi-labdha-vara-prasādarum Mēghavāhana-prasāda-janīta-jīvanaru
11. Balabhadradēvara putrarum Vyāli-dhvaja-virājamāna-rājahamsarum embhata-nālku-lakhkhā-
12. yōni-mukhajvakkādararum ellā-sameyakku ttavarmmaneyeniparum samasta-dha-
13. rmma-pratipālakarum āśrita-jana-Kalpavriksharum dēva-dvija-kshatriya-rge tu-
14. le-bagutta besageydu naḍava sajjana-makkaḷum śrimatu pratāpa-chakravarthi
15. Hoysala śri-vīra-Nārasiṃhyai-dēvarum divya-śri-pāda-padmāraṇḍhaka-
16. ru? yishtaru! Māranāḍada Kārenāda
17. 
18. 
19. 

19*
20. chavādiya Allālagaṇuḍa Nagaralā Kodiyānde
21. Handarakanahālliya Chikkagaṇuḍa Haṭalakōṭeya Ma-
22. rabeguṇḍa Rāgaṇaṇoḍa Tibbihaṇḷiya Mādigaṇuḍa
23. Eraganahālliya Mōṭa gavuṇoḷagā [da] samasta-prabha-
vudugā kūḍu svasti śri Saka-varunṣam 1212 neya viṛō-
25. dhi-samvatsaraśa Āśāda su 11 Bri II Anurādhakha-
26. tradalu Śrīrangaśa Śrīrangaṇāthana prōhiita Kū-
27. rāttu śri Vedābyāsa-chaturigita-peranda-perumāḷāda Periya-
28. bhaṭṭarakaśigendu Yēnnenāda Guḍḍaṃaṇḍiyam chatur-simān-
ta-dolagāi sarvamāṇaśa dhārā-pūrva-kavāgi yi dhare-chā-
30. ndrārka-tārāṃbarar-ūḷḷaṇaka.

Translation.

The holy guru alone is (my) refuge. Śrī Hari alone is (my) shelter. Be it well. While the emperor Hoysala bhujabhala Vīra Nārasimhyadēvarasa, the refuge of the whole universe, possessed of the assemblage of the qualities praised by all the learned men, favourite of the goddess of fortune and earth, king of kings, Paramēś-
vara, lord of the excellent city of Dvāravatī, a sun to the firmament, that is, the Yādava family, crest-jewel of righteousness, king over the Male chief, lord of the Malepas, gandabherunda, terrible in war, sole hero, unassisted warrior, Śanivārasiddhi, giridurgamalla, a Rāma in moving battle, Bhīma in battle, a lion to the elephants the enemies, uprooter of the Magara kingdom, establisher of the Chōla kingdom, reviver of the Pāṇḍya kingdom, was ruling the earth from his capital Dōrasamudra in peace and happiness.

Be it well. Possessors of prowess respected by the whole universe, obtainers of boons from the goddess of Earth and of their livelihood by the favour of Indra (Mēghavāha), sons of Balabhadrādēvar, swans shining with Vyaḷi-dhva flag (?), respectors of the eighty-four lakhs of living beings, abodes of all religions, protectors of all acts of charity, wishing-trees to those who resort to them, righteous men who give their own lives for the gods, Brahmans and Kṣatriyas, worshippers of the holy lotus feet of the illustrious pratāpa-chakravarti Hoysala-śri-vīra Nārasimhyadēvar, ...........................................of Māranād and Kārenād......

Nagaralā Kodiyānde (son?) of Allālagaṇuḍa of [Am] chavādi, Chikkagaṇuḍa of Handarakanahālli, Marabeguṇḍa of Haṭalakōṭe, Rāgaṇaṇoḍa, Mādigaṇuḍa of Tibbihaṇḷi, Mōṭa gavuṇoḷagā and other prabhu-gauḍus having assembled:-Be it well. On Thursday with the constellation Anurādhā, being the 11th lunar day of the bright half of Āśāḍha in the year Viṛōḍhi, Śaka year 1212, gave away the village Guḍḍaṃaṇḍi in Yēnnenād with all the rights within its four boundaries as sarvamāṇa with pouring of water, to last as long as the earth, moon and sun
endure, to Periyabhataraka, the priest (purohita) of the god Śrīraṅganaṭha in Śrīraṅga and Kūrattu Śri Vēdavyāsa-chaturiga-piranda-Perumāḷ (holy person, son of Vēdavyāsa, chaturiga? called also Kūrattu).

**Note.**

This inscription is of some interest as it records the gift of a village Guḍḍavāḍi to the master of ceremonies (purohita) in the famous Vishnu temple of Rāganāṭha in the island of Śrīraṅgam in the Trichinopoly district. The gift was made by various prabhu-gandus of the country. Various epithets in their praise are given. The date given corresponds to Thursday, 30th June 1289 A.D., a day with Ānūrādhā constellation (taking Ś 1211 Virūdhi as the year meant). It falls within the reign of Narasimha III. The donee was Periyabhattaraka, son of Vēdavyāsa, surnamed Kūrattu. Kūrattāḷyan was a devotee of the famous Vaishnava reformer Rāmānujāchārya. He is said to have allowed himself to be blinded by a bigoted Chōḍa king to save his guru from unjust punishment. The dance is said to be a descendant of his. What chaturiga means we do not know. Does it mean fourth of that name?

51

In the deserted village Hongalavāḍi, in the Chandakavāḍi hobli, on a slab standing in a shrine called Śaśanada Māri guḍi.

Size 6' — 6'' × 3'

Kannada language and characters.

<table>
<thead>
<tr>
<th>Slab No.</th>
<th>Kannada Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ಸಸೇದ್ರೆ ಶರ ವಿಶ್ವರೂಪೆ ರೂಪಗಳಿಗೆ ಬರಣ ಹೊರಂಪೆಯುನು.</td>
</tr>
<tr>
<td>2.</td>
<td>ಸಾಂಭಾಟನೆ ಸುತ್ತ ಸುಂತನಿಯಾಯಿತೆ.</td>
</tr>
<tr>
<td>3.</td>
<td>ಮಾಜಿಲ, ಸೇರಣೆ ಮರು, ಮೊಹ ಮು.</td>
</tr>
<tr>
<td>4.</td>
<td>ಸರ ಅಕ್ಷಾನಾಂತರಿಸುವ ಅಕ್ಷರ</td>
</tr>
<tr>
<td>5.</td>
<td>ಕಾಲಿ ಮತ್ತು ಹೊಚ್ಚಿನ ಕಾಲಿ ೫೦</td>
</tr>
<tr>
<td>6.</td>
<td>ಸಮಾಧಿಯ ನಾಮ ಕಮರಿದಿ ಕಾಲಿ ೫೦</td>
</tr>
<tr>
<td>7.</td>
<td>ಸಮಾಧಿಯ ನಾಮ ಕಮರಿದಿ ಕಾಲಿ ೫೦</td>
</tr>
<tr>
<td>8.</td>
<td>ಸಮಾಧಿಯ ನಾಮ ಕಮರಿದಿ ಕಾಲಿ ೫೦</td>
</tr>
<tr>
<td>9.</td>
<td>ಸಮಾಧಿಯ ನಾಮ ಕಮರಿದಿ ಕಾಲಿ ೫೦</td>
</tr>
<tr>
<td>10.</td>
<td>ಸಮಾಧಿಯ ನಾಮ ಕಮರಿದಿ ಕಾಲಿ ೫೦</td>
</tr>
<tr>
<td>11.</td>
<td>ಸಮಾಧಿಯ ನಾಮ ಕಮರಿದಿ ಕಾಲಿ ೫೦</td>
</tr>
<tr>
<td>12.</td>
<td>ಸಮಾಧಿಯ ನಾಮ ಕಮರಿದಿ ಕಾಲಿ ೫೦</td>
</tr>
</tbody>
</table>
Transliteration.

1. śvasti śri vijayābhhyudaya
2. Śālivāhana saka varusham 1440 neya
3. Bahudhānya-samvatsarada Jyēṣṭha ba 10 lū sva
4. sti śriman-mahā-mandalēsvara Sāluva
5. Gōvindarajāgala kāryake kartarāda Tim-
6. manāyakanavarū Navilūral āḷutta
7. ...
8. manṭapake ...
9. sunka ...
10. horavrū ...
11. harā ... vā dharma
12. suvarṇādaya ga 33 aksharadalu mūvatta mu
13-15 ...
16. māṇya pūrva
17. gōū-Brāhmara konda pāpadali hōharu yandu koṭta silā-
18. sāsana mangala mahā śri śri śri

Note.

The huge slab on which this is engraved is housed in a small shrine and worshipped occasionally. It is called Śāsanada Māri and is situated in the midst of a thick forest belonging to the Chāmarājanagar Taluk. Remains of broken pottery, bricks, etc., in the vicinity indicate that once on the site stood a big village. It is believed that when there is drought in the neighbourhood people go to this stone slab and worship it and then there will be heavy rain. The slab is thus covered with a thick coating of oil, clarified butter and occasionally with boiled rice by the devotees. It was with very great difficulty that the slab was washed clean and even then it was not possible to take a good estampage of the inscription engraved thereon or copy it fully.

The inscription records the gift of some village of the annual rental value of 33 gold gadyānas with all the rights of possession and free of tax for the maintenance of some manṭapa. The gift is said to have been made by Timmannāyaka ruling at Navilūr, agent for the mahāmanḍalēsvara Sāluva Gōvindarāja, on the 10th lunar day of the dark half of Jyēṣṭha in Ś 1440 Bahudhānya corresponding to June 3, 1518 A. D. Sāluva Gōvindarāja was a governor of the southern portion of the Mysore District under the Vijayanagar king Krishnarāya (see E. C. IV Chamarajānanagar 37
of 1517 A. D., 99 of 1523 A. D., 111 of 1523? T.-Narsipur 42 of 1521 A. D., 78 of 1519 A. D. Nanjangud 195 of 1513). Timmananāyaka is referred to in Chamarajanagar 111 of 1523 as agent for Sāluva Gōvindarāja. In T.-Narsipur 42 Sāluva Gōvindarāja is called Śīrāh-pradhāna of Krishnarāya. He was the younger brother of Mahāpradhāna Sāluva Timmanna Vodēyar (Nanjangud-195) known in stories as Appāji. There is also a mahāpradhāna Timmananā Dānṇāyaka referred to in inscriptions at Mēlukōte, Seringapatam Taluk 86 of S 1393, 89 of S 1330 but he is evidently different from the Timmananāyaka of the present record.

52

In the forest village Bānagavādi in the habli of Chandakavādi, on a slab standing in front of the Mārigudi.

Size 6' × 2' — 6''

Kannada language and characters.

1. ಪ್ರಧಾನ
2. ಹೆಸರು ಜನರ ಸೇವೆ
3. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
4. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
5. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
6. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
7. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
8. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
9. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
10. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
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17. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
18. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
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20. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ
21. ಸದಸ್ಯರ ಸೇವೆ ನಾಳ ಪ್ರಸ್ಥಮ

Kannada text
Transliteration.

1. svasti śri vijeyādbhū-
2. deya Sālivāhana-shaka-varuśha
3. 1485 ne sanda varttāṃśaṃke san-
4. da Rudrādgāri-sanvatsaraṃda Śrāvaṇa ba
5. 10 lu śrīmaṇ mahārājādhirāja Sādā-
6. śivarāya-mahārāaya prithvīya rājyaṃ-ge-
7. yuvutta yiruvalli Māmnu [Ku] lādhīśvara māheho-
8. kkara-kāyīva mārāntara-malla Basava-Sankara
9. Vanki-Nārāyaṇa hokula-gaṇṭu duṭṭura-kannādi kā-
10. nti-māduva rāyara-vuttara-gānda . . . . Ko-
11. ūttura Māyappa-nāyaka makkalu Timmappa-nāyakaru
12. Vummattura Upparikeya-maṭada sīhvāsanā-graganyā-
13. rāda mahā-mahattinolagāda Mādevarige koṭṭa dāna-sādhana-
14. da krama-ventendare nammā nāykatanakke saluva Ghaleyada
15. sthaladolagāṇa Bānagavādi yemba grāmavanu nimage
16. Ardhôdaya-punyā-kaladalli namma tande-tāyi-
17. galige tri-sandhyā-kaladallu punyavāga-bēkendu
18. nimage dhārā-pūrvakavāgi koṭṭevāgi i-grāmakke
19. saluva chatuḥ-sīmeya voḷagāda kege gadde beddalu
20. tōta tudike aane achehuṇṭa kala koṭṭhara kādā-
21. rambha nirārambha kirukula suvarnā-dāya sum-

back.
22. ka bhattādāya nira-
23. . . . jala pāśaṇa akshī-
24. ni yagāmi siddha sādhyam-ga-
25. āemba yēnuṇṭada sarva-
26. sāmyavanu sarvamānyavagi
27. āgumādi anubhavisikondu
28. namage punyavāgali yendu ha-
29. rasi Śivārchchaneyanu māḍikondu
30. sukhadali yiruvari yendu kotta
31. dāna-sādha (na) nā || yidake āvanān obba ta-
32. ppidisa [pa] harisdare tamma tande-tāyigala Vāra-
33. nāsiyali konda pāpake hōharu gōva
34. Brāmhara konda pāpake hōguvaru Gangeya
35. taḍiyali kapileya konda pāpake hōharu
36. yi dharmavanu tappade nadasuvantāvaru-
37. galige sahasra-Aśvamēdham-gaida punyavahu-
38. du dāna-mānya-pūrva dhāre-mādiyendu
39. . . . sādhana i sva-dattā dvigu-
40. nam punnyam para-dattānu-pālanam para-dattāpa-
41. hārenā sva-dattām nishphalam bhavēt ||

Translation.

Be it well. On the 10th lunar day of the dark half of Śrāvana of the year Rudhirōdgāri, 1485 years having elapsed in the Śālivāhana era, while the king of kings, Sadāśiva-mahārāya was ruling the earth:—

Timmappa Nāyaka, son of Kovuttur Māyappa Nāyaka, chief of the Mannulas (Mannulādhiśvara), protector of those who take refuge under him, punisher of those who fight with him, a Śaṅkara to Bull (Basavaśankara), Vanki-Nārāyaṇa, a knot at the navel (hokuḷagantu), a mirror to the wicked, punisher of the kings and warriors who transgress laws of the virtue (kānti-māḍuva) gave the following charter
to Mādeva, chief of the throne of Upparikeya-Māṭa in Ummattūr and belonging to the māhamahattu:

As we have given you with the pouring of water the village Bāṅagavāḍi in Ghaḷaya-sthala belonging to our office of nāyaka, on the holy occasion of Ardhādava, in order that merit might accrue to our parents in the three sandhyas (junctions of time, morning, midday and evening), you may take possession of and enjoy all the rights including all tanks, rice fields, dry lands, gardens, tuṣiye (kitchen gardens?), kaḷa (threshing floor), kotāra (granary), kāḍaramba (lands cultivated by natural supply of water like rain), nīrāmba (lands cultivated with the help of artificial irrigation) kirukula (tolls on minor articles), suvarṇadāya (income in gold), svanaka (customs duties), bhattādāya (income in paddy), water streams, rock, imperishables, future income, present resources and possibilities within the four boundaries of this village and bless us that merit might accrue to us and conducting the worship of Śiva you may remain happy. Thus is the charter given:

He who violates this and confiscates will be guilty of the sin of killing his parents in Varaṇāsi. He will incur the sin of killing cattle and Brahmins. He will incur the sin of killing tawny cows on the banks of the Ganges. To those who carry on this charity without fail will come the merit of doing thousand horse-sacrifices ....... Given with pouring of water as a gift and mānya (endowment to be respected by all).

Protecting another’s charity is twice as meritorious as making a gift oneself. By confiscating another’s gift, even one’s own gift is rendered fruitless.

**Note.**

This inscription registers the grant of the village Bāṅagavāḍi by a chief named Timmappa Nāyaka of Kovuttūr (same as Coimbatore) to Mādeva, head of a Vīraśiva matha named Upparigeya-matha in the village Ummattūr (in the same taluk of Chāmarajānagar) during the reign of Sadasivaraṇa, king of Vijayanagar. It is dated Ś 1485 Rudhirodgāri sam. Śrāv. ba. 10 corresponding to August 13, 1563 A.D. It is further stated that the gift was made at the time of Ardhādava-punyākāla (line 16). Such a conjunction occurred on January 24, 1563, the new-moon day of Pushya with Śrāvana nakshatra and Sunday, etc. The inscription itself was set up nearly six months from the time the gift was made.

The titles of the chief are very peculiar.

Ardhādava occurs according to Nirṇayāmṛita: anārkapata Śrāvana yuktā chen Māgha-Paṃshayōḥ Ardhādavasya vijnayaḥ kōti-sūrya-grahais samah; during the conjunction of New Moon day, Sunday, Vyatiptā yōga, Śrāvana constellation in the months of Pushya and Māgha and is considered very sacred. According to Nirṇayasindhu, Ardhādava can only occur in the month of Māgha.
53

On a slab lying near the Māri temple in the same village Bānagavādi in the same hobli of Chandakavādi.

Size 4' x 2'

Kannāḍa language and characters.

Note.

This short inscription consists only of two lines Kāsi-dharmada-grāma, meaning the village given away for the charities of Kāsi. Apparently the income of the village was given away for some acts of charity at Benares. The characters seem to be of the 17th century.

It is interesting to note in this connection that Kaṇṭhīrava Narasarāja Vaḍeyar I of Mysore granted for feeding 100 Brahmans daily at Benares during some months and for certain services in the Viṣvēvara temple in the same holy place the income of Honganūr-sthāla including the villages Honganūr, Rēchambali, Jōtigaṇḍana-sthāla, Timmeśvaranapālya, Belavatta, etc. (Chamarajangar 42 of 1650 A.D.). It is probable that Honganur being not far off, the village in which the present inscription is set up might have been also included in the list of the villages granted by the Mysore king. If so the record belongs to his reign 1638-1659 A. D.

54

On a viragal in the deserted village Tōṇṇūrīkōṭe near the village Aṭṭugūlipura in the hobli of Chandakavādi.

Size 6' x 4'

Kannāḍa language and characters.

Note.

This short inscription consists only of two lines Kāsi-dharmada-grāma, meaning the village given away for the charities of Kāsi. Apparently the income of the village was given away for some acts of charity at Benares. The characters seem to be of the 17th century.

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Transliteration.

I Band—
1. Jaya-samvatsarada Śrāvaṇa ba 10 dalu Tōṇḍanūra Dēvara Mā-
2. digaṇḍana maga Dēvaṁṇa Mākavveyavarige Arikuthārada Ma—

II Band—
1. li Giḍḍa gaṇḍarayaravaru nilisida viragalu.

Note.

This records the setting up of a viragal by Mali Giḍḍa gaṇḍaraya of Arikuthāra to the memory of Devaṇṇa and (his wife) Mākavve. Devaṇṇa is said to be the son of Dēvara Mādigaṇḍa of the village Tōṇḍanūr (called Tōṇṇūr). The date is given as Jaya sam. Śrāvaṇa ba 10 and no Śaka year is given. The characters appear to be of the 16th century and the inscription may belong to August 4, 1584, if Ś 1456 Jaya is taken as the year referred to.

55

At the village Aṭṭugulipura in the hobli of Chandakavāḍi on a stone in the field of Chenna Naṇjayya,

Size 2′ — 6″ × 2′ — 0″

Kannaḍa language and characters.

1. o ना ना ना का ना का
2. o ना ना ना का ना का
3. o ना ना ना का ना का
4. o ना ना ना का ना का
5. o ना ना ना का ना का
6. o ना ना ना का ना का
7. o ना ना ना का ना का
8. o ना ना ना का ना का
9. o ना ना ना का ना का
10. o ना ना ना का ना का
11. o ना ना ना का ना का [ ] ना
12. o ना ना ना का ना का
13. o ना ना ना का ना का
14. o ना ना ना का ना का
15. o ना ना ना का ना का
16. o ना ना ना का ना का.
Transliteration.

