University of Mysore

ANNUAL REPORT
OF THE
MYSORE ARCHAEOLOGICAL DEPARTMENT
FOR THE YEAR 1932

BANGALORE:
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KESAVA TEMPLE, SOMANATHAPUR: A SCULPTURED WALL (p. 19).

Mysore Archaeological Survey.
PART I—ADMINISTRATIVE.

There was no important change in the staff of the Department. Dr. M. H. Krishna continued to be part-time Director of Archaeology in addition to his own duties as Professor of History.

The Director toured in several districts in connection with the conservation and study of ancient monuments and for collecting information for the monograph on monuments of the Chalukyan style in the Mysore State. The Assistant to the Director made a short tour in the Mysore District for collecting new inscriptions. The Architectural Assistant and party toured in parts of the Hassan District for making drawings of certain Hoysala buildings.

A detailed study of important architectural monuments was continued. In the present report are published, portions of the notes on the ancient half-buried monuments of Talkāḍ and those of Ikkēri, Kejādi and Harihar. The famous temple of Somnathapur has been completely re-studied, and for the Nandi hill and the Nandi temple sufficient information has been collected for an independent monograph.

The collection of inscriptions became restricted owing to the want of sufficient funds. However, over sixty records are now published ranging from the sixth century to the nineteenth century. An important find is a copper plate grant of the Gaṅga king Kṛishṇavarma.

In this report is published for the first time, a full review of the Sanskrit manuscript "The Vidyāraṇya-Kālajñāna".

The excavation work at Chandravallī was stopped and that of Brahmagiri could not be continued for want of funds. Near the stone quarries to the east of the Lal Bagh, Bangalore, a number of prehistoric burials were discovered. Some of them contained
various kinds of old pottery including large urns with elephantine legs. These were exhibited at the Science Congress held in Bangalore, along with photographs of the architectural monuments of the State.

Conservation work was attended to by the Director of Archeology during his tours and his notes are published in the body of the report under each monument. The Consulting Architect to the Government of Mysore also inspected about fifty monuments and notes from his report are published in appendix "A".
1. KIRTIKARAYANA TEMPLE, TALKAD: VIEW FROM NORTH-WEST (p. 4).

2. VAIKYESVARA TEMPLE, TALKAD: EAST DOORWAY (p. 9).

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

TALKAD.

PLATE III, 1.

KIRTINARAYANA TEMPLE.

Talkād on the left bank of the Kāvēri river is an ancient place which was, a thousand years ago, the capital of the Western Gaṅga kingdom. In the 11th century it was conquered by the Chōlas and made a provincial capital. In the year 1116 A. D. Vishnunvardhana Hoysala defeated Adiyama, the Chōla governor of Talkād, and occupied the place—thus extending his territories from the Perdurai or the Krishnā river to the south of the Mysore District. In the next year he completed several temples for Vishnu in various parts of the realm, of which the Kēśava or Vijayanārāyaṇa temple at Bēlūr, the Nārāyaṇa temple at Toṇnūr and the Kirti-Nārāyaṇa temple at Talkād bear his inscriptions. In the last named monument on the south-east cornice running from the south to the north door-way of the temple, Mr. R. Narasimhachar discovered a long inscription in the Tamil language and Grantha characters inscribed in the year 1173 A. D. which states definitely that the temple of Kirtinārāyaṇa was consecrated in the year Ḫēvīlambi, corresponding to 1117 A.D. (second half of December). The original temple consisted of a garbhagriha, an open sukhanāsī and a navaraṇga pavilion open on three sides (Plate III, 2). Above the vimāna appears to have been a large brick tower, probably identical with the one now existing.

Numerous smaller grants to the temple are recorded in the many inscriptions engraved on the outer cornices and on the pillars and walls of the navaraṇga: one of these records the presentation of a golden Lakṣmī image to the god; another mentions that there was a shrine for the junior goddess on the northwest of the temple. On a pillar on the north-east of the navaraṇga is a Tamil inscription of the Kīlaka year which probably corresponds to 1128 or 1188 A.D. Since this record is partly hidden by a brick wall enclosing the open portions of the navaraṇga, the walls were evidently constructed at a later period. The bricks of these walls which are $10'' \times 6'' \times 2''$ i.e., thin and flat like those of the compound wall outside, suggest that these structures were put up in the late Vijayanagar or early Mysore days. It is possible that they were intended also as bulwarks against the onrush of sand which had already begun to invade the temple of the junior Dēvi in the courtyard. As the main shrine was threatened with a
sandy burial, the image of the goddess which is of late Vijayanagar workmanship, was rescued and installed in a chamber constructed at the southern end of the navaraṅga, the material used being the early Mysore type of thin flat bricks.

But the sand moved forward and covered the main temple too, compelling some of the beams to crack under its weight. Mr. B. L. Rice is said to have got the temple excavated and to have collected a few inscriptions. In 1912, Mr. R. Narasimhachar made a long halt and got the northern yard cleared of sand. The southern one also was cleared sufficiently to enable him to read the inscription of Vishṇuvardhana on the basement; but the sand once again accumulated on that side, burying also the lower half of the eastern doorway.

The temple of Kīrtināraṇya (Pl. II, 1) unlike the other great Hoysala temples and like the temple of Vaidyāsvara, is built of granite and bricks, soap-stone being used only for the four round pillars of the navaraṅga and for the image; but it has all the characteristics of the other Hoysala temples. It is constructed on a platform whose face is ornamented with cornices and which follows closely the contour of the temple. On the platform, near each of the three original doorways of the navaraṅga there were two flanking towers which have now disappeared. The bases of two of them are seen outside the north door. The stairways leading up the platform are supported in the north by two yālis or trunked lions, a species which only rarely occurs in Hoysala sculptures, though it is common in the Chāvuṇḍarāya basti at Śravaṇabelagola and other Gaṅga buildings. The platform is about four feet high and six to eight feet wide.

Above the platform rises the basement whose cornices are ornamented with trapezoid and Latin cross-shaped mouldings similar to those of the Viranaṅraṇya temple at Belūr. The hardness of the material perhaps prevented further carving of the kīrtimukhas and other designs for which these mouldings are the bases.

The Basement.

Around the front top, above the basement are the usual slanting railings but the row of turrets intended for their ornamentations is only carved in outline as are also the pilasters above the turrets. The panels contain rough flowers instead of the usual mythological sculptures.

Front Railings.

The granite wall running around the west half of the temple has almost no figure sculptures. Its face is made up of indented square-shaped pilasters, the spaces between which are ornamented by rows of turrets, large and small; the larger ones are borne on two pillars, while the smaller are borne on one pillar each. The smaller turrets are generally under tōraṇas which are mostly of the serpentine type and surmounted by simha lalāṭas.

Walls.
A row of eaves of the usual kind runs round the whole temple, of which the only point to note is that the eastern part of it is less arched than the western. The latter’s curvature is midway between that common in the Hoysala temples and that observed in the temple of Vaidyēśvara.

Eaves.

Around the roof of the temple which appears to be solid and except near the garbhagriha runs a brick parapet made up of the flattish type of bricks (10” × 6” × 2”). It is ornamented by turrets with square-shaped or boat-shaped śikharas. It is doubtful to what age these can be assigned; but they are possibly of the 17th century, though there is nothing definite to indicate that they are not very much earlier.

Parapet.

The main tower is a large and heavy brick structure standing with its top nearly 50 feet above the ground level. It is squaroid in shape and has a look more or less resembling the Dravidian structures contemporary with the Hoysalas. It is made up of bricks similar to those used for the parapet and appears to belong to the same date. It is possibly the original Hoysala structure, though the look of the niches adorning it and the pampet suggest a later date.

The navaranga is a moderate-sized hall with an indented square-shaped plan and has stone benches on its north-eastern and south-eastern sides extending to the north and south doorways respectively. It had originally the usual nine aṅkaṇas plus the four doorway aṅkaṇas. Its height and the width of its aisles are generously conceived, being each about 14 feet as at Bēlūr; but its western doorway aṅkaṇa has been converted into the sukhanāsi and its southern one into the Lakshmi temple. It has two niches on its western wall, each with a squareish turret. Both of these are vacant, though the north one contained an image of standing Viśvakarmā which was seen by Mr. Narasimhachar in 1912 but is now reported to have been stolen.

Navaranga.

The four central pillars of the navaranga are lathe-turned, round, potstone objects of the classical Hoysala type. Among the others, however, are pillars of various shapes like the eight-pointed star, sixteen-pointed with shallow fluting, the octagon and the indented square. A peculiar feature of the temple is that the beams on the inside of the doorway aṅkaṇas are supported by additional pillars, so that the hall has ten more pillars than it should ordinarily have. In some places, as in the Lakshmi shrine, they appear to be supporting different granite pieces which have been used to form one beam length, while in others, e.g., near the east doorway, they appear to support beams which have cracked. But their shapes are undeniably Hoysala except the two pillars near the north doorway which have cubical

Pillars.
mouldings similar to those in the Hīḍimbēśvara temple at Chitaldrug. The noteworthy fact is that owing to the heavy weight above, the top portion of the pillar whose cup-shaped bottom rests on the bulging neck of the shaft has crushed the neck revealing the defective method of joining the parts of the pillars.

The ceilings of the navaraṅga which are made up of heavy granite slabs are either flat or carved out into shallow domes. In no case are they real domes of the type found in Bēlūr and Sōmanāthapūr. They have comparatively little figure sculpture but bear creeper scrolls, lotuses, and other flowers, lion faces and many other interesting ornamental designs. The only figures noticeable are those of elephants and lions near the front doorway, of dancers and rishis near the north doorway, and of Hanumān and Gāruḍa near the Lakṣmī shrine.

As already noted, the original images in the niches have been lost. Here are now kept three images of Ājāvārs, evidently of the Vijaya-

Images in the Navaranga. nagar period. All of them are seated in padmāsana with the right hand in chinmudrā. The left hand of one holds a book, while the other two images have their left hands in the yōga posture. They are pointed out as Nammāḷvār and Pūlāḷokāchārya. The other is evidently Vedānta Dēśika. In the north aṅkāna of the navaraṅga is now housed Lakṣmī, an image of the consort of the main god. She is seated in padmāsana while her hands are thus disposed: abhaya, padma, padma and dāna. The image is definitely of the Vijayanagar period.

The sukhanāsi doorway is a later insertion and has above its lintel a stucco image of Anaṁtaśayana, probably of about the 17th century. The sukhanāsi contains two large oil bowls and images of Tirumāṅgai Āḷvār and of seated Narasimha.

The garbhagriha doorway which was the only doorway of the temple makes an attempt to imitate, though with a shallow cornice, the features of the Bēlūr garbhagriha doorway. It has no dvārapālas but has on the lintel a seated figure of Gajalakṣmī. The garbhagriha has a shallow padma in the ceiling and three niches in the walls.

In the middle of the garbhagriha on a Gāruḍa pedestal stands a large image of Nārāyana in samabhāṅga. From the ground to the top of the tōrāṇa, it is about ten feet high, the image proper excluding the crown being about 5½ feet high. The image is of the usual Hoysala type and holds in its four hands śāṅkha, padma, gādā and chakra, while on the prabhāvali appear the ten avatāras of Viṣṇu. Though the image is classical, its face does not have the fine outline of the Bēlūr images. The lower part of the face is too depressed while the lower cheeks are
bulging and insufficiently distinguished from the neck. The image, however, is on the whole grand and has an imposing appearance. Owing to the sinking of the ground below the pitha, its head is now slightly inclined to the left.

Around the temple is a high compound wall of flattish bricks which is provided with a parapet and holes for allowing percolating water to flow into the compound. Above the level of the parapet is another wall of rough stones. Both of these walls were evidently intended as barriers against the advancing sand and belong probably to about the 17th century—which may be the period of the walls enclosing the navaranga.

As already mentioned, there appear to have been shrines for the senior and junior goddesses on the north-west and south-west of the main temple. All traces of the former have now entirely disappeared. The tower of the latter shrine was just visible above the sand in April 1923. An attempt appears to have been made to excavate the temple in 1924 but as the beams had cracked underneath the weight of the sand in which the shrine was buried, it is said that the roof of the temple collapsed. Traces of the brick structures are yet visible.

To the north-east of the temple, inside the compound can be noticed a ruined mantapa and a stone brindavana. On the south face of the latter, are the images of Narayana and his consorts. When the sands in front of the temple were removed in 1925 the mahadvara or upparige of the temple is said to have been revealed. No details are available about this structure.

Casuarina trees should be planted all round at a distance of about 20 feet outside the position of the old outer compound wall and after they are sufficiently grown to hold the sand together the courtyard should be fully excavated. The cost may come to more than Rs. 5,000. The roof should be re-done with concrete, the plants and the grass being removed. The tower should be repaired with plaster, its old shape being retained and a metal kalaśa being added. Since two of the pillars on the north-east of the navaranga have been moved out of position, the roof is in danger of collapsing. They should be restored to their original position, props being put in where necessary. The cracks and crevices in the roof should be pointed with cement as also the eaves. The small structure in the south-west corner of the sukhanasi should be removed.

The brick walls enclosing the navaranga hall should not be interfered with until the sand drifts completely cease. Thereafter they may also be removed and, if possible, the Lakshmi shrine demolished and a separate shrine put up in the compound. The temple fully deserves these repairs and, if possible, may be lit up with electricity. The preservation of the mahadvara may be considered when it is excavated.
VAIDYŚVARA TEMPLE.

About 150 yards to the east of the Kṛtirāgāṇa temple stands the temple of Vaidyśvara almost at the south-western end of what remains of old Talkād, and close to the sand dunes. It is the most elaborately carved temple in the whole neighbourhood. It is constructed almost entirely of close-grained granite similar to the material used for the Kṛtirāgāṇa temple; and for a granite structure, the elaborate carvings are surprisingly good.

The origin of the temple, however, is enshrouded in mystery. A number of fragmentary Hoysala inscriptions have been found built into the basement of the mahādvāra but the fragmentary nature of nearly every one of them (Tn. Nos. 7 to 12) and their complete silence about the construction of the temple show that they were collected and used for constructional work at a later age. A stone inscription above one of the lintels of the new Paṇḍavanēśvara temple (Tn. 13) belongs to A.D. 1683 and refers to God Vaidyśvara of Gajāranyakśētra. Several of the Chōla and Hoysala inscriptions mention the god Rājarājēśvara possibly set up for the merit of Rāja Rāja Chōla. It may be identical with the Vaidyśvara liṅga. The name Vaidyśvara is suggestive of Tamilian connections.

But so far as the temple itself is concerned there is no indication of such great antiquity. Its sculptures do not show the beauty characteristic of the sculptures of the Chōla and Hoysala periods. The wall images are generally too short for their height and have wide nostrils, projecting lips, large expressionless eyes, flat hands and conical kirīṇas and an attempted show of the folds of dhōtis. The smaller relievos contain seated lions, mixed beasts (gryphons), etc., which are more common after the 14th century than before it. The stone used is also more coarsely grained than that usually selected by Chōla sculptors. Here and there on the walls appear quadrangular based kalaśas which are a common feature of late Hoysala and of Vijayanagar architecture. The surmise is that the building cannot be definitely assigned to any date before the middle of the 13th century. A bit of confounding evidence is obtained from the image of Sarasvatī on the outer wall situated just to the east of the southern doorway. In her hand is held the representation of a book on which are written four characters in Kannada reading Sa ra svā tt. The characters are more or less like those appearing in the 14th century inscriptions. Assuming that it was inscribed by the sculptor himself, we are led to infer that the temple belongs to the late Hoysala or early Vijayanagar period. Such a conclusion is opposed to the view till now held that the temple is of the Chōla period. The tower is made up of flat late Vijayanagar bricks and is in a style similar to that found in the temples of the 15th and 16th centuries. On the whole, judging from these circumstances, even the date 1550 would not be very late for
VAIDYESVARA TEMPLE, TALKAD.

1. METALLIC FIGURE OF PARVATI (p. 13).

2. SANKARACHARYA (p. 11).

3. KANNAPPA (p. 11).

4. MADHAVAMANTRI DAM, TALKAD (p. 9).
this tower. But Mr. R. Narasimhachar has noted the great similarity between the pillars of the southern porch and those of the Śomēśvara temple at Kuruvumale which latter belongs to the period of Ilaṇ̄ji Vāsudēva Rāya, a Chōla Viceroy under the Ballālas in the latter part of the 13th century. The sculptures of the Vaidyēśvara temple are definitely inferior to those of the Vidyāśaṅkara temple of Śrīnēri, which latter was constructed during the life-time of Mādhavamantri.

But the view that the building is of the Vijayanagar period and not of Chōla increases our interest in it since it can be counted as one of the finest half a dozen temples produced during the Vijayanagar epoch. It can be classed with the Viṭhalaśvāmi and Hazāra Rāmasvāmi temples of Hampi and the temples of Lēpākshi and Tadpatri.

Most of the structures in the courtyard, however, belong to a later age. The main temple is probably earlier than the new Paṉchaliṅga shrines by a century or more.

On the north-east corner of the outer wall of the temple there is a four line Nāgarī inscription which mentions a certain Mādhava.¹ It is very probable that the last word is the name of the Hoysaḷa officer Mādhava, son of Perunāle Daṇḍśyaka, or of the famous early Vijayanagar officer Mādhavamantri, who was a native of Takkād and possibly got the present temple erected over the old linga which was installed in the Chōla times. It is a well known fact that the latter officer got constructed the neighbouring dam known as the Mādhavamantri anēcut (Pl. IV, 4).

The temple has many features imitating the Hoysaḷa temples. Its plan is square with each angle twice indented and it has only small porches instead of the fully developed mukhamaṇṭapa of the Vijayanagar period (Pl. V). The main shrine has no covered pradakshinā. But around the navaraṅga and the garbhagriha runs a narrow platform about 3 feet wide and about as many feet high, more than half of which is now buried under the surface of the courtyard. This is a feature which is usually absent from the Dravidian temples.

The original temple very probably had an ornate porch of one aṅkaṇa similar to the one in the south. It has now disappeared and in its place is a plain porch of 3 aṅkaṇas whose four pillars are similar to those of the maṇṭapa of the new Paṅchaliṅga shrine (Pl. II, 2). The beams of the porch have been inserted into the east wall which was not originally meant to bear their weight, and have pulled it slightly out of plumb. A Mysore officer got the porch put up about 1633.

¹ See pp. 11-12 seq.
The south porch is definitely a part of the original structure and is a lovely piece of architecture. The south door of the navaranga which opens into it has on its jambs the images of two Vijayanagar officers who are most probably the persons under whom the temple was constructed. Their conical caps or kullāvis, the dangling tassels of the waist cloth of one and the long coat of another declare that they and the temple belong to the late Hoysaḷa or early Vijayanagar times. On the lintel is Gajalakṣmī with Umāmahēśvara seated on the architrave. On either side of the doorway is a dvārapāla on the wall. In front of each of these stretches a platform (jagali) whose basement is finely ornamented with sculptured cornices and friezes. The bottom frieze shows lions, elephants, rows of gryphons, swans and other animals fighting each other or in playful attitudes.

The ceiling above has a large shallow padma but the finest portions of the porch are its two pillars which are exquisitely carved. They are shortish being about 8 feet high with the capitals having heavy plantain bud projections. At the bottom, middle and top of the pillar are three cubical mouldings separated by octagonal shafts which are themselves ornamented by beaded floral and creeper friezes and rearing lions at the corners. The faces of the mouldings are carved with images in high relief of various gods and saints. They are noted hereunder commencing from the south face of the eastern pillar, running from the bottom to top of each face and then proceeding clockwise.

East pillar:

(a) South face—Vishṇu as Varadarāja with consorts, Yōgānarāsimha, Vēṇugōpāla.
(b) West face—Bhairava, Chaṇḍikēśvara, Gaṇēśa.
(c) North face—Saint Kaṇṇappa holding sugar-cane and sword and advancing upon Nandi installed upon a pillar; Umāmahēśvara.
(d) East face—Śiva standing, Vīrabhadra with vīṇā.

West pillar:

(a) South face—Śiva slaying Andhakāsura, Gaṇēśa, Bull Nandi.
(b) West face—Mōhīṇī, Hanumān, seated yōgi—perhaps Dakshināmūrti.
(c) North face—Garuḍa, Kōḍanḍarāma with Lakṣmaṇa and Sitā, Anantaśayana.
(d) East face—Kumāra on peacock, Dakshināmūrti, lady worshipping liṅga which is entwined in the coils of a five-hooded cobra. (To be identified).

The lower half of the outer wall is shaped like a basement which is divided into five cornices by deep shadow lines. The middle cornice has a row of very small arches below each of which is either a liṅga, swan or some other figure carved.
PLATE V.

VAIDYEŚVARA TEMPLE
TALKĀD

Mysore Archaeological Survey.

(P. 9.)
The upper portion of the wall has a row of narrow pilaster-like abutments alternating with shallow recesses. On each abutment

**Outer Wall and Images.** and recess is a towered canopy, under which in the front half of the temple stand sculptured images. Each canopy has an ornamented tower with a śikhara surmounted by a lion face (*simha lalāṭa*) or by one or more kalaśas. These śikharas have varied shapes like the indented square, the drum, the boat and other designs and in the recesses above the lion faces are tōraṇas. The pilasters supporting the canopies are all square in plan and have capitals with plantain bud hangings. Most of the images have vāhanas and other sculptures carved on their pedestals. The more noteworthy of these sculptures are mentioned below:

**East face**

Mahishāsura-mardini, Brahma, Sūryanārāyaṇa.

**South-East face.**

Mōhinī, Laksñmi, seated Bhairava, Varadarāja. Mōhinī, standing Śiva, a man who is being devoured by a crocodile prays to a līnga (pl. IV, 2) possibly Śankarāchārya, a hunch-backed saint resting on crutch (?), Gaṇēśa, saint with sword attacking Nandi pillar, Kaṇṇappa Nayanār (pl. IV, 3), Śiva as Kāpāli, Virabhadra, Arjuna shooting the Matsya-yantra, Śiva as Andhakāsura-mardana.

**South face.**

Śiva standing (abhaya, arrow, bow, dāna), Chandraśēkhara, kalaśa with man-headed lion on base, Sarasvati, dvārapāla of south doorway, Chanḍikēśa, kalaśa with a cow pouring milk on a līṅga on the base.

Here the large images end. Further on, on the bases are interesting figures like a half-swan-goddess playing on vīṇā (Vidyādhari), swans with the heads of horses, lions, elephants, tigers and makaras and of yōgis, Gaṇēśa, ambegāl Kṛishṇa (baby on all fours), etc.

**South-West face.**

Four monkeys with one head.

**North face.**

In the centre on the wall there is a relievo representation of a storied Dravidian temple supported on each side by a lady attendant standing on a yāli and by a dvārapāla.

**North-East face.**

Virabhadra. On the east face of the north-east corner, on the tower of one of the canopies is engraved a four-lined Nāgari inscription, which reads 2°
‘Vaidyaliṅga namahi Madhava.’ Very probably the last name is that of either the Hoyasala governor Mādhava (c. 1260) or Mādhavamantri (c. 1360) Governor under Vijayanagar and conqueror of Goa.¹

**East face.**

To the left of the dvārapālas on a pedestal is a carved image of Vijaya Gaṇapati riding on a caparisoned mouse as on a horse.²

As in the Hoysala temples, the eaves run round the temple. They are finely made but their curvature is much greater than that of the Hoysala eaves and there is no attempt made to imitate wood work on their underface. On the north-east corner just above Mādhava’s inscription is carved a fine five-hooded cobra on the undersurface of the eaves with a fine stone chain dangling from its neck. From this chain is hung a lamp in the Kārtika month and probably it served also the purpose of lighting up the inscription.

Above the eaves runs a finely ornamented frieze of lion faces on which was probably resting the old parapet. The parapet now existing is composed of niched towers of brick and mortar and seems to belong to about the 17th century. The stucco images of most of the niches are damaged or lost.

**Parapet.**

The main tower of the temple over the garbhagriha is constructed out of the flat bricks resembling those of the 17th century. It is definitely of the Vijayanagar period though there would be some difficulty in deciding its exact date. It is Dravidian in type with a plan closely following that of the garbhagriha and with no projection over the sukhanāsī. The metal kalaśa on its top is about 25 feet from the ground.

**Tower.**

The east doorway of the navarāṇga is the most magnificently sculptured piece in the temple. It is made up of massive pieces of granite exquisitely carved over, every inch of them, in great detail. The sill has a seated lion in its centre, above it on each jamb is a dvārapāla and a lady attendant, above whom run ten vertical bands, each bearing an ornamental design in the form of flowers, beads, or creeper scroll with or without birds in the interspaces. The lintel continues these designs and has in front a Gajalakshmi group. On each side is a colossal dvārapāla carved in great detail in imitation of Hoysala dvārapālas. They are said to be the largest in the Mysore State. A few of their special features may be noted: their kīrtas are heavily ornamented with beaded work, their broadish nostrils and clearly outlined lips, thin conventionalised eyebrows, broad and large staring eyes and, more specially, the moustaches they wear suggest that they are Vijayanagar work. Folds

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¹ See page 9 supra.

² The mouse in the Mahā-Gaṇapati temple at Kuruṣumale is also caparisoned.
show on the bulging belly and the conventionalised representation of the folds of the devotee appear on the lower limbs. Above each image is a tōraṇa crowned by a lion face. These dvārapālas inspite of the defects of their age are really fine pieces of workmanship and can compare with any other pieces of granite sculpture.

The navaraṇa is a hall of 12 medium-sized squares or anākaṇas and has the shape of an oblong. In the south-east corner is an ugly granary, the west wall of which is said to be supporting a broken beam and the roof above. The south doorway leads out into the south porch.

Six granite pillars support the navaraṇa beams and they appear to imitate the indented square or pond-shaped pillars of the Hoysala temples. Their plantain-bud capitals give them a Dravidian look while on their bases are various small images of lions, saints, Śivalīlas, etc.