1. *Durmmuki-sāmyvatsaradā-
2. *Chaiyitra su 1 yi Sōmavara-
3. *srimatu sajjana-suddha-sivācāra-
4. *saṃpaṃnarāda dēvaprutvi-mahā-
5. *mahāttimolāgāda Ammadānī-dē-
6. *vara sishyaru Linganā-vodeyara-
7. *dēvarige Aṭṭuguliyapura-
8. *da Chemnigayyanavara tamma Saṇṇapaga-
9. vüdanaavaru tamma sūtra-guttiyā grāmakkake sa-
10. luva kappina-muleya-holannu atiti-pālma-
11. kke koṭta koḍage yintoppuda salsa [da] lū-
12. pidantahavaru Gange-taḍiyali ka-
13. pileya konda pāpake hōguvari
14. yiddake tappidavaru satta katteya
15. tindu toraleya nira kudi-
16. du hōguvaru.

Note.

This records the gift of some land described as Kappina-muleya-hola as koḍge by Saṇṇapagauda, younger brother of Channigayya of Aṭṭuguliyapura to a Vīraśaiva priest named Liṅgaṇa-Vodeya-dēvar, disciple of Annadānīdēvar for feeding guests. The land is stated to be situated in the village belonging to the donor as sūtra-guttis, i.e., land given away to a priest. The donee is described as possessed of the pure Sivācāra of righteous people and belonging to the mahā-mahattu of heaven and earth. A severe imprecation is laid against the violators of the grant.

The date of the record is given as Monday, the 1st lunar day of the month Chaitra in the year Durmmukhi. The date is not expressed in terms of any era. The characters seem to be of the 17th century and the inscription may correspond to March 17, A.D. 1656, a Monday (taking S' 1578 Durmmukhi as the year intended).

On a stone set up in the dry land of Mahamad Gaus to the north of the village Puṇajūrū in the same Chandakavāḍi hōbli.

Size 3' × 3'.

Kannada language and characters.

Kannada language and characters.

1. ॐ अर्ध्वते नामः
2. ॐ अर्ध्वते नामेन एकाचारश्वरेव तुम्मातेव अनंतां नामः
1. śri Anilēśvara dévaru
2. svasti śrīman mahārājādhirāja rājaparamēśvara śrī vīmapratāpa
3. Dévarāya-mahārāyaru prithvi-rājyan-geyyuttiralu
4. mātya Dēva-daṃnāykaraiyaravaru
5. yirddalli svasti śrī saka varusha 1851 neya Samaya (Saumya) samvatsarada Chayi-
6. tra sudha 15 ralu śrī Yennēndā Haradanahalliya Dibya Lingēśvara śrī-
7. Anilēsvara-dévara amritapadi nandādivigeya dharma nadavantāgi Udu-
vankanāda Gājanūra grāma 1 Haradanahalliya sthajada Kalimadiya
8. Hura ... haragalu paḍala Maleya Kemmanṭu Dēmige Purada ...
9. ... dévara tōta baḍagalu Anilēdeva hola ... gade
10. ... Madileya ... da Hongaṇṇiyahalli-grā-
mada samasta-gaudugal kotta dana-sāsana 1-grāmadim baḍagalu Udu-
vankanāda
11. ... Puṇajūra grāmā ā-grāmakke sērida gadde beddalu tōta tu-
dike mane ... guttage basti gomāla sunka suvarnādāya ā-grāmake
12. bhattādāya modalāda sarvva-svāmmya ā-grāmake saluva sunka suvarnā-
dāya horavaru nidhi nikshēpa jala pāshāna siddhha sādhya āgāmi modā-
lāda a-
13. ... bhogā tēja-svāmya āgumādi ā-grāmakke saluva kula ga 44 honnu
aksharadalu.

Transliteration.
Note.

This inscription slab is worshipped as a goddess by the villagers of Puṇajūr who belong mostly to the tribe of Sōligar. The lines at the bottom are quite worn out and cannot be deciphered.

It records the gift of the village Gājanūr of the annual rental value of 44 hons in Uduvankāṇḍu, south of Puṇajūr with all the rights by the gaudus of the village Hongáníyāhali for the service of food offerings and perpetual lamp for the god Divyalingēśvara Anīḷēśvara of the village Haradānāḷi in Yemmēnāḍ.

The grant is said to have been made on the 15th lunar day of the bright half of Chaitra in the year Saumya, S' 1351 when Devarāya (II) was king of Vijayarājanagara and Dēvādānāpāyaka was the governor. The date corresponds to 20th March, A.D. 1429, a day of lunar eclipse.

57

At the village Būdipadaga, in the hobli of Chandakavāḍi, on a stone standing in a field to the west.

Size 5' × 6'' × 2' - 6''.

Kannāḍa language and characters.

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Kannāḍa script and numbers.
19. 
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Transliteration.

1. svasti śrīmāmn mahārājādhi-
2. rāja rājaparamēvara arirāya-vi
3. bhāda bhāshege-tappuva-rāyara-ganda
4. chatussamudrādhipati śrī Vīra Dēvarāya
5. Oḍeyaru prithvi-rājaṃ geyvuttiru-
6. ttiha śaka-varusha 1330 sanda va-
7. rttamāna Sarvadhāri- samvatsarada Mārgaśira [śu] 15
8. Sōmavāra Ammaleya Kaga 
9. sa . . . Uđuvankaṇāda samasta-praje-gavumdu-
10. galu Gājanūra Mallikārjuna-dēvara 
11. ya angaranga-bhōga nada-dīvige [ge koṭṭa] dāna-
12. sīlā-sāsana . . . . . . . . . ka
13. la Bānagavādiyolagaṇa Masanahālliya grā-
14. mavanu yī-grāmaka sahuma chatussime-
15. yolagaṇa gadde beddalu kere tōta
16. nidhi nikshēpa sidha sādhya āgāmi . .
17. da . . . ashta-bhōga tēja yēnu . . . . danū dhā
18. rā-pūrvakavāgi ṛchandrārkkasthāiyāgi naḍa-
19. suvantāgi koṭṭa dāna sāsanā yī dharmavanu ā-chan-
20. drākka-sthāiyāgi naḍasuvaru
21. dāna-pālanayōr madhye dānāch chhreyōnu-pālane
22. dāna . . svargam avāpnoti pālanād acohutam
23. padam yī-dharmava alupidavara palanga-
24. lu sva-dattāṃ para-dattāṃ va yō harēti va-
25. sundharām shashṭi varisha-sahasrāṇi vrishṭā-
26. yām jayatte krimi yī dharmavan ā-
27. robbaru alipidavaru Vāraṇasiyalli kau-
28. leyanú Brāhmaṇanú tamma Ārādhya rā—
29. nū vadhisida pāpake hōharu śrī ||

Note.

This is an inscription of the reign of the Vijayanagar king Dēvarāya Odeyar I. The usual titles, king of kings, Paramēśvara over kings, punisher of hostile kings, champion over kings who break their word, lord of the four seas, are applied to the king. It is dated S' 1330 Sarvadhāri sam. Mārga, [ṣu] 15, Sō corresponding to December 3, 1408 and records the gift of the village Masaṇahalli in Bānagavādi with all rights for the services of decorations to the god, festivals and perpetual lamp in the temple of Mallikārjunādēvaru in Gājanūr, (a village about 4 miles off from Būdipadaga). The donors were the Prajagavinḍuš of Uḍuvankanāḍ belonging to Ammale (?). The usual imprecatory stanzas follow. At the end is an imprecatory sentence meaning that those who violate this charity will incur the sin of killing tawny cows, Brahmans and their ārādhya in Benares.

58

On a stone set up to the west of the Māri temple of Mūḍalā agrahāra, a hamlet of Ummattūr in the Hobli of Samtemārahalli.

Size 6' × 2'.

Kannāda language and characters.

1. இலநூ பௌத்தரூ தம்மா ஆராத்யரா—
2. நு வத்திசடா பாபாகே ஹோஹரு சிரே ||

Kannāda 6' × 2'.

1. ಇಲ್ಲಿನೂ ಭಾಷ್ಠರೂ ತಂಮಾ ಅರಾಧ್ಯರಾ—
2. ನು ವದ್ಧೀಶಾದ ಪಪಕೇ ಹೋಹರು ಶ್ರಿ ||
Transliteration.

1. Dhatturākhyā purā-vāsi Vasavādi-surāchchitaḥ । Bhujangēśā Śivaḥ payāt paramā-
2. tāmā jagatrayām । grāme santatam Ummatūr iti jagat-khyāte tu dévalaye
3. Kāvēryā api yōjanēna vasatim kurvann avāchyām diśi । Gauri-mudrita-vāma-
4. bhāga-subhagā śītāmsuruk-chāmarō Mārāriś śriyam āтанōtu [satatam]
5. [sṛmān]. Bhūjāngadhipā ॥ svasti śrīmad jayabhudaya Šaka-varuśha 1335 neya Vi-
6. jaya-samvatsarada Vayiśākha su 1 Valu śrīmatu Tāyūra-nāda-prabhu
7. Tāyūra Lakhchedānṇāyakara maga Perumāledēva Nalluva Bāmanna Kāmāna-
8. na maga Perumāledēva Rangappana maga Bhalappa Lakhkhappagaḷa maga Chennappa Anke-
9. damñayakara Ankanña Singappana Kāmamñavarolagāda prabhugavudu nādagaundaļu Tātira Ammava Kāmamña Dūmagaunda Ummattu-ra Bayichagavudā Dēvalinga Kālappa Māchanña Gañiganūra Kālappa Hiryahalīya
12. Āludūra Manchigaunda Kāmagaunda Olahāla Nīndagaunda Homma-ballu Bannihalīya Kālappa Bālādēma Hemmugeya Kahigaunda Māvīna
14. Hālalīya Hemmagaunda Chavudigauḍa Erīganahalīya Manchegaunda Dāsānūra
15. Kāmagavuda Chikkagavuda Yiggaliya Dādāteri Makaragavudana Kālappa Bellenali-ya Kallagavuda Hiriya Māranahalīya Hariyapagsudu Mōdigavudana Ka-
17. ... da Hiriyūra ... seya ... Billagavuda Beḷugundada
18. Kālīgavuda Kapparavaliya ... Hirebalīya Dēvaga ...
19. namara ... Kāma-gauḍana
20. [effaced] yada Kālappa Muttageya Kālegauda ... gavu
21. gavudā Marahalīya Kā ... palavuku
22. Rakkasagavuda Kiřugusūra Sādagaavudana maga
23. Māranayagavuda Kāleyahalīya ...
24. Kāligatada Kavilaya ... Nūja ...
25. ... da Biruchagavuda yīvarolagāda Tāyūra
26. agrahāravāgi mādi komdu
27. sanada krama ventendadē namma
28. mada mūḍaṇa dikkina kade ...
29. agrahāravāgi mane
30. ... ra Kuṇḍinīya-gō
31. vriti
32. ... lu ...
33. ... ši ...
34. ... griha ...
35. beddalu ashṭa-bhōga ...
36. bhaṭṭara makkaṇu Nāgadēva ...
37. ya-sūtraṇa Peddiya
38. da-Yājuśākheya ...
39. Kuṇḍinīya-gōtrada ...
40. yeraṇu ...
41. ... Naraḥarihajhya ...
42. ... Vajhyara ...
43. ... kkalu Kaun ...
44. ... makkaṇu
45. ... ... ... ... ra makkaulu
46. ... ... ... ... Maraya
47. ... ... ... ... Mada-
48. vajhyara makkalu ma ... ... ya
49. khoey KommaVajhyara ma ... 
50. sakheya Peddivajhyara makkalu ...
51. sakheya Narahari-Vajhyara makkalu ...
52. vage hadineyu-gana-sankhyeya Brhma-narugalige yi ...
53. va adaviya aduvvalagada bhumi gade ... ... yavara
54. varaha gadyanam yippattu honanu namma
55. Nandana-samvatsara Maha ba 30 Guruvara surya-graha ...
56. vrittiyagi madida hadineyu gana sankhyeya Brhma ...
57. hevara Sri Lakshminarayana-prityarthava-vage na vu naJavara
58. na-dhara-purvakavagi kothevu yi agaharada
59. kotha aduvvalada bhumiya chatu ssimeya valiya-
60. ka Nandi Hebbachehaliya ssimeyim paJuvalu Sindada Taliga-
61. lim tenka muntagi Kudhihe sssimeyim paJuvalu naJta nalku ...
62. yadalli naJta kallu allim paJuva muntagi Kudhihe-ssimeyim baJda ...
63. da-haliiyim badagalu nalku galle mreyagi nayirutyadalli ...
64. kallu allim badaga muntagi Taradagalu KuJadagala ...
65. chakrana kodageya holada herobbyim mukaalu Bhujanga ...
66. da holadim mukaalu naJta nalgalle mreyagi va ...
67. na kaJthobbeyalu naJta kallu allim muka muntu ...
68. kalu kaJtobbeyalu naJta nalku galle mreyada yi ...
69. yit chattussimeya volagula nidhi nikshipa jala pa ...
70. sadhya aShtha-bhoga tela-swammya matte yenu llamthai sarva ...
71. nimage kothevagi a-chandarikka-sthui aghi sukha ...
72. na vu kotha dharmma-sasanai sva-dattam para-dattam va yo ...
    hara ...
73. sahasrani vishthayam jayate krimi akarena kara-grahi ...
74. bhyate ... ... ... karasevi koti-yajnya-phalam labhet sarvvesham eva dana ...
75. kshhiyate phalam (na) bhumi-dana-phalam chaikam kshhiyate na kadachana 11 da [na pala]
76. nayormmadhye danat chreyonu-palanam 1 danat svarggam avapnoti pa [lan]
77. da chhyutam padam 11 Taya-nada prabhuga voppa Vasudevaru Ummatturu ...
78. gavudaga voppa sri Bhujanagatha Devaru Ssnabova SankaJnana baraha Siddhana baraha
Translation.

May the god Śiva (known as) Bhujaṅgēśa in the town called Dhattura, worshipped by the gods headed by Indra, protect the three worlds. May Bhujangādhīpa, dwelling in a temple of the famous village called Ummattur, at a distance of one yojana to the south of the Kāvēri, beautiful with his left half enshrining Gaurī and having the moon’s rays as a fly-flapdo always good to us.

Be it well. On Vaddavāra, 1st lunar day of the bright half of Vaiśākha in the year Vijaya, 1835th auspicious Šaka year, the illustrious chief of Tāyur-nāḍ, Perumāḷedēva, son of Tāyur Lakhchedanaṉāyaka, Nalluvā Bāmana, Kāmaṇa’s son Pertimāḷedēva, Rangappa’s son Bhalappa, Lakhhappa’s son Chennappa, Anke-damnāyaka’s (son?) Ankanna, Singappa’s (son) Kāmaṇa—these prabhugauḍus and nāḍu-gauḍus, with Amma Kāmaṇna of Tāyur, Dūmagauḍa, Bayichgauḍa of Ummattur, Dēvalinga, Kālappa, Māchanna, Kālappa of Ganiganur, Manchigauḍa of Aludur belonging to Hiryahaḷi, Kāmaṇaṇa, Nīṇḍaṇa of Oḷahāl, Ballu of Homma, Kālappa of Bannihalli, Bōḷadēva, Kahigauḍa of Hemmēge, Hemmigauḍa of Māvina Hālalī, Chaudigauḍa, Manchigauḍa of Eriganahaḷi, Kāmaṇaṇa of Dāsanūr, Chikkigauḍa, Dāḍateri (?) of Igguli, Makaragauḍa’s Kāḷappa, Kallagauḍa of Bellanali, Hariyapagauḍa of Hiriya Māranahaḷi, Mōdīgauḍa’s . . . . of Hiriyur, Billagauḍa, Kāḷigauḍa of Belugonde, . . . . . of Kapparavalli, Dēvagauḍa . . . . of Hirehaḷi, Kāmaṇgaṇa’s . . . . Kāḷappa of . . . . Kāḷegauḍa of Muttage, Kā . . . . of Maruhalli, . . . . Rakkasagauḍa, Māramayagauḍa son of Sadagauḍa of Kirugusūr, . . . . of Kāḷeyahaḷi, Kaviyaya of Kāḷigaṭa, . . . . Birachgauḍa, . . . . these and others of Tāyur created an agrahāra and granted the following sāsana:—

For building an agrahāra to the east of our village . . . . vṛttis of land are given with all the rights to . . . . of Kaundinyagōtra, Nāgādeva, son of . . . . bhaṭṭa, Peddiya of . . . . of Yajusśaṅke and Kaundinyagōtra, . . . . Naraharivajhya . . . . Māravajhya’s son . . . . Kommaiṇavajhya’s . . . . , Peddivajhya’s son, . . . . Naraharivajhya’s sons . . . .

To these 18 families (gaṇa-sankhye) of Brahmans we have given away with pouring of water forest lands, wet lands, etc., of the revenue value of 20 hons (or a present of 20 hons in cash in addition to the lands, in order to obtain the favour of the gods Umāmahēśvara and Lakshmiṇārāyaṇa, on the day of solar eclipse being Thursday, the 30th lunar day of the dark half of Māgha in the year Nandana, dividing the lands into vṛttis and distributing them among the 18 families (gaṇas) of Brahmans:—
LL. 59-68.

The boundaries of this agrahāra:—... The circle (vañeyaka) formed by the four boundaries of the common lands (advarala lit, pleasure grounds) given for... west of Nandi Hebbāchehalli, south of... Sindadatāli-gallu... and west of Kunidhēru-sīme four stones are set up... to the north of Kudihērusīme... to the north of... haḷī, the four stones being the boundaries, a stone to the south-west,... beginning from its north to the east of the big heap of stones in the kōdage-land of the chakra (village watchman)... to the east of the field belonging to the god Bhujangēśvara) the four stones set up here being boundaries, four stones set up in kaṭṭobe (?) being the boundary.... (Many of the letters are gone and hence the meaning of this portion is not clear.)

LL. 69-72.

All the treasures on the surface or underground, water channels, stones, possibilities, the eight forms of enjoyment, and the possession of téja (wealth ?) and all other rights have we given you to enjoy in peace as long as the moon, sun and stars endure. This is the dharmasādana (charter of charity).

LL. 72-77.

He who seizes the land being either his own gift or other's gift will be born as a worm in ordure for sixty thousand years. One who takes taxes from un-taxable property will incur... He who... will get the merit of performing a crore of yajñas. Of all the gifts... the merit gained by the gift of lands never diminishes. Between making a gift and protecting it, the act of protecting is more meritorious than making the gift. By making a gift one goes to Svarga but by protecting one already made one attains the region from which there is no fall.

LL. 77-78.

The signature of the prabhus of Tāyur-nād:—

Vāsudēvaru. The signature of the Ummattūr gaudus:—śrī Bhujanganāthadēvaru. Writing of Sēnābōva Sānkanā: Writing of Siddha.

Note.

The huge slab on which the inscription is engraved was once lying underground and every year a huge fire was set up during a village festival at the place. Hence several letters are much damaged.

The inscription records the creation of an agrahāra near Ummattūr and the settlement of Brahmans therein with gifts of land to them made by Perumāledēva,
chief of Tāyur-nāḍ and several gaudas of Tāyur and other villages in the neighbourhood. The grant was made in Ś 1335 Vijaya sam. Vaiś. śu 1, Vaḍḍavāra corresponding to Saturday, April 1, 1413 A.D. Another date is given in line 55, i.e., the solar eclipse on Thursday the 30th lunar day of Māgha in the year Nandana corresponding to 1st February 1413 A.D. on which day there was a solar eclipse. But it was a Wednesday and not Thursday. The date meant was apparently the day after the eclipse, i.e., the 2nd February and yet for the sake of special merit due to the gifts at the time of solar eclipse, Thursday also is spoken of as a day of solar eclipse. This second date, i.e., 2nd February 1413 probably stands for the time when the eastern agrahāra was created. The formal grant of lands for this Mūḍala Agrahāra was made two months later. No king is mentioned in the record.

SHIMOGA DISTRICT.

Shimoga Taluk.

59

In the village Bhadrāvati in the hobli of Bhadrāvati, on a stone in the navarāṅga of the Lakshminarasimha temple.

Size 6' × 10''

Kannada language and characters.

ಭಾರತ ವಿಜಯ ತಾಲೂಕು.

ಭಾರತ ವಿಜಯ ತಾಲೂಕು.

6' × 10''

1. ನಂತರ ಕೆಲಸದಲ್ಲಿ ನಾಡಿ ನಂತರ ಕೆಲಸದಲ್ಲಿ ನಾಡಿ ನಂತರ ಇದ್ದರೆ ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತರಂದು ನಂತар
Transliteration.
1. svasti śri Gōpinātha śaraṇu Vyaya-samvatsarada Dvitiyāśāḍha suddha 13 Bridandu śri Lakšmi narasimha-purad-aśeṣha-mahā (sa) janangalau Hiriyaṃakshe (?)-
2. yddalī mahāsabheyyāgi neradu mādida samayav entendađe Purabageya-bāgu Bāhubali-kumāranahallī-em-
3. kātűru yimt inisariyum prati-pratti-vibhāgam mādi yikkida undige dhruva-undige tava-tavage banda stalagaḷali keṛeya kaṭṭisuvaru tōṭavan ikkisi añhage vyavasāyavam mādidađe pra
4. thyāpattiya mādalāgadu t-dhruva-undigeyan aḷihi (hi) davaru agrahāravan ajidavaru mūvaṭelu pitarim bahi grāma-drōhigalu śri-Lakṣmi-narasimha dēva[rą]
5. ne aśeṣha-mahājananu anē chakravartti śri Vira Nārasimhadēvar anē

Translation.
Be it well. Gōpinātha is my refuge. On Thursday the 13th lunar day of the bright half of the 2nd Āshāḍha in the year Vyaya:

All the mahājanas of Lakṣmi-narasimhapura having assembled in Hiriyaṃaki (?) as mahāsabha, made the following agreement:

In (the villages) Purabageya-bāgu, Bāhubali-kumāranahallī, Temkātūru, tanks should be constructed in the spots assigned to different persons in accordance with undige (free permit ?). If gardens are set up and cultivation is carried on, no objection (pratyāpatti) should be raised. Whoever violates this permanent permit (to build tanks and carry on garden cultivation under tanks, etc.,) will be guilty of having destroyed agrahāras. Thirty-seven ancestors (of such violaters of the grant) will remain outside (heaven). They will be guilty of being traitors to the villages. In the name of Lakṣmi-narasimha-dēvaru; in the name of all the mahājanas. In the name of Vira Narasimhadēvar.

Note.

This records an agreement made by the mahājanas of Lakṣminarasimhapura (the village Bhadrāvati) permitting certain persons to build tanks in the places assigned and plant gardens and carry on their cultivation with the help of the tanks, free from taxes, etc. Imprecations are given against the violaters of this agreement or grant.

The date of the grant is given as Vyaya sam. Dvitiyā śāḍha śu 18th Thursday. No Śaka year is given. From the nature of the paleography of the record and the mention of the name of the Emperor Vira-Nārasimha who was apparently the Hoysaḷa king of that name, it is possible to conclude that it belongs to the time of Narasimha II or Narasimha III. In the reigns of the above kings there were
two Jovian years of the name of Vyaya, i.e., 5 1148 and 5 1208. In the latter year the intercalary month was Vaiśākha and not Āśādha as stated in the grant. In the former year, i.e., 5 1148 Vyaya, the month Āśādha was intercalary and the week-day of ūśu 13 of the month was Thursday as stated in the grant. Hence this date corresponding to July 9, A.D. 1226 must be taken as the correct date of the grant and the king who was reigning at the time, i.e., Narasimha II as the king in whose name the grant was issued. If we take the reign of Narasimha I there is also a Vyaya but with no intercalary month Āśādha. Moreover he was never styled Chakravarti or Emperor as found in line 5 of this record.

The exact significance of the terms  undige and  āhruva-undige in lines 3 and 4 is not clear.

NAGAR TALUK.

60

Near the town of Hosanagar in the hobli of Kaḷūrkaṭe, on a māstikal near the inscription stone No. 24 of Nagar Taluk, E.C. VIII.

Size 3' × 2'

Kannāḍa language and characters.

Note.

This is a māstikal recording the death of a woman (not named) who was the wife of Ruddagaṇḍa in the bright half of Māgha in the year Īsvara. Neither the name of the tithi nor the number of years elapsed in the Śaka era is given. The characters seem to be of the middle Hoysaḷa period and the date may be provisionally taken as January 1218 A.D.

61

On another māstikal near the Sagar Road to the north of the same town Hosanagar.

Size 3' × 2'

Kannāḍa language and characters.
This records the death as sati of Kārabbe of Dūmma-sthala on Tuesday the 10th lunar day of the bright half of Ashādha in the year Vilambi Ś 1158. Dūmma is a village in the same hobli of Kalurkaṭe. Ś' 1158 is Durmukhi and Vilambi is two years later, Ś 1160. Taking the latter year, the date corresponds to Tuesday, 22nd June, 1238 A.D.

62

In the same town, on the metallic press known as the tankasāle-kallu placed at the entrance of the Taluk office.

Modern Kannada language and characters.

तंकासाले कल्लु

1. तंकासाले कल्लु
2. तंकासाले कल्लु

Transliteration.

1. Parabhava sam 1 Bhādrapada su 14 lu Subâchâri maḍida rupāyi maḍava pancharasiya sa-
2. lâke ma 24 se 9-

Translation.

On the 14th lunar day of the bright half of Bhādrapada in the year Parabhava, Subâchâri made this salâke (iron bar) 24 maunds and 9 seers (in weight) of five metals (pancharasiya) for manufacturing rupees.

Note.

This inscription is engraved on a side of the metallic machine (tankasāle-kallu) which was once used for minting rupees at Nagar. The machine was brought from Nagar to Hosanagar when the Taluk Office was shifted. It is six-sided 1' 8" x 1' 8" x 8" x 8" x 9" x 1'. It is flat below. There are six notches in it. They are however of different sizes. Two iron handles are found. People here say that by pressing another similar machine over this rupees were made.

The characters may be of the 18th century and Parabhava may correspond to 1726. If so, the date would be equivalent to August 30, 1726 A.D., the time when Sōmaśēkhara II was the chief of Kelladi.
On a stone set up in the field No. 35 near Gundan Basappa's house in the town of Hosanagar (Nagar 24 now revised).

Size 3'—6" × 2'—6".

Kannada language and characters.

1. ಅಮಲಪಥ ನಾಗರ ನಾಗಾನಾಯಕರ ನಿರಂತರ 24ಕಾಲನ್ನು ಸ್ಥಳ್ಳಿಸಲಿ.
2. ಹಾಸಿನ ಗುಡ್ಡು [ಸ್ವಾತಂತ್ರ್ಯ] ಆಡಳಿತ ಸಂಸ್ಥಾನ.
3. ಸುಬೃಹಿ ಮತ್ತು ಪ್ರಭಾತ.
4. ...
5. ಸಂಬಂಧ ಜೀವನ ಮತ್ತು ನಾಮ.
6. ಸರ್ವತ್ರ ಸಾಮಾನ್ಯರ ಸಂಸ್ಥಾನ.
7. ಹಾಸಿನ ಗುಡ್ಡು ನಿರಂತರ ಸ್ಥಳ್ಳಿಸಲಿ.
8. ಸಂಬಂಧ ಜೀವನ ಮತ್ತು ನಾಮ.
9. ಸರ್ವತ್ರ ಸಾಮಾನ್ಯರ ಸಂಸ್ಥಾನ.
10. ...

Transliteration.

1. śrimat-parama-gambhirā-Syādvādāmāgha-lāncchanaṃ
d. jiyāt traiākāya [nāthysa] śāsanam Jinaśāsanam
3. svasti śri Ballāla Dévarasarū-
4. ...
5. jeyam uttarotttābhī- ruddhin iralu saka varusha
6. 1112 eraḍānaye Sarvādhāri-samvatsarasāra
7. Jyēśṭha sudha Ekādaśa Vaḍḍavāradalu gu-
8. na-sampamnārappā Pushpasēnadēvāra guḍdi śri-
9. matu Sarvādhikāri Bāmnāchāriya heṇḍati Ha-
10. vvakkantu Suralōka-prāpteṣvādalu

Note.

This records the death of a Jain woman named Havvakka, wife of the illustrious Sarvādhikāri Bāmnāchāri and a disciple of the Jaina guru Pushpasēna-dēvar. The usual stanza in praise of the Jinaśāsana is given at the beginning of this record. The name of Ballāladevārasa in whose reign the event recorded took place is next given and then the date Ś 1112 Sarvādhāri sam. Jyēśṭha śu 11 Vaḍḍavāra. But Ś 1112 is however Sādhāraṇa and Jyēśṭha śu 11 of this year (17th May 1190) is a Thursday (which by some is regarded as equivalent of Vaḍḍavāra). The
nearest year Sarvadhari is Š 1090. In this year Jyēśhttha śu 11 is Saturday (18th May 1168) the week day generally accepted as the equivalent of Vaddavāra. But this would not fall in the reign of Ballāla II. Hence the former date is probably the date meant. For Pushpasēna see E. C. II, Arsikere 1 of 1169 A. D. There is another Pushpasēna who died in 1234 A. D. Cp. E. C. VIII, Nagar 44.

On a stone set up behind the Bramhēśvara temple in the village Puṇaje in Kaḻūrkaṭṭe hobli.

Size 8'—6" × 1'—3''.

Kannāda language and characters.

1. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
2. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
3. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
4. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
5. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
6. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
7. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
8. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
9. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
10. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
11. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
12. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
13. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
14. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
15. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
16. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
17. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
18. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
19. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
20. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
21. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
22. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
23. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
24. ನಾರಿ ಬೌದ್ಧಾ ಅಚ್ಚುವಾಡಿಯಾ ಕೇಂದ್ರಾಂತಿ ಮತ್ತುಳಾ ಮೂಲ ಸಾಂತ್ರಾ ತಾಂತರಾ ಸುಂದರಾಂರಾ.
Transliteration.

1. nāmas tunga-siras-tunga-chandra-chāmara-chārave trailokya-naga-
2. rā-raṃbha-mūla-ṭaṃbhaṭya ṣaṃbhāve svasti śrī śaka varaṇa 1318
3. neya Dhātu-samvachherada Śrāvāna su 10 A śri Vira Hariha-
4. ra-rajaru rājyaṃ geṣyutirala Āragada rājyaovanu Sōvaṃṇoḍe-
5. yaru ālutidali aivattu-nāḍa Hebbayala Beligana
6. Bāḍa Bīrama Jakaṇa Sōya Bommaṇa Tammanagore Bela-
7. tōja Lakaveyatamna Mutturi Bobulyatamna-
8. noṭagāḍa samasta gauḍu-prabhugala Bāḍaganāḍa Titisari-
9. Gāḍasabura Chīka Viṭṭapamgala maga Viṭṭapamgalgī nīm-
10. ma vūra madikake saluva Harayada Handimaniya
11. saruhina bhūmiyanu sarvamāṇyavāgi dhāreyanne-
12. reṇu konda vudugore ga 2 eraḍu honnu ā-
13. keḷagana Rāmeśvara dévāsa kha 1 Hālam-
14. pati gova-godagiyanu kala natu konda
15. vudugore ga 1 vubhayam ga 3 nu kon-
16. du adikadindha melāṇa saruhu a
17. niṅerakalu jala pāśāṇa nidhi nikshēpa sahavā-
18. gi sarvamāṇyavāgi sukham bāḷvaru yī-dha-
19. rmmake āru ālipidavaru Vāraṇāsi-
20. yali hannerdū såvira kapilya kon-
21. davaru Brāmharā kondavaru yī dharimma-
22. va ālipidavara santāṇa nissantāṇa l
23. yī dharimmava pālisidavaru santāṇa-
24. bhivridhiyāgi bāḷvaru mangala

Note.

This record is of the reign of the Vijayanagar king Harihara II and is dated Ś 1318 Dhātu sam. Śrāv. su 10 A corresponding to Sunday 16th July 1396 A.D. A subordinate of the king named Sōvaṇṇa Voḍeyar is stated to be the governor of Āraga kingdom. This officer is also referred to in E. C. VIII, Tirthahalli Taluk 173 of Ś 1318 as the governor of Āraga. Another inscription in the same Taluk (No. 132) of Ś 1291 also refers to Sōvaṇṇa Voḍeyar as having made a grant in Muḍuvankanāḍu. He is spoken of as the son of Vira Marappa Voḍeyar, apparently the younger brother of Harihara I. It is probable that this Sōvaṇṇa Voḍeyar is the same as the Sōvaṇṇa Voḍeyar of the previous record (Tirthahalli 173). We have also a reference to Sōvaṇṇa Voḍeyar spoken of as Kumāra Sōvaṇṇa Voḍeyar in the Śrīngeri grant to the matt at Śrīngeri (E. C. VI, Śrīngeri 1) dated Śaka 1268. It is not certain whether Sōvaṇṇa Voḍeyar referred to in this inscription is identical with the Sōvaṇṇa Voḍeyar of the previous records. If he is
the same, he must have lived very long and his political influence was felt in the Malnad districts of Mysore for nearly 50 years.

The object of the present record is to register the gift of some lands situated in the Maddika (common land) of the village Titisariga Subur in Badaagangad district to Vithapa, son of Chikka Vithapa, a resident of the village by the gaudu prabhus of Hebbayal Beliganahada in Ayyattunad (fifty nadus) after having received a present of three varahas. The names of the gaudu-prabhus given are Biramma, Jakana, Soga Bommana, Tammaganda, Belatoja, Lakaveya Tamma and Mutturi Bobuliyatamma. The lands given are described as Harayada Handimaniya-saruhina-bhumini (field situated near the ravine of Handimani in Haraya) and gouragoji (land granted free for the grazing of cattle) in Halampati and also the devasa (mistake for devasa?) of the god Ramadevaru.

The district of Badaagangad referred to in this inscription is spoken of as a subdivision (kampana) of Santalige Sisira province and we also hear of Badaagangad Thirty district (E.C. VIII, Sagar 103, and 105) and another inscription speaks of the Badaaginaddikas as a sub-division or community of Brahmans (E.C. XII, Tiptur 1). From this it follows that the Brahman community known as the Badaagannadvaru are the descendants of the people who once inhabited parts of Shimoga District.

The usual imprecations, etc., are found at the end of the grant. Aivattu-nadu is also referred to in Nagar Taluk No. 34.

65

On a stone in the same village Punaji, in front of the Bramhesvara temple.

Size 3' x 1'—6".

Kannada language and characters.

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<th>Kannada</th>
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Transliteration.

1. nama-stunga-siras-tunga-chandra-chamara-chara-
2. vere trayilokya-nagar-a-ramba-mula-stam-
3. bhaya Sambhave svasti sirmanu ma-
4. ha-mandalesvaram Sodaldavarasaru
5. Subhakritu-saivismatara Pusya ba 3 Soma-
6. varadandu Deksvara-devarige (?) amritap-
7. dige kottha bhumi Masakaliya Ta-
8. reya keya hoda 1 Munageya ke-
9. yi hoda 1 Mavina keya hoda 1 So-
10. daladavana kekeya mele simnde 1 a ke-
11. lagana saru simnde 1 tettigar okka-
12. lu 1 yi bittha dharmake alihida-
13. de Varanasiyali kavileya
14. kondavaru Brhmara kondavaru

Note.

This inscription records the gift of some land for the food-offerings at the temple of Deksvara (?) by Sodaldavarasa. The number of years elapsed in the Saka era at the time of the inscription is not given. The date is merely stated to be Subhakrit sam. Pushya ba 3 S. But we know from another inscription in the same taluk (No. 27) at Malali that Sodaladewa was a general under Ballala III in Saka 1224 Subhakrit Kartika or 1302 A. D. We may therefore take the date of the present record as S 1227 Subhakrit sam. Pushya ba 3 which is equivalent to January 7, 1303 A. D., a Monday. Sodaldavarasa is also referred to in Nagar 21 of the year Krsthana with no Saka date and Sagar 66 of S 1205.

The lands are measured in terms of hoda and sindu. The exact meaning of these words is not clear. The usual imprecation follows at the end of the inscription.

On a stone in the same village Punjaji standing to the north of the Virabhadra temple.

Kannada characters and language.

Size 3' x 1'

1. नामस्य ब्रह्मचारिणी विना च चारसे च महाराणिः
2. उपोशयामासा गद्याव्याहस्ते नान्दलाक्षसमरसु
3. अनुनादेना विनायकः शुभक्रितवरसु
4. ಕನ ಮಾನಪತ್ರಣ ಮುಂಚೆತೊರು
5. ಗುಡಿ ಮಾನಪತ್ರಣಿನ ಮುಂಚೆತೊರು
6. ಕೆಂದ ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
7. ಕೆಂದ ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
8. ಕೆಂದ ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
9. ಕೆಂದ ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
10. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
11. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
12. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
13. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
14. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
15. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ ಅನೇಕ
16. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ
17. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ
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23. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ
24. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ
25. ತೊರು ಮಾನಪತ್ರಣ ಕಾಂಪಿಯ
26. ... ಮಾನಪತ್ರಣ

Transliteration.

1. namas tunga-siras-tunga-chandra-chama-
2. ra-charave trayilokya-nagar-rambha-mu-
3. la-stambhaya Sambhaye I svasti sirmanu ma-
4. hamanadalvesvaram yarasanka-kara-
5. gasam biradaranusam Martinara-
6. yanam sahitya-sarbbaj anusum Abhinava-
7. Bhajanaum Billesvara-deva-ra dibya-
8. shri-pada-padma-radham MiraRasa-
9. devaru Bammesvara-devaringe Ke-
10. kundadali Sivaneya RamaRna-ti
11. yali? ondu sivane Kabunada Cham-
12. navaAdiyal ondu sivane tamma
13. Kotenayka kotudu Ha . . . . . .
14. da Alalageriyali Aru . . . . . .
15. aidu binugu muvattu . . . . . .

23
16. rarasa koṭṭa binugu
17. vattu mūvattu Malliga-na
18. lu l svasti ārīmanu Maha
19. svara Soḍalāḍvararasu de
20. du Maṇḍaliyali sivane
21. ṭṭudu sivane Teligaru ondu
22. koṭṭudu bedalada singe
23. liya si da 1 aivattu nā
24. dali sivane 5 pālisudu yida-
25. ke alipidava narana [Rau] rava-narakada
26. . . . davanu.

Note.

This record is of the time of Birarasa who was a general under the Śāntara kings who ruled in Pomburcha or Humcha in Nagar Taluk. There are several Śāntara generals and kings of this name referred to in inscriptions, and it is not easy to identify the Birarasa of this record.

The epigraph gives him the titles, mahāmandalēśvara, a saw to kings, an elephant-goad to the titled chiefs, a Nārāyaṇa in form, master of Sāhitya, a new Bhōja, worshipper of the lotus feet of Billeśvara.

The inscription next describes the gifts of land made by Birarasa to the god Bammēśvara. These consisted of one sivane (a measure of land) in the village Kekunda, one sivane in Rēmaṇṇati, one sivane in Channavaḍḍi of Kabunāḍ. Other grants of land to the same temple made by Kōṭenayaka and Birarasa are next recorded. These are given in terms of the measure binugu. Soḍalāḍvararasu (apparently the governor referred to in the previous inscription) is also stated to have presented the temple with a sivane of land in Maṇḍali. Other grants recorded are those of the oil-mongers (telligar) and the Aivattu-nāḍ.