Of the 12 ceilings, the best is the central one which is an imitation of Hoysala ceilings. Above the beams is an octagon over which is a square of flat slabs and on its top is a large granite slab with a shallow padma and a poorly carved pendent bud. On the octagon under the canopies are rows of seated figures representing various forms of Śiva and his attendants.

In the north wall of the navaraṇa are two shrines which formerly housed the utsvamūrtis, consisting of a Chandraśekhararamūrti and a Tāṇḍavamūrti with corresponding consort. The Tāṇḍava-mūrti and his consort have each on their pedestals the Kannada inscription:—

1. Maisūru daḷavāyi Doḍḍa Rāja Vaḍeyara
2. Kāḷale Virarāja Vaḍeyara putrarāda Naṁjarāja Vaḍeyara
3. ra ṣeva

The images of Chandraśekhara and his consort were made by a local goldsmith 50 years ago. The broken original utsvamūrti of Chandraśekhara belonging to about the 14th century was sent to the Archaeological Museum at Mysore. Its consort is a beautiful image yet retained in the temple (Pl. IV, 1). From these cells a narrow secret passage leads through the north wall to the Sukhanāsi. In the passage leading from the navaraṇa to the south porch are two liṅga shrines.

Against the west wall of the navaraṇa there are two brick niches of about the

Images in the Nava-

17th century one of which has an image of Gaṇeśa. Among the other images and liṅgas in the navaraṇa are:—

1) Sarasvatī of dark grey stone (abhaya, pāśa, kalaśa and pustaka).
   Probably of the 13th or 14th century.

(2) Veṇkaṭeṣa, a dark stone image about 6 feet high, of comparatively good workmanship, holding prayōga-chakra.
The temple has two sukhanāsīs and the doorway of the inner one is finely
carved like the front navaraṅga doorway, though on a
smaller scale.

**Sukhanasi.**

In the garbhagriha stands a black stone liṅga which has a very ancient and
natural look. The piṭha is low. It is an *udbhava* liṅga.

**Garbhagriha.**

Behind the Vaidyēśvara temple is a row of five shrines with a verandah
running in front which, according to an inscription in it,
was built by a Mysore officer in 1633. The large maṇṭapa
front which is borne on twenty tall pillars is a subsequent
addition. On the south side of this maṇṭapa is kept a very
fine old relievo image of Mahishāsuramardini with the goddess seated on the back
of a lion. The headdress of the goddess, the animal’s short mane and the pose
suggest that it might have come from even the early Gaṅga period.

The Dévi temple is a Vijayanagar structure with a garbhagriha, a sukhanāsī
and a navaraṅga. The cubical mouldings of the navaraṅga
pillars are carved with relief images and the garbhagriha
contains a dark stone image of Pārvatī known as
Mānōnmāni Ambā. The image and the tōraṇa which are of a single stone are
possibly of the 14th century.

Near the Pārvatī shrine stands a smaller shrine of Chaṇḍikēśvara whose round
and 16 sided pillars have an oldish look. The image also is well proportioned and is
perhaps an old image picked up somewhere and installed here. Of the other
objects in the compound, one that deserves notice is a half worked image of
Kumārasvāmi riding on a peacock.

The mahādvaṇā has no tower but its door frames are tall and characteristic of
the Vijayanagar type but without any engraving.

**Mahadvara.**

The roof of the main temple is much damaged and cracked, so that the building
leaks. The heavy parapet towers should be removed and
the roof repaired all over. The granary in the navaraṅga
and the numerous objects which are stored there except
the images should be removed, a properly shaped stone prop being put in to support
the cracked beam. The yard should be cleared of trees and plants and the flooring
repaired as early as possible. Electric light may be provided. The brick and
earthen structures in the sukhanāsī may be removed. The gaping cracks in the
walls and the towers may be covered up with coloured cement. The navaraṅga
may be paved with dressed granite slabs.

**Conservation note.**

**Pāṭāḷēśvara Temple.**

About a hundred yards to the south of the Kirtinārāyaṇa temple can be seen,
in an excavated pit, the temple of Pāṭāḷēśvara. The building is comparatively
small though it is one of the five Pañcha-liṅga temples. Its brick tower and the brick Nandis on its roof are, of course, recent. But the rest of the building which is of stone is of about the 10th century and its outer walls bear three Grantha-Tamil inscriptions and one Kannada Hoysala inscription. The four pillars of the navarāṇga are of granite and have the round Chālukyan shape. A basement cornice running round the temple outside is also round. In the navarāṇga are kept a number of images of various dates, among which are

(1) a standing Brahmā, with three faces visible and the hands holding: abhaya, rosary, kalaśa and kaṭihasta. The kīrīṭa indicates that it might be a very old piece;
(2) Venkaṭēśa;
(3) Dakshināmūrti;
(4) Śiva as Bhikṣāṭana-mūrti;
(5) Mahishāsura-mardini standing in samabhāṅga with a buffalo head on the pedestal.

The liṅga in the garbhagriha is small and reddish in hue. It is said to change its colour into red in the morning, dark in the afternoon and white in the evening.

MARALĖŚVARA TEMPLE.

About a hundred yards to the west north-west of the Kirtinārāyana temple is the temple of Maralēśvara which, in many respects, resembles that of Pātalēśvara including its size. The round pillars in its navarāṇga and the rounded cornice on the outside of its basement support the evidence of the Tamil inscription on its outer wall at the south-west corner and declare it a monument of the Chōla, or early (Hoysala) period.

The basement of the garbhagriha is ornamented with cornices having small arches and the navarāṇga has in addition to the two fine round pillars eight-sided and sixteen-sided fluted pillars. The sukhanaśi which was probably open originally, as in the Pātalēśvara temple, has been provided with a door-frame of recent make. In the navarāṇga are kept several images:

(1) Mahishāsura-mardini standing (abhaya, chakra, śaṅkha, and kaṭihasta)—with a buffalo-head on the pedestal (Gaṅga or Chōla period).
(2) Kumārasvāmi standing with fine peacock behind.
(3) Gaṇēśa.
(4) Mādhava standing, about 5 feet high, with gadā, prayōga-chakra and śaṅkha and the left front hand in kaṭihasta, instead of holding padma. The image is beautiful and could be assigned to an early period but its thin body, stout arms and conventionalised dhōti in combination with its ornate kīrīṭa suggest the 14th century.
(5) Brahma.

(6) Sūrya standing—with two arms, Aruṇa and seven horses on the pedestal—the Chhāyās standing at rest and eight of the Ādityas on the tōranā the (eight Vasus?). The garbhagriha has a large liṅga, whose very rough surface suggests a natural shape. Its pīṭha is about 5 feet square and the two together might be attributed to a very early date. (Compare with Praṇavēśvara of Tālgunda.)

GŪKARṆĒŚVARA TEMPLE.

This is a very small temple facing the Gōkarṇa tank. The fact that a granite inscription is built into its roof shows that fragments of older temples have been utilised in this structure. Near the corners of the east face are the jambs of the 14th century granite temple. They perhaps belong to an earlier Gōkarṇa temple which might have been possibly built in the days of Mādhavanāṁstri, for the name of Gōkarṇa reminds us of his conquest of North Kanara.

The Gōkarṇa tīrtha is a large tank about 150 feet square with the sides and steps finely built of granite.

VIRABHADRA TEMPLE.

This is situated next to the Vaidyēśvara temple on its south. It is a recent structure of almost no architectural value. It has a mukhamāṇṭapa, two navaraṅgas, a sukhānāśi and a garbhagriha, all of them leaking badly.

The main image of Virabhadrā has an elongated face, broad nostrils and mustaches characteristic of the Vijayanāgar period. It is not a beautiful piece of sculpture.

Two relief figures in front of the temple, which are pointed out as two robbers Tala and Kāḍa are actually bhakta-vigrahas of two warriors. A Gaṅga inscription read by Mr. Rice near this temple is not now visible.

SOMANATHAPUR.

Sōmanāṭhapūr is a small village directly to the east of the Mysore city on the left of the Kāvēri river. It is three miles to the north-west of Sōsale and 24 miles by road from Mysore via the newly opened Sōsale bridge. There was no village in the place until Sōmanātha-daṇyaka, a Hoysalā Governor, built an agrahāra here about the year 1258 A. D.¹ At the centre of the agrahāra he got constructed the temple of

¹ Ep. Car. XI Tn. 97.
Kēśava, while at the east-north-east end of the village a temple was built consisting of 5 lingas, known formerly as Sōmanātha Bijjalēśa and others. A fort-wall enclosing an area of about 3 x 2 furlongs was put up around the village and its ruins can be seen today. Sōmanātha appears to have been responsible for the building of the now dilapidated temple of Lakshmīnarasimha near the river as also the now disappeared temples of Purahara (Tripurāntēśvara), Narasimhēśvara, Murahara and Yōganārāyaṇa. Of these, the temple of Lakshmīnarasimha and the damaged image of Yōganārāyaṇa near it are all that remain.

KĒŚAVA TEMPLE.

The temple has been studied in detail under the following heads:

I. History.

II. General Description.

III. Detailed Description:

1. Platform and its images.
2. Elephant frieze.
3. Horsemen frieze.
4. Scroll frieze.
5. Mythological frieze.
6. Front only—Small images.
7. Do Turrets and Lions.
9. Do Railing panels.
10. Do Jewelled Pendant frieze.
11. Do Pierced screens.
12. Do Eaves.
14. Makaras (Cells only).
15. Swans.
16. Large wall images.
17. Torāṇas.
18. Ornamental canopies.
20. West cell tower.
21. South cell tower.
22. North cell tower.
23. East door.
25. Pillars.
27. South cell.
28. West cell.
29. North cell.
30. Prākāra cells, etc.
31. Mahādvāra.
32. Dipastambha, maṇṭapa, etc.

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

There are eight inscriptions in all from which information can be gathered about the history of the Kēśava temple. Four of these, viz., Tn. 97, 93, 99 and 100 are inscribed on the large soap-stone slab near the mahādvāra of the Kēśava temple while one is to the left of the mahādvāra of the Harihara temple on the banks of the Tungabhadrā. The 6th inscription is on a large slab to the north-east of the Pañchalingēśvara temple at Sōmanāṭhapūr, while two others are built into the ceilings in the south-east and north-west verandahs of the Kēśava temple.

1 Ep. Car. XI Davangere No. 36.
From a study of these it is learnt that Governor Somanātha as stated in the Harihar inscription dated in the year Vibhava or 1268 A.D., got the Kēśava temple constructed at Somanāthapūr along with its prākāra, etc. A few months later in July 1279 A.D. he made a grant for the maintenance of the temple with the permission of the Hoysaḷa emperor Narasimha III. Thus, we see that the temple was constructed sometime earlier than 1268 A.D. and its execution was completed except for a few sculptural details by 1268 A.D. The other inscriptions of the Hoysaḷa period show how Narasimha and his successor Ballāḷa III made settlements of lands, etc., connected with the temple.

Of the two other inscriptions No. 177 is dated in 1497 A.D. and mentions that Naṅjarāja Vādeyar of Ummattur restored the agrahāra at the orders of Narasanaṇayaka, son of Iśvaranāyaka while the king Innaḍi Narasimha Śāluva was ruling. The other refers to the reign of Sadāśivarāya and mentions that the governor Ahōbalarāja, nephew of Aḷiya Rāmarāya remitted the taxes of the agrahāra. Evidently these two inscriptions were standing elsewhere and were used for repairing the roof of the verandah. The basement of the verandah in the north-eastern corner has stones which bear Kannada letters and figures, like ओ, ध, &c. etc. which show that they are the marks of masons who rebuilt this portion. A portion of the verandah to the north and west of the temple is supported on granite beams and square granite pillars which offer a marked contrast to the old Hoysaḷa potstone beams and lathe-turned pillars. So, we conclude that the northern and the western verandahs and the basement of the north-east verandah were rebuilt sometime after 1550 A.D., very probably in the late Vijayanagar days since the characters of the masons' marks look modern. About 40 years ago the temple was partly repaired by the Mysore Government. In 1924, the ruined shrines to the north and south of the maḥādvāra were removed, the porch in front of the maḥādvāra was touched up and the whole temple repaired by the Mysore Government.

The platform on which the main temple is built is about three feet high and is situated in the centre of the court and planned exactly in accordance with the contour of the temple. (Pl. VI). It has only one flight of steps on the east on either side of which now remain the ruins of two towered shrines where stood the dieties guarding the steps. Since each main vimāna of the temple is in the shape of a 16 pointed star, the platform behind it is also similarly shaped. Each ray of each of these starred platforms has a large stone projecting from the bottom of its angle supported by two smaller ones—one on each side of the larger pedestal. On the larger pedestal of each alternate star originally stood a stone elephant, while on the large pediments of stars in between them stood middle-sized stone images, perhaps Nāgas, supported on either side by a smaller image.

1 Line 41.
possibly of a Yaksha. Thus around the three garbhagrihas there must have been 15 elephants, 14 middle-sized images (Nāgas?) and 58 smaller images (Yakshas).

Of the 15 elephants, 11 now remain in position. Of the other four, one is wrongly placed at the north-east corner of the platform, two guard the main gate of the temple and the broken pieces of one are lying behind the temple. These elephants which are well ornamented with jingles, bells, etc., are represented as standing animetly in the company of their keepers, with soldiers accompanying near their feet. But some of the heads are two small and flattened and the legs too thick and far apart to resemble nature.

As for the middle sized and small images around the platform they existed when the temple was complete since the holes in the pediments and the groves in the platform slabs are still there to show where they had been fixed. In all probability they were rows of Yakshas and Nāgas; and of the total number of 72 about seven now remain in the temple precincts, three on the north side of the platform, two near the front maṇḍapa facing the inner courtyard and a Yaksha on the roof of the north-east corner and a Nāga on the roof of the south-east corner of the prākāra. Also a Nāga is wrongly built into the north-east parapet wall. Standing against the platform are now found several images of which only two, viz., Nos. 9 and 10 appear to belong to the original series. Of the others, six large ones which are finely sculptured belong to the series of 64 images originally installed in the prākāra cells, while a few others appear to be sculptures of a later age. These have been placed around the platform at random unprotected from the sun and rain. Most of them are so broken that they baffle identification.

In the outer face of the main building can be distinguished about three different divisions, viz., the basement, the wall and the top (Pl. I Frontispiece). The lowest part of the basement begins, as usual, with a frieze of elephants mostly marching to left. This and the other friezes are narrow, being only about 6" or 7" in width and do not allow of the fuller treatment which the wider friezes of Bēḻūr and Haḻebīḍ do. However, the elephants here are caparisoned war animals with one or two riders each as at Haḻebīḍ. They are mostly marching forward displaying their naturally playful but occasionally mischievous tendency. Some of them are catching hold of the riders of other elephants or enemies or even their own riders and tearing them up or trampling on them or goring them to death (Pl. X, 1), while others are playing with the bells, ropes and tails of proceeding elephants or with branches of trees, etc. Unlike the elephants of the Keśāva temple at Bēḻūr and those of the Hoysaḷēśvara temple at Haḻebīḍ, but like some of those at the Keḍārēśvara temple, a few of the elephants wear protective armour and covering (jhumā), while the usual convention is followed in representing these elephants. It must be conceded that most of them are provided
with heads too small and legs too large to be natural. On the whole, these elephants are definitely less handsome than those at Bālūr and Hālebid.

As at Hālebid the second row shows a long line of horsemen charging forward on their steeds. The men often wear shorts and high boots and hold spears or swords and shields. Some of them are princes since umbrellas are held over them by footmen (Pl. X, 2). Here and there jog on camels with drums on their backs (Pl. X, 3). The treatment of camels shows that the sculptors were familiar with the usual features of the bodily structures of the species. Occasionally there is a battle scene with the two central heroes fighting a duel on horseback. The horses however are sometimes more natural than those at the Hoysaḷēśvara temple at Hālebid perhaps due to the fact that cavalry became more important and familiar as an instrument of war. Most of the animals, though comparatively short, have well proportioned snouts and their jumping, prancing, rearing, cantering, trotting, and wheeling back poses are well shown. But their tails are ugly and look more like those of donkeys; it is possible that the hair near the root of the tail was cut to some distance. As usual armed dwarfs, monkeys or creepers support the front legs of the prancing steeds. The usual reins and springless saddles are used.

The scroll frieze is a fine one of the usual type with lion faces in the outer corners and flowers, fruits, or occasional peacocks (face 10) in the convolutions.

The next frieze which is about 7" only in width contains the narration, partly broken here and there, of the famous Purānic stories, three of which are depicted here. Of these, the first is the Rāmāyaṇa running on to face 5. Then the Bhāgavata is repeated twice over from face 6 to 11. Lastly comes the Mahābhārata. The identification of the important scenes is attempted here. The antique figures below indicate sections of the walls commencing from the east and running clockwise.

1. (a) King, perhaps Daśaratha, seated in court in his palace surrounded by courtiers, soldiers and musicians with horses and camels, and elephants on one side.
   (b) A battle scene; Daśaratha fights Indra’s enemies.

2. (a) Warriors proceeding to battlefield in chariots, and on elephants and horses. These chariots are four-wheeled and much larger than those at Hālebid. In these scenes perhaps Daśaratha’s victory over Indra’s enemies is depicted.
   (b) Daśaratha in court with the rishis advising him and his three queens.
   (c) Putrakāmēshṭhi-yāga: Daśaratha’s sacrifice for the sake of children.
   (d) The birth of Rāma and his brothers.
1. SCULPTURES ON EAST WALL (p. 25).

2. WRESTLERS (p. 22).

3. SWANS (p. 28).
3. (a) The babies are named.
   (b) They are rocked in cradles.
   (c) They crawl on fours.

4. (a) They are given martial lessons.
   (b) Viśvāmitra takes Rāma and Lakshmana away.
   (c) Rāma slays Tāṭakā and protects the yajña of the rishis.
   (d) Rāma defeats Marīcha and throws him in the ocean.
   (e) Viśvāmitra takes Rāma and Lakshmana to the court of Janaka.
   (f) Rāma breaks Śiva’s bow, defeats Rāvaṇa and marries Sītā.

5. (a) Marriages of Rāma and Lakshmana.
   (b) The marriage party proceeding in a chariot is challenged by Paraśu-
       rāma who is defeated by Śrī Rāma.
   (c) Daśaratha and his four sons in durbar. (Sculptor-Mallitamma.)
   (d) Rāma, Lakshmana and Sītā are taken away by Sumantra in a chariot
       and reach a river.
   (e) Rāma and party enter the forests and are received by the rishis.
   (f) Virādha seizes Sītā and is slain by Rāma.

6. (a) Lakshmana disfigures Šūrpanakhī, while she stands with folded
   hands!
   (b) Rāma fights Khara, Dūshaṇa and Triśiras.
   (c) Rāma hits the golden deer.
   (d) Rāvaṇa abducts Sītā and slays Jaṭāyu.
   (e) Sugriva sees Sītā’s ornaments.
   (f) Hanumān and Sugriva make friends with Rāma.

The rest of the story is omitted and the Bhāgavata commences here.

7. (a) Vishnu as Śeṣhaśāyi in the milky ocean with Brahma and the dēvas
    praying.
   (b) Vishnu and Lakshmi in durbar.
   (c) Vasudēva’s marriage and procession.
   (d) Vasudēva protected by Śeṣha, the cobra, carries baby Kṛishṇa away
       from the prison whose door-keeper sleeps standing, and crosses the
       Jumnā.
   (e) The child is handed over to Gōpī at Gōkula.
   (f) Kamaša dreams and knows of Kṛishṇa’s escape.

8. (a) Kṛishṇa is brought up in Gōkula, rocked in a swing, suckled by
    matrons, moving on fours, etc.
   (b) He slays Pūtanī and Śakaṭāsura.

9. (a) He destroys the Yamāla (twin) trees and slays Bakāsura.
   (b) He loots butter.
(c) He lifts up the Góvardhana hill.
(d) He shows vīśvarūpa to the cowherds and to Indra.
(e) He plays in the groves on the banks of the Yamunā.
(f) He wrestles with Chāṇūra and other wrestlers. (Pl. VII, 2).
(g) In the Jumna he destroys Kālīṅga.
(h) He kills Dhēnukāsura.

10. (a) He kills Hayāsura.
(b) He fights Gārdabhāsura. The donkey has the tail of a horse. The python demon tries to swallow him.
(c) He lifts up the Góvardhana hill and is worshipped by Indra.
(d) Rāsakṛiḍā with Kṛishṇa and Gōpīs alternating.
(e) Jālakṛiḍā.
(f) A demon is killed.

11. (a) Kṛishṇa fights the Kuvalayāpīḍa, the elephant, and arrives at Kāṁsa’s palace.
(b) He wrestles with Chāṇūra.
(c) He kills Kāṁsa and celebrates his triumph.

12. (a) Kāṁsa is slain and Kṛishṇa’s victory is celebrated. The scene is twice repeated.

Mahābhārata begins: Sculptor—Mallitamma.
(b) Dhṛitarāṣṭra’s durbar.

13. (a) Bhīma shakes the Kauravas off their perch on a tree.

14. (a) The boys, Pāṇḍavas and Kauravas, fight.
(b) Charioteers go forth to battle.
(c) Dhṛitarāṣṭra prevents a war.
(d) The elders advise the youths. Among the former are seen Bhīṣma and Drōṇa.

15. (a) Lākṣā-ghiṛa is burnt and the Pāṇḍavas leave for the forest.
(b) The Pāṇḍavas in the forest.
(c) Bhīma slays Hiśimba and marries his sister.
(d) To Hiśimbi is born Ghaṭōtkacha who is seen in a cradle suspended from a tree.
(e) Ėkachakrapura.—Bhīma drives forth the food-cart and slays Bakāsura.

16. (a) The Pāṇḍavas go to Drupada’s town and stay in a potter’s house. The potter is seen working with his wheel. (Sculptor—Mallitamma).
(b) The svayamvara of Draupadi.
(c) Arjuna hits the fish target and wins Draupadi.
(d) A chariot battle ensues.
1. MATHYAVATARA (p. 29).

2. KURMAVATARA (p. 29).

3. VENUGOPALA (p. 29).

4. INDRA AND SACHI (p. 30).

Mysore Archaeological Survey.
17. (a) The Pāṇḍavas return home with their bride.
(b) A great sabha is held at Hastināpura when Yudhīṣṭhīra plays at dice with the Kauravas. (Inscription—Ha sti nā pu ra.)
(c) Krishṇa advises the Pāṇḍavas.
(d) Arjuna burns the Khāṇḍava forest from which the wild animals flee and he obtains boons.
(e) Dhṛtarāṣṭra seated in court hears the story of the war.
(f) Two heroes fight, perhaps Bhīma and Duśśāsana.

18. (a) A king in court.
(b) The armies march forth including footmen with swords and shields, elephants, horsemen, a chariot with two heroes and a driver, and camels with drums.
(c) In the middle is seated under a canopy a hero in yōgāsana with attendants garlanding him. Probably Karṇa is appointed generalisimo. The scene of the marching animals is crowded and realistic.
(d) The victorious five Pāṇḍavas are seated in state under a canopy.

From this row onward we are actually above the basement level. This row contains a series of small pilasters, the panels between which show mostly the twenty-four and other forms of Vishṇu, some of which are now worn out or broken and difficult to identify. The most important of them are here named.—

1. No. 2. Vishṇu as Nṛśimha.
3. Dāmōdara.
6. Ḫari.
7. Mādhava.
9. Dancing Vishṇu with bow and arrow.
11. Vishṇu with sword, chakra, śaṅkha and śakti—Kalki.
12. Śūryanārāyaṇa with lotus, chakra, śaṅkha and lotus.
14. Vishṇu as Indra with vajra, śaṅkha, chakra and śakti.
15. Vishṇu with pushpa, chakra, śaṅkha and phala—Kubēra (?)  
17. Vishṇu with axe, padma, chakra and śaṅkha—Paraśurāma.
18. Vishṇu with padma, chakra, śaṅkha and a broken symbol—Janārdana (?)

In some of these images pāśa appears to take the place of gadā.

19. Vishṇu with chakra, śaṅkha, padma, and pāśa—Madhusūdhana (?)
20. Vishṇu with broken chakra, śaṅkha and a broken symbol.
21. Vishṇu with padma, chakra, śaṅkha and a broken symbol.
2. Vishnu with broken symbol, chakra, śaṅkha and gadā.
23. Mahishāsuramardini.
24. Seated figure, perhaps Vishvakṣena.
25. Śiva standing holding scull-headed mace.
27. Kumāra standing holding trident and spear.
28. Nandikēśa seated in yōga with bull's head.
29. Lakṣmīnārāyaṇa riding on kneeling Gauraḍā.
30. Vеnuģōpāla.
35. Śakti holding buckler. Other symbols broken.
37. Broken figure of an old and bearded sage.
38. Standing god with sword, chakra, śaṅkha and long shield—Kalki.
40. Lady standing with chāmara—Rati.
41. Lakṣmīnaraśimha.
42. Manmatha.
43. Śāradā seated with goad and book—other symbols broken.
44. Two-handed god standing, perhaps Manmatha.
45. Lady with a bunch of flowers, perhaps Rati.
46. Yaksha seated.

THE SOUTH LINE ENDS HERE.

North side—Beginning from the north, running eastward.
47 to 50: These have disappeared.