The usual imprecation is found at the end of the grant.

The date of this record is probably the same as that of the previous number namely about 1800 A.D.

Several letters at the end of lines 12 to 25 are lost as the inscription slab has peeled off at this place.

67

On a stone set up in front of the Virabhadra temple in the village Basavāpura in the same Kaḷūrkaṭe hōbali.

Size 7' × 2'

Kannada language and characters.
Transliteration.

1. nāmas tunga-siras-tunga-chandra (chāmari) tāmara-tārave tra-
2. yilōkya-nagarā-rāmbham mūla-stambhāya Sambhava
3. uru-kānchana-dattānām gavām kōti-satayir api pancha-kōti-turangā-
4. nām tat-phalam Linga-darushanām Śaka-varuṣa 1359 neya Nāla-sam-
5. vachharada Márggasira ba 30 Su Āru [ga] da
Mallinātha-odeyaru Bāleyahā.

6. līliya simhvasanadali paṭṭabhīṣekha-rājyavan āluttidallī nam-
ma dāsōhi Haḍapada Basavannamge koṭṭa tsatrada paṭṭeyya krama-
ventendare Basavapurada Śri Virabhadrā-devarīge māḍida tsatrada
[bhū-] miya vivara¹ sitagara-sinhe hara-vaneya ... kha 4½ bijavari be-
lalā-keyi Bommiyana moradu sahā kha 11 bijavari odavina hada
kha 9 bijavari² Chikamāvina hola kha 3½ bijavari Hiriyamāvina-
keyi kha 4½ bijavari¹ anttu bijavari kha 32½ ... aksharadalu mūvatta-
yarādu vare khaṇḍuga¹ ... yi chha-
trake nedava kaṭṭaṭa sadā-kaḷa jana 30 ... oḍeyarugalīge
bōnava mādi niḍuvār ibbaru niṟu ... māduva saya ...
na bōna tuppa toye mūru padārta madhyāna-viḷeya
sahavāgi ninu naḍasi bahe yi chhatra...Bombarsa
hitiḷilu a halaṁina mara a chhatrake ... ātana mane hi-
titlu saha koṭṭevāgi yi-bhūmiyānu a Basavapurada Virabha-
dra-devarīge chhatravanu ninu sadākāla naḍasihe yen [du koṭṭa] kallu-
paṭṭeyya

dharmakake ālupidavaru śrī-Virabhadrādeva ... tapidavaru
śrī-Vā [ra] nāsiyale kavileya konda pāpakke bōharu yintappudake sā-
khigalu Ayivattu nāḍa Balugada Singagaṇḍa ... liya Bayichag-
guṇḍa Paṭṭaguppya Māragaṇḍa¹ Goragōḍa ... da¹ Koḍalū-
rā Siddagaṇḍa¹ Sātāḷa Bayiragaṇḍa¹ Mālara ... uḍa Ha-
ratāḷa Hoṭṭeyappa-gaṇḍa¹ Hebbayala Mādi ... Motura
Muttagaṇḍa¹ yintappudakke tumbey-a-hūvina ... tappana¹
... barama ... oḍeyya
... gala oppa

Note.

This record registers the gift of land of the sowing capacity of 32½ khaṇḍugas as also a house belonging to one Bommarasara, with the backyard of the house and a jack fruit tree, owned by him for feeding 30 Odeyars (Lingāyat priests) in a choultry belonging to the temple of Virabhadrā-devaru in the village Basavāpura. The donor was Mallinātha-Vodeyar of Āraga¹ ruling on the throne of Bāleyahālli, a village in the Koppa Taluk (Narasimharajapura Sub-taluk) of the Kadur District. Evidently he was the high priest holding the pontificate of Bāleyahālli, which is even now the seat of a highly respected guru of the Viraśaiva sect. The words simhāsana (throne) and paṭṭabhīṣeka used for him in line 6 preclude idea of his

¹ A Viraśaiva guru of this name is met with in E. C. VIII Sorab 126 of 1434. At this time, the governor of Āraga was Sirigirinātha Odeyar.
being a provincial governor under Vijayanagar kings. Hadapada Basavana was a dasi (almoner) under the donor. The donee was to receive the land and manage the feeding arrangements at all times. It was stipulated that 30 Odeyars had to be fed daily; two cooks were to be engaged for cooking and serving, one attendant was to be appointed for supplying water to the guests. The meals were to consist of boiled rice, ghee and boiled pulses (toye) and betel leaves were also to be served to the guests during the day time.

Details are given of the lands granted. The witnesses to the grant are the various gaṇḍas of Ayvattu-nāḍ including Singagauda of Baluga, Bayichagauda of................ Māragauda of Paṭṭaguppe, ........ of Goragōḍu, Siddagauda of Koḍalūr, Bayiragauda of Sāṭāl, ........ gaṇḍa of Māḷūr, Hotṭeyapagauda of Haratāl, Māḍigauda of Hebbyal, Muttagauda of Motūr. The signatures to the grant next follow but this portion is full of lacunae.

At the beginning of the grant are the usual invocatory stanzas addressed to Śambhu and another verse in praise of the devotion to Linga which may be translated as follows:—The fruit of beholding a linga is equal to that acquired by the gift of great quantities of gold, of hundred crores of cows, and of five crores of horses.

The date of the grant is given as Ś 1359 Naḷa sam. Māra ba. 30 Śu. which is equivalent to December 7, 1436, a Friday if we take Ś 1358 Naḷa.

68

At the same village Basavapur, on a slab standing by the eastern wall of the Virabhadra temple.

Size 6' × 2'

Kannada language and characters.


c

Size 6' × 2'

1. कृपाकारी हृदयोक्ति ज्ञानसिद्धिः प्रसन्नाति स्वरूपात्मका

2. स्वरूपस्पर्शम् स्वरूपस्पर्शम् कृपाकारी हृदयोक्ति

3. क्रिया स्नेहस्य विस्तारस्त मयेत्र अत्यधिकतः

4. गृहस्ती गृहस्ती प्रतिशोभ्या विद्यमानाः

5. प्रेमलल्लस्य योगो विस्तारस्त मयेत्र अत्यधिकतः

6. 

7. 

8. 

(कृपाकारी हृदयोक्ति ज्ञानसिद्धिः)

(कृपाकारी हृदयोक्ति ज्ञानसिद्धिः)
Note.

The greater part of this record is completely worn out and illegible. It begins with the usual invocatory verse addressed to the god Śambhu and then comes the statement that it belongs to the reign of Virūpāksharāya, son of Vīra Harihararāya with the titles mahāmāndalēśvara, champion over hostile kings, punisher of kings who break their word and the lord of four seas. He is stated to have been ruling at Sirudhāra. He was evidently Harihara II's son Virūpāksha who is said to be reigning in Vijayanagar in 1404-5 in some inscriptions of the neighbouring taluks (See. E. C. VIII Tirthahalli 13 and 196 of 1404). No date is given. The rest of the inscription is effaced.

69

On a Vīragal standing in a jungle to the east of Māvinahole village in the hōbalī of Kaḷūrkaṭṭe.

Size 4' × 2'

Kannāḍa language and characters.

1. कल्पनासः चक्रवर्तिनः गानसः 
2. कल्पनासः चक्रवर्तिनः
3. कल्पनासः चक्रवर्तिनः

Note.

This vīragal inscription is full of lacunae, the slab on which it is incised having peeled off in most places. The date 8' 1078 Dāṭhri (A.D. 1156) is given. One Basavarasa seems to have fought in a battle and either he or one of his followers seems to have died during this fight.

70

On a stone set up in front of the Venkataramanasvāmi temple in the village Muḍuba in the same Kaḷūrkaṭṭe hōbalī.

Size 3' × 1'

Kannāḍa language and characters.
This inscription records the gift of a garden by Bommagauda, son of Kāmarasagaru of the village Mudaba, to the god Chennakēsavadevaru. The land was to be enjoyed as *umbali* by Dādula Sankaya and Rāmanatha, son of the temple priest. The usual imprecation at the end is lost as the letters here have peeled off. The characters seem to be of the 17th century.

On a viragal lying in a jungle to the north of the village Kōte, a hamlet belonging to Varakōḍ in the same Kalūrkaṭe hobli.

**Size 9' × 2' — 9"**

Kannāḍa language and characters.
III  
8. ಸಂಭವ್ಯಾವಳಿಯನ್ನು ಬರುತ್ತಿದ್ದ ಸಾಮುದಾಯಿಕ ವಿರೂಪಾಕ್ಷ
9. ಎಂಜಿನೆಯು ಎಲ್ಲ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ... ಕೌಶಲ್ಯ
10. ವಿಜ್ಞಾನಾಂಕ ಸಂಖ್ಯೆಯನ್ನು ಬರುತ್ತಿದ್ದ ಸಾಮುದಾಯಿಕ
11. ಅಂದೇ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಸಾಮುದಾಯಿಕ ವಿರೂಪಾಕ್ಷ
12. ಯಿಂದು ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಸಾಮುದಾಯಿಕ ವಿರೂಪಾಕ್ಷ

IV  
13. ಅಕ್ಷರ ಕೌಶಲ್ಯ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ
14. ಎಂಜಿನೆಯು ಎಲ್ಲ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಎಂಜಿನೆಯು
15. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಸಾಮುದಾಯಿಕ ವಿರೂಪಾಕ್ಷ ಎಂಜಿನೆಯು

V  
16. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ
17. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ
18. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ
19. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ

VI  
20. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ
21. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ
22. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ
23. ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ ಅಕ್ಷರ ವಿರೂಪಾಕ್ಷ

Transliteration.

I band.
1. namas tunga-siras-tunga-chandra-chamara [chāra] vel trairjokya-naga-
2. rārāmbham mūla-stambhāya Sambhave svasti śrī

II band.
3. Saka varuṣa 1219 taneya Ddu (m) rinnukhi-samvatsaradu Vai-
4. sākha suddha saptami Budhavāradandu śrīmanu mahāma-
5. ndalēsvaram vairimandali-gala-ganda-gattari bhāsege-tappū-
6. va mandalikara-ganda narapati-jagadāla vtra-birudāla
7. Dévarasaru Hoysina Ballala Dévarāyana da-

II band.
8. āvaya Mayidévana kūde Muturali kālagavāda-
9. mdu śrimatu ayivattu-nādu-samēta . . . . aidu-mām-
10. dinge mūḍa-mandenisuva Balugada Nāgeyana
11. aliya viradolam Bélana sari dore bandapare Kritayuga-
12. Trête Dvāpāra-Kaliyuga-dolagana virarum para-bala-singa sanga-
IV band.
  13. radoļum intu viradolołum vikhyātadolołum tyāgadolu-
  14. m bōgadolołum migilenisida parabala-singa
  15. Bēleyanu ayvattu-nādu-dālam ā enalu vi-

V band.
  16. radali pūrayisi taḻtiyīchchi kudure kālāla kutti kutti-
  17. sikoṇdu Vīra-svarggaṃ paṭedanuṅ mangalamahā śrī
  18. śrī yī-kalla māṭisida Gangavāliya Bogegoḍa Dē
e  19. va Bommaṇa Chikka Nāgeyaṅ yī kalla māḍidāta Śiṃ-

VI band.
  20. gōjana maga Vīrojaṅ arida tale horalida muṇḍaṃ karulṣu-
  21. ttiḍa kāla toḍaru harivuta raktamu marāḷd ānta niluva subhaṭa-
  22. ra marūḷ masagida Javana teṛade Bēlan āntiridam yī kalla ba-
  23. redāta Goragōḍa Balaya-sēnabovana magaṃ Bommaṇa

Translation.

LL. 1-2.

Obeisance to Śambhu (the usual stanza).

LL. 3-4.

Be it well. In the Śaka year 1219, the year Durmukhi, on Wednesday, 7th
lunar day of the bright half of Vaiśākhā:

LL. 4-8.

When the illustrious mahāmaṇḍalēśvara, a battle-axe to the necks of the hos-
tile maṇḍalikas, champion over kings, champion over titled heroes, Dēvarasar, fought
in Muttūr with Māyidēva, the general of daḷavaya Hoysaṇa Ballāḷadēvarāya:

LL. 9-10.

The illustrious son-in-law of Nāgeya of Baluga, which is the eastern mandu
of the five mandus, accompanied by the Ayvattunāḍ :

LL. 11-13.

Who among the heroes of Kṛita, Trēṭā, Dvāpara, and Kali yugas can equal
Bēla, who is a lion in battle to the enemy troops?

LL. 13-17.

Thus spoken of as great in prowess, fame, liberality and enjoyment, a lion to
the hostile forces, Bēlaya displayed his valour to the fullest extent, to the admira-
tion of the army of Ayvattu-nāḍ, met the enemy, pierced them, fired arrows at
them, slew the horse and foot soldiers, was wounded in return and attained the heaven of heroes.

LL. 18-20.

Good fortune: Bōgegōda of Gangavali, Dēvabomma, and Chikka Nāgeya got this stone engraved. This stone was made (engraved) by Vīrōja, son of Singōja.

LL. 20-22.

The heads (of enemies) being cut off, their trunks rolling, the toḍar (chain) of the leg entwined by entrails, their blood flowing, Bēla fought and pierced like the God of Death seized by a demon, the warriors who encountered him again and again.

LL. 22-23.

Bommana, son of Balaya-sēnabōva of Goragōḍ wrote this.

Note.

This viragal inscription records the exploits of a hero named Bēla who fought on behalf of Dēvarasa against Māyiḍēva, the general of the Hoysaḷa king Ballāla (III) in the battle at Muttūr. The date of the inscription is given as Ś 1219 Durmukhi Vaiś. sū. 7 Bu which corresponds to April 11, 1296 A.D. taking Durmukhi Ś 1218.

Muttūr is a village nearby in Kerehalḷi hobli of Nagar Taluk. Dēvarasa of this record is probably the same as Soḍḍala Dēvarasa referred to before and was the ruler of Sāntalige. See Nagar 61 of 1238 A.D., and 27 of 1302 A.D. There seem to have been constant wars and alliances between the Hoysaḷas and the Sāntara kings of Sāntalige province.

72

On a viragal standing in front of the Holeyammanna Īśvara temple in the village Sutta in the same Kalūrkatte hobali.

Size 5' × 3'

Kannada language and characters.

1.  ವಿಧಾನಶಾಸ್ತ್ರಕೃತ ಶಿಕ್ಷಣದಾರಿ ಮರಣ ಪ್ರಪಂಚರೂಪದ ರೂಪದಿಂದ ನಂತರ ರೂಪದಿಂದ ನಂತರ
2.  ನಂತರದಲ್ಲಿ ಮರಣಾಚರಿತ್ರೆ | ಮರನುಪುರನುತ್ತಾಂ

4 inches long.
I. band.
1. nāmas tūṅga-sirāḥ-chumbi-chandra-chāmara-chārave
2. mūla-stambhāya Śaṁbhava

II. band.
3. bhakṛtu-saṁvachharada Kārtika sudha pūrṇnami Mangala-vāradana
4. du śrīman-mahā-māndalēsvara Adiśaśī tīrya vai-
5. ri-māndalika-jagaddāleya honna-koṭṭu-kudureya-ka-

III. band.
6. tūva-mandali-kara-ganda gandarigeganda Dakshina-sarada Ako-
7. la毅力 Soḍaladēvarasanu Yebara-nāyaka-

IV. band.
8. na kūde Śālivulī kāḷegaṇādallī parabāla-sinca gaṇḍa-jagaddā-
9. leya heṇaṇa-kutti-vodeyana-kābana-gaṇḍa ranadali vodeya-
10. nan-ikkiḍal oḍi baha nāyaka gaṇḍa Suttadā Ammaṇa-geṇeya

V. band.
11. Mūḍagedeya Singeyana magam Ganga Tabaliya Mūḍanu sama-
12. rāṇgāṇadallī taḷitiḍiṇu ēpida kudureya mirida kāḷaḷa ku-
13. tti kuttisi koṇḍu suralōka-prāptanadānu mangala mahā śri
Note.

This is a viragal recording the heroism and death of a warrior named Mūḍa of Ganga Tabali, son of Singeya (son?) of Mūḍagede, (son?) of Ammanagede of the village Sutta. His death took place in a battle at Sālivūr (same as the present village Sālivūr in Shikarpur Taluk) in which Sodalaḍēvarasa was opposed to Yēbaraṇyaka. The date is given as Ś 1224 Śubhakṛit sam. Kār. śu. 15 Man corresponding to Tuesday, 6th November 1202 A.D. Sodalaḍēvarasa has been referred to in previous inscriptions. The titles applied to him in this record are mahāmañḍalēsvaṇa, a sun to the Adiyas, conqueror of the world of hostile maṇḍalikas, enemy to the maṇḍalikas who obtain horses by paying gold, hero to heroes (gandariga-ganda). The battle with Yēbaraṇyaka at Sālivūr is also referred to in Nagar 27 where Sodalaḍēva is said to have engaged in battle against him on behalf of Ballaḷaḍēva. Yēbaraṇyaka was a general under the Yādava king Ramadēva as can be seen from the next record.

The titles applied to the hero Mūḍa are a lion to hostile forces, conquer of the world of heroes, champion over those who protect their master by piercing dead bodies?, champion over the warriors who run away leaving their masters in danger.

The meaning of dakṣiṇasaraḍu aḳoḷagīya an epithet applied to Sodalaḍēvarasa in line 6 is not clear. The letters here, however, are illegible and the reading is doubtful.

73

On a viragal, lying in a jungle near the bridge on the Śarāvati river, to the south of the same village Sutta.

| Size | 10' × 2' — 9" |
| Kannaḍa language and characters. |

<table>
<thead>
<tr>
<th>I.</th>
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<td>5.</td>
<td>6.</td>
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</table>

1 Mūḍagede is probably an abbreviation for Mūḍhagegade.
III. ತುಂಬಾ ಮಹೆಗಳು—
7. ಸುಂದರಮಾಲೆಯ ಮಹೆಗಳನ್ನು ಕಾಯದ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
8. ಯುದ್ಧದ ಸೂತ್ರಮೈಲೆಯ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
9. ಸುಂದರಮಾಲೆಯ ಮಹೆಗಳನ್ನು ಕಾಯದ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
10. ತುಂಬಾ ಮಹೆಗಳು ಹೆಚ್ಚಿಸಲಾಗುವ ಜೊತೆ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.

IV. ತುಂಬಾ ಮಹೆಗಳು—
11. ಯುದ್ಧದ ಸೂತ್ರಮೈಲೆಯ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
12. ಸುಂದರಮಾಲೆಯ ಮಹೆಗಳನ್ನು ಕಾಯದ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
13. ಯುದ್ಧದ ಸೂತ್ರಮೈಲೆಯ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
14. ತುಂಬಾ ಮಹೆಗಳು ಹೆಚ್ಚಿಸಲಾಗುವ ಜೊತೆ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
15. ತುಂಬಾ ಮಹೆಗಳು ಹೆಚ್ಚಿಸಲಾಗುವ ಜೊತೆ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
16. ಸುಂದರಮಾಲೆಯ ಮಹೆಗಳನ್ನು ಕಾಯದ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
17. ಸುಂದರಮಾಲೆಯ ಮಹೆಗಳನ್ನು ಕಾಯದ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.
18. ತುಂಬಾ ಮಹೆಗಳು ಹೆಚ್ಚಿಸಲಾಗುವ ಜೊತೆ ಸರ್ಕಾರದ ಮೇಲೆ ಸೂತ್ರಾತ್ಮಕ ಮಹೆಗಳನ್ನು ಹೊಂದಿಕೊಂಡು ಮಾಡುವ ಜೊತೆ.

I. Band.
1. nāmas tunga-sīraś-chumbi-chandra-chāmara-chārave trailōkya-nagarā-rambha-mūlastaṃbhā-
2. ya Śambhavē svasti śrī Saka varusa 1218 neya Manumatha-samvachha-rada

II. Band.
3. Māgha suddha pādyā Ādityavāradandu śrīmanu mahā-mandalēsvaram vairi-ma-
4. mndalika-gala-gāṇḍagattari honna koṭtu kudureya kaṭtuva mandalikara
5. gānda Tuluvarāya-sṭhāpanā-ĉārya bhāsege tappuva mandalikara
6. gānda mandalika-kaṭhāri kara-hattha-malla vīra

III Band.
7. Kōṭenāykanu Yādava nā [rāyaṇa] Rāmadēvarāyaṇa dalavayya É-
8. bharapana kūde Muguligēriyalli kālagavādandu śrīmatu aiva-
9. ttu-nāḍa sāvirūra ayidu-mandinge modalamandenisuva Suttada
10. Vodiyanana maganu Vīra . . . . . Kalisang ārum bām-

IV. Band.
11. dapare Krutayuga-Trétā-Dvāpara-Kaliyugadolagana viraru
12. . . . . . . . . . . sangaradolu l yintu
13. viradolam vikhyātadolam tyāgadolam bhō-
14. gadolam . . . . . . . bhā-
15. sege . . . . . . . bhāsege pūrayisi tālti-
16. ridu kudure kâlâla kutti kuttisikondu Sura-lóka-práptanâdanu mangâla
17. mahâ sři ñ yã kallam kândisidâlu âtana tâyi Kâlîgaudî ñ yã kallâ
18. mədidonu Kalukuṭiga Singōjana maga Birōjana mangâla mahâ sři

Note.

This is another viragal inscription similar to the previous one. It records a battle between Kōṭenâyaka and Êbharapa, general of the Yâdava king Râma-
dëvarâya (1271-1309) at Muguligēri on Sunday the 1st lunar day of the bright half of Mâgha in the year Manmatha S' 1218 and the exploits and death of a warrior named Kalisa, son of Vodiyaṇa, resident of the village Sutta which is described as the foremost mandu among the five mandus of 1,000 villages of the Ayvattunâdu (ayvattu-naḍa săvîrâ aiydu-mândinge modala mand enisiva). Mandu is a small collection of villages smaller than nâdu in parts of the manlcd districts of Mysore. Some patels are styled mande patels who are entitled to special honours in all the villages which form the mande.

S 1217 is Manmatha and Mâgha śu. 1 of this year is Saturday, January 7, A.D. 1296. If, however, we take the solar month corresponding to Mâgha, viz., Kumbha or Mâśi as the month meant, then the date corresponds to Sunday, 5th February A.D. 1296. Probably this is the day meant.

Kōṭeyanâyaka is stated to have been the king of Sântalige-sâvira kingdom with Hosagunda as capital (see Sagar 97 of 1292, also Nagar 61 of 1288, Sagar 31 of 1200, 39 and 110 of 1292, 102 of 1293, 96 of 1299, 45 of 1300). Various titles are applied to him in inscriptions. In the present record we find the following epithets mahâmaṇḍalēsvara, shears (gaṇḍa-gattari) for the necks of hostile maṇḍalikas, subdver of the maṇḍalikas who obtain horses by purchase, establisher of the Tuḷu kings, subdver of the chiefs (maṇḍalikas) who break their word, a dagger to maṇḍalikas, karâhatthamaḷla (?)

For Êbharapa see the previous record. The inscription stone is stated to have been ordered to be set up by the hero's mother Kâlîgaudî and the engraver of the stone is named Birōja, son of the kalukuṭiga Singōja.

On the four sides of a slab lying in the jungle near the village Hebbailu in the same Kalûrkaṭe hobî.

PLATE XXIV.

Size 5' × 3'

Kannâḍa language and characters.
<table>
<thead>
<tr>
<th>I</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td><code>नूतन नावास नव्यात्मक प्रवृत्ती</code></td>
</tr>
<tr>
<td>2.</td>
<td><code>अग्निकांडवरील प्रवृत्ती</code></td>
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<tr>
<td>3.</td>
<td><code>दुर्गा नव्यात्मक उपनिषद्येन</code></td>
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<tr>
<td>4.</td>
<td><code>दस्य महायमनि नव्यास</code></td>
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<tr>
<td>5.</td>
<td><code>दुर्गा नव्यात्मक उपनिषद्येन</code></td>
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<tr>
<td>6.</td>
<td><code>नरेंद्र नव्यासेन, सेवात्मक नव्यास</code></td>
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<tr>
<td>7.</td>
<td><code>नव्यास नव्यात्मक उपनिषद्येन</code></td>
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<td>8.</td>
<td><code>नव्यासेन दुर्गा नव्यात्मक</code></td>
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<td>9.</td>
<td><code>महायमनि नव्यासेन दुर्गा नव्यात्मक</code></td>
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<td>10.</td>
<td><code>र्गुणानुसार प्रवृत्ती</code></td>
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<td><code>र्गुणानुसार प्रवृत्ती दुर्गा नव्यात्मक</code></td>
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<td><code>नूतन नावास नव्यात्मक</code></td>
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</tbody>
</table>
35. ಕೆಳ ರಕ್ಷಣೆ ಗುರುತಿಸಿಸಿದ್ದ ಜನ.
36. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
37. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
38. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
39. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
40. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
41. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
42. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
43. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
44. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
45. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ (ಯಾರ?)
46. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
47. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ
48. ಕೆಳ ರಕ್ಷಣೆ ಕಡಿಮೆಗಳಿಗೆ

(ಅನುಭವಾಂತ)

(ಅನುಭವಾಂತ ಅನ್ವೆ ಅನುಭವಾಂತ)

49. ಸೂಕ್ಷ್ಮಕೃತಿಗಳಲ್ಲಿ ಸೂಕ್ಷ್ಮಕೃತಿ
50. ಸೂಕ್ಷ್ಮಕೃತಿಗಳಲ್ಲಿ ಸೂಕ್ಷ್ಮಕೃತಿ
51. ಸೂಕ್ಷ್ಮಕೃತಿಗಳಲ್ಲಿ ಸೂಕ್ಷ್ಮಕೃತಿ
52. ಸೂಕ್ಷ್ಮಕೃತಿಗಳಲ್ಲಿ ಸೂಕ್ಷ್ಮಕೃತಿ
53. ಸೂಕ್ಷ್ಮಕೃತಿಗಳಲ್ಲಿ ಸೂಕ್ಷ್ಮಕೃತಿ
54. ಸೂಕ್ಷ್ಮಕೃತಿಗಳಲ್ಲಿ ಸೂಕ್ಷ್ಮಕೃತಿ

III

(ಸೇವಾ)

55. ಸೇವಾ [0] ಸೇವಾವಿನ ರೂಪ
56. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
57. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
58. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
59. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
60. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
61. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
62. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
63. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
64. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
65. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
66. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
67. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
68. ಸೇವಾವಿನ ರೂಪವನ್ನು ಸೇವಾವಿನ ರೂಪ
(ಭಾವಿಯ ಸೂತ್ರಗಳು ಎಣ್ಣೆಗಳು)

69. ಎಲ್ಲಾಪ್ರಾಣಕು ಸಾದಾ
70. ಮೂರು ರೋಗಗಳನ್ನು
71. ಎಲ್ಲೆ [ಜ]ದಡಗುವದಿದ್ದು
72. ಹುಡುವಣ್ಣಿಸುವ

(ಮೂಲದ ಪೊದೆ)

73. ಕಾಯಾನೇ ಮುಂದುವರು ಮನೋವೇತ
74. ಗಾಲನೆರಚೆ ಅರಸುತ್ತಿದ್ದನೆ ಈ
75. ಒಂದು

IV

76. ಬೆಳಗಳ ಹಾಕುವುದಲೇ ಉಂಟು
77. ಮಂಗಳ ಬುದ್ಧಶಿಲ್ಲು ಎಂಜಿ
78. ಅಂಜಲಿ ಕಾಲ್ಲಿಸುವಾಗಿರುತ್ತದೆ
79. ಸೂತ್ರಗಳು ಆರಾರುತ್ತವೆ ಎನ್ನಿಸದ್ದು
80. ಹೆಸರನ್ನು ತಮ್ಮ ಹಾಕುವಿಕೆ ಮಾಡಬೇಕು
81. ಮತ್ತು ಮಂಗಳ ಸೂತ್ರಗಳು
82. ಮುಂದೆ ಕೆಲಸ ಎಂಜಿ
83. ಸೂತ್ರಗಳು ಮುಂದೆ ಎಂಜಿ
84. ಮತ್ತು ಅರಸುತ್ತಲು ಮಂದವಿಲೈ
85. ಬುದ್ಧಶಿಲ್ಲು ಎಂಜಿ
86. ಮುಂದೆ ಎಂಜಿ
87. ಮತ್ತು ಮಂಗಳ ಸೂತ್ರಗಳು
88. ಮತ್ತು ಬುದ್ಧಶಿಲ್ಲು ಎಂಜಿ
89. ಮತ್ತು ಬುದ್ಧಶಿಲ್ಲು ಎಂಜಿ
90. ಮತ್ತು ಸೂತ್ರಗಳು ಮುಂದೆ

ಸಂಶೋಧನೆ

91. ಸಂಶೋಧನೆಯ ಸೂತ್ರಗಳು
92. ಸಂಶೋಧನೆಯ ಸೂತ್ರಗಳು ಮಾರುವಿಕೆ
93. ಮುಂದೆ ಎಂಜಿ ಸೂತ್ರಗಳು ಮಾರುವಿಕೆ
94. ಸೂತ್ರಗಳು ಮುಂದೆ ಎಂಜಿ ಮಾರುವಿಕೆ
95. ಸೂತ್ರಗಳು ಮುಂದೆ ಎಂಜಿ ಮಾರುವಿಕೆ
96. ಸೂತ್ರಗಳು ಮುಂದೆ ಎಂಜಿ ಮಾರುವಿಕೆ
97. ಸೂತ್ರಗಳು ಮುಂದೆ ಎಂಜಿ ಮಾರುವಿಕೆ
98. ಸೂತ್ರಗಳು ಮುಂದೆ ಎಂಜಿ ಮಾರುವಿಕೆ
99. ಸೂತ್ರಗಳು ಮುಂದೆ ಎಂಜಿ ಮಾರುವಿಕೆ
100. ಮೂಲ (ಭಾವಿ)

(ಭಾವಿಯ ಸೂತ್ರಗಳು ಎಣ್ಣೆಗಳು)

101. ಬೆಳಗಳಿಂದಲೇ ಉಂಟು
102. ಸೂತ್ರಗಳು ಮಾರುವಿಕೆ
103. ಹುಡುವಣ್ಣಿಸುವ
Transliteration.

I.
1. svasti samasta-bhavanāśraya śrī-prithvi-
2. vallabha mahā-rājādhirājya paramē-
3. svara parama-bhaṭṭāraka Satyāsraya-kula-
4. tilaka Chālukya-bharana śrīmat-Trailō-
5. kamalladēvāra vijaya-rājya utta-
6. rōttarā-bhivridhhi-pravardhamānaṁ āchan-
7. drākka-tārāṁ saluttamīre svasti sa-
8. madhīgata-pancha-mahāabda-mahā-ma-
9. ndāḷesvaram Paṭṭi-pombulcha-puravarēsvaram Padmā-
10. vati-labha-vara-prasādam mṛgavādā-mōdam
11. Kandukachārya Mandara-dhairyaṁ subhaṭa-samst-
12. tyam Śaṅtārādityaṁ ripu-karindra-kaṇṭhāravaṁ rāna-
13. ranga-Bhairavaṁ kirtti-Nārāyaṇaṁ saurya-pā-
14. rāyaṇaṁ ripu-mandālīka-gotra-gōrāchala-vajra
15. daṇḍaṁ biruda-bhēruṇḍaṁ mahōgrānvaya-nabhasta-
16. la-gabharimālyī atula-balā-saurya-
17. sāḷī vandi-sundōhā-nandikṛita-sundara-Kalpala-
18. tāṁkuraṇa arī-mandālīka-patanga-dipāṃkru-
19. raṅgam visisana-vijaya-vipūlākrīta-kṛita
20. pratījnaṁ biruda-saṇvajnaṁ nāmā dyanēkāṁ-
21. kamāḷa-samaṇkarāram śrīmat

II.
22. Vira-Saṅtaradēvar Sāntalige-
23. sāśiranumaṁ nishkaṇṭaka-mā-
24. gi pratījnaṁ sukha-sanka-
25. thā-vinōdādīṁ rājayam geyyutta-
26. mire tat-pāda-padmopājivi
27. svasti samastadūtara-rā-
28. tibha-kumbhasañjati-vidārūṇa-dā-
29. ruṇa-kāraṁ-dhārā-sakta-muktā-
30. pāṣa-māḷālankāra vira-nāri-ma-
31. ni-hārāyita-bhujādandan ahi-
32. ta-mahā-vāhinī-mahīdhara-vā-
33. jradandam Jina-dharmma-prākāram
34. nija-gōtra-nistāram dharmma-ratna-
35. karam subhātāri-bhikaram pāti-
36. hitānjaneyām saurya-Gān-
37. geyām svāmidroha-diśāpa-
38. tām vairi-kōti-gharaṭtām raṇa-
39. ranga-Kshētrapālām māchcharisu-
40. var-eldeyasālam dālaḍīṃ
41. munniṅiva āyumaṃ me-
42. revam sukavi-kōkilaśaha-
43. kāran ēkāṅgaviraṃ vilāsa-vi
44. dyādharam dhairyya-mahīdharan
45. upāya-Nārāyaṇaṃ niśi-pā (chā?)
46. rāyaṇaṃ Birugana-garuḍa
47. nāmādi-samasta-prasasti-sa-
48. hita śṛimā Nakularasar

(Above this)

49. smara-rūpar unnatar Nakulara-
50. sana tanayar jjaagakke Rā-
51. man Lakshmīdharaṛarende-
52. ndaḍe Chāvunḍarāya-
53. num Nāgavarmanum kara-
54. m esedare ṭī mangāla

(Front side)

III (Below)

55. vṛttāṃ keṇeyada pe [m] mahā-mahima-rāja-
56. suta-pratipattiyaṃbivām taḍeyade Vītra Sānta-
57. ra-mahīpati tā dayegovdu kolvodam bi-
58. de nija-putra nīm bariṣenipī negalteyan eye
dē
59. koṭṭan endaḍe doreyāṛparār Nagulabhūpa-
60. nol 1-vasudhā-talāgraḍadojā pariṃma-
61. śrījinan ighaḍaivamenepor śastraṅga
62. māmbhōdigal ḍurugaḥ bhāvise Pu-
63. shpasēṇa-muniṃpar attipriyaṃ Vītra-Sā
64. ntara bhūnimpati tande tām Paḍiyaṃaṃ
65. śrī-Kāṭi tāy pempalamkarisuttild Aṛe-

25*
66. yabbe ye [ne] Nagulabhūpālam mahā-
67. dhanyanōś Nagularasana chitta-priye
68. mṛiga-lōchane daṇḍanāyak Oḍḍamvana

(Top)

69. aidum mandina sāsi-
70. var kaṇḍu kāppa-
71. r akke idan aḷidam ka-
72. vileyan aḷidam

Lower part (right hand side)

73. Chittāri Kētōjana magam Baďdā-
74. gi Āyvōjām śāsanada kallam
75. geydam

IV.

76. putri guṇānvite Chaṭṭa-
77. bharasige doreyar dāna-
78. dharmma-sīlōnmatiyol
79. Saka-varsha 975 neya Du-
80. rmmati-sampatsaraṃ pravarttise
81. Vaisākhamāsada kriṣṇapa-
82. kṣhad ēkādasi Aditya-
83. vāradandu śrīman-mahā-
84. maṇḍalēśvaram Vira-sāntara
85. Nagularasange Pervvaya-
86. l-pannerādara kīrudege
87. biṭṭiyumāṃ kādu pariha-
88. ram biṭ Amkgeđū kalnāḍ inti-
89. maryādeyan aḷidam Vā-
90. raṇāsiyol Kurukshē-

Top.

91. tradol sāsira-kavileyum
92. pārvvaruman aḷida pātakan a-
98. kkm 1 sva-dattāṃ para-daṭṭāṃ vā yō
dh.
94. harēta vasundharāṃ shasēṭh-vārshasā-
95. hasrāṇi vishṭhāyam jāyatē kri-
96. miḥ 1 vipra-kūlāmbara-chandram
97. śrī Pratimeya Mārasinga-
98. tanayaṃ vidvad-vipraṃ Ganganripa-ni-
99. yōga-prabhu Kavirāja-vallabham Gō-
100. vindam

Right hand side top.

101. Pervvayal-pannerādu
102. Pombulcha-nādole
103. Bhattagāve Hadigā
104. la Kadagōda Maisepanner-
105. ḍuma Nelivayalum Pā
106. īgāraṁ Bira [ra] sinu Nagu la-
107. rasanum eydivetam sasira-
108. gadyānām mangalām

Translation.

LL. 1-7

Be it well. While the refuge of the whole universe, favourite of Fortune and Earth, king of kings, Paramēśvara Parama-bhaṭṭāraka, an ornament of the Satyāśraya family, a jewel of the Chālukyas, the illustrious Trailokyamalladēvar's victorious kingdom was prospering increasingly to last as long as the moon, sun and stars endure:

LL. 8-26

Be it well. When the illustrious Vīra Śāntara-dēvar, obtainer of the band of five instruments, mahāmaṇḍalēśvara, lord of the excellent city of Paṭṭi-Pombulcha, obtainer of boons from Paṃdavati, delighter in musk, expert in ball-playing, a Mandara (mountain) in courage, worthy of praise from good warriors, a sun to the Śāntaras, a lion to the great elephants the enemies, a Bhairava in the battle-field, a Nārāyaṇa in glory, great in heroism, a thunderbolt to the mountains the families of hostile maṇḍalikas, a Bhēruṇḍa to the titled, a sun to the firmament the great Ugra family, possessed of great might and prowess, a beautiful young Kalpa creeper delighting the assemblage of the bards, a flame to the moths the hostile maṇḍalikas, fulfiller of vows, great on account of the slaughter of enemies and victory over opponents (visisana-vijaya-vipulākṛita-kṛita-pratijñam), all-knowing to the titled, adorned with these and other garlands of famous qualities, was ruling the Śāntalīge thousand without obstacles and reigning in peace and wisdom:

LL. 27-48

Be it well: The illustrious Nakularasar, possessed of arms which are like garlands to the wives of heroes adorned with chains of pearls clinging to his terrible sword splitting the globes of the elephants of all the enemies difficult to conquer; a thunderbolt to the mountains, the great armies of enemies; a fortress to the Jīna
religion (Jina-dharma); bringer of glory to his family, an ocean to righteousness, terrible to hostile warriors, Âníjanéya in doing good to his master, a Bhíśma in valour, destroyer of traitors, a mill-stone to crores of enemies, Kshétrapála to battlefield, a spear to the chests of enemies, foremost in battle, exhibitor of prowess (âyu in line 41 seems to be a mistake for输送yâ), a mango-tree to the cuckoos the good poets, sole hero, a Vidyádhara in sport, a mountain in courage, a Nárâyaṇa in strategy, skilled in polity, a Garuda of Biruga¹, possessed of these and other attributes:

**LL. 55-60.**

(The meaning of this stanza is not clear. It seems to praise the devotion to his king shown by Nagulabhûpa and there is some connection with his son but this is not clear).