17.
51. Vishnu with padma, śaṅkha, chakra and phala—Kēśava.
52. Vishnu with padma, chakra, gadā and śaṅkha—Hrīshikēśa.
53. Vishnu with padma, śaṅkha and phala—Kēśava.
55. Vishnu standing—Uncertain.
56. Vishnu standing—gadā visible, rest uncertain.
57. Vishnu standing—gadā and padma visible—rest uncertain.
58. Vishnu standing, holding pāśa, gadā, chakra, śaṅkha—Trivikrama.
59. God standing with the right front hand in dānamudrā.
60. Vishnu standing with padma, chakra, gadā and śaṅkha—Hrīshikēśa.
61. Vishnu standing with padma, śaṅkha, chakra and phala—Kēśava.
62. Vishnu standing with padma, śaṅkha, chakra and phala—Kēśava.
63. Vishnu standing with chakra, musala, śakti and a broken symbol.
67. Goddess holding śaṅkha, other symbols broken.
1. Dancing Lakshmi (p. 29).
2. Vishnu with Six-Hands (p. 29).
3. Two-Handed God (Dhanvantari?) (p. 29).
4. Mahishasuramardini (p. 32).

Mysore Archaeological Survey.
18. 72. Vishnu with gadā and śaṅkha.
73. Kēśava.
83. Goddess standing—holding śaṅkha and chakra.
84. Goddess standing with padma, śaṅkha, chakra and phala.
85. Goddess standing, with abhaya, padma, pāśa and dāna.
86. God with mace and padma.
89. God standing, holding lotuses in the two back arms; the front arms are broken. Flames are springing. (A later sculpture.)
90. Vishnu holding chakra, gadā, padma and śaṅkha—Gövinda.
91. Vishnu with chakra, śaṅkha, broken symbol and padma—Janārdana.
92. Vishnu as Kēśava.

Here we come to the railing which slants forward slightly. (Pl. VII, 1.) Its outer face is divided into a number of panels by double columns and in the panels are interesting sculptures. They are here studied commencing from the right of the front door.

2. Hiranyakasipu standing.
3. Prahlāda being beaten by a servant.
4. Prahlāda is thrown into the sea and is unhurt by the rocks pelted upon him.

Corner—Rearing lion.
5. Prahlāda stands praying.
6. Hiranyakasipu is seated advising Prahlāda.
7. Hiranyakasipu demands that Prahlāda should show him Vishnu.
8. Prahlāda pacifies Narasimha. The boy wears the sacred thread in prāchīnāvatta as other Asuras do.
9. Prahlāda takes offerings to Narasimha.
10. A Rākshasa soldier.
11. Hiranyakasipu.
12. Prahlāda is threatened with beheading.
14. 
15. Rākshasa soldiers threatening Prahlāda.
16. 
17. 
18. Two rākshasas fighting.
19. A group of musicians.
20. Corner with two lions.
2. 21. Prahlāda prays.
22. Narasimha fights Hiranyakāśipu.
23. Narasimha slays Hiranyakāśipu, as Ugranarasimha.
25. A demon king on the throne.
26. Lady moving with attendants.
27. A couple at love.
28. Obscene.
29. Guardsman with sword.
30. Obscene.
31. Obscene: perversity.
32. Obscene.
33. Obscene: perversity.
34. A couple standing.
35. Obscene.
36. Obscene.
37. Blank—not carved.
38. Huntress with dog carrying bow and arrow.
39. Vishnu seated with phala, śaṅkha, chakra and bowl.
40. (Not identified.)
41. Garuḍa kneeling with folded hands, wings finely worked.
42. Vishṇu standing, holding śaṅkha, padma, gadā and chakra.
43. Bali making gift to Vāmana.
44. Trivikrama with one leg lifted up; from it flows down the river Gaṅgā.
45. Bali begging Śukra not to prevent his gift to Vāmana who stands in the foreground. The group is full of life and action.
46. Two consorts of Bali hold water ready for his gift to Vāmana.

From North, Eastward.

17. }
18. }-Dāitya soldiers.
19. }
20. }
51. Hiranyakāśipu's betel-bag bearer.
52. } Prahlāda hearing Hiranyakāśipu's lecture.
53. }
54. Prahlāda praying.
55. } Prahlāda's teachers advising him to give up Vishṇu.
56. }
57. The teachers cajole Prahlāda.
PLATE X.

KESAVA TEMPLE, SOMANATHAPUR.

1. ELEPHANTS (p. 19).

2. HORSES (p. 20).

3. CAMELS (p. 20).

Mysore Archaeological Survey.
58. Hiraṇyakaśipu's guards.
59. Hiraṇyakaśipu advises Prahlāda.
60. The gurus fail again in inducing Prahlāda.
61. Guards.
62. Hiraṇyakaśipu admonishes Prahlāda.
63. The latter prays to Vishnu.
64. Guardsman.
65. Prahlāda at prayer.
66. Soldiers persecute the prince.
67. Prahlāda is thrown amidst flames.
68. Blank.
69. Blank.
70. Blank.
71. Blank.
72. Corner—Blank.
73. Vishnu in sukhāsana, holding padma, gadā, chakra and śaṅkha.—Trivikrama.
74. Lakṣmī in sukhāsana with abhaya, chakra, śaṅkha, dāna.
75. Govardhanadhāri.
76. Kālingamardana.
77. Ugranarasimha with Garuda to right and praying Prahlāda to left.
78. Corner—Rearing lion.
79. Daitya guardsmen.
80. Hiraṇyakaśipu seated on the throne.
81. Hiraṇyakaśipu beating Prahlāda.
82. Prahlāda is offered poisoned fruits.
83. Flames do not burn Prahlāda.
84. The sword does not kill him.
85. The elephant refuses to slay him (?)
86. Two swordsmen try to behead Prahlāda.
87. Not identified.
88. Rishi seated—Śukra.
89. Demon king is seated with male and female attendants.

Above the makaras is a row of swans, the treatment of which shows a little more of variety than that of the makara frieze. Though the birds are marching to the left, they are shown, here and there, pecking themselves, turning their heads back,
beaking each other and feeding either themselves or their young which in one place are a whole roostful. (Pl. VII, 3).

Around the three garbhagrihas there is a long row of wall images, each about 2' high, the whole sculpture being about 3' high including base and tōraṇa. They represent Viṣṇu and other important deities in their varied forms, their total being 194. These could be divided into 90 groups consisting of a chief deity with consorts and attendants. Since these figures are much smaller than those of Bēllum and Hālebid they are slightly inferior in beauty and proportions, being somewhat thicker in the limbs and too short for their girth. The images behind the west cell are specially poor. But otherwise they are also very good, no pains being spared to ornament them and emboss their beauties. The bases are comparatively plain and often bear the names of the authors among whom are seen, Mallitamma, Chaudia, Baliah, Masanitamma, Lōhita, Elemasiah and other names. Most of the 90 important figures are attended by one or two consorts with or without extra attendants and some of them like Viṣṇu have also small figures of consorts, one on each side. The identification of some of these icons is difficult since they have six hands instead of the usual four. The consorts and female attendants have little individuality since they generally carry a padma and a phala and cannot be distinguished from each other. In fact, since most of them are figures of Lakṣmī, the sculptor never probably thought of distinguishing them and the builders have placed them discreetly in the receding spaces leaving the main figures projecting slightly forward prominently. The groups are here described clockwise beginning from the south-east.

1, 2. Viṣṇu with consort as Vaikuṇṭha-rāja. The god is seated at ease on the coils of Anaṭa whose seven hoods are seen above. The god holds śāṅkha and chakra and has a hand resting on the seat, the other hand being loosely placed on the knee. Gods and rishis pray to him around.

3, 4, 5. Tāḍava-Gaṇapati—Elephant-headed Gaṇeśa dancing with his hands thus disposed: holding tusk-piece, svargahasta, padma, apūpa bowl; ladies to right and left, the one on the left drumming on a davaṇe. Adoring worshippers near his feet.

6, 7. Dancing Śāradā holding in her eight hands vīṇā, lambahasta, ankuṣa, akshamālā, svargahasta, (broken), vīṇā, pāśa, (broken), pustaka. She is accompanied by drummers (right one broken) and a lady attendant. Sculptor—Nañjiah.

8, 9. Viṣṇu as Janārdana (?) with Lakṣmī to right. He holds peculiarly akshamālā, chakra, śāṅkha and phala.
10. Vishnu as Keśava (?) six-handed, holding cylindrical rod, padma, śaṅkha, chakra, pāśa and dāna. Lakshmi to left.


14, 15. Vēṇugopāla—This is a good figure. Near the god's head are shown gadā, chakra, śaṅkha, padma, while near his feet is a cobra listening to the flute. (Pl. VIII, 3). To the left is his consort on whose pedestal is the sculptor's name.—Chāmaiah.

16, 17. Śrī Kṛṣṇa. (śaṅkha, gadā, padma, chakra).

18, 19. Vishnu as Indra. The god holds vajra, śaṅkha, chakra and rod. Consort to left.


22, 23. Vishnu with six hands. (Pl. IX, 2)—abhaya, śaṅkha, arrow, bow, padma, and dāna; perhaps Prasanna Rāghava.

24, 25. Vāsudēva as Varuṇa? with six hands (padma, chakra, aṅkuśa, pāśa, śaṅkha and phala). The aṅkuśa and pāśa are noteworthy. The pedestal has the inscription Śa ni va ra.

26, 27. Yoganārāyaṇa, the god is seated on padmāsana, his back hands holding śaṅkha and chakra, while his front hands are in the yōgamudrā.


34, 35. Brahma (akṣamālā, boar-headed ladel, pāśa, kalaśa and staff).

36, 37. Vishnu standing (abhaya, chakra, śaṅkha and dāna).

38, 39. Two-handed god seated in padmāsana holding kalaśa and apūpa (Pl. IX, 3). To be identified.

40, 41. Goddess standing with four hands: padma, aṅkuśa, pāśa, kalaśa. Brāhmaṇī? (The pedestal has the inscription Kartika śū, 2, Bu).

42, 43. Matsyāvatāra, Vishnu with the snout and eyes of a fish standing with six hands: broken, śaṅkha, padma, gadā, chakra, garland. (Pl. VIII, 1).

44, 45. Vishnu as Kūrmāvatāra; six hands: a fine pronged symbol, umbrella, chakra, śaṅkha, padma, phala (broken). (Pl. VIII, 2).

46, 47. Vishnu as a monkey, holding chakra and śaṅkha in the back hands and a fruit with the front hands. To be identified.
48, 49, 50, 51. Pārijātāpaharana: Indra with consort issues forth (Pl. VIII, 4) to defend the Pārijāta flower which is seized by Krishṇa and Satyabhāmā riding on the shoulders of Garuḍa. The elephant is fine as also the figure of Garuḍa.

52, 53, 54. Lakshmīnarasimha in sukhāsana with Prahlāda to right and Garuḍa to left. Both praying.

55, 56. Viṣṇu standing—all hands broken—sculptor Viṣṭha.

57, 58, 59. Viṣṇu standing with one hand in dānā, and the other three broken. Sculptor Lōhita.

60, 61. Sāradā dancing—six hands—vīṇā, goad, rosary, pustaka, pāśa, vīṇā. Sculptor Talamasayya.

The figures 1 to 60 and those from 135 to 194 are from the hands of superior artists, while those from 61 to 134 are the works of inferior artists, two of whom have signed their names. These sculptors retain the flat old type tōrānas and their images lack grace, possessing heads too small for the height. They appear flat and lifeless in comparison with the other sculptures of the south and north cells. Thus the wall images of the west cell are definitely inferior, though their ornaments are worked in greater detail.

62, 63. Janārdana—broken symbol, chakra, śaṅkha and dānā.

64, 65. Viṣṇu standing holding śaṅkha, three hands broken.

66, 67, 68. Viṣṇu standing holding bow, other symbols broken.

69, 70, 71, 72, 73. Six-handed god—perhaps Harihara—trident and lotus visible. Other symbols broken.

74, 75. Viṣṇu standing—lotus visible.

76, 77. Viṣṇu standing—conch visible.

78, 79. Viṣṇu standing—chakra and musala visible.

80, 81. Viṣṇu standing—four hands—Trivikrama (abhaya, musala, chakra, śaṅkha).

82, 83. Viṣṇu standing as Parāśurāma (padma, paraśu, chakra and musala).

84, 85. Viṣṇu as Halāyudha (chakra, plough, musala, dānā).

86, 87. Viṣṇu perhaps as Halāyudha (padma, goad or plough, broken, symbol and musala).

88, 89. Viṣṇu standing (chinmudrā, broken śaṅkha, musala).

90, 91. Harihara? eight hands (four broken, the rest hold sarpa, śaṅkha, goad and dānā).

92, 93. Four-armed god standing (back hands holding chakra? and śaṅkha and front hands in aṇjali.)

94, 95. Viṣṇu standing (plantain tree, musala, chakra, śaṅkha).

96, 97. Viṣṇu standing with four arms (padma and gadā are visible).


102, 103. Vishnu standing (abhaya, chakra, śaṅkha, dāna).

104, 105. Vishnu standing—eight hands of which five hold musala, padma, dhanus, śaṅkha and pustaka. This peculiar form is to be identified. Perhaps it is Trimūrti.


110, 111. Vishnu standing—four hands (spear, chakra, śaṅkha, musala).

112, 113. Vishnu standing as Mādhava (phala, chakra, śaṅkha, padma).

114, 115. Vishnu standing as Yama—four hands (spiral lasso, chakra, śaṅkha, dāna). Sculptor Mārana.

116, 117. Vishnu standing as Mādhava (javelin, chakra, śaṅkha, padma).

118, 119. God standing with front hands in aṅjali; back hands broken.

120, 121. Vishnu standing (śaṅkha visible, other symbols broken).

122, 123, 124, 125, 126. Eight-handed god standing, holding gāda. Other hands broken. Perhaps Harihara.

127, 128, 129. Vishnu standing, four arms (chinmudrā, chakra, śaṅkha and pāśa.)

130, 131. Vishnu dancing, holding vīṇā, chakra and śaṅkha.

132, 133. Vishnu dancing, with eight hands of which three are broken, and the rest have rosary, śaṅkha, kalaśa, lamba-hasta and one hand has two fingers raised.

134, 135. Vishnu standing—padma visible, other symbols broken.

136, 137. Rati and Manmatha—sculptor Manmathamana.

138, 139, 140. God standing—symbols broken.

141, 142, and 143. Lakshmiṇāraṇya in sukhāsana with Garuḍa to right and elephant near Lakshmi’s feet. Fine image. Hands damaged. Sculptor Manmathamana. The pedestal has exceptionally a floral design.

144, 145. Lakshmi seated, four hands (padma, chakra, śaṅkha ? and phala).

146, 147. Vishnu standing as Janārdana (abhaya, chakra, śaṅkha, gāda). Sculptor—Mallitamama.

148, 149. Vishnu standing, six arms (pāśa, gāda, śaṅkha and chakra visible).

150, 151. Vishnu standing, six arms (musala, broken, śaṅkha, chakra, javelin, padma).

152, 153. Vishnu standing, six arms (rosary, mace, śaṅkha, chakra ? padma, phala) Vāsudeva?

154, 155. Vishnu standing, six arms (padma, gāda, plough, pāśa, chakra, śaṅkha) Halāyuṣḍha.

158, 159. Vishnu standing as Janardana.
Chaudhiah.
162, 163. Sūrya with a Chhāyādevī on each side (four arms—abhaya, padma,
dāna). No sculpture on pedestal. Sculptor—Chaudhiah.
164, 165. Mādhava, six hands (abhaya, gadā, chakra, śaṅkha, padma and
dāna).
168, 169. Vishnu as Trivikrama.
170, 171. Vishnu as Nārāyana (śaṅkha, padma, gadā, chakra).
172, 173. Vishnu as Janardana, six hands (abhaya, padma, chakra, śaṅkha
and phala).
174, 175. Vishnu as Mādhava (abhaya, gadā, chakra, śaṅkha, padma, dāna)
176, 177. God standing—eight hands (of which three hold sword, padma,
śaṅkha; rest are broken). Perhaps Harihara.
178, 179. Vishnu standing—four arms of which two are broken, others hold
chakra and śaṅkha.
180, 181. Vishnu standing—four arms—(broken, chakra, śaṅkha, pustaka).
To be identified.
182, 183. Lakṣmī dancing accompanied by drummers. Eight arms of which
those holding abhaya, phala, chakra and dāna are visible. Rest are broken.
184, 185. God standing—six arms, (chinmudrā, padma, añkuṣa, dāna, two
186, 187. Vishnu as Kalki, four arms (sword, chakra, śaṅkha and long shield).
Sculptor—Mallitamma.
188, 189. Mahishāsura-mardini, some arms broken. (Pl. IX, 4) Buffalo etc.,
190, 191, 192. God standing with four arms (arrow, pāśa, chakra and śaṅkha).
To be identified. (Mallitamma).
193, 194. Dancing goddess, with eight arms of which two exist (in abhaya and
dāna), and the rest are broken. Drummers and musicians to right and left playing
on mṛidaṅga, davaṇe and large and small cymbals. Sculptor—Mallitamma.
(End of the series.)

Over each of the large wall images overhangs a fine ornamental tōrāṇa or arch.
The arches around the western garbhagriha are mostly of
the old type containing flat, serpentine and other bands of
not very great elegance. But around the south and north
cells, the tōrāṇas are nearly all made up of fruit and flower-bearing creepers, finely
shaped and of varied forms and designs. Some of them have lion faces in the centre,
while others show buds, flowers and fruits of various kinds characterised so well that they can be identified. Some of these are photographed along with the larger images.

A little above the tūrāṇas runs an ornamental cornice, about six inches deep, which continues around the three garbhagrihas. It is shaped like ordinary double eaves with beaded pendant work dangling from its edge throughout the length.

Above the cornice is found an imitation of perforated railings on which appear square pilasters bearing turrets. Corresponding to each major wall figure are two pilasters with a large towered canopy above them, while above each minor figure is a single pilaster supporting a narrow tower. A detailed study of the towers is most interesting. Most of them have straight tapering outlines, while a few are curvilinear. Some are indented square-shaped in plan with the angles having from two to five indentations, while others are definitely star-shaped being the visible halves of 16 pointed stars borne upon 16 petalled padmas. Above the canopy ceiling, the towers rise in numerous steps. Sometimes as many as ten in number are surmounted by suitable śikharas bearing round stone kalaśas. Often a tapering band proceeds upon the face of the tower, ornamented sometimes with some beautiful creeper design. The known varieties of Hoysala towers appear to be illustrated here from the simplest to the most ornate. Some of the last are exact replicas of the real towers of this very temple, being composed of a multiplicity of turrets arranged tier above tier so as to form a star-shaped tower.

Each of the three towers of the temple is elaborately but very similarly designed with only slight differences (Plate XI). But the western tower is first described here. The towers are all of stone and are very probably hollow inside. Each is built in the plan of a 16 pointed star or lotus with an oblong projection above the sukhanāśī. The elevation of each individual star is composed of four sets of ornamental turrets each higher one being smaller than the one below. Each of these turrets is in the shape of the diagonally cut half of an indented square-shaped plan with a squarish śikharā surmounting three tiers and crowned by a stone kalaśa. If the main towers were full with 16 petals and each petal was composed of four turrets, then there ought to be 64 turrets for each tower. Since the frontal projections disturb three rows in front, their towers are distributed over these projections which are also ornamental. Since each row of turrets is cut by lines of shade into five sculptured rows, each tower has above the bud of the eaves and below the śikharā 20 such rows. Lion faces, kirtimukhas, makaras, Yakshas, Gandharvas and figures of dancers abound here. And on the western cell the eight Dikpālakas are represented on their vāhanaśas just below the second row of turrets. On the frontal projection there were
originally sculptured panels enclosed by kīrtimukhas. But these kīrtimukhas of the western tower have been stolen and lost. The top of each tower is made up of a stone śikhara formed in the shape of an inverted padma. Originally each śikhara was surmounted by a heavy round stone kalaśa which has now been substituted by a small cement kalaśa.

The south tower is very similar to the western one but has most of the kalaśas crowning its turrets intact. Its frontal projection which looks northward has slightly settled towards the west so that its kīrtimukha with dancing Vishnu has its top slightly bent westward. The image has eight hands, some of which are in abhaya poses, three are broken, and two hold gadā and musala. But the south cell has no Dīkṣālakas guarding it.

The north cell tower is similar to that of the south cell and has the three frontal kīrtimukhas facing south intact. The lowest has standing Kṛṣṇa and the middle one shows Kṛṣṇa lifting up the Gōvardhana. Above is dancing Vīṣṇu with six hands (padma, lambahasta, chakra?, svarga, śāṅkha, and phala.) To his right and left are musicians with ḍavaṇe and mṛdāṅga, drums and cymbals.

The three towers forming the three peaks of this trikūṭāchala temple are beautifully proportioned and well poised so that in spite of their highly ornate character, they have a most pleasing appearance. It is their design, proportions and equipoise that have given the Sōmanāthapur temple its fame for beauty.

Compared with the doorways of other temples, the east doorway is a very plain structure. Very probably further work in this temple was stopped before this doorway could be embellished with carvings. It is now provided with battened wooden doorways.

The navaraṅga is an oblong structure with the usual nine squares extended to the east by three ankaṇas and the jagali platforms for seating the worshippers. Owing to the extension, it is comparatively spacious and looks like a hall, its eastern half being covered by pierced screens. It has three doorways leading to the three cells and two niches against the western wall. The latter perhaps contained Gaṅeśa and Mahishāsura-mardini which with the three main gods formed the Vīṣṇu Pañchāyatana.

All the pillars in the navaraṅga, except two, are almost of one size and shape viz., of the usual lathe-turned round type being a little too thick for their height. They look squattish and contain the usual disc, bell, pot, wheel and umbrella-shaped mouldings.
 Kesava Temple, Somanathapur: West View of Central Tower (p. 33).

Mysore Archaeological Survey.
The four pillars of the central square of the navaraṅga, however, have Yakshas guarding each face of their bases and formerly bore 4 bracket images each. These have now disappeared. The two pillars immediately to their east are in the shape of 32 pointed stars with the alternate rays large, while those in between them are small.

The navaraṅga roof has sixteen squares nine belonging to the main navaraṅga and seven to its eastern extension. Each of these squares has a beautiful ceiling. In fact this temple is famous for the remarkable beauty and freshness of its ceiling domes. Each dome is an imitation of a wooden structure and shows the curved wooden ribs, rafters and pendent nail heads in imitation of wood work. But these are artistically designed and are presented in forms of varying beauty. Some of the domes are covered by neatly arranged imitation palm leaves. Here they are numbered in order commencing from the central navaraṅga square, proceeding around it from the east and continuing from near the east door clockwise. The most beautiful of the ceilings are mentioned here.

(1) Above the Dikpāḷakas of the central ceiling rises a round pillared gallery with unsculptured blocks between the pillars. The latter support towered canopies, while above is a dome formed by 32 arched beams jointed together by three circular rows of rafters with a large pendant in the centre.

(2) and (3) The rafters are jointed like 12 pointed stars.

(4) Rafters, circular.

(5) Rafters in Śri-Chakra plan.

(6) Rafters, octagonal.

(7) A serpentine band interlacing the square formed by the rafters.

(8) Rafters, circular.

(9) Rafters forming 16 pointed star.

(10) Near the east doorway is the most elaborate of the ceilings. A detailed drawing of it has been made. Below are the eight Dikpāḷakas supported by their retinues of soldiers, musicians and dancers. Above them overhangs a gallery surmounted by heavenly musicians, dancers and Yakshas. Further up rise 32 towered pilasters with lions near the towers and a standing deity in each inter-space. Among these deities are various forms of Vishnu and Śiva. Above this level, there are three circles of horse-shoe shaped horizontal semi-domes whose presence here is most interesting. Semi-domes are familiar in Moghul doorways but they are not so prominent in Hindu architecture in which again horse-shoe shaped arches are comparatively rare. In the middle is a large and beautiful pendant, about four feet high, hanging down and shaped like a flower bud.

One of the pillars supporting this has on its capital a yāḷi or elephant-faced lion. This is noteworthy since yāḷis are rare in Hoysala sculptures. Similar animals are seen on other capitals also.
The doorway leading to the south sukhanasi is guarded by two dvārapālas—Bhadra and Subhadra—and has on the lintel a Vēṇugopāla group. Above the canopy is seated Lakshmīnārāyaṇa in sukhāsana with śaṅkha, padma, gadā and chakra.

**South Cell.**

The sukhanasi has a flat ceiling below which are the Gandharvas and the Dikpālakas with their retinues. The garbhagriha doorway is defended by Jaya and Vijaya while on the lintel Vishṇu is seated. Above the canopy, Vishṇu is dancing holding in one of his hands a śaktipāsa.

The south garbhagriha is about eight feet square and has like the other cells a small niche in the wall behind the god. In the centre of this room on a large Garuḍa pedestal stands a beautiful image of Vēṇugopāla, the whole piece being about 6½ feet high and the image only about 4½ feet. Here Krishna is represented as being fully ornamented with a jewelled diadem, large ear-rings, necklaces and garlands, armlets, bracelets and finger rings, girdle, anklets and toe-rings. He stands crossing his legs and reclining against a tamala tree while he plays on a long flute held up in both of his hands. His fingers are playing on the instrument and in response to his divine music, the cows have gathered around him and are listening intently with up-lifted heads and tails around. On the supports bearing the tōraṇa on either side of the god below is first a consort. A cowherd reclines on his staff and stands listening on one side. Above the consorts are the cows. Further above them is a cowherdess coming up in such a hurry that her dress has slipped off, while on the other side are more cowherdesses. Above them are the rishis and the symbols of Vishṇu, while on the tōraṇa there are more rishis. Near the fringe of the tōraṇa are shown the ten avatāras of Krishna, viz., Matsya, Kūrma, Varāha, Narasimha, Vāmana, Parāśurāma, Śrī Rāma, Balarāma, Buddha and Kalki.

The image is a beautiful piece of sculpture, though a portion of the flute is broken. It stands in tribhanga and is in an ideal poise for music and joy.

The doorway of the west sukhanasi is similar to that of the south with this difference. The lintel has a standing image of Kēśava while on the top of the canopy inside a kirtimukha is Lakṣmī with an elephant on each side. Further above is Vaikuṇṭha-Nārāyaṇa seated on the coils of Ananta. Since the lintel stone has cracked, a rude modern support has been given to it.