**LL. 60-66.**

How fortunate is Nagulabhûpála when it is said that his preceptor was the sage Pushpasêna, who was an ocean to the great śãstras which speak of the great Jina as the favourite deity, his king being Víra-Śántara, beloved of the suppliants, his father being the Padiyâra (same as Pratîhâra, lit. door-keeper) Kâti, and his mother Areyabbê, adorned with fame.

**LL. 67-68, 76-78.**

Who can equal in the greatness of charity and good conduct the good Chatṭaabbarasi, beloved of Nagularasa, possessed of eyes resembling those of the deer, and daughter of daṇḍanâyaka Oḍḍamma?

**LL. 79-100.**

During the year Durmati, Śaka year 975 on Sunday the 11th lunar day of the dark half of Vaiśâkha, the illustrious mahámaṇḍalâsvara Víra-Śántara gave away to Nagularasa as kalmâḍ, Ankegêdu free of taxes and also the right to collect the kirudère and biṭṭi of Pervvayal 12. He who destroys this charter will incur the sin of killing in Vâraṇâsi and Kurukshêtra thousand tawny cows and Brahmans. He who confiscates the earth given away by one self or by others will be born as a worm in ordure for 60,000 years. Gôvinda, the favourite of the king of bârds (kavirâja or'), a great officer under the Ganga king, son of Mârasinga of Śrîpratima and a moon to the firmament, the Brahman family, (is the author of this inscription).

1. Garuḍas are warriors who faithfully follow their master even to death. There are instances of Garuḍas who committed suicide in accordance with their vows when their masters died. The general Lakshma was one such Garuḍa (E. C. V. Belur 112) Biruga is the abbreviation for Bira Śántara, the king.
LL. 101-108.

Pervvayal 12, in Pombuḷchanāḍ, Bhattagāve, Hāḍigāla, Kadagōḍu, Maise 12, and Nelivayal, and Pāḷigāru, all these with a present of 1,000 gadyānas, Nagularasa got from Birarasa. Good fortune.

LL. 49-50.

The great sons of Nakularasa, possessed of the form of Cupid, value of Chāvundarāya and Nāgavarmma, shone greatly as if they were Rāma and Lakshmīdhara to the world.

LL. 69-72.

May the Thousand of the five Mandus watch and protect:—He who destroys this has killed tawny cows.

LL. 73-75.

The mason (baḍḍagi) Ayvōja, son of Chittāri (line-worker or sculptor) Kēṭōja, carved this inscription stone.

_Note._

This stone inscription is incised on the four sides of a square pillar lying in a jungle near the village Hebbayal. It consists of nearly 108 lines engraved on all the 4 sides. Of these lines 55-68 may be taken to be in continuation of lines 1-48: and lines 76-100 in continuation of line 68 may be next taken: lines 49-54 in the II face may be taken in continuation of this: lines 69-72 and 73-75 in the III face are in continuation of the above. Apparently after the IV face was also incised, the remaining portion of the inscription was carved on the top of the II face and on the top and a side of the III face.

The record belongs to the reign of the king Vira Śantaradēva, king of Sāntalīge 1,000 kingdom who belonged to the dynasty of the Śantarā kings with their capital at the present village Humcha (called Paṭṭi Pombucheapura in the inscription). A minister of his with various titles named Nagularasa is described in lines 27-67. Both the minister and the king are stated to be Jainas. Nagularasa is stated to have offered his own son to his master Vira-Śantarā but the meaning of the verse referring to the same (lines 55-60) is not clear. Pushpasēna, the Jaina guru is said to be the preceptor of Nagularasa, Paḍiyara Kāti and Arreyabbe his parents. Nagularasa had as his wife Chaṭṭarasi, daughter of the daṇḍanāyaka Oḍḍamma and two sons named Chāvundarāya and Nāgavarmma.

The record registers the gift as _kalnad_ of Ankageḍu and the remission of the _kirudege_ (minor toils) and _bitti_ (forced labour) of the division Pervvayal 12 to Nagularasa by the king Vira Śantarā (lines 85-88). Further it is also stated that in addition to Pervvayal 12, Bhattagāve, Hāḍigāla, Kada-gōḍu, Maise 12, Nelivayalu, etc., were also given by Birarasa (Vira Śantarā) to Nagularasa. A sum of 1,000
gâyânas seems also to have been paid to him (lines 101-108). But the meaning of these lines is not free from doubt.

The composer of this inscription was Gôvinda, son of Mârasinga of Śrîpratime (?), a learned Brahman, an employee under the Gaṅga king, favourite of great poets (or a favourite of Kavirâja), a moon to the firmament the Brahmans (lines 96-100). The engraver was the mason (baddâgi) Āyovâja, son of Chittâri (artist or painter) Kêtôja (lines 73-75). The Thousand of the five mandus (divisions) are asked to protect the grant. Imprecations against the violators of the grant are also given (lines 89-95 and 69-72).

The date of the inscription is given as Ś 975 Durmati sam. Vaiś. ba. 11, Ādi. But Ś 975 is Vijaya and if this year is taken, the date corresponds to May 16, 1053 which is a Sunday. The nearest year Durmati is Ś 1003 or A.D. 1081. Vaiś. ba. 11 of this year is a Friday and not Sunday as stated in the grant. The date is thus irregular. It seems to be best to take the Śaka year viz., 975 as the date meant and the cyclic year as wrong.

Of the persons referred to in the grant, Nagularasa has not been met with before. Vira Śântara was a Śântara king for whom we have the dates 1068 A.D. (E.C. VII Shikarpur 46), 1062 A.D. (Shikarpur 63 and Nagar 58). After 1068 we have Nanni-Śântara (Nagar 35 and 36).

Châvundarâya and Nâgavarma, sons of Nagularasa, have been described in lines 49-54. Nothing is known about them outside this inscription. Their names are the same as those of the famous Châvundarâya, author of Châvundapurâna and Nâgavarma, the author of Chhandômbudi, Kâdambari, etc. But they are however quite different. Châvundarâya, author of Châvundapurâna, flourished at the end of the 10th century in the court of the Gaṅga king Râchamalla IV and our Châvunda lived very much later in the 11th century. Nâgavarma, the author of Chhandômbudi was the son of the Brahman Veṇṇamayya while the Nâgavarma of the present record was the son of Nagularasa. Nâgavarma, the author of Kâdambari was the son of Dâmôdara and is thus quite different. There is another Châvundarâya, author of Lokôpakâra, a Kânnaḍa work but he was a Śaiva as he calls himself Hara-vara-prasâdô-tpanna-vâg-vilâsam in his work (See Kavîcharitre, Vol. I revised Edn. p. 163). It is probable that these two sons of Nagularasa died early in the service of king Vira Śântara as lines 55-60 seem to describe the courage of Nagularasa in giving his sons to Vira Śântara.

75

On a stone set up in front of the Narasimhasvâmi temple in the village Hulikallu in the same Kalûkhta Hôbalî. (Nagar Taluk 80 revised).

Size 4' − 6" × 2'

Kannâḍa language and characters.
Transliteration.

1. subham astu namas tunga-siras-tunbi-chandra-chamara-charavel trailokyam narakara-rambahu-mula-
2. stambhaya samkhya namo Bramhanya-devaya go-Bramhana-hitaya
3. [cha jagadd-hitaya] Krishnaya Govindaya namo namah svasti shri vijayabhyyudaya Seka-varusha 1388 sandu vartam-
4. na Manmatha-samvatsarada Margasira su 15 shri man maharajadhiraja raja-paramesvara shri vipralapata Devar-

26
5. ya-mahārayāravaru Vijayanagariyallu varnāśrama-dharmagaḷanu pratipa-
lisuttiha
6. kāladalū ā-rāyara nirūpadin Brahma-kshatriyarumappa Rāyappa-
voḍeyara Viṭṭhanna-voḍeyaru
7. Āragada rājyavanu pratipālisuttihalli śīrmatu Hulikalla śrī-
Lakshumi-
Nārasimhva dēvarige Bramha-Ksha—
8. triya . . . . . . Viṭṭhanna Oḍeyaru pālsī [da] śīlā-sāsana-patṭeyā
kramaventendade!
9. . . . . . . Sankappa Rāyappana-ōḍeyara Bommaṇa-ōḍeyara
kumāra Viṭṭhanna
10. . . . . . māḍuvalli Hulikala Lakshumi Nārasim-
11. hva-dēvara . . . . . . santāna abhiyuddhiyāgalendu
12. dēvara mahā-nayivēdyake . . . . . . .  
13. . . . . . . dūpartiya vilēyava
14. 
15. . . . . . . . baharu
16. . . . . . . . . honnu ā dēvara sthānikake
17. . . . . . . Gange-Gaye-Kurukshētra . . . . . . . brāhmaṇite
hōharu
18. phalavahudu dāna-pā-
19. lanayōr madhye dānāch chhrēyō' nupālanām dānāt svargam avāpnōti
pālanād achchutam padām
20. sāmānyoṃam dharma-sēṭur nripānām kālē kālē pālanīyō bhavadbhiḥ
sarvair dhāryā sarvathā
21. dharmam ētad bhūyō bhūyo yāchate Rāmachandra āvanānobbantu ā
dharmavatnu alipānā
22. . . . . . . . ā puṇya-śhētra
23. . . . . . . . hōharu sva-dattām para-dattam
24. . . . . . . . shasṭhir varuṣa-sahasrāṇi vishṭhāyām jāyate krimih
25. . . . . . . . mangala mahā śrī śrī śrī

Note.

This inscription was noticed in E. C. Vol. VIII, Kannada Texts p. 411 as No. 80
of Nagar Taluk. Only a portion of the text of the lines 1-4 was given but no
transliteration nor translation. It is now fully copied, except for the lines 9-18 and
22-25 in which there are several lacunae as the letters are worn out completely and
cannot be made out.

It registers the gift of some land made by Viṭṭhanna Oḍeyar, governor of
Āraga and son of Bommaṇa Oḍeyar, for the service of food offerings to the god
Lakshumi-Narasimhadēvar in the village Hulikal on the 15th lunar day of the
bright half of Mārgaśīra in the year Manmatha S' 1338 corresponding to 16th November 1415 A.D.

In addition to the usual stanza in praise of the god Śambhu at the beginning there is also a stanza in praise of Krishṇa in lines 2-3 which is found in some inscriptions of the neighbouring Tirthahalli Taluk (Nos. 22, 142, 196). It may be translated as follows: Salutation to Krishṇa who is the god of Brahmans, ever beneficent to cows and Brahmans, and protector of the universe. Salutation to Gōvinda.

The donor in this record, Viṭṭhaṇa Voḍeyar is stated to be a subordinate of the mahārājādhirāja rājaparamēśvara śri Viraprātapa Dēvarāya-mahārāya ruling at Vijayanagarī protecting the dharmas relating to different varṇas and āśramas. The donor’s father is named Sankappa Rāyappaṇa Oḍeyara Bommaṇa Oḍeyar. Sankappa and Rāyappa Oḍeyar were brothers and employed as ministers. Sankappa was the father of Bommaṇa Oḍeyar (E. C. VI Koppa 53).

It is also interesting to note that the donor was a Brahmakshatriya (line 6). The Brahmakshatriyas are believed to be the descendants of the king Ratnasena who once sought shelter in the hermitage of Dadhichi fearing an attack from Paraśurāma. Five sons were born to him in the hermitage, Jayasena, Bindumana Viśāla, Chandraśāla and Bharata. The king himself was killed by Paraśurāma while he had gone on a hunting expedition, away from the hermitage, and his queens, five in number, followed him as satīs. The children were brought up like Brahman boys and once when Paraśurāma visited the hermitage they recited the Vedas properly before him. The eldest boy then became the disciple of Paraśurāma in archery but the sage found out his descent and the name Brahma-kshatriya was applied to the prince “brahmakshatriya-nānā hi vichārasva yathā-sukham.” The community of the Brahmakshatriyas is at present believed to be found in Gujerat, Nasik, Poona, etc. (See Jāttībhāskara published in Bombay, 1917, p. 109. The account of Brahmakshatriyas or Brahmakshatra is stated there to be based on the work Brāhmaṇa Utpatti Martāṇḍa). We know that the famous Gaṅga minister Chānuṇḍarāya was a Brahma-kshatriya [See S. B. Volume revised Intr. p. 45. For a discussion of the meaning of Brahma-kshatra see also I. A. 40, p. 35 and Vaidya’s Medieval Hindu India, Vol. II, p. 62].

76

On a māstikal in the jungle of Māvinagadde, a hamlet of Edūr and Niḍugōḍa villages in the same Nagar hoblī.

Size 3' × 2'
Kannada language and characters.
This records the erection of the māstikal in memory of Timmama, younger sister of Harige Siddaṇa, son of Bhaṭanana. The māstikal was set up by Harige Siddaṇa on Sunday, the 1st lunar day of Jyēṣṭha in the year Ananda. The characters seem to be of the early part of the 15th century A.D. and the date may be provisionally taken as May 9, 1434 which is a Sunday. The figures of a warrior armed with sword and of a woman holding a lime fruit in her right hand between the fingers, and a mirror in the left hand are carved above the inscription.

On a māstikal near the Virabhadra shrine in the forest plantation of Mosarūr near the village Arasāḷu in the hobli of Kerehalli.

Size 4’ × 1’

Kannada language and characters.

This māstikal is stated to have been set up in memory of the death as sati of Harisi, wife (madavāgale) of Tippaya, son of Bōgagondha of Ārilamari on Tuesday the 1st lunar day of the bright half of Mārgaśira in the year Vyaya. The Śaka year is not given. The characters seem to belong to the latter part of the 16th century and the date given, viz., Vyaya sam.-Mār-śu 1 Mam. may be taken as 1st November 1586 (S 1508 Vyaya) which is a Tuesday.
On a stone standing in front of entrance the village of Gavatür in the same hōbali of Kerehalli in Nagar taluk.

Size 4' x 2'
Kannada language and characters.

1. ಬಾಸಾವಾಂಪುಪೇಯ, ಸಾಮುದ್ರ
2. ಸರು renovations
3. ಅಮಿತಕೀಲತೆಯಾಗದು
4. ನರೇಶ ಕೊಳ್ಳುವ ಮಾತ್ರಗಳಿ
5. ಮಯ್ಯಾದಲ ಬಸಾವಾಂಪುಪೇಯ
6. ತಾಂತ್ರಿಕ ಸಮೀಪಾ

Note.
This is a viragal inscription recording the death of a warrior named Basavanapadeya in a battle at Udare (same as Udri, a village in Sorab Taluk) during a raid by Mallappa of Dāravāda (Dharwar). The date is given as Thursday, 1st lunar day of the bright half of the 2nd (uttera) Jyēshṭha in the year Sarvadhāri. The date is not expressed in terms of the Śaka era. The name Malapa-mantri is carved at the beginning of the inscription and indicates that the battle took place at the time of Mallapa-mantri. The characters may be of the 15th century A.D. Mahāpradhāni Mallappodeyar was the governor of Gutti-durgga (Chandragutti) from about 1390 to about 1419 A.D. during the rule of Harihara II and Dēvarāya, kings of Vijayanagar (E.C. VII, Shikarpur 288, 313, E.C. VI Koppa 7). The present record may therefore be assigned to Ś 1330 Sarvadhāri or 1408 A.D. In this year the intercalary month was Vaiśākha and not Jyēṣṭha. Jyēṣṭha 71 of this year coincides with Thursday May 26, 1408 A.D.

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On a viragal standing on the tank bund of the village Hārōhitalk in the same Kerehalli hōbali in the same taluk.

Size 6' x 3'
Kannada language and characters.

1. ಧಾರೋಹಿತಕಟ
2. ಅರಿವು ವಿಕಾಸ
3. ಸಹಿತಕ್ಕೆ ಮಂತ್ರಿ
4. ನರೇಶ ಕೊಳ್ಳುವ ಮಾತ್ರಗಳಿ
5. ತಾಂತ್ರಿಕ ಸಮೀಪಾ
6. ತಾಂತ್ರಿಕ ಸಮೀಪಾ
3. నీ బుద్ధివంతంగా తినిని ఎందుకంటే మనం ప్రస్తుతం నిరంతరంగా ప్రారంభించాలి
4. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
5. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
6. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి

IIవిభాగం
7. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
8. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
9. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
10. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
11. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
12. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
13. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
14. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి

IIIవిభాగం
15. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
16. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
17. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
18. మనం ఆనందం ప్రారంభించండి మనం ఆనందానికి సమీకరణం చేయండి
19. మనం ఆనందం ప్రారంభించండి 
20. మనం ఆనందం ప్రారంభించండి 
21. మనం ఆనందం ప్రారంభించండి 
22. మనం ఆనందం ప్రారంభించండి 
23. మనం ఆనందం ప్రారంభించండి 

IVవిభాగం
24. మనం ఆనందం ప్రారంభించండి 

কবিতাপ্রস্থ: ১২০০ দীঘি, ৫০৩ চুল্লি, ২৯৯ কোষ, ১৫১১ শব্দ, ১৫০০ স্তুতি।
Transliteration.

1. namas tunga-siraś-chumbi-chandra-chāmara-chūravel trailokyā-nagarārambha-mūla-stambhāya Śambhave svasti sa-
2. madhigata-pancha-mahā-sabda mahā-māndalēsvara Uttarā Madhurādhisvāyara Paṭṭi-Pombuecha-puravarādhisvā-
3. ram mahōgra-vaṇśa-lalāma Padmāvatidevi-labdha-vara-prasādāsādita vipula-Tulāpurusha-mahā-
4. dāna Hiranya-garbha-dāna Vānara-dhvaja mrigarāja-lānchhechhana-virājitanvayōtpannam bahu-kalā-sampamnam Śantara-kula-kumudini-
5. śāsānkarā-mayūkhāṅkurā ripu-māndalika-patanga-dīpāṅkurāṃ Tondamāndalika-kulāchāla-vajrandaṇa
6. biruda-bhērumddā kandukāchāryaṃ Mandara-dhairyyaṃ kṛttī-Nārāyaṇaṃ sauryya-pārasyaṃ Jina-pādārāda [kaṃ]

II Band.

7. para-bala-sādhaka Śantaraḍītva sakalajana-stutya niti-sāstrajña birud Sarasbajñētyādi-nāmāvali-samālāmkritanumappa śri-
8. man mahā-māndalēsvara Viraśantara-dēvaru Sāntalige-rājayamāṃ sukhasankathā-vinōdadim rājayamam
9. gey uttumire 1113 Virōdhikritu-samvatsarada Vaisākha su 11 Sōnavaḍandadu Kabbunā-
10. da Koggeyalulu Biradēvarasaru sakāla-bala-sahita .... samayadolu .... yālana dāli bandu Koggeyam mu-
11. ūṭidiḷi Bēla-veggadegam Bikkabe-Heggadīgīm puṭṭida la .... Biruda-Nārāyaṇa Biluvarādītva Bēḍa (la) na Hanuma-
12. nema hesaram paḍed ? Elavalliyalu śrimatu Singidēvarasaru sakārunyadim besasalu || Īdanadā ....
13. ī baralukirdāntu nindu sangaranḍole .... pāya-dalāman turang- galan ekkalikki-damṭiral ativēgadīmīdrūd .... kanḍeya
14. ......... gāntalagāla .... ma-

III Band.

15. chharipa virōdbhi-nāyakara mastaka-sūlan idirchhind-aṇya-bhūpati-
nikara .... kshataja .... senisirpp arigalge gaṇḍagattari patibhaktanemb Elavallīya Mēlayan i-dhari-
16. triyolu || maleva virudhi-bhupa-balama naoguvant Elevantiya Meleya
nodi taguldud
17. ...........................................
18. nettara ponaloju poraldu karulu takkaisi subhastargge ...........
laachana yenisi nindu chandateyim Sri-Rama
19. ...........................................
mahimandala
20. kalegakk urade ........ sahasavetta ........ billa baladinde para-
balavellaman eyde geldu nija-sahasaa .. nal Elavaliyaa .. vistarsi
Moksha-lakshmige sandam uttama-vimanaadeoyo-
22. je mutti .......................... ku'Dhohgisudddam 1 jite.
23. na labhyate Lakshmir mritenapi surangan 1 kshana-vdhvamsanake kaye
kai chintaa maranee rane 11

IV Band.

24. ant atana kalitanake meechchi Singidevarasaru sakuruanyakund osedu
Balaveggadegam Bikkabbe Heggaditigam puttidam suputraam ku-
ladipakenipa Rayanu tamam-anngage parokshavinayamam madida
balika sri Vira-Santara-devaru atange
26. bita vriti 1 Hotatalu Savaganali Kaliruvola Elevanti Edagodu Gavaturu 1
yinti bita vritti
27. sarvabaddha-parihaaram madi salisidaru hennavegre nagadingehola 1 yinti
ko (ka ?) han adidadaru Gaye Vara-
28. naasi Kurukshetradali sayira-kavile sanyi [ra] Bramharuman alida bramhetai 1
baradon Kaleya Sendobunu
29. ruvari Madaja geda kalu.

Note.

This inscription records the heroism of a warrior named Melaya of the village
Elevanti in the reign of the Santara king Vira Santara. It is dated S 1113
Virudhikrit sam. Vaisu. 11 S6 corresponding to April 7, 1191 A.D. which is
however a Sunday and not Monday as stated in the grant. But if we take the
corresponding solar month Vrishabha, su 11 corresponds to 6th May 1191 which is
a Monday and belongs to the lunar month Adhika Jyestha.

The titles applied to ViraSantara ruling over the Santalige kingdom are: obtainer
of the band of five musical instruments, mahamanadhalewara, lord of Uttar-Madhura,
lord of the excellent city of Pati Pombachcha, ornament of the great Ugra-vamsha,
obtainer of boons from the goddess Padmathavi, bestower of the great gift Tulapurusha and Hiranyagarbha, descended from the family with monkey flag and lion
crest, versed in numerous arts (kalas), moon-light to the blue lotus that is the
Śantarakula, a flame to the moths the hostile chiefs, a thunder-bolt to the mountains that are the Tōnda chiefs, a bhrunda to the titled, an expert in ball-play (kandukachārya), a Mañḍara mountain in courage, Nārāyaṇa in glory, devoted to valour, worshipper of the lotus feet of Jina, destroyer of enemy troops, a sun to the Śantaras, praised by all, proficient in Nitiśāstra, all-knowing among the titled (birudasarbbaṇa).

The battle took place on account of Bira-dēvarasa, a general having laid siege to Kogge in Kabbunā under the orders of Singidēvarasa. Mēlaya, son of Bēlavēggade and Bikkabe-heggaditi fought valiantly killing the enemy soldiers on foot and horse and died in battle. In his memory this stone was set up by his younger brother Rāya and some land was granted in his memory in the villages Elovalli, Edagōdu, and Gavaṭuru by Singidēvarasa. The usual stanza in praise of heroism in battle, Jitēna labhyate lakshmir is given in line 23 of the record. Those who violate the grant are said to incur the sin of killing 1,000 cows and Brahmins in Gaye, Vāraṇāśi and Kurukshētra.

The writer of the grant is named Sēnabōva Kāḷaya and the engraver, Rūvāri Mādōja.

There are some lacunae chiefly in lines 17 to 22 owing to the letters being worn out.

80

At the village Goragōḍ in the hōbal of Humcha, on a viragal lying to the north.

Size 10' × 3'

Kannada language and characters.

I. 1. [Kannada character]
2. [Kannada character]

II. 3. [Kannada character]
4. [Kannada character]
Transliteration.

I. b.

1. shri namas tunga-siras-tunga-chandra-châmara-chårave\(^1\) trailôkya-nagarâ-rambha-mûla-stambhâ-
2. ya Sambhave\(^1\) svasti śrîmanu mahâmanḍalîesvaram arasar-am-

II. b.

3. ka-karagasam birudar-ankusam mûrttii-Nârâyanam vilâsa-valabha Pombuchcha-
4. pura-varâdhîsvara śrîmat Billêsvara-dêvara dibya-sri-pâda-padumârâdhaka Bira-

III. b.

5. rasanu. râhuttamalla Kôtênyakage . . . .
6. . . . . . . Saka-varasham 1208 neya Beya-samva-
7. . . . . . . jagadâla pêsa-ha . . . . .
8. . . . . . . Kôtênyakanu bandu mèle taluttiri . . .
9. bluvadam kaṇḍu. jôlavlîge tanna . . . . . . rigi yerida kudureya miri kâlâla kutti

IV. b.

10. kuttisikoṇḍu sura-lôka-prâptan âdanu\(^1\) mangala mahâ śri
11. . . . . . . kalukutiga Sintô-
12. jana maga Bilôjanu\(^1\) baredâtanu . . . . barevar-âditya sênabôva Bânana magam Boma.

Note.

This is another record of the time of the Šântara general Birarasa and refers to a battle waged by Kôtênyaka. In this battle some warrior whose name is
unfortunately lost is stated to have displayed his valour on behalf of his master as a return for the subsistence he received from him (jolavāṭi) and fighting with the cavalry and infantry he is stated to have killed several persons and horses and died from the wounds he received in the fight.

The date is given as 81208 Beya which corresponds to A. D. 1286. Other details about the dating are lost.

The engraver of the inscription is named Bilōja, son of Sintōja and the writer of the record is named Bomma, son of Bāṇa, a stnabōva (village accountant) with the title, a sun to writers (bērevāra Āditya). The usual titles are applied to Birarasa. Several letters in lines 5-12 are effaced and the meaning cannot be made out.
Tamil Supplement.

At the village Handrakahalli, in the hobli of Chamarajnagar on a stone oilmill lying near the Bhimesvara temple to the north.

Size 5 ft. all round:

Tamil language: Tamil and Grantha characters.

1. பென்னை பிறப்பு குடும்பம் வர்ச்சா பிட
2. இல்லை பன்னுற்ற மும்பா பருங்கை
3. வெங்கட்டிருங்கிருந்த திருச்செய்யாற்றார் தாரம் போல்
4. தொண்டை சாத்து குமாரத்தாக வண்டுறை
5. உண்மை கருணை வருவவிட உண்டு
6. கருணை சர் கருணை நீர் கருணை
7. கைது வெங்கட்டிருங்கிருந்த திருச்செய்யாற்றார்
8. தொண்டை சாத்து குமாரத்தாக வண்டுறை
At the village Tammadiahalli, on a slab to the north of the Sòmèsvara temple.

Size 3'–6'' × 2'–6''

Tamil language: Tamil and Grantha characters.

(1) மாணவர் மாணவர்
(2) காந்து மலருந்தும
(3) குட்டி முட்டி மலரு
(4) குட்டி முட்டி மலரு
(5) மாணவர் மாணவர்
(6) மாணவர் மாணவர்
(7) மாணவர் மாணவர்
(8) மாணவர் மாணவர்
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(27) மாணவர் மாணவர்
(28) மாணவர் மாணava

At the same village Tammadiahalli, on a slab standing to the south of the Sòmèsvara temple.

Size 3'–6' × 2'–6'

Tamil language: Tamil and Grantha characters

(1) மாணவர் மாணவர்
(2) மாணவர் மாணவர்
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A viragal recording the grant of Mādavādi as bālgalchā to Bānągamunḍa by Timpa-medeyā, uncle of Bātarasa, when the latter died in a battle at Kudirūr.

Records the construction of a tank by Ammaḍigāvunḍa of Kīrvaṇusūr and the usual bittuvaṭṭa was allotted by four persons.
See under Sāntaras.

Registers the gift as kalnāḍ of Ankegedu and certain other villages, the remission of the kiyudere and bīṭī (minor tolis and forced labour) of the division of Pervayal and the payment of 1,000 gadyānas to the minister Nagularasa by the king. The composer of the inscription was Gōvinda, a learned Brahman and favourite of great poets.

A viragal recording the heroism and death of Mēlaya during the siege of Koggerē in Kabbunāḍ and grant of lands in the villages Elevallī, Ėḍāḍu and Gavaṭūrū by Singi-dēvarasa in his memory.

A viragal mentioning the death of a warrior who fought out of gratitude (jēlavālīge) to his master Kōṭe-Nāyaka.

A viragal recording the exploits and death of Kalīsa in a battle at Mūṭūlīgērī between Kōṭe-Nāyaka and Ebharapa, general of the Yāḍava king Rāmadēvarāya (1271-1309).

A viragal recording the exploits and death of a hero named Bēla who fought on behalf of Dēvarasa against Māyidēva, the general of the Hoysala king Ballāla III in a battle at Muttūr.

Records the gifts of land made to the God Bammēśvara by Birarasa, Kōṭe-Nāyaka, Soḍaladēvarasa, the oil-mongers and the Ayvattu-nāḍ.

A viragal recording the heroism and death of a warrior named Mūḍa in a battle fought at Sālivur (Sālūr) between Soḍaladēvarasa and Yebaranāyaka, the former perhaps fighting on behalf of Ballaladeva (See Nagar 27).

Records the gift of some land for food-offerings at the temple of Dēkēśvara.
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Records the death of a Jaina woman named Havvakka, wife of Sarvādhikāri Bammāchāri and a disciple of the Jaina guru Pushpasēṇa-Dēvar.

Records the death of Biṭṭi-rāvuta in a battle with Sankana, the Kalachurya king.

Records an agreement made by the mahājanas of Lakshminarasimhaptra (Bhadrawati) permitting certain persons to construct tanks in assigned places and carry on cultivation and gardening, free from taxes, under these tanks.

Records the grant of money for offering perpetual lamps before the God Sōmanātha by Dāsagāmudan of Tammaḍipalli.

Records the gift of an oil mill by certain gaudas for offering a light daily before the God Vīmēśvara (Bhimēśvara) in Rāmayandākkānḍipalli (Handrakanahalli).

Records provision by Senabōva Devanā, a subordinate of Polāya Danṇāyaka, for extra feeding on the day of Uttarāyana sankramaṇa at the temple of Chennakēśava, Belur, in return for a capital deposit of 2 gadyāṇas with the mahājanas.

Records grant of land to a priest by the mahāpāṭhāṇa Rāhuṭtarāya Kēṭaya-danṇāyaka and others.

Records the gift of a village named Guḍḍavāḍi to a descendant of Kūrattālvān, disciple of Ramānujāchārya, and the master of ceremonies (Purōhita) in the Ranganātha temple in Śrīrangam (Trichinopoly District), by various prabhugandhas of the place.

_See under Šāntaras._

_Do_

Records gift of some land by the gaudas of Mukoḍihallī to one Viṭhanna.
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Records that while Sóvānna Odeyar was ruling the Āraka Kingdom (evidently as a subordinate of the Vijayanagar king), some lands in the Maddika (common land) of the village Tittisarigadā Subur in Bādaganād district were granted to one Viṭhapā by the Gandu-prabhus of Hebbayal Beliganabādu in Aīvattu-nād after having received a present of 3 varahas.

A fragmentary inscription showing Viṟupāksharāya to have been ruling from Sirudhāra.

Records the death of one Basavanna Odeya in a battle at Udare (Udri in Sorab Taluk) during a raid by Mallappa of Dāravāda (Dharwar). The name of Mallapa-mantri mentioned in the epigraph is perhaps that of Mahāpradhāni Mallapodeyar who was the governor of Chandragutti between 1390 and 1419 A.D. approximately.

Records the gift of the village Masanahalli in Bānagavādi with all rights for services at the temple of Mallikārjuna in Gājanur by the Prajegavundus of Uduvankaṇḍa belonging to Ammaḷe (?).

Registers the gift of some land by Viṭhanana Odeyar, Brahma-Kshatriya governor of Āraka, for the services of food offerings to the God Lakshmi-Narāsimha in Hulikal. The name ‘Brahma-Kshatriya’ is significant.

Records the gift of the village Gājanur for the services of the God Divyalingēśvara Aṇilēśvara of Haradanahalli in Yeṇnenād when Dēvadaṇṇāyaka was the governor.

Records the gift of some village of the annual rental value of 33 gold gadāyas free of tax for the maintenance of some maṇḍapa by Timmaṇaẏaka ruling at Navilūr as agent for Sāluva Govindarāja who was a governor under Krishnarāya.

Records the gift of the village Haruvaṅge (Harave) as śrōtriya to Chikka Mall Odeyar of Tagaḍûr by Mallappa Nāyaka, agent for Immaḍi Rāhattarāya Mahāpātra Ayya, a subordinate of the king.

Registers the grant of the village Danayakanapura in Uyamballō sthāla as kodagi to Dēveśabhaṭar for services of bath at midday and food offerings to the god Naṉjundēśvara and for the feeding of six Brahmans daily. The donor Perumaḷe Adhikāri made the gift under the orders of the king.
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| 178                       | 67                               | Ś 1359 Nala sam. Mārga ba. 30 šu. Friday, December 7, 1436 A.D. | Mallinātha Oṛēyar |}
| 120                       | 23                               | Ś 1415 Pramâdicha sam. Mārga-śira ba. 5—28th November 1493 A.D. | VII. Ummattōr Vira Nañjarâya Oṛēyar |}
| 121                       | 24                               | About 1500 A.D. | (Name lost) |}
| 137                       | 42                               | 1569 A.D. | Sōme-dēva. |}
| 155                       | 54                               | Jaya sam. (?Ś1455) Śráv. ba. 10—August 4, 1534 A.D. (?) | VIII. Arekutthāra Mali Giddagauḍarâya (Chief ?) |}
| 137                       | 42                               | Śukla sam. (Ś1475 + 16 = 1491) Kārtika śu. 1—11th October 1569 A.D. | Bhâlalôchana Nâyaka, son of Virabhadrâ Nâyaka. |}
| 143                       | 47                               | Ś1688 Vyaya sam. Mâgha ba 14—February, 27, 1767 A.D. | Hiri Chennarâja |}
| 141                       | 45                               | About 1550 A.D. | IX. Hadinâd Râmadēva |}
| 128                       | 32                               | Plavanga sam. Ashâdha śu 1—1547 A.D. (?) | Vira Râmayyadēva Oṛēyar |}
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Contents and Remarks

Records the gift of the village Bāṅagavādi by a chief named Timmappa Nāyaka of Kovuttūr (Coimbatore) to Madēvar, head of Upparigeya-māṭha, a Vīraśaiva māṭṭ in Ummattūr.

See under Vijayanagar.

See under Vijayanagar. He was a Brahma-kṣatriya.

Records the gift of some land, a house with its back-yard and a jack fruit tree for feeding 30 Oḍeyars in a choultry attached to the Virabhadra temple at Basavāpura by Mallinātha Oḍeyar of the māṭṭ at Bāḷeyahalli; the donee who had to feed the Oḍeyars as stipulated was one Haḍapada Basavaṇṇa, a dātārshi.

Records the gift of a house in the village Harave to a Vīraśaiva priest of the place by the chief.

Records the gift of five villages as umbaḷṭi to some one who had to do some service to the prabhūs of Tāgadūr in return.

See under Arekuṭhāra.

Records that Mali Giddgūdaraya set up this viragal in memory of Dēvāṇṇa and (his wife) Mākavve at Tōṇḍānūr.

Records that the Sōmasamudra tank which was constructed by the Ummattūr Chief Sōmedēva (Vīra Sōmerāya Vodeyar) having breached in Ś 1475, Pramāḍicha sam. Kārtika i.e., October 1553 A.D. the Arekuṭhāra Chief Bhājalōchana Nāyaka repaired it sixteen years thereafter, i.e., in 1569 A.D.

We get only the name of the chief and his date from the inscription.

Registers the grant of income from tolls in the village Uyyamahalī (Uyyambalī) for the service of offering lights before the God Hanumanta, during the time of the king Rāmadēva (probably same as Rāmarājā, son-in-law of Krishnārāya).

Records the gift of the village Āsīri by the king Vīra Rāmayyadhēva Oḍeyar (probably same as Rāmarājā) for the bhikṣha of Hariyar, apparently a Vīraśaiva priest.
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</tr>
<tr>
<td>115</td>
<td>19</td>
<td>Š 1793 Pramādūta sam. Chaitra śū 1 Friday —April 1, 1870 A.D.</td>
<td>Krishnāraja Odēyar III</td>
</tr>
<tr>
<td>171</td>
<td>62</td>
<td>Parābhava sam. Bhādrapada śū 14—? August 30, 1726 A.D.</td>
<td>XII. Keladi</td>
</tr>
<tr>
<td>121</td>
<td>25</td>
<td>Š 1057 Rākshasa sam. Mithuna tēdi 8, Sunday 5th lunar day of the dark fortnight, Avīṭam —June 2, 1135 A.D.</td>
<td>Sōmaśekhara II (?)</td>
</tr>
<tr>
<td>182</td>
<td>69</td>
<td>Š 1078 Dhātri — 1156 A.D.</td>
<td></td>
</tr>
<tr>
<td>170</td>
<td>61</td>
<td>Š 1158 (mistake for 1160?) Vilambi, Āśādha śū 10 Tuesday—22nd June, 1238 A.D.</td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>44</td>
<td>Āṅgirasa sam. Bhādra śū 5 Va—? Thursday August 27, 1332 A.D.</td>
<td>Mādiyāṇa, nādu gauḍa of Uyyamaḥalśi</td>
</tr>
<tr>
<td>133</td>
<td>35</td>
<td>Š 1295 Paridhāvi sam. Āśviyuga śū 4—October 17, 1372 A.D.</td>
<td></td>
</tr>
</tbody>
</table>
Contents and remarks

Records that this chief who was the son of Chikka Virappa Oḍeyar and grandson of Chennarāya Oḍeyar sold a plot of wet land in Nāgalāpura to Vinārēndrāvar, disciple of Gunabhadradēvar who was a disciple of Samantabhadradēvar of Gērasoppa for 32 vārahās. The nature of the sale transaction is also denoted.
Records a similar transaction between the same parties. The land sold was in the village Ichaladāḷa.

Records yet another sale transaction between the same parties. The land was sold for 40 vārahās and situated in Nālāpura.

Records that the king granted a village for the service of free feeding in a mātt of the Liṅgāyat sect built by his mother Amṛitāmman, Queen of Dēvarāja Oḍeyar, in the town of Mysore.
Records the construction of a pond named Amṛitasarovara by Paṭṭanaṅjāvve, wife of Mallappa, Chauri-bearer of the Mysore King.

Records that one Subāchāri made the salāke (bar) of five metals, for manufacturing rupees. The weight of the bar is stated to be 24 mds. 9 srs.

Records the consecration of the god Sōmanātha by certain gauḍas and grant of some land to Dēvarāsi Pāṇḍita of Maṅchara (?) alias Sikkāṇḍai.

A viragal recording the death of one Basavarasa or one of his followers during a fight.
Records the death as satī of Kārabbe of Dumma-sthala.

Records the gift of Umḍemāṇeṇa kōṇige to Kāṭōja, son Maṅchōja by Maḍiyāṇṇa of Uyyamanahalli, Dēmappa and others.