The west sukhanasi has also a flat ceiling above a row of Dikpālakas and one of Gandharvas.

The west garbhagriha doorway is also similar to the south one and has on the lintel Lakshmīnārāyaṇa in sukhāsana (śaṅkha, padma, gadā and chakra), with kalaśa and elephant below Lakṣmī. Above the canopy is Vishṇu in sukhāsana (abhaya, śaṅkha, chakra, dāna). The west cell also has a flat ceiling above the Gandharvas and
Dīkapālas as in the sukhanāsi. The original Garuḍa pedestal stands but the god Kēśava is missing. Four images are placed here, *viz.*, Lakshmīnārāyana, Lakshmi, Lakṣmaṇa and a seated two-handed goddess with the right hand in abhaya mudrā.

The doorway of the north sukhanāsi which is similar to the others and is guarded by Bhadra and Subhadra has on the lintel an image of Janárdana with consorts, while above the canopy is Lakshminarasimha.

The sukhanāsi and its ceiling are similar to those of the south cell and the garbhagriha doorway has on the lintel seated Lakshmi (without elephants) holding rosary, chakra, śāṅkha and kalaśa. Above the canopy is Yoganārāyaṇa seated in yōgāsana. The north garbhagriha which is similar to the south garbhagriha has on a large Garuḍa pedestal a fine image of Janárdana, 6 feet high, the image being about 4½ feet high. The god wears the usual kirīṭa and all ornaments and holds in his four beautiful hands padma, chakra, śāṅkha and gadā. A consort supports him on each side. The tōraṇa is composite having a jewelled band inside a serpentine tōraṇa. Near the outer rim are the usual ten avatāras of Vishnu. The image is a piece of beautiful sculpture wearing a calm and dignified look and is undamaged.

As stated before, the temple proper is surrounded by a prākāra with a structure of two aṅkaṇas running all around. Of these, the inner aṅkaṇa is a long verandah supported by round lathe-turned soap-stone pillars, some of which to the west and north have been in later days substituted by square granite pillars. The outer aṅkaṇa is divided into 64 cells opening into the verandah with a stairway on the south-west leading up to the terrace. Each of these cells has a plain but typically Hoysala doorway with its characteristic lintel ornamented with drops and curvilinear turrets. Each cell has now a large granite base on which originally stood a soapstone pīṭha or pedestal. Each cell originally housed a finely sculptured image, about 4 feet high, a description of which is given in at least two inscriptions, *viz.*, Tn. 93 and Dn 36. They appear to have been these: Matsya and nine other avatāras of Vishnu 10; Muraharanārāyaṇa or Hamsanārāyaṇa and others 12; Kēśava and others 12; Saṅkarshaṇa and others 12; Viśvaksēna and others 4; Brahma and others (with consorts) 6; Indra and others 8; total 64. Of these 64 fine images, not more than 10 now remain. These have already been stated as now adorning the platform of the main temple. One of them, a piece of the headless broken-limbed body of Trivikrama, was found among the heaps of stones outside the temple, while two others, of which one is Varāha, lie broken inside the cells. The other images in the cells are modern. They are just mentioned here.
Cell 15  standing image, broken; late Vijayanagar work.
24  Kēśava holding conch; three hands broken.
25  Garuḍa pedestal only.
27  between 20 and 21—stairway.
32  Inscription on the lintel: रामनुजः गैत्री.
34  Gānēśa, rude and unfinished.
36  Garuḍa pedestal and Dharaniwarāha standing to front, two hands and both legs broken.
37  In verandah ceiling, Vijayanagar inscription of 1551 A. D.
41  Garuḍa pedestal.
43  Garuḍa pedestal.
50  Lakshmi seated. Late Vijayanagar work in soap-stone. Probably the image served as the consort of the main deity of the temple in the late Vijayanagar days.
45  Figure of Rāmānuja, seated; body below waist and bottom of tridaṇḍa only visible.

Cells 1 to 4 and 61 to 64 have now disappeared.

In front of the mahādvāra is a shallow porch now supported by two round pillars, on the outside of which there was formerly a rounded parapet wall. There ought also to have been in front of the pillars a pair of large sized elephants. In their place have now been placed two small elephants which were originally supporting the platform of the main temple. The south elephant is tolerably good. The care with which the renovators have done their work is shown by the fact that the Garuḍa and the elephant pedestals inserted below these elephants are both topsy-turvy.

The mahādvāra has no dvārapālikas or other ornamental sculptures. It is rather large as is usual in all upparige doorways of Hoysala temples (9' × 4½'). Inside the mahādvāra is a jagali platform and the structure had never perhaps any gopura. To the west of the platform is the upparige maṇṭapa of 5 ankaṇas north to south and 2 east to west. It is also supported by rounded lathe-turned pillars and it corresponds in structure to the shrined verandahs to its north and south. At its south end is a fine large stone slab 11'×4'×14' on which Somanātha's inscription and three others are engraved. In the sculptured panel on its top under a simhalalāṭa stands the image of Kēśava in the centre with Janārdana and a cow suckling its calf and the moon to its left and Vēṇugopāla and Garuḍa and the sun to the right.

Outside the temple to the north-east of the mahādvāra stands a large grey stone pillar more than 30 feet high. A recent square platform supports its base. From the square develops an octagon and from it a long 16 sided shaft each side bearing
narrow fluting. Above the shaft is the neck of the pillar adorned with the 16 sided wheel and on the top borne on a lotus is a square abacus. On its top a lamp was probably being lit on all festive occasions.

At the east end of the original agrahāra and to the east-north-east of the Kēśava temple is the temple of Bijjalēśvara and four other Lingas popularly known as Pañchalingēśvara. The large fine soap-stone slab at its south-east end shows that it was also constructed by Sōmanātha just before 1268 A. D. It contains a long and wide verandah into which opened originally five linga shrines, each with a sukhanāsi, a garbhagriha containing the linga and a soap-stone gōpura. The pillars are cylindrical and the whole structure is of greyish granite stone. The temple is built mostly of materials available in the local district, while the Kēśava temple is constructed of soap-stone imported from some considerable distance.

A small maṇṭapa, perhaps an utsava maṇṭapa, stands about a hundred yards to the east of the Kēśava temple. It has 4 pillars with octagonal shafts and is probably of the 14th century.

Mantapa.

About 3 furlongs to the south-west of the Kēśava temple but about a mile by pathway near the river bank is found an old Hoysalā temple dedicated to Lakshminarasimha by Sōmanātha himself. It is a medium-sized structure with a garbhagriha, a sukhanāsi, a navaraṅga of 9 ankaṇas and a small porch with a jagali platform and a rounded parapet. The pillars of the temple are all round but the doorways are almost unsculptured. The main image is missing and in front of the temple is a small image, perhaps of Yōganārāyaṇa, which might have belonged to another temple.

The navaraṅga ceilings are all domed and the central dome with its Dikpālakas, Yakshas and circles of rafters is good.

IKKERI.

AGHŌRĒŚVARA TEMPLE.

(Pl. XII, 1).

About three miles to the south south-west of Sāgar, a hill now known as Hale Ikkeri stands. It is said to have on its top a large stone fort with a moat. The area inside is said to contain a large number of ruins, of which the palace of the Nāyaks is perhaps one. This was the citadel of the town of Ikkeri which appears to have extended about two miles to the north. In and around the area, here and there very close to the ground level, can be observed in the water course and opening lines broken pottery indicative of former inhabited
areas. In the 16th and 17th centuries, Ikkeri was a great place and the capital of the Nāyaks who were the vassals of Vijayanagar. On the north-east of the town i.e., about 1¼ miles from the roadside and about two miles from Sāgar is an old tank with the temple of Aghorēśvara near it.

The temple now consists of three buildings enclosed within a compound wall of jambitti or laterite blocks. The wall appears to have had gateways on the north and south leading into the courtyard. In the yard are a Nandī pavilion, a small Pārватī temple and a large stone building which is the temple of Aghorēśvara. These structures are mostly of slightly greenish trap stone, hard to carve out, but fine grained and exceedingly well suited for the construction of a large and enduring structure.

The main temple has a garbhāgniha, with a narrow pradakṣiṇā branching from the inner sukhanāsi, two sukhanāsis and a very large hall or maṇṭapā with closed sides, which is also its navaraṅga. The building is well placed upon a high basement, which develops into a pradakṣiṇā platform around the garbhāgniha. Above the latter rises a stone tower of mixed Hoysaḷa and Dravidian type. The building is lofty and airy and is remarkable for its roominess and strength.

No inscription recording the date of the construction of this temple has yet been found. A slab which looks like an inscription stone standing in the courtyard on the east of the garbhāgniha has its surface chiselled off and shows no characters now.

On the second cornice outside the north-east corner of the navaraṅga, there is a single line inscription in fine middle Vijayanagar characters stating that Āchāri Venkaṭaṭīya of Hambuchha constructed the maṇṭapā, i.e., the present navaraṅga. In the navaraṅga hall near the sukhanāsi doorway on the floor are two images (Pl. XII, 2) in low relief of bhaktas whose names are mentioned in Kannada as Sadāśiva nāyakaṁ and Bhadra Nāyakam. These must have been engraved between 1513 and 1545 A.D. Near them is a half engraved figure pointed out as of Huchcha (? Sannappa Nāyaka). On the sill of the sukhanāsi is a bhakta figure whose name has been lost. It might be, probably, Sadāśiva Nāyaka (about 1515-45 A.D.) Thus it is most likely that the temple was constructed about 1520 A.D. at the orders of either Sadāśiva or Sankanaña I. The Nandī pavilion at the Pārватī temple must have also been constructed at the same time or slightly later.

The temple is a remarkable piece of work specially because it is the largest and finest example of the Ikkeri school of Architecture which appears to have flourished in the malnad during the Vijayanagar period. It reminds us of the Śrīnīvēri temple and of several characteristic features of Hoysaḷa architecture. It combines Hoysaḷa with Dravidian features and suggests that the architecture of the malnad unlike that of the maidān was not overwhelmed by the southern or Dravidian style.
1. View from South-East (p. 39).

2. Votive Bas-reliefs (p. 40).
but retained numerous features of the old Hoysala style. To this style belong the
fine little temple of Vidyāraṇyapura, the large but plain temple of Kaḷasa and other
structures. It may as well be said that these belong to the malnāḍ school of
architecture which is a development of the Hoysala style, particularly as seen in
structures like the Triṣaṅkēśvara and the Akkatangī temples of Brahmagiri,
Molakalmurū Taluk.

The Hoysala features in the Ikkeri temple are:—
1. The high platform around the garbhagriha and its deeply cut cornices.
2. The stone tower.
3. The rounded and sixteen-sided fluted pillars of the navarāṇga.
4. The ornamentation and sculpture of the outside walls.

The Dravidian features of the temple are:—
1. The stories with doorways in the tower.
2. The square shape of the navarāṇga.
3. The numerous Dravidian pillars and pilasters of the composite lion
   bracket type in the navarāṇga.
4. The pradakshinā around the garbhagriha.
5. Two sukhanāsīs.

An Indo-Saracenic feature is also seen in the arches of the windows and of the
Nandi maṇṭapa.

The temple is placed on a high basement and has thus a dignified appear-
ance. The basement on the outside is about 6 feet
high from the ground level and is made up of five cornices
which have a Hoysala look. Two of these have orna-
mental sculptures, the lower being a row of small kīrtimukhas with lion faces on
top and the upper being one of rearing lions facing front with a slight outward
incline. These lions lose their legs on the east and south faces of the garbhagriha
and look like lion-headed serpents. Around the garbhagriha this basement projects
a few feet (about 4 feet) outward forming a platform. This platform, though
narrow, has all the look of a Hoysala platform though the absence of steps leading
up to it shows that it was never meant to be of use for circumambulation. On
the east face of this platform is a carved panel with Indra riding the Airāvata
while in the corresponding panel on the west is Varuṇa on a makara. Above Indra
is an ornate sōmasūtra or water spout. The platform is shaped like an indented
square and is more shaped that way than the garbhagriha itself.

The outer wall of the garbhagriha is comparatively plain except for three niches
inset in the east, south and west walls. These niches are
broad and shallow and are surmounted by lion friezes and
by towers of the pond and drum shapes. Near the top of
the wall is a row of "S" shaped eaves projecting only about 10 or 12 inches through which appear ornate water spouts. The parapet which is one of brick and mortar is a recent construction.

The tower of the main temple which is more than 40 feet high from the ground is a stone structure in mixed style. It has two ornamental stories formed by rows of towers ornamented with rearing lions. The eastern arch of the lower storey has a doorway (i.e., the first floor) leading to the large room inside the hollow of the tower. In front of the tower there is a stone projection in exact imitation of similar structures in the Hoysala and Śrīṅgārī temples. Above the tower rises a stone śikhara shaped like a bulbose dome with a kirtimukha facing each of the four quarters. Above the dome is a metal kalaśa of modern design.

The outer wall of the navarangā which rises above the basement has many interesting features showing a mixture of various styles. It is full of ornamentation, though much of the latter is in low relief owing to the hardness of the stone. About half a dozen rows of sculptures can be distinguished on the walls. The lowest is a row of swans, interspersed with seated lions, monkeys, obscene figures and the like; the second is a row of indented square-shaped pilasters, each bearing an abacus with tower. These towers are in imitation of indented square-shaped Hoysala towers with stone kalaśas and ornamented tapering vertical bands; the third is a row of windows shaped like arched niches containing perforated screens of stone. The designs of the latter are copies of the simpler forms of Hoysala screens. Each niche has a towered canopy on top. Between the niches are a lower and an upper row of figures some of which are interesting. Commencing from the front or north doorway and running eastward clockwise, the lower row contains:

Yaksha, the eight दिक्पालas each in the corner, and other figures like, standing Vishṇu, Hanumān, Rāma, Lakṣmaṇa and Garuḍa, dancers and musicians, Harihara, Gaṇeṣa, Bhairava, the Rudras, Daksha-Brahma, Agni; (East door end).

From the west doorway northward:

Dancing Krishṇa, Virabhadra, Viṭṭhala, dancers, Venkaṭēśa with Garuḍa and Hanumān, Yōgānarasimha, Kāḷingamardana, Chandraśēkhara, Gaṇeṣa. The upper row has some curious sculptures like a yōgi riding on a tiger (?), half-swan Kinnarī with the lower part of the body formed of two swans, purushamṛga worshipping liṅga, and swans, with the heads of varied animals like horse, lion, elephant, etc.; an elephant and a bull with common head, Nandi, etc. The fifth row is a frieze of flowers while the sixth is a representation of a parapet with leaf-shaped turrets.
1. Aghoresvara Temple, Ikkeri: Doorway (p. 43).


Mysore Archaeological Survey.
The doorways of the temple are large and finely carved, the best being the sukhanāśi doorway. They combine Hoysala and Vijayānagar features. On either side of the steps leading up to the main doorway on the north (Pl. XIII, 1) is a fine large elephant, while on the east and west yālis take their place. On the sill is a trumpeter, while the jambs have elegant Śaiva dvārapālakas with indented square-shaped pilasters and bands of floral and scroll work running up their length. Outside each jamb runs a fine vertical scroll band borne up by a lady standing on a makara. On the lintels of the doorframes is seated Gajalakshmi, a feature noteworthy since the Ikkeri Nāyaks became Vīraśaivas in later days. Above the lintel is again a row of turrets as in the Hoysala doors.

The eaves of the navaraṅga are straight and flat and make no effort to imitate wood-work, but they are firmly placed supported by cross beams above the main beams. In the upper corners, however, are ornamental cobras. The parapet above is characterless.

The navaraṅga which is a large pillared hall of about 55 feet square is one of the largest found in any old stone temple of the State.

The Navaranga. It has a low and narrow platform, about 2½ feet wide and as much high, running around the inside, and its inner face is well ornamented with a row of swans, flowers, etc.; 14 pillars arising from the platform are built into the wall; each one of them appears to have a different shape though they are all Dravidian in form and are based upon variations of the indented square plan. The 12 pillars of the outer square of the navaraṅga are of different shape. In the ornamentations above the cubical lower moulding rises a slightly tapering shaft with 16 fluted sides. Rows of peepul (Aśvattha) leaves and beaded pendants break the monotony of the shaft above which is a pot-shaped moulding bearing the wheel and umbrella abacus on the top. These pillars remind us strongly of the fluted pillars of the early Chālukyan style. The four central pillars, however, have a different shape—they are very similar to the rounded Hoysala pillars except that instead of the polished roundness, we have a 16-sided fluting closely resembling it but the mouldings are the same, viz., the disc, the wheel, the bell, the pot, the tyre and the umbrella abacus. The bracket capital bears a hooded cobra coiled on each front.

Against the south wall of the navaraṅga, stand four towered niches, between which are five lion-bracketted pilasters. In the niches are the following images in order from the east:—

1. Shaṁmukha riding on a peacock. (Pl. XIII, 2.)
2. Gaṇeśa.
3. Mahishāsuramardini in standing posture.
4. Bhairava.
Nos. 3 and 4 are evidently small images imported from elsewhere after the originals were lost.

The navaraṅga ceilings are all flat—the central one only having noteworthy ornamentation in the shape of a fine padma with a pendant surrounded by a frieze of peacocks, carved on the lower face of the central slab. On the floor of the navaraṅga lie prostrate six bhakta images in low relief, three of which have already been mentioned.

The doorway of the outer sukhanāsi is perhaps the finest in the temple. Its design is very similar to that of the north navaraṅga doorway except that the dvārapālas are much larger and the pilasters shorter. It is about 10 feet × 5 feet as are also the other doorways of the temple. From the outer sukhanāśi which has nothing noteworthy, a plainer doorway leads to an inner vestibule or sukhanāsi which is peculiar to this building. From it starts a narrow pradakṣinā about four feet wide and runs around the garbhagriha. In the inner sukhanāsi are six tall rough-hewn stone pillars which serve to bear up the weight of the tower above. Only two of these near the sukhanāsi doorway are ornamented with turreted pilaster design. In the middle of this chamber is placed an image of Nandi, about 2\(\frac{1}{2}\) feet high, made of spar or alabaster. It is semi-transparent.

The garbhagriha which is about ten feet square has a small liṅga on a small pīṭha installed on a large pīṭha which might have originally borne a larger liṅga. The larger pīṭha is about 8 feet × 5 feet, and has a frieze of 32 figures of seated Durgās. Each of these has six hands holding abhaya, khadga, bāna, dhanus, pāśa, and padma with a peacock on the pedestal of each (Kaumārī?).

Directly to the west of the main temple of Aghoṛēvara stands the temple of Pārvatī built in a similar style but with smaller dimensions and fewer sculptures. It has a garbhagriha, a sukhanāsi, a small navaraṅga without pillars and a mukhamanṭapa closed on three sides and open in front. Outside the garbhagriha the walls bear turreted pilasters, padmas and swans in imitation of the main temple. The tower also is in imitation of that of the main temple. The pillars and pilasters of the navaraṅga are Dravidian in form with brackets formed of heroes riding on lions which rear up on the backs of elephants. The doorframe and perforated windows of the navaraṅga, however, are shaped like pointed arches showing Indo-Moslem influence. Around the mukhamanṭapa is the usual stone bench as also around the navaraṅga.

The image of Pārvatī has an unworked tōraṇa and a broken nose and is evidently not the original image of the temple. The original liṅga of the main temple, two images of its navaraṅga niches and the original Pārvatī image have all disappeared
and been substituted by later images. On the sill of the navaraṅga is a bhakta-
vigraha with the Kannada inscription ‘Bhadrapa Nāyakaru.’

There is a square Bull pavilion facing the Aghorēśvara Liṅga which is unique in its
design and execution. On a platform about four feet high,
are seven pointed arches of stone, the walls between which
are ornamented with indented square-shaped Dravidian
pillars borne on the heads of groups of lions. On the walls are sculptured the images
of drummers, dancers, attendants, Kālingamardana, etc., and above the walls project
straight-shaped eaves. Further up there is a parapet of trefoil discs.

Five steps supported by yālis lead up into the maṇṭapa in which is kept a
magnificent stone bull, about 11 feet long and 10 feet high.

KELADI.

About five miles to the north of Sāgar is the village of Keladi which was for-
merly a flourishing town and for some time in the 16th
century the capital of the Keladi Nāyaks who were vassals
of the Vijayanagar Empire. At almost the northern
end of the village is a large courtyard enclosed in modern tiled verandahs. In the
middle of the courtyard stand three temples consisting of a Rāmēśvara temple in
the centre with Vīrabhadra to the right and the Devī temple to the left. The latter
is a separate building built apart. But the other two touch each other and have a
common railing between them.

RĀMĒŚVARA TEMPLE.

The Rāmēśvara temple which is the more important and earlier of the two is
a medium-sized structure built completely of greenish grey
stone in the mixed Hoysaḷa-Dravidian style which was
prevalent under the Ikkēri Nāyaks. It consists of a small
garbhagriha with a pradakshinā, a small navaraṅga with two pillars only and a
mukhamanṭapa.

No definite inscriptional evidence about the construction of this temple is
available. A number of bhakta relieves appear in the
eastern and western parts of the navaraṅga, a few only
of which are named. Traditionally, this temple is said
to have been built by Chauḍappa Nāyaka, a Vijayanagar officer who got Keladi and
the neighbourhood as a hereditary kingdom from the Emperor. Chauḍappa
Nāyaka ruled between 1499-1513 and the temple must have been built in his last
days, before the capital was transferred to Ikkēri.
The western part of the temple, enclosing the garbhagriha is square in plan and raised on a platform, about 24 feet high. The latter is adorned with four cornices, one of which is ornamented with low relief sculptures of drummers, dancers, etc. The wall above, it has square pilasters in the corner and is practically plain except for the following sculpture. In the east wall in very low relief are carved Kaṇṇappanayanār, Garuḍa and Hanumān fighting for a fruit, camel, elephant, yāji, obscene figures, elephant killing a man, Rāhu attacking the disc of the moon in which is a stag. West wall: A drummer with daṇāṇe. North wall: Rāmeśvara seated in yōgāsana, between Hanumān and Garuḍa. The eaves are straight and above them a row of small sculptures consisting of Vīrabhadra, Tāṇḍavēśvara, Parvatī, Mōhinī, Vēṇugōpāla, Kālingamardana, Bhairava, etc. None of these sculptures is of any beauty or importance. Above the garbhagriha is a stone tower, square in plan, with bulls in the corners and a metal kalaśa on top.

The basement described above continues to run around the temple. Above it is a row of pilasters surmounted by turrets of varying shapes.

The entrance into the maṇṭapa has no porch, but steps are flanked by projecting basements which might have borne stone elephants. Directly above this entrance in the parapet is a niche containing a male goblin, rather realistically shaped.

The maṇṭapa is an open pavilion four aṅkaṇas long and three broad with a stone bench running around it except at the three entrances which give admission to it on the east, south and north. At its western end are two towered niches containing Gaṇapati and Mahishāsuramardini.

There are six large and 12 small pillars in the maṇṭapa. Some of the smaller ones which stand on the benches have on their outer faces lion brackets. The larger ones are of the 16-sided type with cubical mouldings. The ceilings are all plain except for the central one bearing nine padmas.

The navarāṅga doorway which has Śaiva dvārapālas on the jambs and Gaṇapati on the lintel is comparatively plain and leads to a small hall or navarāṅga whose roof is borne upon two 16-sided fluted pillars. From this hall extends a narrow pradakshinā, the eastern entrance to which is closed up and converted into a room. In the navarāṅga is a bull with conventionalised dewlap. Just in front of the bull on the floor is a relievo bhakta-vigraha of some nāyak whose
name is uncertain. Two bronze images, of Śiva (abhaya, khadga, deer, dāna) and two-handed Pārvatī, are kept in the navaraṅga.

Garbhagriha. The garbhagriha is entered by a small plain doorway with Rāmeśvara on the lintel (standing Śiva: abhaya, padma, deer, dāna). It contains a polished liṅga, about 2½ feet high.

VIRABHADRA TEMPLE.

The Virabhadra temple is nearly similar in form to the Rāmeśvara temple, the main difference being that the navaraṅga has in its centre a depressed pāṭāḷāṅkāṇa.

General Description. It looks very probable that the Virabhadra temple was built by one of the Bhadrappa Nāyakas of the Keladi dynasty. On the assumption that the Rāmeśvara temple was built by Chauḍappa about 1512 A.D. we are led to infer that his brother Bhadrappa Nāyaka might have put up the Virabhadra temple. Since one of the ceilings of this temple contains a gāḍabhēruṇḍa bird very prominently, the crest particularly of Achyutarāya, this temple might have been built between 1530 and 1540 when Bhadrappa and Achyutarāya were both living. The difference of a generation between the Rāmeśvara and Virabhadra temples is also quite likely.

History.

The garbhagriha of the Virabhadra temple is very similar to that of the Rāmeśvara temple except that the basement has a larger number of small relief sculptures and the wall has a few more pilasters. The most interesting of the sculptures of the outer wall is the relief image on the west wall. It is popularly pointed out as Vāstupurusha (Pl. XIV, 3). He is a fat figure with two elephantine legs and tail and his hands are shaped like elephant trunks. His face is that of a lion with a longish beard and his belly is covered with seals. To the right is a boy with lifted hands seated between a man playing on a vīṇā and a woman offering him a toy. On his left stands Mōhini with a mirror dressing her hair while Bhasmāsura dances near her. To the right of the panel is shown in relief a measuring rod, 36 inches long, divided into lengths of 8 inches, 4 inches, etc. Outside the Vāstupurusha group are eight small panels containing obscene and other figures. The tower is a little shorter than its neighbour.

Outer View of the Mantapa.

Here also there is a successful imitation of the basement and railings of the Rāmeśvara temple. The chief difference consists in the larger number of small sculptures and the eastern porch which is the only one of its kind in the temple. The
porch has sixteen-sided fluted pillars with cubical mouldings, rounded imitation Hoysalesa railings and a padma ceiling.

As already mentioned, the larger part of the navaraṅga is a low pāṭāḷāṅkana around which is a stone platform corresponding in level to the floor of the neighbouring navaraṅga. The wide span of the nave which is about 14 feet and its greater height give it a better appearance. On its north is the outer face of the railing of the Rāmeśvara temple bearing turreted pilasters and niches. The opposite railing on the east is also similarly sculptured on the inside; and the northwest corner is pierced by a narrow passage leading to the space between the two garbha grihas. Against the west wall of the navaraṅga are found two large images of Dakshabrahma—human body with goat head, a kamaṇḍalu on the right and a mace (?) on the left—and Narasimha (5 feet), both standing with folded hands.

There are eight pillars in the maṇṭapa, six of which are square in plan with lion brackets, the other two being fluted sixteen-sided ones with subsidiary pilasters. Some of the faces of the pillars contain interesting sculptures; among these may be noticed: (1) a swan with elephant face; (2) a yōgi on whom a tree is growing, the group being surrounded by six monkeys in worshipful attitudes; (3) a towered canopy under which is seated on a bench a bearded chief (Pl. XIV, 2) holding up a flower and wearing a low ribbed conical cap, uttaryya and dhōti, and supported by a long-coated attendant on either side. It is possible that this is the representation of the builder of this temple, perhaps Bhadrappa Nāyaka.

The ceilings of the maṇṭapa which are twelve in number are tastefully designed and skillfully executed. They consist of padmas or ornamentally twisted bands, set in circles in the outer ring. The central ceiling consists of a large slab with ten panels containing Śūrya, surrounded by the other Grahas. Among these are deities riding on—(1) deer (Chandra), (2) elephant, (3) lion, (4) a flower (5) vyāla, (6) a hill, (7) man, (8) bull. The sun is surrounded by radiant rays and is driving in a chariot drawn by horses. On either side of the navagraha panel is another with five- or seven-hooded cobras whose coils form highly ornate designs.

The ceiling to the east of the central one has a large relief representation of Gaṅdabhērunda or the two-headed eagle which is represented as flying bearing a tusker elephant in each of its two talons, while each of its two beaks holds by the snout a lion which in its turn is trampling on a trumpeting elephant; the group is exactly like that appearing on some of the varāhas of Achyutarāya and is much grander than the simple double-headed eagle adopted for the Mysore crest after 1881 A. D.
The doorway whose jambs are supported by fine Dravidian pilasters borne on bases ornamented with elephants and lions, has Ganēsa on the lintel and a canopy surmounted by five towers above. The navaraṅga is narrow and small and has a continuation in the pradakṣhinā. The ceiling of the navaraṅga has, however, a beautiful lotus (Pl. XIV, 1) with more than 250 petals.

The garbhagriha is a plain commonplace room containing a small image of Viśnunātha which has nothing remarkable about it.

Opposite the eastern porch of the Viśnunātha temple stands a large pillar of about 25 feet which according to the inscription was constructed in Śaka 1603 or 1681 A.D. As usual, from bottom to top it progresses from a square through an octagon and a sixteen-sided shaft to a circular wheel, above which is the abacus bearing under a small stone canopy a bull. On the four lower panels of the pillar are the following figures:

West .... .... Ganēsa with a royal party of five persons below the pedestal (a lady with her son and two female and male attendants, evidently the person who set up the pillar).

South .... .... Śiva and Nandi.

East .... .... Pārvatī.

North .... .... Bhairava.

PĀRVATĪ TEMPLE.

This is a small building with the old back portion of stone and the front modern portion of brick. On the west wall is carved an Umapātisvara group. The stone portions consist of a garbhagriha containing a two-handed image of Pārvatī surrounded by a pradakṣhinā. On the east stone wall which forms the western boundary of the modern maṇḍapa, there are a number of well carved panels consisting of Bhairava, Śiva, Ganēsa, Śiva dancing on Andhakasura with Nandikēśa beating time on mṛidaṅga. Above this row are carved smaller sculptures among which are purushamriga worshipping a liṅga, saint Kaṇṭhappa, Gajalakshmī and a warrior and lady conversing.

The front maṇḍapa is, on the inside, a finely carved wood-work with a large number of wood carvings among which are the eight Dikpālakas and other deities.

Courtyard.—In the compound are now found a Hanumān, two sets of Sapatamātrikas, two viragals, one of which has an inscription, and a number of stray sculptures.
HARIHAR.

HARIHAREŚVARA TEMPLE.

Near the bridge across the Tungabhadra which connects Mysore with the Bombay Presidency, about 50 yards from the river bank stands the temple of Harihara with its minor shrines and appurtenances.

Situation. The compound of the temple is entered by a mahādvāra but instead of the old compound wall there is a ring of houses irregularly built and making the whole view ugly. In the centre of the yard is the temple with a brick tower, the rest of the building being of soapstone. It has a garbhagriha, a sukhanāsi, a navaraṅga with three doors, the north and south ones having porches. To the east of the navaraṅga extends a large mukhamanṭapa which has five entrances. This pillared hall is in the shape of a square with each angle having two indentations. It resembles in size and height the Kaitabheśvara temple which is slightly smaller. To the north of this manṭapa is the old Lakshmi temple and local people state that there was on the south a corresponding temple of Pārvatī; but no trace of the latter is seen. On the south, however, there is a mahādvāra and it is said that there was another on the north corresponding to it. A number of smaller shrines are found around the temple.

History. A close study of the inscriptions found in the neighbourhood, more than 60 in number, shows that the god Hariharēśvara was in existence about 1100 A.D. What exactly the temple was like, it is not possible to state now. But several Paṇḍya rulers of Uchchaṅgi like Vira Paṇḍya and Vijaya Paṇḍya, the Kalachurya Bījala, the Hoysalas, the Yādava Kanbara and the Vijayanagar emperors have given endowments to the temple and the Brahmans of the place. An inscription of 1124 A.D. mentions that Permadi (perhaps an officer under Jayasimha) built a temple which was not successful. So, Pōḷēva Daṇḍanāyaka, an officer under Narasimha II Ballāja, rebuilt the whole temple and provided it with 115 golden kalāsas. Emperor Narasimha endowed the temple with grants for its upkeep. About 1268 A.D. Sōmanātha, another Hoysala officer, built the mahādvāra with several stories and golden kalāsas. He takes the opportunity to describe the temple of Sōmanāthapura which he constructed. It is said that the Harihara temple suffered much under the Moslems and that the main image was mutilated. For some time, a smaller image was being worshipped. More recently, probably in the Maharatta time, fragments of the original image were found and joined together and the image was installed in its proper place.
The main temple has a square garbhagriha, with projections for the niches. To its east is the square navaraṅga. Of its walls the original upper portion is all damaged and rebuilt of brick. Additional shrines are built on the south-west and north.

There must have been formerly a stone platform on which the temple was constructed. Portions of it are now just visible above ground. The basement which has five rows of cornices has the upper ones unworked, while below are two friezes, one of a creeper scroll with flying gods in the convolutions and another of swans.

On the wall are small niches on the south-west and north. These are now empty. The rest of the wall is ornamented with a long row of turreted canopies, under each of which is a small figure like Gaṅeśa, Gāyatrī and so on. These figures are small and unobtrusive.

The cornice is only about a foot broad with a deeper “S” form than usual. It is doubtful if the temple, as originally built, had a stone tower. But the original tower, whether of brick or of stone, has disappeared and has now given place to a brick and mortar structure of the Pāḷlegār period with pointed arches and stucco figures adorning it and a roundish śikhara on top.

The south porch is a structure of one ankaṇa which, owing to the length of its beams and the width of its eaves, is quite large. It has a stone bench running on both sides with round bell-shaped pillars supporting the roof. The basement is ornamented very much like that of the mukhamanṭapa and the ceiling has nine padmas. The north porch is exactly similar to the south one, but has two entrances on the west and east while to its north is a shrine of Kālabhairava with a fine Hoysaḷa doorway bearing an inscription on its lintel.

As already described, this is a large and comparatively high-pillared pavilion with an indented square plan. The basement has a frieze of creeper scrolls below with flying gods as on the garbhagriha, but above it, as at Bēḻur and Hālebid, is a row of elephants and horses ridden by soldiers with, here and there, a camel. Above these friezes is found a row of pilasters with curvilinear step-pyramids above them. In the spaces between the pilasters are smallish images of gods and goddesses. Between the towers are rearing lions. Above the turrets there is a slanting railing with round double pilasters and figures of gods, musicians and dancers in the interspaces. Indecent figures are comparatively rare. The upper edge of the railing has a narrow scroll frieze.
The eaves of the mantapa as also of the porches project about four feet broad from the beam and have on the under-surface imitations of wooden beams and rafters decorated with small flowers. Above the eaves is a parapet most of which is unworked. But where it is worked it has a row mostly containing lions fighting Sala or slaying elephants. Above them is a row of kirtimukhas tastefully worked in a few instances but mostly bereft of the main figures.

The inner aspect of the mukhamaṇṭapa is roomy and inviting. It has more than 60 pillars, every one of which is of the lathe-turned bell-shaped type. But since the girth is large, the mouldings have a squattish appearance and they are inferior in design to the fine polished pillars of Kubāṭūr.

All the ceilings except the central one are flat and divided into squares containing padmas. The navarāṅga ceiling appears to have originally had Harihara surrounded by the Dikpālakas. All these figures have now disappeared.

The doorways of the navarāṅga are large and finely ornamented with pilasters and about a dozen vertical bands of floral and scroll work rising up above them. The lintel has a Gajalakshmi flanked by lotus buds. And on the architrave there are five turrets. The south and north doorways are similar to the front one but are encrusted with whitewash.

The navarāṅga is a hall about 25 feet square with four bell-shaped well ornamented pillars. The flat central ceiling has the Dikpālakas around it, while the Harihara figure which occupied the centre is now housed in a separate building to the north-west of the main temple. In the west wall of the navarāṅga, there are two plain niches which are now empty. Originally, they might have contained Gaṇapati and Mahishāsuramardini.

The sukhanāsi doorway (Pl. XV, 1) which is flanked by dvārapālas and by Śiva on the right and Kēśava on the left has perforated screens of a simple floral design on either side. There is nothing remarkable about the sukhanāsi. The garbhagriha doorway is also comparatively plain and appears to have been left unfinished; its lintel and the spaces meant for the sculptured band are empty.

In the garbhagriha stands the image of Harihara (Pl. XV, 2) which is a little larger than life size. It wears a makuṭa showing jāta on the right side and kiriṭa on the left. Its hands are thus disposed: abhaya, triśūla, samhāra chakra and śaṅkha. The two back hands are supported on low pillars each of which has a shortish and broadish figure of a consort in relief. The ankles and feet
of the image which are perhaps damaged are imbedded in a low pitha and thus made invisible. Except for the face which has a realistic appearance, the figure and its limbs are badly proportioned and finished. There is no torana over the image as is usual in Chalukya and Hoysala sculptures. It is probable that the head hails from Chalukyan times and is provided with a body made in the Pallava period.

**LAKSHMIDEVI TEMPLE.**

This is a smaller temple built at about the same time as the larger one. It has on its railings similar turreted pilasters but flowers take the place of sculptured figures. The mukhamantapa which is shaped like an indented square has four bell-shaped central pillars, while the pillars on the side benches have 16-sided flutes. The ceilings have similar padminas, only the central one having a dome with a design similar to that at Kubaṭur. In the west wall of the mantapa there are two niches, the original images of which are lost. A plain doorway with two simple perforated screens opens into a small garbhagriha whose original Lakshmi image has been lost and has been substituted with a marble Mahishasuramardini by an officer of the Peshwas. The tower, like that of the main temple, is a brick structure of recent times.

The eastern mahadvāra which was constructed by Somanātha with five stories has lost its tower and is now a mere mantapa with round and fluted pillars. Mahadvāras similar to this exist to the south and north of the temple and the northern one has been constructed into a store house.

On either side of the eastern mahādvāra inside the compound is a dīpastambha column made up of scores of layers of stone slabs. The bottom is large and eight-sided and the pillar tapers gradually till the top. A number of brackets curl up from all sides of the pillar and on them are incense oil cans for the lamps. They remind us strongly of similar structures in Maharashtra and are probably the contribution of the Yādavas or the Mahrattas.

The Kālabhairava shrine which is attached to the north porch of the main temple was robbed of its original image. The Saṇna Hariharēsvara shrine, in building which a small Hoysala doorway and pillars have been used, contains a small image of Harihara which is said to have been removed from the central panel of the navaraṅga.

The Badabandēsvara was a large linga probably rescued from some ruined temple. It is now housed in a recent structure built close to the north-west of the main garbhagriha. The sooner this structure is removed the better it would be for the beauty of the old building.
ANEKONDA.

IŚVARA TEMPLE.

A mile to the north-east of the Davangere railway station on the Jagalur road lies the little village of Ánekonda to the south-west of which is an old town site. Occasionally, Gajapati varāhas are picked up here, especially round about Basaramma's temple on the high ground. The old town appears to have had much prosperity during the Gaṅga, Uchchaṅgi Pāṇḍya, and Hoysala days as can be seen from the inscriptions found in the neighbourhood. In the centre of the present village, that is, to the north-east of the old site, is a small and ornate temple of soapstone with definitely Hoysala workmanship. It is popularly called the Iśvara temple.

The temple which is now without a tower has a peculiar plan. It has a cell each on the west and north and an open porch on the east and south. The main cell has a small sukhanāsi attached to it. The navaraṅga of four pillars is continued without any separating walls in the eastern and southern porches of two squares each.

Hoysala inscriptions of the 13th century and Pāṇḍya inscriptions of the middle of the 12th century mention an Iśvara temple at Ánekonda (could it be Ánehonḍa?) and the sculptural work and particularly the varied pillars and ceilings resemble those at Bēlūr. The temple appears to have been constructed sometime in the latter half of the 11th century A.D.¹

Since the ground at the back of the temple has risen and the damaged walls have been completely concealed by modern walls, the back view of the original temple is completely hidden. The towers have all disappeared. Only in the front of the temple is the old structure visible. Nothing of the old platform is seen but the front basement, though much damaged, is yet intact. It has the usual five cornices with a sculptured railing on top. Above a row of small kīrtimukhas runs a row of Yakshas seated between pilasters on which are borne square-planned turrets with intervening lions and scroll work. The railings have a scroll frieze at bottom and a floral band on top while their face is divided into panels by double pilasters, some of which are given an artificial incline outward in an attempt to exaggerate the inclination of the railing. In these panels are varied figures like those of dvārapālas, dancing Gaṅpati, rishis, soldiers, dancers and musicians, ladies in various poses, deer, Rati and Manmatha, bhētālas or goblins, makaradhvaja, and obscene figures. North side: Hunters and huntresses hunting deer and accom-

¹ Mr. R. Narasimhachar gives a date after 1100.
panied by hounds, ladies at toilet, Kumāra seated on peacock, etc. The eaves are straight and broad and the parapets are all plain.

The mukhamaṇṭapa which is of two ankaṇas is a continuation of the navaraṇga of nine ankaṇas since there is no wall between them. (Pl. XIII, 3.) On the front side from the south cell to the north is a raised stone bench edged by the railing. At the back of the navaraṇga are two turreted niches. Their original images, probably Gaṇeśa and Mahishāsuramardini, have been lost and their places are now occupied by two smaller images of Sarasvatī, and a broken image is lying at the foot of oḍamūḍa liṅga kept in the north side of the compound. Imbedded in the south-east part of the navaraṇga bench is a fine stray relievo of Arjuna shooting arrows. Its original place was probably on the north-west railing.

The pillars of the Anekoṇḍa temple show an interesting variety reminding us of the Bēlūr temple. The central pillars of the navaraṇga are of the round bell-shaped type ornamented with beaded work and scrolls. The base has on each face a finely designed tōraṇa set between turreted pilasters. Under each of the 16 tōraṇas is a sculptured figure. Some of these are, from the east clockwise: Bhairava, dancing Mōhinī, Sarasvatī, Kāli with goblins, Brahma, Rati and Manmatha, Vishnu (gadā, padma, ṣaṅkha, chaakra), Mahishāsuramardini, Narasimha, dancing ladies, etc. Among the other pillars may be noticed several varieties: indented square-shaped, octagonal, 32-sided with flutings, 8-pointed star, 32-pointed star with alternate angles large, eight-petalled lotus. This last type has not been seen anywhere else. These pillars give the navaraṇga a very artistic look.

One of the two flat ceilings in the mukhamaṇṭapa has Indra on the Airāvata in the centre with heavenly musicians around. The eight outer ceilings of the navaraṇga are also flat having shallow padmas with the pendants bearing the respective Dīkpālakas. The central ceiling which is much blackened by soot is well carved with Gajāsuramardana in the centre flanked by Vishnu and Brahma. In the panels below Śiva his goblins are accompanying his dance with music, and in the panels above are the 12 Ādityas. On the corner stones below this slab are the 11 Rudras riding on bulls and several groups: Yōgārasimha, dancing Mōhinī attended by Dakshināmūrti and an attendant, Mōhinī molested by monkey, Naḍikēśa blessing a hermit, Kōḍanḍārāma with Lakṣmana and Hanumān.

The doorway of the north cell is the best carved in the temple and has on the jambstwo dvārapālas, above whom are bands of flowers and scrolls with heavenly musicians and gryphons. On the lintel is Gajalakṣmi. But the cell is empty.
The doorway of the west cell is plainer than the north one and has similarly two-handed dvārapālas; but above them is found a perforated screen of simple design and on the lintel Śiva is standing between Brahma and Vishnu. A sukhanāsi and an ornamental doorway which is covered over with whitewash lead to the garbhagriha which has a middle-sized liṅga. Another liṅga is kept in the sukhanāsi.

To the south of the naḍarāṅga concealed by an earthen wall and covered by a rebuilt roof is the south porch. Its eastern railings and ornamental pillars and beams are visible, but since its south entrance has been walled in and its western wall has no railings, its original shape in this side is uncertain.

Opposite to the main shrine on the east is a modern shrine housing an old Naḍī behind which is a small cell containing a mutilated image of Vishnu. The latter is of fine workmanship and 4½ feet high wearing a kirīṭa and flanked by dṛī and Bhū. It is encrusted with wax and its arms are broken. It is probably the image which was installed in the north shrine of the temple.

The temple has been recently provided with a compound wall and its leaking roof pointed with cement. When funds permit, the modern walls and structures which are hiding the main temple may be removed except where they are necessary to support the roof. The sculptures which are encrusted with soot, wax and limewash may be scraped and cleared. The Vishnu image may be restored to the north cell.

**TALGUNDA.**

**THE PRAṆĀVĒŚvara TEMPLE.**

In front of the Praṇāvēśvara temple at Talgunda is the famous pillar inscription set up by Śāntivarman Kadamba about 400 A. D. On the jambs of the garbhagriha doorway are carved inscriptions of Prabhāvatī, queen of Mrigēśavarman, and of Ravivarman. Since it is mentioned in the inscription that the liṅga inside the temple was worshipped by the Śātakarnis, the liṅga must have been in existence in about 200 A. D.

The garbhagriha housing the liṅga must have been in existence when the door-frame was put in, that is, about 400 A. D. Thus, this portion of the building is perhaps one of the oldest of datable structural monuments in the Deccan, older than the Durgā temple of Aihole and even the rock-cut temples of Māmallapuram.
It is a square building with the outer walls perfectly plain and the inner walls plain also except for a right-angled pilaster in the middle of each and a half pilaster at the corner and a cornice about nine inches broad projecting from the north-west corner of the room. The roof is composed of three squares made up of slabs placed cornerwise with a flat slab above ornamented with a shallow padma, about 2 inches deep. On a slab of the north wall is a similar padma carved without the petals. The room is about 14 feet square inside. The top slab of the doorway has on the inside two supporting pillars of soapstone roughly designed with cubical mouldings, one with octagonal shaft and the other with 16-sided shaft having potshaped mouldings on top. It is doubtful if these pillars are of the early Kadamba period. In front of these pillars is the door-frame with a Gaṇeśa on the lintel and a band of large flowers only ornamenting the jambs. Since Prabhāvatī's inscription is found on the lower part of these jambs, they are definitely of the Kadamba period.

In the garbhagriha there was, until two years ago, a very large pāṇi-piṭha, broad and high, from which arose the large round-headed liṅga of Prāṇavēṣvara, about 18 inches in diameter and rising about 3 feet above the piṭha. The piṭha was broken two years ago and its pieces are scattered about. It was square in shape with the angles having quadruple indentations. The outlet for water at the end of the yōnī projects about 2½ feet.

Such was the original temple to which another ankaṇa was added in front. This is also square in form. Since a slab containing the inscription of Bijjāḷa Kalachurya has been cut lengthwise into two and used for the roof of this part, its date must be later than 1200 A.D. It is in a ruined condition, and of its Chālukyan door-frame, only one jamb is standing.

Being one of the oldest buildings in the State, it fully deserves to be restored. Since the front ankaṇa is ruined and historically not important, the older ankaṇa may be restored by careful preservation while the front ankaṇa is removed. The broken pāṇi-piṭha may be reset, if need be, with iron clamps and the liṅga restored to its position.

**Conservation.**

**NANDI.**

Nandi with its famous hill fort and the fine temples of Nandīśvara (Pl. XVII, 1) is a place of great interest in the Chikballapur Taluk. Brief notes about it have already appeared in the previous reports of this office and elsewhere. A detailed study has now been made of all the points of interest including the architecture of the temples. A guide map has been prepared for the use of visitors and is now published for the first time. The points of interest are numbered hereunder as on the map on plate XVI.
POINTS OF INTEREST.

On the north and west of the hill we meet with two lines of fortifications of which the upper one appears to have been an old Hindu construction of the Pâllêgâr days as can be seen from the Hindu gateway whose jambs and lintel are ornamented with creeper scroll and rope designs and on whose side is engraved in outline the figure of a devotee. Just above this gate, Tipu got constructed a small building (Pl. XVIII, 1) whose ornamental parapet and pointed arches show unmistakable signs of Moslem design. Tipu used to spend his summers often here while his army was stationed at Sultanpet at the foot of the hill. This building is now used for housing the Supervisor's Office and the Post Office on the first floor and the Hospital and the Police Outpost on the ground floor.

Just opposite to this building on the inside are two vîragals or memorial stones of warriors of the Pâllêgâr days. Closeby is a fine stone-built well.

A guard room on the north fortwall is used as a provision store during the summer season. From the ramparts nearby can be obtained a fine view of the northern valley. On the other side of the latter is a hill with a cliff, about 700 ft. high. This is called Hyder's Drop, and a cave at its foot is said to have been used by Hyder as a prison for confining European and other soldiers captured in his wars.

The Amrita Sarôvara or "Lake of Nectar" (Pl. XVIII, 2) is the main source of water supply on the hill. It is a fine, large, stone-built pond about 200\(^1\) square at the top. Its sides are all built up of stone slabs which form several series of steps. It is said that all the four series meet at a point at the bottom where a shrine is believed to be existing. The work appears to be of about the 18th century, i.e., of the days of the Ávati chiefs or of Hyder. A small building to its north is used as a kitchen by stray visitors.

About 50 yards away and almost by the side of the Amrita Sarôvara lies a brick and mortar platform under a Nêraje (Jamboo) tree which is pointed out as Tipu's Ídga or prayer platform.


To the east of the Amrita Sarôvara is a nursery of plants well looked after by the Horticultural Department of the Mysore Government. Just to the east of the nursery and on the way from Tipu's Palace to Glentilt in the depth of the glen extends the orchard of varied fruit trees planted by Colonel Cuppage when the British army was in occupation of the place between 1799-1808. It is still in a flourishing condition. A winding and shady walk leads from the orchard out of the glen to the Glentilt bungalow.

5. Nursery.

6. Cuppage Orchard.
1. NANDI HILL WITH THE BHOGANANDISvara TEMPLE IN THE FOREGROUND (p. 57).

2. BHOGANANDISvara TEMPLE, NANDI: KALYANAMANTAPA (p. 67).

Mysore Archaeological Survey.
A few yards to the south-west of the orchard is found the Kokkare Donje, a small rocky pool which is said to have been the favourite haunt of storks. It has a natural spring called Antara-Gaṅge.

7. **Kokkare Done.**
   In the central projection of the hill, about a hundred yards to the west-south-west of Glentilt, lies the solitary stone tomb of Sophia Garrett, wife of Mr. John Garrett, Director of Public Instruction in Mysore, the lady having died on the hill in 1867.

8. **Mrs. Garrett’s Tomb.**

9. **Glentilt Bungalow.***
10. **Badminton Court.** To the north of the Glentilt is the badminton court.
11. **Sir Mark Cubbon’s Bungalow.***
12. **Tennis Court.** A tennis court adjoins the above building on the east.
13. **Oaklands.***
   To the north of the terrace about 50ft. lower down runs the fortification line at one corner of which on a bastion a small terraced room has been constructed. Some years ago it was used as a living room for visitors but it is not in use now.

14. **Corner Bastion.** At exactly the north-east corner of the fort line, there is a small gateway which leads out to an old pathway leading down the hill.

15. **Kudure Metla.** The pathway is now ruined in many places and overgrown with *lantana* in others so that it is not possible to use it. The fact that it is called Kudure Metlu shows that horses were being led up the hill by this path. It is said to have been in use even in Tipu’s days, his favourite horse being led up to the hill every summer for the Sultan’s use.

About 50 yards to the east of Oaklands, there is a well with a spring just inside the fortwall. From it is said to originate the Pälār river.

16. **Source of the Palar.** The continuity of the stream is however difficult to trace on the side of the hill, and all traces of it are lost for several miles. A small shrine with a bull in it faces the well on the west.