Records the setting up of an oil-mill by two gauḍas, Hāravagauḍa and Ālagauḍa (perhaps for services in the temple of Mahākālli at Hīre Bēgūr).
List of Inscriptions published in the Report,

<table>
<thead>
<tr>
<th>Page number in the Report</th>
<th>Inscription number in the Report</th>
<th>Date</th>
<th>Ruler</th>
</tr>
</thead>
<tbody>
<tr>
<td>142</td>
<td>46</td>
<td>Iśvara sam. Kârtika śu 1—October 8, 1637 A.D. (?)</td>
<td>Maleppa-Odeyar (?)</td>
</tr>
<tr>
<td>155</td>
<td>53</td>
<td>About 1650 A.D.</td>
<td>(Kanṭhîrava. Narasâraja-Odeyar I.?)</td>
</tr>
<tr>
<td>156</td>
<td>55</td>
<td>Durmukhi sam. Chaitra śu 1 Monday—Perhaps March 17, 1656 A.D.</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>14</td>
<td>Śaka 1605 Rudhirôdgâri sam. Śrâvaṇa ba 5—August 2, 1683 A.D.</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>13</td>
<td>Śaka 1639 (mistake? for Ś 1641) Vikâri—A.D. 1719.</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>18</td>
<td>Śârvâri sam. Chaitra śu 5—</td>
<td>Surâgiya Bâsâvâna Odeyar.</td>
</tr>
<tr>
<td>133</td>
<td>36</td>
<td>Probably 18th century A.D.</td>
<td>Vira Nâyaka</td>
</tr>
<tr>
<td>135</td>
<td>38</td>
<td>Do do</td>
<td>Do</td>
</tr>
<tr>
<td>126</td>
<td>30</td>
<td>Śaka 1787 Krôdhâna, 1865 A.D. Kali 4966 Śrâvaṇa śu 5—July 27, 1865 A.D.</td>
<td></td>
</tr>
</tbody>
</table>

The rest of the inscriptions are neither dated nor belong to specific dynasties. They are of local interest.
Records the death by \textit{sanyasana} of a Jaina named Boppayya, disciple of Anantakirti belonging to Mulasaṅgha and Kāṇuṛ-ṛgāṇa.

Records the erection of an agrahāra near Ummattūr and the settlement of Brahmins therein with gifts of land to them by Perumāḷedēva and several gaudas of Tāyūr and other villages in the neighbourhood.

Records the grant of Koleganapura and some lands in Sōmasamudra for an annual payment of quit-rent of 16 gādyānas and exempted from the khaṇa, kathārige and gauḍācāra taxes to Linganna-Oḍeyar by Malepa-Oḍeyar. Records also certain other privileges which the donee could enjoy.

Simply mentions the village as having been given away for charities of Kāśi. (Cf. Chamarajanagar, 42 of 1850 A.D.—The village in which the present inscription is set up might have been included in the list of villages granted by the Mysore king and attached to Honganūr mentioned therein.)

Records the gift as \textit{kodige} of some land to Linganna-Oḍeyā-dēvar, disciple of Anna-dāṇidēvar, by Śaṅgap-audāḍa who had held it as \textit{sātra-gutti}. The donee had to feed guests.

Records the erection of a pillar (māna-stambha) by Vaidyayya of Kāḍahalli.

Appears to register some gift.

Registers the gift of some land near Borehallā by Suragiya Basavanna Oḍeyar for feeding the Jangamas of Kēḷḷāḷur Yegāḷur belonging to the \textit{samaydāchāra} of Kapaya Liṅga.

Records the gift of a garden to one Kamibagutā by Viśa-Nāyaka and others.

Records the gift as \textit{kodage} of a plot of land by Viśa-Nāyaka.

Records the renovation of the Naṅjundēsvara temple of Naṅje-dēvarapura by Maranakaṇa Chīka Mallegauda.
APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1930-31.


The policy of preserving the works of Art as enunciated by Government from time to time was carried on vigorously during the year under report. The monuments declared "PROTECTED" in the Notification dated 23rd September 1926 were confirmed as "Ancient Monuments." Three new monuments were declared as "Protected Monuments" during the year. The monuments declared as such are given in annexure 'A.'

Regular inspections were conducted in the case of 50 monuments during the year as against 36 during last year. A list of the institutions inspected is given in annexure 'B.'

Inspection reports from the Revenue Sub-Division Officers were received in the case of 24 monuments as against 10 of the previous year. Though there was some improvement in this respect, yet this work was not taken up seriously by the local officers. It is hoped that in subsequent years inspections of these monuments will be conducted as a matter of duty once a year at least.

Proposals for the renovation of the following monuments were called for and are under scrutiny.

(1) Channigaraya and Maraleshvara temples, Marase, Mysore Taluk.
(2) Sivappa Naik's Fort at Nagar.
(3) Lakshmi Narasimha temple at Javagal.

The Rules under the Ancient Monuments Preservation Regulation framed by the Committee appointed for the purpose were submitted to Government by the Muzrai Commissioner (Convenor). It is very desirable that they should be approved as early as possible.

The following monuments are under private management:

(1) Vidyasankara Temple at Seringapati.
(2) Viranarayana Temple at Belavadi.
(3) Gaurishvara Temple at Yelandur.
(4) Sir P. N. Krishnamurti's Bungalow at Seringapatam.

There are yet a few more under this category which deserve to be included in the list of Ancient Monuments. In order that these may be preserved in accordance with the approved policy of Government, it is very necessary that the liabilities and responsibilities of the private owners in regard to these should be definitely fixed. With a view to secure this it was suggested to Government that these private owners may be asked to execute an agreement under section 5 of the Ancient Monuments Preservation Regulation. Early orders on this question are requested.

In all, 27 monuments have been dealt with during the year. A statement giving the names of these monuments and the action taken in the case of each is attached in annexure 'C.'

As in the previous year a sum of Rs. 1,000 was allotted by the Muzrai Commissioner for the erection of Notice Boards in front of the monuments. But as portions of this amount had to be utilised for meeting the bills of the previous year which had remained unadjusted for various reasons,
this allotment was not utilised. Arrangements are now being made to have these Notices inscribed locally on stone slabs gradually as funds are available.

The question of appointing a local man as responsible for maintenance in the case of each monument is under correspondence with the Revenue Commissioner and it is hoped that with the co-operation of the Revenue Department some satisfactory arrangement will be arrived at shortly.

Every endeavour is being made to detect the tendencies of decay as soon as they occur in the monuments and to take prompt action to get them set right. Estimates for repairs proposed in the case of these are invariably obtained and scrutinised and in the case of repairs of any magnitude, personal guidance is also given during their execution. If the same vigilant policy is pursued, it is hoped that most of the monuments may be brought to a satisfactory condition within the space of a few years, provided adequate funds are available for their repairs or restoration.

A statement of expenditure incurred for the repairs of monuments during the year 1930-31 is submitted as Annexure 'D'.

It is very desirable that the same kind of sustained attention is paid to the repair of Muzrai Institutions also. Some of these are included in the list of Ancient Monuments; but there are several more which deserve to be so included. Any repairs done to these should be carried out with totally different feelings from either a new work or the repairs of a modern building and the methods usually adopted by the Public Works Department hardly suit these structures. All these old structures are generally works of Art and anything done to them, however humble it may be, will help either to retain the existing beauty or to mar it.

Nearly a lakh of rupees are being spent every year for construction and repair of these institutions. In the interests of the preservation of Ancient Art, it is very necessary that there should be a judicious distribution of this expenditure in the order of urgency or importance and all the repairs done should be carried out with expert guidance.

ANNEXURE "A".

Ancient Monuments declared "Protected" during the year.

1. Bhimāsvāra, Nakulāsvāra and Sahadevāsvāra temples at Kaivāra, Chintamani Taluk.
2. Vighnāsvāra temple at Kuru-lumale, Mulbagal Taluk.
3. Channigarāya and Maralāsvāra temples at Manase, Mysore Taluk.
4. Śivappa Naik’s Fort at Nagar.

ANNEXURE "B".

Inspection Reports received from Sub-Division Officers.

Mysore ... Śrī Lakshmi Narasimhasvāmi Temple.
Sīr Varāhasvāmi Temple.
Hunsur ... Śrī Kēśava temple at Dharmapura.
Challakere ... Rock-cut temple at Rāmadurā.
Belur ... Hoysalāsvāra temple at Halebid.
Kēḍārāsvāra " "
Śāntināthā basti " "
Pārśvanāthā " "
Ādināthā " "

29*
<table>
<thead>
<tr>
<th>Place</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yadatore</td>
<td>Basti at Chick-Hansoge.</td>
</tr>
<tr>
<td>Molkalmuru</td>
<td>Asoka Inscriptions at Siddapura and Brahmagiri.</td>
</tr>
<tr>
<td></td>
<td>Asoka Inscriptions at Jatinga Ramesvara Hill.</td>
</tr>
<tr>
<td>Krishnarajpet</td>
<td>Brahmesvara temple at Kikkeri.</td>
</tr>
<tr>
<td></td>
<td>Sri Lakshminarayana temple at Hosaholalu.</td>
</tr>
<tr>
<td>Mulbagal</td>
<td>Hydervali Darga at Mulbagal.</td>
</tr>
<tr>
<td></td>
<td>Ramalingesvara temple at Avani.</td>
</tr>
<tr>
<td></td>
<td>Vinayaka temple at Kurucumale.</td>
</tr>
<tr>
<td></td>
<td>Somesvara</td>
</tr>
<tr>
<td>Bowringpet</td>
<td>Hyder Ali's Birth place at Badikote.</td>
</tr>
<tr>
<td>Hassan</td>
<td>Mahalakshmi temple at Dojajagaddavalli.</td>
</tr>
<tr>
<td>Harihar</td>
<td>Hariharesvara temple.</td>
</tr>
<tr>
<td>Honnali</td>
<td>Fort Wall.</td>
</tr>
</tbody>
</table>
### Annexure C.

Statement of ancient monuments dealt with during the year 1930-31.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name of monument</th>
<th>Action taken</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tippu Sultan's Palace, Bangalore.</td>
<td>The Scout Office and the Office of the Superintendent of Municipal Schools continued to be held in this building. The Sanskrit College building having been taken over for the construction of a Maternity Hospital on the site, Government Ordered that the remaining vacant portion of this monument should be given over to the Sanskrit College. Accordingly the building was handed over to the Educational authorities for the purpose. The Government ordered that the question of constructing a compound wall round this should lie over for some time for want of funds. A watchman was however continued to look after the premises, the cost being debited to the Gardens Department. The fresh estimate called for in accordance with the Notes of Inspection sent from this office was received and taken up.</td>
</tr>
<tr>
<td>2</td>
<td>Āśurāgārya Temple at Kaidāla.</td>
<td>There was a mud compound wall surrounding this monument which was ugly and the interior was bare and uninteresting. This was pulled down some time ago and in its place, it was proposed to have a clipped hedge all round with a few cyprus trees planted inside. Proposals have since been sent up to Government in this matter.</td>
</tr>
<tr>
<td>3</td>
<td>Col. Baillie's tomb at Seringapatam.</td>
<td>An estimate was called for from the Deputy Commissioner for clearing the rank growth of vegetation over the fort walls. But as it exceeded the sum of Rs. 1,000 allotted by Government for this work, it was sent back for revision. As it did not come back in time, the allotment could not be utilised. The estimate for Rs. 2,000 prepared for its repairs was sanctioned by Government and the work was begun.</td>
</tr>
<tr>
<td>4</td>
<td>Fort wall at Nagar</td>
<td>While forwarding the Inspection Report for this monument, the Revenue Sub-Division Officer reported that a considerable extent of land was endowed to this monument which was all in private enjoyment. The Muzrai Commissioner was requested to have this point investigated. In case it was possible to reclaim some of the lands, money can be found for repairing this monument.</td>
</tr>
<tr>
<td>5</td>
<td>Īśvara Temple at Arskore</td>
<td>The work of restoration of this temple went on briskly and most of the work on the main temple was completed. The work of putting the surrounding shrines in order was begun. There is yet a lot more to do and the establishment that is now working there will have to be continued for some more years.</td>
</tr>
<tr>
<td>6</td>
<td>Basī at Chikānsogo, Yedatore Taluk.</td>
<td>The restoration work of this monument has also been taken up. But the work turned out during the year was not so perceptible as at Belur. The ground within the compound should be levelled. The joints of the main temple were cement-pointed. It was hoped that more substantial work would be turned out next year.</td>
</tr>
<tr>
<td>7</td>
<td>Śrī Chennakēśava Temple at Belur.</td>
<td>An estimate for repairing this at a cost of Rs. 130 was approved and returned.</td>
</tr>
<tr>
<td>8</td>
<td>Hoysalesvara Temple at Halebid.</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Pārvatīnātha Basti at Śravanabelagola.</td>
<td></td>
</tr>
<tr>
<td>Sl No.</td>
<td>Name of monument</td>
<td>Action taken</td>
</tr>
<tr>
<td>-------</td>
<td>--------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>10</td>
<td>Chandragupta Basti, Sravanabelagola.</td>
<td>An estimate for repairs at a cost of Rs. 90 was approved and returned.</td>
</tr>
<tr>
<td>11</td>
<td>Channigaraya Temple, Turuvekere.</td>
<td>An estimate for Rs. 190 for effecting some minor repairs for this building was approved.</td>
</tr>
<tr>
<td>12</td>
<td>Bhoga Nandisvara Temple at Nandi.</td>
<td>This was visited on 19th May 1931. This monument is a major Muzrai Institution and has been kept in good condition. There are however certain portions which stand in need of urgent repairs. The Muzrai Commissioner was addressed in the matter.</td>
</tr>
<tr>
<td>13</td>
<td>Nagesvara Temple, Basral ...</td>
<td>An estimate for Rs. 2,994 received from the Deputy Commissioner, Mysore, was approved and returned.</td>
</tr>
<tr>
<td>14</td>
<td>Chamarajesvara Temple, Chamarajanagar.</td>
<td>There was a proposal some time previously to build a porch in front of the entrance Gopuram of the temple just as there is one at Nanjangud and designs for the same and for other improvements to make this beautiful monument look more interesting and attractive were forwarded to the Muzrai Commissioner. All this was estimated to cost Rs. 53,150 and as there was not enough funds at the credit of the institution Government approved the recommendation of the Muzrai Commissioner to take up this work a couple of years later.</td>
</tr>
<tr>
<td>15</td>
<td>Narayana and Maralvesvara Temples, Marase, Mysore Taluk.</td>
<td>Proposals for the renovation of these monuments were called for from the Executive Engineer, Mysore Division, Mysore. In the meantime it was ascertained that the local people are not willing to invest much money over these nor was any other fund available to restore them. The question therefore was held in abeyance.</td>
</tr>
<tr>
<td>16</td>
<td>Lakshminarayana Temple, Anati, Chamrajapattana Taluk.</td>
<td>An estimate for Rs. 1,509 for its repairs having come up, this monument was visited on 27th July 1930 and it was found that the estimate prepared by the Deputy Commissioner was found far too extravagant to spend on a comparatively unimportant structure like this one. Revised proposals were therefore called for.</td>
</tr>
<tr>
<td>17</td>
<td>Kesava Temple, Somanathapur.</td>
<td>It was pointed out during last year that the newly repaired cells surrounding the temple were leaking badly during the rainy season. The Executive Engineer who was addressed in the matter stated that necessary repairs had since been carried out.</td>
</tr>
<tr>
<td>18</td>
<td>Vinayaka and Somesvara Temples, Kurudumale, Mulbagal Taluk.</td>
<td>On the recommendation of the Deputy Commissioner of Kolar District that the Vinayaka Temple at this place was deserving of being included in the list of Ancient Monuments, proposals were submitted for its inclusion and the Government declared it as a &quot;Protected Monument.&quot; The monument being in urgent need of repairs proposals for its restoration were forwarded to the Executive Engineer, Kolar Division. An estimate for Rs. 5,600 has been forwarded to the Chief Engineer for sanction.</td>
</tr>
<tr>
<td>19</td>
<td>Bachesvara Temple, Koravangala.</td>
<td>Complaints about the upkeep of this institution were received frequently. An estimate for its repairs was called for from the Executive Engineer, Hassan Division.</td>
</tr>
</tbody>
</table>

A proposal was also made to utilise the available portions of the fallen parts of the ruined temples in front of this monument in supplying the missing parts in the Hoysalesvara temple at Halebid.
<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name of monument</th>
<th>Action taken</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Mallik Rihan Darga, Sira.</td>
<td>This is one of the most important of the Mahomedan monuments in the State from an architectural point of view. Some repairs were conducted in the previous year and some portions of the main building touched up. The monument was visited and necessary instructions for its repairs were given.</td>
</tr>
<tr>
<td>21</td>
<td>Rock-cut Temple, Rāmadurga, Chalakere Taluk.</td>
<td>The Revenue Sub-Division Officer having reported that a big crack had developed in the temple, the Assistant Engineer was requested to watch it by inserting cement tell-tales and report the result after one or two sessions.</td>
</tr>
<tr>
<td>22</td>
<td>Śrī Brahmāśvara Temple, Kikkeri.</td>
<td>The Muzrai Commissioner forwarded an estimate for Rs. 781 for repairing this temple. This estimate had been prepared ten years previously and on examination it was found that the monument had deteriorated still further. A fresh estimate was therefore called for and this which amounted to Rs 986 was sanctioned by the Muzrai Commissioner.</td>
</tr>
<tr>
<td>23</td>
<td>Prasanna Chennakesava Temple, Ambuga.</td>
<td>It was represented in the last year's report that no repairs had been executed to the temple for several years. The Muzrai Commissioner has since reported that an estimate for Rs. 700 was sanctioned in February 1931.</td>
</tr>
<tr>
<td>24</td>
<td>Kṛṣṇa Nārāyana Temple, Herag.</td>
<td>The estimate for Rs. 375 which had been prepared during the last year had to be altered on account of certain other items of work to be included which amounted to Rs. 480. This was approved and returned to the Deputy Commissioner, Hassan.</td>
</tr>
<tr>
<td>25</td>
<td>Śrī Vishṇu Temple, Kondajji.</td>
<td>The Sub-Division Officer having reported that this monument stood in need of some urgent repairs, an estimate was called for from the Deputy Commissioner who got the approval to the same from this office and sanctioned it subsequently for being carried out.</td>
</tr>
<tr>
<td>26</td>
<td>Tippu Sultan's Birth Place, Devanahalli.</td>
<td>A sum of Rs. 1,000 was allotted during the year under report for commencing the work of putting up a monument over the place as already sanctioned by Government last year. The work was however not undertaken by the Public Works Department during the year.</td>
</tr>
<tr>
<td>27</td>
<td>Aśoka Inscriptions, Molakalmuru Taluk.</td>
<td>The Revenue Sub-Division Officer reported that there was no body to look after the inscriptions. It was recommended from this office that the Patel of Siddapur Village may be placed in charge of the inscription near his village and that the Archak of the temple on the Jaṅgala Rāmāśvara Hill may be asked to keep watch over the inscription which is there. The Deputy Commissioner, Chitradurga, accordingly issued necessary instructions in the matter.</td>
</tr>
</tbody>
</table>
## APPENDIX B.

List of Photographs taken during the year 1930-31.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
<th>Description</th>
<th>View</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4½&quot; x 4½&quot;</td>
<td>Bull before excavation</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>2</td>
<td>Do</td>
<td>Bull after excavation</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>3</td>
<td>Do</td>
<td>Mastikal</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>4</td>
<td>Do</td>
<td>Do (another)</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>5</td>
<td>Do</td>
<td>Viragal</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>6</td>
<td>Do</td>
<td>Do (another)</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>7</td>
<td>Do</td>
<td>Webb's Monument</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>8</td>
<td>8½&quot; x 11&quot;</td>
<td>View of the Fortress to be dismantled</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>9</td>
<td>Do</td>
<td>Do (another)</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>10-13</td>
<td>Do</td>
<td>Beads</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>14-16</td>
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APPENDIX C.

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The Supplement is written in a careful and judicious manner and it gives a favourable impression of method and scrupulousness in the work of projecting and carrying out the excavation. The site is evidently extensive and the results, so far made public, promise much new material concerning ancient and even prehistoric times. I think that your department has found a good field for its operations and I look forward with interest to the fuller outcome of its methodical operations.”

The HINDU, Madras.—

“We congratulate Dr. Krishna on the excellence of his first report as Director of Archaeological Researches.”