A hundred yards to the south-east of this well, on the projecting nose of the hill there is a cave under a huge boulder. Inside the cave on the roof are several inscribed drawings which are not important. Near them, however, is engraved a three-line inscription in old Kannada characters of about 800 A.D.¹

The cave appears to have been used as a dwelling place by recluses, a thousand years ago. One of the walls has in very low relief a cow represented as milching

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* Points of interest with an asterisk mark are described in the Guide Book to Nandi.
¹ Ep. Car. X, Ch. 35.
on a linga. It looks as if in the Gaṅga days Jaina monks lived here. Later on, in the Chōla period a Śaiva ascetic occupied it.

Near the cave stands a large pavilion (Pl. XVIII, 3) supported by plain door frames and cylindrical pillars resembling those of the Bhōganaṇḍi shrine. Under it reclines a large monolithic bull about 10' long and 6' high which, though not beautiful nor finely finished, resembles in workmanship the Chōla Bull in the Bhōganaṇḍiśvara temple. It appears to date from the Chōla times. The bull is called Nellikāyi Basavaṇṇa either because there is the Nelli tree in front of him or by way of joke at its hugeness as in the case of Kadaḷe-kāḷu Gaṇeṣa or Sāsāve-kāḷu Gaṇeṣa in Vijayanagar.

Behind Nellikāyi Basavaṇṇa rises a rock near the top of which is a powder magazine of Tipu’s days. About 50 yards to the southeast there is a Nērale tree under which some angular stones are worshipped as Munisvara, especially by the menials on the hill.

From this point we can see the winding course of the bridle path which leads up the hill from the Bangalore End Motor shed and the Kuḍuvatti village near it.

An old manṭapa converted into a number of rooms affords shelter to the pilgrims who visit the hill during the Śivarātri season.

The Yōganaṇḍi temple is the oldest of the existing buildings on the hill. It has now two shrines connected by two corridors, the courtyard being enclosed in a cloistered prakāra. Most of the building including the Dēvi shrine on the west was evidently constructed in the Vijayanagar days. The Dēvi shrine has a small garbhagriha, a tiny sukhanāsi and a navaraṅga of four pillars. The goddess is small and of dark-brown stone. There is nothing noteworthy about this shrine or the hall adjoining it; but the one close on the left of the Yōganaṇḍi shrine contains four fine pillars with 16-sided shafts, pendent mango capitals and cubical mouldings bearing varied sculptures of a character similar to those of the Bhōganaṇḍi mukhamanṭapa. There is reason to think that this hall was originally open on the east and west because finely sculptured railings are visible on both these sides.

The oldest part of the building is, of course, the Yōganaṇḍi shrine which has a garbhagriha, a sukhanāsi and a four-pillared navaraṅga (of about 25 feet square). The latter has four round cylindrical granite pillars resembling those in the Nellikāyi Basavaṇṇa pavilion and in the Bull manṭapas of the Bhōganaṇḍi temple. The pilasters in the wall are squatish and plain ones of the type found in the Bhōganaṇḍi navaraṅga. The central ceiling which is flat has nine sculptured squares and bears the figures of Umā and Mahēśvara seated in sukhāsana, surrounded by the eight Dīkpālakas. The work is definitely inferior to that found in the corresponding ceiling in the Bhōganaṇḍi shrine and appears to belong to a later date. The conical
stepped kirātas, the feminine breastbands and conventionally folded sarees, the shortish bodies of both men and animals and the general want of grace and beauty in the sculptures and the design of the pillars and pilasters compel us to describe it as a third rate Chōla work. They might after all be an imitation. In the navaraṅga are now kept a large number of images among whom the following may be noticed commencing from the south and proceeding clockwise:—

1. Bhairavī.
2. Nandī-bull.
3. Śūla Brahma: two heroes holding daggers and liṅgas are stuck up on two pikes.
4. Sūrya with seven horses on a pedestal. The figure is good.
5. Sūrya without horses.
6. A seated man, perhaps not Dakshināmūrti, since the yajñopavītta is not visible.
7. Gaṇēśa.
8. Bhairava.
9. A large Nāndi facing the Liṅga.
10. Metallic dvārapālas, each about four feet high, of the late Vijayanagar period.
11. A smaller metallic Nāndi.
12. A Liṅga.
13. Another small Liṅga.

The finest piece of art in the temple is the sukhanaśi doorway. (Pl. XIX, 4.) It appears to be made of pieces cast in bronze in imitation of wood work. The metal work which is beautiful appears to belong to the Vijayanagar days. It is finely designed, the jambs and the lintels bearing about one dozen sculptured bands among which can be named floral bands, creeper scroll, strings of rudrāksha beads, flying and singing birds and flowers, ring chains and a band of canopies under which female attendants and musicians stand. In the lower parts of the jambs are two sets of small Śaiva dvārapālas and Yakshas. On the lintel over which spreads a fine canopy were originally figures some of which have now been lost. The few that remain, particularly those of ladies, show that the work was of good quality. The brackets under the canopies show riders on rearing lions and horses. The whole is a fine piece of metal work about half an inch in thickness and well worthy of preservation.

The shrines and the garbhagriha have nothing remarkable in them. The reddish brown Liṅga is a small one appearing only about 4″ above the pitha. In the garbhagriha are also kept some metallic images among whom are a Sadāśiva and a Dēvi. The floor of the navaraṅga is full of votive relievos and Kannada inscriptions descriptive of them. Among these may be noticed Gaṇḍaragūli Bhadrappa Nāyaka, the Āvati chief. The south navaraṅga doorway has dancing
and drumming figures similar to the Bhōganaṇḍi and Aruṇāchala navaraṅga doorways. From the inscription E. C. X, Cb. 31, it is learnt that all these belong to about the Mahratta days—C. 1700 A. D.

There is nothing remarkable in the outer view of the temple, the walls being plain except for the usual simple pilasters. The only thing which indicates any antiquity is the octagonal cornice of the basement. The tower as it now stands upon the garbhagriha is one of brick and mortar and does not appear to be of much antiquity. On the whole, this Yōganaṇḍi temple may be described as a very plain structure with its oldest parts coming down from the Chōla times. The prākāra has two gateways, one on the north and the other on the south, neither of which has a tower above it. But on the east where there is no doorway there is a small brick tower of the late Vijayanagar days.

A small doorway in the south compound wall of the temple leads to a fine stone-built pond in the midst of which is a rock-cut pool about 20’ × 15’.

A steep descent of about 100’ over the face of the rocks to the south-west of the Yōganaṇḍi temple leads us to a spot called Śaunaka Tirtha. Tirtha where originally existed a well of that name. It is also sometimes called Śramaṇa Tirtha. It is now completely silted up. The face of the rock closely has a space prepared for receiving an inscription. It is not clear whether an inscription existed and was etched off or none was inscribed at all. The descent is very risky and is possible only for agile young people with strong nerves.

22. Saunaka Tirtha.

23. Sankey’s Lodge.*

To the north-west of the Yōganaṇḍi shrine there is a small Hanumān temple of Vijayanagar workmanship. There is nothing else of importance. In front of it there are a number of votive inscriptions in Kannada with relievo figures. Most of them belong to the late Vijayanagar period. One of the most conspicuous of them is a large lion with the face of an elephant, known as Vyāla or Yāli.

Opposite to the Hanumān temple on the south, facing the Yōganaṇḍi shrine stands a small Naṇḍi maṇṭapa.

Directly to the west of the Hanumān temple and about a 100 yards to the south of Mrs. Garrett’s tomb is found a rocky pool known as Narasappana Kuṇṭe.

24. Hanuman Temple.

25. Narasappa’s Pond.

A pathway by its side leads to the west of the hill where at the south-west corner exists a precipice nearly one thousand feet deep known as ‘Tipu’s Drop’. It is said that Tipu Sultan used to get his prisoners who were condemned to death to be thrown down the precipice.

26. Tipu’s Drop.
The rock here projects into space and has very curiously the shape of a human head with closed eyes and a long aquiline nose.

27. Wellington's Nose. European officers who had seen the Duke of Wellington named it as 'Wellington's Nose'. (Pl. XVIII, 4.) It is a very interesting sight.

Directly on the west of the hill in the bay between the two fortwalls, there is a natural pool in which the river Arkāvatī is said to take its origin.

About 30 yards away to the north-west from the source of the Arkāvatī the outer fortwall is pierced by a small sally port which is about four feet high and two feet wide. On its outside are the ruins of a landing and a flight of stone steps which formerly led down from the hill through a steep and secret passage.

From a neighbouring bastion the fortwall and bastion overlooking Tipu's Drop can be seen.

In the middle of the western fort-line projects a promontory, the bastion of which has collapsed. This is pointed out as the breach created by the British while taking the fort. Through it they entered and occupied Nandidurg. The hill is practically inaccessible except in this corner. So, two lines of fortifications had been put up here and Tipu's commandant Latif-Ali-Beg and the Mysore troops put up a spirited defence using their guns with effect and hurling huge masses of rock. The British dragged up their guns with difficulty and after three weeks made two breaches in the walls. On October 19, 1791 the assault was delivered and the fort was taken after a sharp struggle.

Just by its side is found the entrance of the Bridle path into the fortress. From the military point of view it is worthy of note that the fort-wall here, as in the western fortwall of Seringapatam, is of brick and not of stone. It was thus more easily breached by the British batteries. It is possible that the tactical experience gained by the British army here was applied by them at the last siege of Seringapatam. The small kiln-burnt bricks and the wonderful binding strength of the mortar have evoked the admiration of modern engineers.

32. Bridle Path.

by the British batteries. It is possible that the tactical experience gained by the British army here was applied by them at the last siege of Seringapatam. The small kiln-burnt bricks and the wonderful binding strength of the mortar have evoked the admiration of modern engineers.

33. Powder Magazine of Tipu's days.

Near the north-west corner on the walls of the brick battlement, in the mortar covering can be seen the footprints of a large dog.

34. Footprints of Tipu's Dog.

Since the impression was left when the mortar was wet and this could only have been when the battlement was
under construction in Tipu’s days, the popular tradition that it was left by Tipu’s hound is possibly true.

Exactly at the north-west corner of the inner fortification a small two-storeyed building is built over a small gateway. The inside of the building has pointed arches and it is known as Tipu’s Zenana. Here that ruler used to house the ladies of his family during the summer. The building was used by the Sheristeddar during Cubbon’s days and is now the property of the family of Mr. Manikyavelu Mudaliyar of Bangalore. This is the only private building on the hill, all else being government property.

35. Tipu’s Zenana.

36. Cattle-Shed.

Below Tipu’s Zenana a gateway leads out of the second fortification to what looks like an enclosure protected by a third fort-line.

37. Fortification.

The western gate, which also appears to have been originally of Pāḷḷegār times, has a creeper scroll band on the jambs.

38. Brown’s Lodge.*


This is situated close to Brown’s Lodge on its north.

A flight of about 1,775 steps leads down from Tipu’s Lodge to Sultanpet. It is steep in several places and is generally used by the menials and by such visitors as desire to go on foot to visit the Nandi town and temple. The steps bear in many places votive inscriptions in Kannada, Telugu and Nāgarī.

The path passes under three stone gateways and by the side of a roughly carved bull and relievos of Gaṇeśa and Hanumān. Somewhere about the 700th step from the foot of the hill is pointed out a ledge of rock called Bāṇantammama Banḍe or puerperal rock on which a pregnant woman is said to have given birth to a child. The local people hold it in great reverence.

Approximately at the level of about 1,400 steps up the hill and facing north there is a large boulder under which overhangs a wide cave about 40' long, 30' broad and 7' high. It is divided into two chambers and the inner one contains a dark stone image of Virabhadra about 4' high. The image and its arch are of one stone and the workmanship appears to be an imitation of Hoysala work and probably belongs to the 14th century. The god stands holding in his four hands a sword, an arrow, a bow and a shield. A small ram-headed figure of Daśaka Brahma stands to his right. The group is quite a good one. The garbhagriha
doorway is of wood and of very old style in workmanship. An inscription above the mouth of the cave mentions that Dēvayya, son of Kaṇḍapparāya got a doorway put up in the year corresponding to 1397 A.D. It has a novel design with Gajalakshmi on the lintel and a group of dancers and musicians in the horizontal band above her. But all round on the jambs and the lintel there is a row of birds of exactly the kind found in the Kalyāṇa-maṇṭapa of the Bhōganandi temple. Outside the band of birds there is a finely worked wooden ring chain as in the sukhanāsi doorway of the Yōganandi temple. It may thus be guessed that all these three pieces were made in Harihara II’s time, i.e., about 1400 A.D.

Between Bāṇantammana Banḍe and the Virabhadra shrine stands the gateway of the lowest fortwall on this side. It appears to be a construction of the days of Hyder or Tipu.

42. Fort-Gate.

This village was founded by Tippu Sultan whose army used to camp here during summer.

43. Sultanpet.

From the Naṇḍi Hill top across the valley on the north can be seen a low hill on whose south there is a steep precipice said to be about 700' deep. This is pointed out as Hyder’s Drop. At the foot of the precipice there is a large cave where Hyder is said to have confined his English prisoners.

44. Hyder’s Drop.

The main point of interest in this town is the Bhōganandishvara temple which is described in detail below.

45. Naṇḍi Town.

This is a low hill on the east which has some old associations. It has a cave which appears to have been used by Jain monks in the Ganga days and is now a shrine for Vishnu and his consort.

46. Gopinath Hill.

47. Railway Station.

48. Bangalore End Garage.

49. Bangalore.

50. Doddaballapur Road.

Nearby is the village of Kuduvatti.

51. Bēla.

It is said that in this direction Bangalore can be seen on a clear day.

**BHŌGA-NANDISVARA TEMPLE.**

The ancient temple of Nandisvara situated in the town at the foot of the hill is an important structure occupying a comparatively large area. The wide eastern compound with a stone-built pond in its middle has to its west a high stone mahādvāra or
gateway which formerly had a tall brick tower; the latter has now disappeared. To the west of the mahādvāra there are three courtyards, the northern one of which contains a pond called Śrīṅgi Tīrtha, the middle one a pavilion called Vasaṅta Manṭapa and the south one which is the largest contains several shrines. The most important of these shrines are those of Bhōganandisvara (on the north) and Arunāchalaśvara (on the south) both of which have ornate stone towers and resemble each other in plan, size and construction generally. Each of them has a Linga enshrined in a garbhagriha, with a small sukhānasī and a four-pillared navarāṇga. In front of each navarāṇga is placed a Nāndi or bull surrounded by roundish pillars. On a level with the bulls extends from north to south a platform with a pavilion borne on ornate pillars. Just to the west of these pillars stands a small Kalyana-manṭapa whose pillars and dome are of exquisite workmanship. Behind the Kalyana-manṭapa and between the two temples stands a small shrine of Umāmahēśvara to the west of which an ornate stone railing connects the two temples. To the east of the mukhamanṭapa extends a continuation of it with a pāṭalāṅkana and a large jagali platform. At the back of this courtyard there are the three smaller shrines of Kamaṭhēśvara and the goddesses Apita-kuchāmba and Girijāmba.

It has been usual among antiquarians to treat the whole building as a homogeneous one belonging to either the Pallava or the Chōḷa period. Such a view would lead to a serious mistake from the point of view of architectural history.

**Long History.**

The Nandi temple has in its structures belonging to various periods commencing from about 800 A.D. Among these can be distinguished the contributions of the Bānas, the Chōḷas, the Hoysalas, the Vijayanagara rulers and the Pāḷḷegārs.

The oldest part of the temple is undoubtedly the northern or Bhōganandi shrine with its stone tower and ornate square-shaped navarāṇga pillars and ceiling. A copper plate grant of the 17th year of the Rāshrakēṭa Govinda III corresponding to 806 A.D. mentions the existence of the temple of Mahānandisvara. Another copper-plate record of the year 810 A.D. informs us that a Śivālaya was constructed at Nandi by Ratnāvali, the beloved queen of the king Bāṇa-Vidyādha and mother of prince Bāṇarar-Dadda, in the reign of the Gaṅga king Jayatēja. Mr. R. Narasimhachar suggests that Ratnavigali might be identical with Mārikabbe whose father probably was Indra, younger brother of Govinda III. However it may be agreed that the Bhōganandisvara temple was constructed somewhere about the year 800 A.D. by queen Ratnāvali. It appears at this time to have had only the garbhagriha with the tower, the sukhānasī, and the navarāṇga.

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1 M. A. R. 1914, p. 15  
2 Ibid.  
3 Ibid p. 37.
all of which bear clear evidence of the workmanship of this period in the shape of profuse use of horse-shoe arches, rows of musical Yakshas, squarish pillars and granite tower, parapet, etc.

The Arunāchalēśvara shrine which is to some extent an imitation of the Bhoganaṇḍīśvara shrine appears to belong to a slightly later period. The only record which may be considered in connection with its construction is a stone slab in the compound bearing an inscription in old Kannada which appears to state that in the reign of Nolambādhirajā, i.e., about 880 A.D., Puliyanaṇḍa, son of Ainūrvāchāri, received some gifts for constructing a gopura in the courtyard of the Nandi temple. The reading is not beyond doubt; but it is possible that about this time was constructed the shrine of Arunāchalēśvara parallel to and in imitation of the Bhoganaṇḍīśvara temple. It also contained only the towered garbhagṛha, the sukhanāśi and the navaraṇga. The central portion of the latter appears to have been repaired some time during the Vijayanagar period as indicated by its pillars. A Kannada inscription at the foot of the Tāṇḍavēśvara image in the south window may paleographically be assigned to the Nolamba period.

Thus when the prince Rājendra Chōla conquered this area there appears to have stood these two twin temples. Since Rājendra’s inscriptions1 appear on the platform of the north Nandi shrine, it may safely be inferred that the two Nandi shrines with their cylindrical granite pillars, etc., were constructed in his days, later gifts of Rājādhirajā, Kulottunga Chōla, Vishnuvardhana Hoysala and Vira-Ballāla being recorded in the Tamil inscriptions. The two buildings were, however, definitely separated from each other except perhaps for a common basement platform.

Some centuries later, in the space between the two temples was put up the beautiful kalyāṇa-mañḍapa (Pl. XVII, 2) for the construction of which we have no records. Since it is a soapstone structure lavishly ornamented in the most intricate design with a domed ceiling, we are led to attribute its workmanship to the late Hoysala period or the generation immediately following. It is possibly a production of some governor of Viraballāla like Ilavaṇji Vāsudēvarāya or of some early Vijayanagar governor. The structure is Dravidian in style; but it has a Hoysala look. The middle part of the 14th century would be a suitable date for it.

Somewhat later, when the Vijayanagar Empire was at its zenith, the shrines of Unāmahēśvara with its moustached dvārapālas, the stone screen behind it with its pointed arches and the western part of the mukhamañḍapa with its highly

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1 E. C. X., Kolar Ch. 20, etc.
ornamented squarish pillars standing on a platform were put in between the two temples, thus connecting the two Nandi Shrines. At about the same period or slightly later, the rest of the mukhamanaṭapa, the inner prākāra, the mahādvāra and the shrines of the two goddesses were built.

The last additions to the temple are probably the second and third courtyards containing the vasantamaṇṭapa with its lion bracket pillars and the Śrıṅgi Tīrtha with its surrounding cloisters and their heavy brick and stucco turrets. These perhaps belong to the late Vijayanagar or Pāḷlegār days.

A great festival is held in the temple during Śivarātri which generally falls in February each year and is accompanied by a large cattle fair.

BHŌGA-NAṆḌI SHRINE.

The Bhōga-NaṆḍi temple is mainly a right-angled structure with a comparatively plain plan. Its basement has four distinct cornices one of which is well ornamented with a row of makara heads interspersed with elephants, lions and dwarfs. Squarish pilasters are almost the only ornamentation for the middle portions of the walls, which also contain four pierced stone windows, two on the south and two on the north. These are well carved with images and contain in order from the east and running clockwise:—

1. Yaksha dwarfs dancing with music—three rows.
2. Creeper scroll with Yakshas in the interspaces.
3. Vaishnavi standing on Buffalo’s head in samabhāṅga, with four hands (abhaya, prayōga-chakra, sanka and kaṭiḥasta). (Pl. XIX, 2.)
4. Dwarfs dancing with accompanying music—three rows. (Pl. XX, 4.)

The sōṇasutra or drain leading the abhīṣēka water from the sanctum is also well sculptured and represents the water pouring out of the mouth of a Yaksha.

Just above the wall pilasters is a row of dwarfs or Yakshas dancing and singing.

Eaves and Parapet.

This row resembles that seen at Binnamangala in the Nelamangala Taluk. Above the dwarfs rises a row of canopies with sharp “S” shaped eaves ornamented with horse-shoe shaped arches bearing lion-faces on top and Yaksha heads in the interspaces. This profuse use of the kirtimukhas is characteristic of this period. The upper part of each canopy is shaped into a tower, one of whose cornices has a row of makara heads. The top of the parapet is formed by a series of śikharas variedly shaped, the most prominent forms being square or inverted boat-shaped. These towers have also a series of kirtimukhas bearing varied forms of Śiva and other gods. Those on the east particularly are well made, a Tripuradahana group
1. BHOGANANDISVARA TEMPLE: TRIPURADAHANA (p. 69).

2. BHOGANANDISVARA TEMPLE: MAHISHASURAMARDINI (p. 69).

3. BHOGANANDISVARA TEMPLE: VARUNA AND UMA-MAHESVARA (p. 69).

4. YOGANANDISVARA TEMPLE: SUKHANASI DOORWAY (p. 61).

Mysore Archeological Survey.}
(Pl. XIX, 1) being particularly interesting. Some other deities in this row are Indra, Tāṇḍavēśvara, Mahishāsuranardini, Lakṣmī-Nārāyaṇa, Kumārasvāmi, etc. A water-spout on the south of the Bhūga-Nāndī roof has a seated Yakṣhīṇī.

The tower is a finely designed pyramidal granite structure ornamented with turrets similar to those of the parapet (Pl. XX, 1). The well-designed śikhara of stone is surmounted by a stone finial or kālaśa and supported by eight soapstone sculptures in the round. Four of these are bulls which guard the corners, while the other four are images of Śiva standing. Each of these images is a fine sculpture with a well-shaped body and a beautiful countenance. The figure on the east reclines at ease on the back of the Nandi-bull which stands behind. The one on the west is three-headed having makara-kunḍalas. Its four hands are thus disposed: rosary, chakra, kālaśa and kaṭīhasta. It has a distant resemblance to Venkāṭēśa.

The navaraṅga doorway has instead of the dvārapālas two largish Yakshas guarding it with bands of smaller dancing Yakshas above.

Navarāṅga.

On the lintel is a poorly carved Gajalakshmi. The navaraṅga is a hall of nine anikanas about 26' square with four pillars well ornamented in low relief. Each of these pillars has a squarish shaft with a rounded top, the figures used for ornamentation being either Yakshas or musicians or some of the great gods like Indra. The figures on the north-east pillar are particularly interesting, some of the panels illustrating the story of Bali and Vāmanā.

The central ceiling of the navaraṅga is flat and contains nine panels with Umāmahēśvara seated in the centre and the Dikpālas on their vehicles around. (Pl. XIX, 3.) These figures have the litte body, graceful poise and dignified bearing characteristic of Pallava sculptures. They attempt to approach in granite the beautiful work found at the Aralaguppe Kallēśvara temple. The other images kept in the navaraṅga are, in order:—

1. Chōla King.—A seated man, usually identified as a Chōla king and about 2½' high. The person is seated in padmāsana with his left hand resting easily on his foot and the right in chinmudrā held against the chest. He is clean-shaven but for a tiny tuft of hair at the back of his head. He wears a band like the yajñōpavīṭa and a half worked necklet, bracelets and armlets and a short loin cloth. His large ears are lobed but bare. It is possible that he might be a high personage in meditation, like Divya-śakti Paṇḍita Bhāṭṭāraka mentioned in E. C. X, Cb. 26. It is definitely a portrait statue of high quality and if it represents a Chōla king its value would be extraordinarily great since it shows the person in the fashion of a religious recluse rather than as a ruler or warrior. If it is a Chōla king that person is probably Rājēndra Chōla.
2. *Ganīśa.*—A well-proportioned figure with little ornamentation.


4. *Sārya.*—Two-handed, with the seven horses on the pedestal and rearing lions supporting a tōraṇa on which appear the twelve Ādityas seated.

The sukhanāśi is entered by a small doorway which is supported by two sixteen-fluted pillars. On a cubical moulding of one of these is a bas-relief group showing anthropoid Nāṇḍiśvara in yōgāsana with a band round his knees and a worshipper in front. The jambs inside these pillars are an insertion of the Vijayanagar period. Evidently the sukhanāśi was open in the earlier times.

The garbhagriha doorway has female attendants on the jambs instead of the dvārapālas. The sanctum itself has a flat ceiling with a ten-petalled lotus in low relief. The blank liṅga which stands on a large pīṭha is about 16” in diameter and is about 5’ high from the ground. It is finely polished and has an impressive appearance.

**ARUṆĀCHALĀŚVARA SHRINE.**

The Aruṇāchalāśvara shrine which is planned and constructed very similarly to the Bhōga-Nāṇḍiśvara shows a few differences of detail among which the following may be noted:

Of the basement cornices, one is rounded instead of being octagonal. Another cornice is shaped like eaves with a large number of small kirtimukhās. In the row of makara faces a common subject is a fight between two bulls or two elephants or two lions.

The outer wall with its plainish pilasters is almost the same as in the other shrine except for the occurrence of a few turreted canopies.

The sōnasātra is a remarkable piece with a charging warrior guarding its mouth.

The four pierced windows have the following sculptures:

1. *Tāṇḍvēśvara*—a graceful image well made, though some of the limbs are out of proportion. On the pedestal is an inscription.
2. *Creeper scroll*—with Yakshas in the intervening spaces.
3. *Shanmukha*—seated with the peacock on seat.
4. *Creeper scroll*—with dancers and musicians.

The upper portion of the navarāṅga wall corresponding to the eaves and parapet is a structure of brick and mortar, which evidently has replaced in Vijayanagar times the older stone structure.
1. Bhogamandisvara Temple: Tower from South (p. 69).


Mysore Archaeological Survey.
The Arunāchala tower (Pl. XX, 2) is also on the whole similar to the Bhōga-
Nandi tower except for two important differences: (1) The
śikhara and the surrounding figures are all of brick and
mortar, the original stone work having apparently dis-
appeared; (2) The images carved in the various rows are less handsome. Among
the images may be noted Sarasvatī, Narasimha, Vishnū and Sūrya.

The navaraṅga doorway, its pillars and ceilings are all rather plainish and look
like Vijayanagar work. In the central ceiling of the nav-
araṅga there is a shallow dome near which only Indra and
Īśāna of the Dikpālas have been carved. The pillars
have square mouldings with sixteen-sided shafts and the capitals have mango-drops.
In the navaraṅga are placed a poorly carved Naṅdi and an ugly Gaṅgāṣṭha whose face
is so unnatural that it is identified even by the priest as that of a lion. On a
pilaster on the north-east of the navaraṅga is carved the image of a man with bow
and quiver standing with folded hands. He is probably the Vijayanagar or Āvati
officer who restored the navaraṅga.

The sukhanāsi doorway was evidently a later insertion which was meant to
protect the originally open sukhanāsi. In the latter,
however, are four pillars of the square type belonging to
about the Noṇamba period. The garbhagriha doorway
also shows work of the same period with the dvārapālas standing upon elephants.
The work may possibly be of the 9th or 10th century.

The garbhagriha and the liṅga are similar to those of the other shrine except
that the liṅga is larger and has a flatter head and the waist
small and the pīṭha has upturned petals at its corners.

MĀṬAPAS.

Both the Nandi pavilions are similar in design though the southern one is not
so well finished as the one on the north. The latter is
here described. A porch connects the navaraṅga door-
way with the Nandi shrine whose roof is supported by
rounded cylindrical pilasters of the type found in the Maraḷēśvara temple, Talkād.
On the north, east and south, however, the beam is supported by plain, quadrangular
door-frames on which are inscribed Tamil inscriptions. The bull is well proportioned
and fine, though not elaborately ornamented. The sculptor has attempted to show
the bones in its haunches and the muscles on the shoulders.

The finest architectural structure in the whole temple is the kalyāṇa-māṭapa
whose carving may be described more as jewellery than as
sculpture. It is difficult to believe that all this work has
been done in a kind of hardish dark stone which is much
harder than the soapstone used at Bélūr and elsewhere. Strangely, too, it is in the Dravidian style, similar detailed ornamentation being found only in the Hoysaḷa temples in the Mysore State which belong to a different style and in the kalyana-maṇṭapa of the Śomēśvara temple at Kōlar. The structure is raised on a stone base which is about 10' square and 14' high. The face of the base is also cut up into cornices and base as in Hoysaḷa turrets. The four pillars are of the composite Dravidian style being composed of a large square main shaft and three well-separated minor shafts on the inside. On the base of each pillar are carved a number of Yakshas singing and dancing in the midst of men riding lions. On the two inner faces of each pillar is a goddess standing in tribhanga with the right hand holding a lotus and the left hanging loose. Each of them wears a tiara, ear-rings, breastband, bracelets, anklets and rings, several sets of hip bands, the lower cloth or sari, jingles and anklets. Though elaborately worked, their proportions are not so graceful as in the sculptures of the 13th or any earlier century. The outer face of the lower part of each pillar is composed of a floral scroll springing out of a kalaśa with a large number of birds pecking at the flowers. In fact, birds form a prominent feature of the sculptural ornamentation as in the kalyana-maṇṭapa of the Śomēśvara temple at Kōlar. On each face of the upper part of each pillar is an elaborately carved spheroid turret supported by dwarfs and lions. The capital is formed of a series of pendent lotus buds on the inside and deities on the outside, birds again being the chief ornamental design (Pl. XX, 3).

The dome above the pillar rises upon beams which have large dwarfs in the corners, the inner face of the pillar being cut up into small panels containing various seated gods. The corresponding face outside has a row of Yakshas. Above the beams the dome rises on six sets of corner stones which form concentric octagons.

(1) The first row from below consists of kirtimukhas with Yaksha faces.
(2) Row of standing gods like Vishṇu, etc., with dancing groups intervening.
(3) Row of lion-headed kirtimukhas supporting Yaksha-headed tower-tops.
(3) The Dikpālas.
(5) Serpentine creeper scroll.
(6) Shallow padma.

Above these is placed a flat ceiling with a large padma in the centre and a flower pendant with parrots pecking at it.

Around the tower on the outside run the eaves with serpents and chains in the corners and imitation wooden rafters on the inner face. The outer face of the tower is now covered over by plaster. The whole structure smacks of the Vijayanagar style of which it may be one of the finest products.
The west part of the mukhamantapa is borne on a platform. About 18 pillars have been added on the inside and the outside of the round pillars of the Chōla period. The former are well worked, the four central ones on the west being typical of the finest Vijayanagar workmanship. On the inner face of each of these, stands a smiling lady holding a flower in the right hand, while the left hand hangs loose. Each pillar has a 16-sided shaft ornamented with floral and leaf bands and having cubical mouldings bearing numerous meso-relievos of various gods and saints among which can be seen the figures of many Śaiva saints and Ganas, varied forms of Narasimha, Virabhadra, Vishnu, Pāndurānga and Rāmānuja Chārya. Some of these figures are very well carved though on hard stone and deserve study.

The roof of the mukhamantapa is plain and level except in front of the kalyāṇamantapa where it is raised by about 2'. This triforium is cut up by pilasters into a large number of panels each of which contains a standing figure of some god, saint or attendant. On the west is Dēvi with Gaṇēśa to her right and Kumāra to her left, while on the east Śiva dances with dancing Brahma and Vishnu accompanying him with instruments.

The eastern part of the mukhamantapa consists of a spacious pātalāṅkana and two well constructed ‘Δ’ shaped ‘jagali’ platforms. The base of the latter bears finely carved ornamental cornices while the pillars which usually have 16-sided shafts and sculptured cubical mouldings are of the usual Vijayanagara times. The capitals have the common mango drops. An interesting object in the pātalāṅkana is a large monolithic stone umbrella which reminds us of similar colossal objects at Gavipura near Bangalore.

MINOR STRUCTURES.

The Umāmahēśvara shrine is a small structure standing between the nava-panaṅgas of the larger temples. On either side of its doorway stands a moustached dvārapāla, while on its walls are rows of standing images as follows:

South wall .... The Dikpālās.
West wall .... The Seven Rishis and the Trimūrtis.
North wall .... Śiva and Pārvatī attended by a large number of ladies with Nandīśvara in the centre, perhaps getting a tree watered by the ladies.

Inside the shrine are kept the metal images of Umā and Mahēśvara in sukhāsana.
East View of stone screen:
Śiva and Pārvatī with attendants some of whom are under pointed arches.

Outer View of stone screen:
This screen is composed of two pierced windows each showing a moustached god dancing on a makara while in the centre are a seated goddess and a standing Gaṇeśa with attendants and deities on either side, like Virabhadra and Bhairava.

The base and the top cornice of this screen are similar to corresponding parts of the Bhōga-Naṇḍīśvara shrine in particular.

In the south-east corner of the inner quadrangle there was originally a linga known as Kamaṭhēśvara. This is now housed in a room in the south-west corner. There is nothing remarkable about this structure.

Kamaṭhesvara Shrine.

The Apīta-Kuchāmba shrine is situated to the north-west of the Arunāchalaśvara shrine and houses his consort whose standing figure of dark-brown stone is not handsome. The doorway is supported by maidens treading on makaras and female dvārapālakas with Gajalakshmi on the lintel. The walls are sculptured in meso-relief thus:

South wall .... Śiva, Vishṇu and Brahma receive an invitation to Gaurī's marriage and proceed on their vehicles.
West wall .... The Dikpālakas and the Seven Rishis also proceed to the marriage.
North wall .... Śiva receives Gaurī in marriage, while the other gods bear witness.

The Girijāmbā shrine and its goddess are in almost every respect similar to those of the Apīta-kuchāmba shrine except that the four central pillars of the mukhamāṇṭapa are more ornate.

Girijamba Shrine.

All around this courtyard runs a cloistered prākāra borne on pillars of the Dravidian style. Those near the gateways have brackets of ridden yālīs rearing on the heads of elephants. An Umāmahēśvara group of probably the Gaṅga times is kept in a niche on its north. In the eastern part of the courtyard stands a monolithic pillar, about 30' high, which has a thin octagonal shaft and nothing else remarkable about it. In the north-east is the yāgaśālā which appears originally to have been a shrine of Bhairava or some other deity built in the late Vijayanagar days.

A doorway in the north wall of the prākāra leads to the second courtyard in the west part of which there is the Vasantamaṇṭapa, a fine structure of the Vijayanagar period borne on 16 well-carved Dravidian pillars, the outer ones being supported by yāli or lion brackets.
The third courtyard to further north is also surrounded by cloisters and has a large stone-built pond known as Śrīṅgi Tirtha. Above the verandah all round is a turreted parapet of brick and mortar in each of which stands the stucco figure of a god or goddess.

**Srīṅgi Tirtha.**

The mahādvāra is a typical structure of the Vijayanagar period with a tall stone doorway, but the brick tower has now disappeared.

**Mahādvāra.**

To the right of the mahādvāra is found a small vāhana-maṇṭapa of Vijayanagar period. There are no traces now remaining of the old prākāra wall which was abutting on either side of the mahādvāra. To further south of the vāhana-maṇṭapa lies a pond filled with stinking water which appears to be a source of public danger. The sooner the structure is removed and the pond filled in, the better. A large area in front of the temple is enclosed in a compound and belongs to the temple. On the south-west of this courtyard stands a small stone structure of Vijayanagar times housing an image of Virabhadra. On the north there is a large pond with well cut stone steps whose silt should be removed. An old maṇṭapa probably meant for the car festival has been now converted into the Travellers’ Bungalow. To the west of the prākāra wall of the whole temple stands a small shrine of the Saptā-mātrikās.

The Bhōganandīśvara temple is a First Class Muzrai institution and an important place of pilgrimage for the worshippers of Śiva in South India and it is also a place of great antiquity highly valuable to students of history and of art. It deserves to be preserved and maintained in a decent form. All private dwellings like those now existing in the north-east, north and south of the temple should be removed. The maṇṭapa which has now been converted into a Travellers’ Bungalow should once again be converted into a maṇṭapa, a separate Travellers’ Bungalow being built further to the east. Thus the temple area would contain only buildings of antiquity. The white wash and oil wash covering many of the sculptured parts of the temple should be carefully removed, leaving the stone bare and clear in its original colour. The small niches built over the figures of Chaṇḍikēśvara on the north-west of the Bhōganandi shrine should also be removed. The Bhōganandīśvara tower and navaraṅga and one or two places in the north verandah are said to be leaky. The roots of the plant which are appearing on the tower and elsewhere should be removed and the crevices deeply cement-pointed with the cement coloured to match the stone. The brindāvana in front of the Apīṭa-kuchāmbā shrine should be removed. The pavement of the courtyard may be reset in due course according as funds permit.
PART III—NUMISMATICS.

THE SANGAMA DYNASTY.

PLATE XXI.

HARIHARA.

TYPE A:—Hanuman.

VARIETY (a).

1. Ai Varāha 51.5 grains.
   Obverse:—Rude figure of Hanumān to right, with knees slightly bent, left
   hand resting on left knee and right hand raised up as in the act of
   striking. The tail is lifted up behind the head. The face looks
   forward. Sometimes behind the head there is a large tuft of hair.
   On some specimens the face looks back.
   Reverse:—Three-line Kannada legend with rules between the lines:—
   Śrī vi
   ra Ha ri
   ha ra

VARIETY (b).

2. Ae 6
   Obverse:—Hanumān as on No. 1 but face looking back.¹
   Reverse:—Kannada legend as on No. 1.

VARIETY (c).

3. Obverse:—Similar to No. 1, but with ring of dots around.²
   Reverse:—In linear circle two-line Nāgari legend.
   Ha ri
   ha ra

TYPE B:—Garuda.

4. Ae
   Obverse:—Garuda with long beak, standing to right in posture similar to that
   of Hanumān in No. 2.³
   Reverse:—Similar to No. 2.

¹ I. A. XXV, p. 317 (Tracy’s Cabinet).
² Ibid p. 318 Pl. I No. 4.
³ Ibid Pl. I No. 3a.
COINS OF VIJAYANAGAR: SANGAMA DYNASTY (p. 76).

Mysore Archaeological Survey.]
Hanumán and Garuđa were the devices of the Yādavas as seen from their title 'Hanumad-Garuđa' which has descended to the Mahārāja of Mysore through Vijayanagar. The occurrence of these two figures on Harihara's coins supports the tradition that Sangama was in some way connected with the Yādavas of Dēvagiri.

The great mediēval Hindu Empire of Karṇātaka which had its capital at Vijayanagar was the result of an effort made by the Hindus of Southern Dakhan to defend their homes from further inroads by the Muslims. Harihara I who became the ruler in 1336 was faced with a situation unprecedented in the history of South India. With the help of his brothers he had freed the southern part of the Yādava country and the northern part of the Hoysaḷa country from the Muslims and founded a kingdom of his own. This he called the 'Karṇātaka' kingdom owing to the spoken language of the people being Kannāda. The foundation of Vijayanagar, also called Vidyānagara, is traditionally but incorrectly ascribed to Guru Vidyāranya who is said to have caused gold coins to pour down from heaven. Perhaps this means that the Śrīnērī Mutt helped Harihara with part of the finances necessary for building up the new State. Whatever may have been the source of the supply of gold to Vijayanagar, there appear to have been issued a very large number of gold and copper coins.

Harihara and his friends had perhaps to choose an inspiring device for the new coins, and their choice was most appropriately the figure of Hanumān, the great monkey god. The site of Vijayanagar1 and the Anegondi bank of the Tuṅgabhadra opposite to it have been identified in Hindu tradition with the city of Kishkindhā, the hill fortress of the Vānaras whose prime minister was Hanumān. Harihara and his comrades were surely aware of the sanctity and heroic traditions of the ground on which Vijayanagar stood. There is scarcely an important hill on the site which is not crowned by an image of Hanumān and, in fact, there is a temple of his near Paraśurāma's temple on the peak of the Mātaṅga hill which is quite close by the temple of Virūpāksha.

Hanumān appears on the coins of Vijayanagar in three different styles.—(1) His tail is sometimes arched over his head and curled up outwards in front of his face which looks forward. (2) The tail is lifted up but is shorter and the hero has turned his head backward. (3) The face looks forward and the tail forms an inverted arch crossing the knees with the end rising up in front.

Some difficulty is caused by the great similarity of this figure to Garuđa described by Hultsch2, following the identification by Elliot of a similar figure on the gold coin of the Kalachurrya Rāya Murāri Sōvi3. The figures on Harihara's coins are either Hanumān or Garuđa. No wings of the kite-god are to be seen

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1 Longhurst: Humpi Ruins, Map.
2 I. A. XXV, p. 317.
3 See Plate XXI, x and y. E. C. S. I. PI. III. Nos. 87 and 88.
while the tail and snout of Hanumân are clearly visible on many specimens. Very often the god has a large knot of hair or kirîta behind his head after the mediaeval fashion. Bidie is right in identifying the figure as Hanumân¹ and if any doubt yet remains, the name given to the coin by the Shroffs namely Hanumantarâí Varâha helps to set it at rest.

The figure of Hanumân appears on the coins of the later Kadambas, on the banner of the Yâdavas, on the Râma Taîkas, on some local Vijayanagar copper types and on the Pagodas of Mahaîmad Ali Walajah, the Nawab of Arcot. There is no doubt that the Hanumân device is very similar in pose to the Garuda on the gold issues of Murâi Sûva Bhaṭâ, as is borne out by the similarity of the weight standards. But the medium of this inheritance is uncertain. There is at present a break in the continuity of the standing Hanumân and Garuda types.

The connection of the symbol of the first two kings of Vijayanagar with Hanumân who appears on the coins of the later Kadamba dynasties calls attention to one of the theories regarding the origin of the "Sangama" dynasty. Bukka II is referred to as ‘the Hindu Sultan Kadam’ by Nikitin, a Russian who visited India in 1474², and Sewell refers in its connection to the view that the dynasty had a Kadamba origin.

The ‘Pagoda’ or Varaha was the standard gold coin of the Dakhan. By the time the Vijayanagar kingdom was founded the weight of the Varaha had become established at 52 grains.

One or two points about the reverse may be noticed here. Its style with the legend in three lines, the rules between the lines and the use of the Kannâda alphabet bring the earliest Vijayanagar coin remarkably near those of Murâri Sûva Bhaṭâ (Kalachurrya). Kannâda characters appear to have been used in the Kannâda country, while Nandi-Nâgari was employed both in and outside that area. The use of the title Vîra as distinct from Pratâpa suggests that Vîra Harihara refers possibly to a king different from Pratâpa Harihara. The former king whose types are also different was perhaps Harihara I, while the latter was Harihara II.

Fortunately, both gold and copper specimens have been known, and indicate that Vijayanagar was a sovereign State and that there was a varied currency used in the kingdom about the year 1350.

The rudeness of the figure on the obverse indicates the poor condition of numismatic art in the earliest days of Vijayanagar as contrasted with the latter days. The Nâgari legend variety with the bordering dots and circle would appear to be later in date than the Kannâda legend variety which is distinctly ruder.

¹ Bidie No. 9. Ind. Ant. XX, p. 302.
² India in the Fifteenth Century, Hakluyt edition, p. 29; and Sewell: Forgotten Empire, p. 22.
BUKKA I.

Type A:—Hanuman.

Variety (a)—Kannada legend.


Obverse:—Hanumān—Hultzsch identifies the figure as Garuḍa. The figure is not clear. The pose is as on No. 2.

Reverse:—Three-line Kannada legend as on No. 1

Śṛi vi
ra Bu ka
rā ya

(Specimen in the Madras Museum.)

6. Ae.

Obverse:—Hanumān as on No. 1. The tail is clearly seen to form an arch over the head and curl up in front.

Reverse:—Three-line Nāgari legend with rules between the lines.

Vi rā Bu
ka pa ti
ra yā

Hultzsch reads the legend as ‘Śṛi Vira Bhupati rāya.’ But it is difficult to deny the existence of the letter ‘ka’ in the second line.

7.

Obverse:—Similar to No. 6.

Reverse:—Similar to No. 6, but the legend reads:

Śṛi Bu
ka pa rā
ya

Bukka I was the hero, who more than anybody else, was responsible for the establishment of the kingdom of Vijayanagar. He was famous even in contemporary times as a military genius. The works of Vidyāraṇya and Hindu tradition refer to him with gratitude as the saviour of Hinduism in the south. Till his elder brother’s death in 1353, Bukka was content to be only the heir; and when he occupied the

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1 There are several specimens in the British Museum.
2 Ind. Ant. XXV, P. 318, Pl. No. 6.
throne he had some unknown reason for calling himself not an emperor but only a governor. His coins are very similar to those of Harihara I, though they show a little more care in die cutting. The variety with the Kannada legend is undoubtedly his issue.

As the kingdom expanded over the Telugu and Tamil districts and as the learned men of the Dakhan gathered at the capital and gave an impetus to the revival of Sanskrit learning, the first two kings appear to have brought into greater use the Nāgari script which only could be the common script of the learned all over South India. The Nāgari legend on the variety b, has been read by Hultzch "Śrī Vira Bhūpāti Rāya," the 'ti' being sometimes wrongly long; he attributes it to a prince who was the son of Bukka II. It is doubtful if this Bhūpāti Rāya ever sat on the throne. The Hanumān figure suggests that the coin more probably belongs to the middle of the 14th century than to the early 15th century. The specimen in the Cambridge collection has enough of the legend to give the reading 'Śrī Ba ka pa ra-' which stands for 'Śrī Bākapā Rāya.' Bukka was also called Bukkanā or Bukkappa. It is also possible that he was known as "Bukkapati Rāya" or "Bhūpāti Rāya."

The Vijayanagar kings sometimes allowed the local rulers whom they conquered and the viceroy to issue coins of their own. During the last days of Harihara I or the early ones of Bukka I the viceroy on the west coast were authorised to issue coins called 'Mangalāru Gadyāṇa' and 'Bāракūru Gadyāṇa' which were probably gold coins issued by the 'Gaḍis' or outlying provinces. No local gold coins of this kind are known though there are numerous types of copper coins which were mostly probably the issues of the provincial viceroy.

**HARIHARA II.**

**Type A:** Uma-mahesvara with Trident and Drum.


Obverse:—On raised seat supported by a lotus Mahēśvara or Śiva is seated in squatting attitude or padmāsana with his consort Umā or Pārvatī on his left thigh. Both wear kiriṭas or peaked crowns and the usual archaic dress and ornaments. Śiva's coronet has a halo around it and he has four arms. One left hand holds a trident and the other is round his consort's waist. One right hand holds a ādamarupa (drum) while the

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1 Bidie No. 9; I.A. XX, p. 302, Pl. No. 1.
2 I. A. XXV, p. 318.
3 E. I. VIII, p. 130 n 1.
other is in the abhayamudrā or the attitude of reassurance. The goddess has joined her hands in devotional attitude. Near Śiva’s head are the sun and moon.

Reverse:—Three-line Nāgāri legend with rules between the lines.

Śrī pra
tā pa Ha ri
ha ra

Type B:—Uma-mahesvara with Battle-axe.

9. Similar to No. 8; but the god holds a battle-axe in the right back hand.

Type C:—Lakshmi-Narayana.

10. Similar to No. 8.

Obverse:—Similar to No. 8, but the deities are Lakshmi and Nārāyaṇa instead of Śiva and Pārvatī. The god holds in one right hand the Sudarsana chakra or discus with three conventionalised flames, and in one left hand his śankha or conch named Pañchajanya.

Reverse:—Similar to No. 8.

Some specimens in the British Museum have minutely milled edges.

Type D:—Sarasvati-Brahma.

11. Similar to No. 8, but the god’s hands are thus disposed: abhaya (with rosary?), ladle, kalaśa or pāśa and pustaka. The last is definite and helps the identification of the god with Brahma. The goddess appears to hold a rod-like thing, perhaps a rudra-Viṇā.

Type E:—Lakshmi-Narasimha.

12. Similar to Nos. 8 and 10.

Obverse:—Similar to No. 10, but the god’s lion face indicates that he is Narasimha the Man-Lion with his consort Lakshmi.

Reverse:—Similar to Nos. 8 and 10.

Specimen in the British Museum collection. Not previously published. The minute centrifugal lines show the defective method of die striking generally observed on the Akōla series.

Type F:—Bull.

Variety (a).


Obverse:—In circle of dots, fine humped bull moving to left, with bell or gingle hanging from its neck, crescent moon above and dagger in front.
Harihara II was the first ruler to assume imperial titles. The new status of the kingdom which had now become an Empire required a change in the device on the coins. The simple old Hanumān gave place to the great Purānic gods Brahma, Śiva and Vishnu. A successful attempt was made to revive Hindu literature and art and the art of coinage received greater attention. The Śrāvastis as before led the cultural revival and the Emperor followed their lead. To him all the gods of Hinduism were true and making a difference between Śiva and Vishnu was sinful. All the three great deities appeared on the coins as also others connected with them. The Empire now encompassed nearly the whole of south Dakhan and the religion and culture of the court became more elaborate. The coins clearly bear witness to these changes.

Śiva as Viśuṣṭa or God with the terrible third eye was the patron deity of the kingdom of Vijayanagar. In his original form in the temple of Hampi, he is only a Linga or Phallus. But in his man-like form he appears on the coins seated on his throne along with his consort who is the first of his devotees. He holds one right hand in the abhayamudra promising protection and salvation to his votaries, the people of Vijayanagar. The other hands hold his famous battle-axe and drum or the trident and drum with which he fought his enemies.

But Harihara II worshipped other deities also. Though his Vishnu coins are rarer than his Śiva ones, the Lakshminarāyaṇa type is also well known. It is known that Harihara II took special interest in the restoration of the beautiful Hoysala temple of Vishnu Chennakesava at Belur.

The Lakshmi-Narasimha type is of great interest as it is exceedingly rare. A good lens clearly shows the lion face of the god with the lips marked by three converging lines. If the figure indicates the peace which followed in 1397 on the successful termination of the war waged by general Gunaḍa on the Turushkas or Moslems, the type would belong to the last years of the reign of Harihara.

The Brahma type is exceedingly rare and hitherto unknown.

Śiva’s mount and emblem is the bull Nandi, to whom especial importance was attached in the Kannaḍa country owing to the spread of the Vira-Śaiva sect between the 12th and the 15th centuries. The Indian humped bull with long horns walking majestically with uplifted head has been a figure admired in Indian art and literature.

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1 Rice: Mysore and Coorg: p. 115.
The crescent when not accompanied by the sun would stand for Śiva, who as Chandraśēkhara wears the crescent in his hair. The bull and crescent appear commonly on the Andhra and Chōla coins, while the dagger, also present on the Chōla and Chālukya issues, is a symbol of royalty. The bull and dagger type is copied from a similar Chōla type suggesting thereby that it might have been issued after the Chōla country had become an integral part of the Empire. On some coins with the Kannāḍa legend "Dēvarāya," the dagger takes the form of an arrow and sometimes of the trident which is an emblem of Śiva. The sun and moon appearing together are the eternal witnesses of the king's deeds or, more probably, the indicators of the eternal duration of the Empire or the circulation of the coins.

The legend on the reverse is in Nandi or Nanda Nāgari and is sometimes barbarous especially on the copper issues, showing that the die cutters were very often illiterate artisans who sometimes forgot to reverse their letters in the dies. The occurrence of the epithet "Pratāpa" as distinguished from "Vīra" would suggest Harihara II who might have adopted that title on his assumption of imperial dignity. Harihara II and his successors assume this title while his predecessors appear to have been content with the more modest 'Vīra'.

The make of the coins of Harihara II offers some points of interest. They are better made and the dies are more elaborately cut than those of his predecessors. Some specimens show a distinctly better condition of art than others and the latter which bear more conventionalised figures are also of inferior metal. These latter were perhaps issued in some provincial mint or by some impeccious viceroy or imitator.

As already stated in the Annual Report for 1930, P. 73, a large number of Vijayanagar coins from the days of Harihara to the days of Aclhuya Rāya come from Bassein in the Akōla District of the Central Provinces as noted in the records of the museums. Many of these show that one of the dies or both might have been very shallow giving a rather low relief to the figures. The good metal they contain does not support the view that they were only imitations. It is possible they were the issues of some particular mint situated more to the north, and subordinate to Vijayanagar. About this time there was the Hindu state of Kherla in this locality, about which much is not known. In all probability, this State acknowledged the suzerainty of Vijayanagar and played an important part in the latter's foreign affairs. This appears to be the most suitable explanation of the Akōla finds.

A remarkable feature of some of the coins of Harihara II and a few of his successors like Dēvarāya II is the evidence of milling. There are two specimens in

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the British Museum whose edges on the obverse side are milled all round, the ridges being very minute. This is highly important as no modern Europeans had come to India at that date and even in Europe milling was invented in the eighteenth century. It is probable that the Vijayanagar artisans gave up milling because it required much labour to cut the proper die.

The coins of Harihara and his successors throw some light on the archaic dress and ornaments which were worn by deities and by kings on ceremonial occasions. This dress is even now worn by deities in the temples and imitated by the performers of old fashioned Purānic plays or Kathas, especially in Kanara and Malabar which have not been much influenced by Moslem conquests. Krishṇa Rāya’s statue with his consorts in the temple at Tirupati\(^1\) wears very nearly the same kind of dress. The head-dress consisted of kirīṭas or peaked caps more often of metal than of cloth, inlaid with precious stones and rising in ridges tier above tier. Very often the kirīṭas of the male deities had a curved metallic projection on each side or an inverted heart-shaped halo behind. The upper part of the body was covered with a light-fitting bodice; sometimes it was bare, and women used broad bandages (or corsets?) over their breasts. A long piece of cloth was tied in beautiful folds round the waist and lower limbs, but was rarely drawn up to cover the upper part of the body as is done by south Indian women to-day. Instead was used a separate uttarīya or upper cloth, which was tied round the waist by the men on sacred occasions. Armlets, bracelets, anklets, necklaces, ear-rings and other ornaments were equally worn by both sexes. The higher classes, the gods, kings and queens wore long hair tied in large knots behind the head or on one side as among the Tamil and Telugu women to-day.

The custom of seating the goddess consort on the lap of the god appears to be an ancient convention surviving from some remote period to the present day. Such a posture would appear to have been as impossible for ordinary mortals on public occasions in the days of Vijayanagar as it is to-day in India. The posture was perhaps adopted by public art to emphasise the oneness in spirit of the consorts as evidenced in such compound names as Sītā-Rāma, Lakṣmi-Nārāyaṇa and such conceptions as Ardhanārīśvara.

**VIRŪPAKSHA I.**

No issues of this ruler are known.

**BUKKA II.**

*Type A.—Bull.*

14. *Ae. Similar to No. 13.*

Obverse:—Bull similar to No. 13, but with sun and moon above.

\(^1\) Loughurst: *Hampi Ruins*, p. 44.
Reverse:—In circle of dots three-line Nāgari legend with rules between the lines.

(Vi) ja
ya Bu ka
Rā ya

Specimen in the Cambridge Museum.

There were two kings to whom it is possible to attribute this coin: Bukka II and Vijaya I. The latter had also the name Vijaya Bukka, by which he is known on some of the inscriptions. But the obverse of the coin with the dagger and no conch and the reverse without any dagger in the centre make the coin resemble the bull type of Harihara II more than the bull types of Dēvarāya I. One difficulty which arises in attributing this coin to Bukka II, is the epithet “Vijaya.” This king was perhaps called Vijaya Bukka also, in which case the application to him of the name ‘Ajarao’ by Nuniz would be explained.

Dēvarāya I.

Type A.—Uma-Mahesvara.

Obverse:—Śiva and Pārvati as on No. 8 of Harihara II.
Reverse:—Three-line Nāgari legend with rules between the lines.

Sri pra
tā pa Dē va
Rā ya

Similar to No. 15.

Type B.—Umamahesvara with Battle-axe.

17. Ai. Varāha.
Obverse:—Similar to No. 9.
Reverse:—Similar to No. 15.

Sri Pra
tā pa Dē va
rā ya.

Note.—Bidie \(^2\) thinks that Śiva holds in his right hand the ‘ḍamaru’ and in the left the Khaṭvāṅga or club. The ḍamaru looks also like a conch or even bow.

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1 Sewell: *For. Emp.* p. 51.
2 Bidie. *Pagoda or Varaha coins,* p. 44.
Type C.—Lakshminarayana.

18. Ai. '45 Varāha. Wt. 52'3
Obverse:—Vishṇu and Lakṣmī, similar to No. 10 of Harihara II.
Reverse:—Similar to No. 15. Śrī Pra
   tā pa Dē va
   ra.


Very often there is a dot under ‘Pa’ in ‘Pratāpa’ and sometimes the diagonal
stroke above ‘Dē’ is absent or ‘Dā’ or ‘Dō’ is found. ‘Ya’ at the end may
be ‘yā.’

Type D'.—Bull and Nagari legend.

20. Ae '65
Obverse:—Similar to 10 of Harihara II; bull to left, but with a conch in front
instead of dagger.
Reverse:—In circle of dots, dagger above and two-line Nāgari legend below, some-
times with rules between the lines.
   Pra tā pa Dē
   vā ra ya

The legend is often corrupt.
   Dē va ra ya

21. Ae '65
Obverse:—Similar to No. 20 but with bull to right.
Reverse:—Similar to 20.

22. Ae '65
Obverse:—Similar to No. 19.
Reverse:—Similar to No. 18 but with legend only:
   Śrī Dē va
   rā ya

23. Ae '65
Obverse:—Similar to No. 21, but with crescent moon and sun above, sometimes
with a rule below them.
Reverse:—Similar to No. 21.

1 Ind. Ant. XX, p. 302.
2 Ibid p. 304.
3 Ibid, p. 305.
24. Ae '6

Obverse: — Bull and dagger similar to No. 13, but with no crescent above.
Reverse: — Nāgari ‘Śri Dēvarāya’. Similar to No. 22, but with sun and moon on top represented by crescent with central dot; no dagger on reverse.

The conch perhaps indicates victory and connects the Vijayanagar types with the Chōla types.

Type E.—Bull and Kannada legend.

25. Ae '65

Obverse: — In circle of dots, similar humped bull to left with crescent and sun above and no dagger on obverse. Some specimens have the Nāgari letter ‘dē’ in front of the bull standing perhaps for ‘Dēvarāya.’
Reverse: — In circle of dots, in three lines (Kannāḍa characters):

(1) Śrī Dē va
(2) A dagger between conch and discus.
(3) rā ya

The distribution of the letters with the symbol in the centre is perhaps in imitation of the Chālukya and Pāṇḍya issues. Specimens similar to No. 25 are met with in most collections. Sometimes the moon appears with a dot in the centre alongside of the sun, thereby duplicating the sun mark. Some specimens show fine bulls while others have only a rude symbol. The difference was perhaps due to the varieties issued from the central and the provincial mints.

Type F.

26. Ae.

Obverse: — Similar to No. 25.
Reverse: — Conch to left and sceptre (dagger ?) in centre and discus to right with sun and moon below and the Kannada letter ‘De’ above.

Rangachari and Desikachari publish this coin and read the doubtful letter as ‘De’. It is also doubtful whether the reverse central symbol represents a sceptre or not, as sceptres are uncommon in the Vijayanagar series.

27. Ae '65

Obverse: Similar to No. 25, but with bull to right.
Reverse

28. Ae '6

Obverse: — Similar bull to left in linear circle, with dots representing its limbs and also sun and moon above; in front the Nāgari letter ‘da’ reversed, three dots below line in exerque.
Reverse:—Two-line Kannada legend:

si De va
Rā ya

with double horizontal lines and single vertical lines separating the letters. The variety is rather rude and perhaps comes from some out of the way provincial mint. The reverse indicates the continuation of the chequered reverse pattern on the local issues, which have been hitherto attributed to early Mysore.

Type G.—Bull and 'Nilakantha.'

29. Ae '45'

Obverse:—In circle of dots similar bull to right, with Nāgari 'de' in front and sun and moon above.

Reverse:—In circle of dots three-line Nāgari legend with intervening rules:

Śrī
Nī la kaṇ
tha

Nilakantha or Blue-necked is an epithet applied to Śiva. The Sangama dynasty had at least five different Dēvarāyas, the first two of whom were famous as Emperors. Though the reign of Dēvarāya was shorter and less important, yet it was an eventful period of strife against the Moslems. As either of the kings was known as Pratāpa Dēva Rāya, it is difficult to decide to whom the legend on a particular coin refers. Coins with any distinct reference in the legend or in the symbol to an elephant are perhaps to be assigned to Dēvarāya II, as the latter took great pride in distinguishing himself as a hunter of elephants. Out of the seven types described under Dēvarāya I, it is not possible to state definitely that any of them cannot belong to Dēvarāya II.

It is possible to suggest that Dēvarāya II who was somewhat inclined towards an extreme form of Śaivism as taught by the school of Basavēśvara might not have issued the Lakshminārāyaṇa type which shows distinct traces of Smārta influence. But the gold issues of the Umāmahēśvara type which are much more numerous might as well be the issues of Dēvarāya II as of his grandfather, as no Varāha and half Varāha pieces of the elephant type have been known which have any reference to either of the Dēvarāyas. Surely, Dēvarāya II also issued the larger gold pieces during his reign of twenty-two years and they were similar to the types of Dēvarāya I, especially to the Umāmahēśvara type.

The copper issues also offer a similar difficulty. The classification here followed assigns all the bulls to Dēvarāya I. This classification is not anything more than merely suggestive. As the Bull type appears under Harihara II and Krishṇadēva

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1 Ind. Ant. XX. p. 305.
Rāya also, there is no reason to suppose that it did not appear under Dēvarāya II. Nor do the positions of the conch and dagger or the use of the letter ‘de’ or even the use of the Nāgari or Kannāḍa alphabet offer definite proof of the origin of these coins. It is possible that Type C with the bull and Nāgari legend ‘Dēvarāya’ belongs to Dēvarāya I as it resembles No. 13 of Bukka II and No. 12 of Harihara II; and types D and E showing either a change of the reverse design, or the use of the initial letter ‘De’ or referring to the distinctly Śaiva ‘Nilakanṭha’ which may be the name of Śiva or of some important viceroy similar to Lakamana Daṇṇayaka, may belong to Dēvarāya II. It is not unreasonable to suppose that Dēvarāya I issued types A, B, and C, while Dēvarāya II issued types A, D, and G, in addition to his other types, though the data available are insufficient to make such a conclusion final.

RĀMACHANDRA I.

There is one specimen at the British Museum which has an elephant with lifted tail moving to left on the obverse and on the reverse a vertical straight line in the centre perhaps a conventionalised mark for the usual sword or dagger with four Nāgari characters which read:

Rā ma
       ma ra

The first letter is much worn and only the last three are clear. The elephant would make it a coin of Vijayanagar in the fifteenth century and if the name is correctly Rāma it could refer to Ramachandra I. But as it is doubtful if this prince was ever really in power and as it is more likely that the elephant symbol was adopted by Devaraya II, it is possible that the coin belongs to some ruler of later times and not to Rāmachandra I.

VIJAYARĀYA I.

Type A.—Bull and Kannāḍa legend.

30. AČ ’45
Obverse:—Similar to No. 25 of Dēvarāya I.
Reverse:—Similar to No. 25 but the Kannāḍa legend may be read as Śrī Jaya or as Śrī de ya.

The attribution of this type to Vijayarāya depends entirely on the reading of the legend. The coin is quite like similar ones of Devaraya I and it is possible to read the second letter as ‘de’ instead of as ‘ja.’ But the last letter is more like, ‘Ya’ than like ‘va.’ The die-cutter may have unintentionally cut ‘ya’ for ‘va’ or more probably the latter may have had a cursive form resembling ‘ya.’ But as it is, the last letter is more like ‘ya’ than ‘va’, though the reading Vijaya would still be difficult as the letter ‘vi’ does not appear. The coin is described under Vijayarāya I only to call attention to its legend: but its attribution is subject to much doubt.
DEVARĀYA II.—(Co-regent and King).

Type A.—Gold—Elephant.¹

31. Ai '3 Quarter Varāha. Wt. 18.2
Obverse:—In linear circle, fine elephant moving to left with sun and moon above.
Reverse:—Two-line Nāgari legend with rule between the lines:
Śrī Dē
va rā ya

Type B.—Silver—Elephant.

32. Ag. About '4, Small coin.
Obverse:—In linear circle, rude elephant to right.²
Reverse:—In plain field, dagger to left and two-line Nāgari legend.
Dē va
rā ya

Specimen in Tracy's collection.

Hultzsch quotes a description of Devarāya II’s coins and their names by Abdul Razak, the Persian ambassador who visited Vijayanagar in 1443.³

<table>
<thead>
<tr>
<th>Metal</th>
<th>Name</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold</td>
<td>Varaha</td>
<td>Varaha</td>
</tr>
<tr>
<td></td>
<td>Partab (-Pratapa).</td>
<td>Half Varaha</td>
</tr>
<tr>
<td></td>
<td>Fanam (-Hana)</td>
<td>1/10th Partab or 1/20 Varaha</td>
</tr>
<tr>
<td>Silver</td>
<td>Tar</td>
<td>1/6th Fanam or 1/60 Varaha</td>
</tr>
<tr>
<td>Copper</td>
<td>Jital</td>
<td>1/3rd Tar or 1/180th of a Varaha</td>
</tr>
</tbody>
</table>

The above statement is of very great value as it indicates the respective values of the different metals as also the varied currency used in the Dakhan in the fifteenth century. Under Devaraya I, it has already been stated that the varaha and half varaha of Devaraya II were in all probability little different from the corresponding coins of his grandfather. The copper ‘Jitals’ are also numerous, but it is fortunate that at least one specimen of the smaller gold and silver issues is extant. The existence of the gold quarter varaha shows that Abdul Razak’s list is not exhaustive. Vijayanagar was in those days highly prosperous and had flourishing internal and international commerce, whose requirements necessitated the issue of a varied coinage.

¹ I. A. XX, p. 303 Pl. No. 7.
² I. A. XXV, p. 318 Pl. No. 5.
³ Ibid XX, p. 301.
The silver coin would appear to be a ‘Tar’ and its existence is highly interesting in view of the fact that among the indigenous types of the Dakhan, silver coins are exceedingly rare. The need for a light coin of smaller value than the Fanam and sufficiently large to be freely handled would appear to have led to the issue of the ‘Tar’, the use of silver being perhaps suggested by the example of the Moslem Kingdom of the north.

In the Kaiser Frederick Museum at Berlin there are a few silver coins which are exactly similar to the gold varāha of Dēvarāya with Nāgari legend. It is difficult to decide whether these belong to a different denomination or are only silver imitations of the gold coins.

The appearance of the elephant symbol on Dēvarāya II’s coins requires to be explained. As no varāha and half varāha coins have been found in the Vijayanagar series with the elephant mark, it is highly probable that Dēvarāya II retained the divine figures on the older coins of higher values, while he introduced his innovation, the elephant, on the newer coins of lesser values. The elephant device might have been taken from the Gaṅga ‘Gajapati’ type, but there is a marked difference. The Gaṅga elephant is always a tame State elephant richly caparisoned and moving slowly perhaps as in the Dasara processions at Mysore to-day. But the Vijayanagar elephant, though not so well formed, is much more vigorous and looks on some specimens very like a wild one without even the girth ropes. It is interesting to note that the elephant as a coin type descends from the punch marked and Andhra classes through the Gaṅga and Vijayanagar issues on to the Mysore State where the forests to the west and south are the home of the wild elephants.

Type C.—Copper—Elephant and ‘Devaraya.’

33. Ae ‘65

Obverse:—In double linear circle surrounded by a circle of dots, elephant moving to right, with the Kannāda letter ‘la’ above.
Reverse:—In circle of dots three-line Kannāda legend with interlinear rules:

Śrī Dē
va rā ya
... (two letters imperfectly visible).

Hultsch¹ reads the letter on the obverse as ‘Ni’, and Rao Bahadur Venkayya reads a similar letter as ‘la’² (For fuller discussion see under Dēvaraya II, Daṇāyak type).

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¹ I. A. XX, p. 304.
Variety (b).

34. Ae.
Obverse:—Elephant to right.
Reverse:—Dagger with discus to right and conch to left. Kannada legend:
above—Śrī Dē va
below—rā ya

35. Ae.
Obverse:—In circle of dots fine elephant moving to left with dagger above and legend in exerque:
? Nāgari: ‘Yatam’ or ‘gajam’ (reading doubtful)
Reverse:—Three-line Nāgari legend:
Śrī pra
tā pa Dē va
rā ya

Note:—This specimen is in the Mysore Government collection. The legend on the obverse has not been explained. The only understandable reading is ‘Gaja’ or ‘Gajam’ which might be an abbreviation for ‘Gajabēṭekāra.’

36. Ae ‘65
Obverse:—In circle of dots caparisoned elephant moving to right with uplifted tail.
Above Kannada letter ‘a.’
Reverse:—In circle of dots, three-line Kannada legend with interlinear rules:
Pra tā
pa Dē va
rā ya

37. Ae ‘6
Obverse:—Similar to No. 35 but with no border; elephant wearing anklets moving to right.
Reverse:—Similar to Dēvarāya I’s No. 25.
Kannada: Śrī Dēvarāya.

Note:—If Dēvarāya I also issued any elephant types, No. 36 is most likely to be one of them, owing to the similarity of the reverse with that of No. 25. But as a similar reverse is found on Krishnadēvarāya’s coins also with a change of the king’s name, it is more likely that Dēvarāya II continued the old reverse design in some mints.
Type D.—**Copper—Elephant and ‘Gajabentekara’**

38. Ae ‘45

Obverse:—Tusker elephant moving to right with sun above.
Reverse:—Three-line Nāgari legend with interlinear rules:

\[
\begin{align*}
\text{Śrī Dē va} \\
\text{rā ya ga sa ve} \\
\text{ṭē kā ra}
\end{align*}
\]

‘Gasa’ is due to the way in which ‘Gaja’ is pronounced by some illiterate people especially in the Telugu country.

The reverse of this coin is valuable as it gives the name Dēvarāya with the title he loved, namely ‘Gajabēṃṭekāra’ or Hunter of Elephants. Some of the special titles of Dēvarāya II associate him with elephants and it is most probable that Dēvarāya distinguished himself in some particularly exciting incident connected with elephant hunting. Some coins show a wild elephant in a threatening attitude; one shows a man fighting the elephant and subduing it, while others again have the animal caparisoned and calm. If the hunting incident could be reconstructed, it would be like this: Some fine tusker elephant was causing much havoc in its wild state. The king, who was an adept in elephant hunting attacked it on foot, spear in hand, and subdued it. Later, it was tamed and became his State elephant. The incident was considered so important by the sportsman king that he took as his proudest title the name ‘Elephant Hunter.’

Type E.—**Copper—Elephant and Rayagaja-Ganda-bherunda.**

39. Ae.

Obverse:—In linear circle, tame tusker elephant with neck 1 ropes and necklace moving to right holding in its trunk what looks like the king’s State sword. Above Nāgari letter ‘da’ (reversed) with ten dots which are difficult to explain.
Reverse:—In double-lined circle with intermediate circle of dots, four lines with interlinear rules: the first three with Nāgari legend:

\[
\begin{align*}
\text{Rā ya} \\
\text{ga ja ga(ṇ) ḍa} \\
\text{b(ē) ru(ṇ) ḍa}
\end{align*}
\]

In the place of the fourth line is the royal sword. Among the insignia of an Indian king are his elephant, horse, swords, flywhisks and umbrella.

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1. *Ind. Ant. XX*, p. 304.
40. Ae '6
Obverse:—In similar border, fine roped elephant, moving to right with uplifted tail. No other symbols.
Reverse:—In circle of dots three-line Nāgari legend only:

Rā ya ga
ja gaṇ ḍa bē
rūn ḍa.

The elephant on this specimen is very finely represented as if escaping from its captivity, as very often happens when the tusker is in his rutting season.

41. Ae '6
Obverse:—Similar to 39, but with sun and moon1 and Nāgari ‘De’
Reverse:—Similar to 39, with sword above.

42. Ae '65
Obverse:—Similar to 40, with the Kannāḍa letter ‘de’ above, and sword carried by the elephant’s trunk, and ornamental trappings on the back of the elephant.
Reverse:—Similar to 40, but with the sun in place of the sword.

43. Ae '6
Obverse:—In circle of dots, elephant with uplifted trunk moving to left, with sword in front and sun and moon above.
Reverse:—Three-line Nāgari legend similar to No. 39.

44. Ae rude:
Obverse:—Roped elephant moving to left with trunk curled into the mouth as while feeding, and uplifted tail, and elephant goad over its head. No border.
Reverse:—Barbarous three-line Nāgari legend perhaps standing for ‘Rāya-gaja gaṇḍa-bhēruṇḍa.’

The title ‘Rāya-gaja-gaṇḍa-bhēruṇḍa’ is really grand both in sound and in sense and literally means ‘the double-headed eagle to the kings who are like elephants.’ It was borne by Dēvarāya II and his successors and it is difficult to decide who issued the coins with this legend and without the initial ‘De’. There is no doubt that specimens bearing the latter are his; and the others also are here described under Dēvarāya II as they greatly resemble the variety with the initial ‘De’. The appearance of a linear circle with an outer border of dots, and of letters above and below the elephant as also the vigorous attitudes of the elephant itself indicate a greater advance in art than obtained in the days of Dēvarāya I. Dēvarāya II who in his youth prided himself as an elephant hunter, became in later days a great

1 Ibid.
conqueror. This led to his expanding the title so that the conquered kings were compared to elephants and himself to the great mythological bird which fed on them.

**Type F.—King and Elephant.**

45. **Ae.**

Obverse:—In linear circle surrounded by a circle of dots: King, wearing short helmet, a large knot of long hair to left side and loin cloth, and holding with both hands a forked spear, runs to left facing a tusker elephant which is stopping short while running to right with lifted tail and trunk, evidently trumpeting in pain and desperation. Above, two Nāgari letters:

"De" and reversed "De"

Reverse:—In circle of dots, four lines with interlinear rules. First three lines, Nāgari legend:

Rā ya
ga ja ga(n) da
b(e) ru(n) da

Fourth line: conch between moon and sun.

A highly interesting and very rare type. The present specimen which is in the British Museum is the only one known till now. Though the figures on the obverse are too small to allow of much detail, yet the elephant hunting scene is highly realistic and vigorous. The composition shows very good artistic sense and the tusker stopping suddenly short in its pursuit, drawing itself back in pain and despair and trumpeting with uplifted head is very finely portrayed. The folds on the elephant's back which may be of its skin or of the girth ropes are also shown.

The tusker itself, with a large high forehead and small hind parts is of the finest type according to Indian ideas and shows in the artist a traditional knowledge of proportions according to the conceptions of Indian Art. Those only who have seen a 'rogue' tusker elephant in its fighting mood can realise the boldness of the person who would attack it in front with such a simple weapon as a forked spear. The head-dress and long hair of the man show that he was a nobleman, most probably the prince himself. Devarāya II appears to have earned his proud title at great personal risk and the scene on this type is an attempted representation of what actually took place.

From the point of view of paleography may be noted the peculiar form of 'ja' and 'da', the absence in most cases of the anusvāra and the form assumed by 'ba' and 'va' in the Nanda Nāgari alphabet used in the early Vijayanagar Empire.
Type G.—Copper—Uma-Mahesvara.

46.
Obverse:—Śiva and Pārvatī seated as on gold coins.
Reverse:—Nāgari legend in three lines:

Śri pa
ta pa De va
ra ya.

The only thing noteworthy in this coin is the appearance, on its obverse, of Śiva and Pārvatī usually found only on gold specimens. There is nothing definite to show that this coin belongs to Dēvarāya II and not to his grandfather.

Type H.—Elephant and 'Danayakaru'.

47. Ae '65
Obverse:—Fine fully caparisoned tusker elephant moving to right with uplifted trunk and tail. Border worn away. Above Kannāḍa letter 'La'.
Reverse:—In linear border circle with outer circle of dots, three-line Kannāḍa legend.

Ma ṇa
da ṇā ya
ka ru

48. Ae '65
Obverse:—Similar to 46, but with circle of dots around.
Reverse:—Bordering circle of dots only and 'na' short instead of 'na' long in the second line.

This type is similar to Dēvarāya II's elephant type. The legend shows that it was issued by a Daṇḍayaka or Daṇḍanāṇayaka, general of the army and perhaps of a viceroy who had been authorised to issue coins in his own name. Elliot² and Hultsch³ suggest that these might be issues of the Toṇṇūr Hoysalas who ruled as local chiefs after the destruction of their empire. This is improbable as the type distinctly belongs to the middle of the fifteenth century when there do not appear to have been any Hoysalas at Toṇṇūr. Rao Bahadur Venkayya⁴ reads the letter on the obverse as 'la' instead of 'ni' as read by Hultsch and by interposing an absent letter 'kha' reads the complete legend as "La Kha ma na da nā ya ka ru". He thus attributes it to the famous Daṇḍyik Lakkaṇṇa who was Viceroy

¹ Ind. Ant. XX. p. 304.
² E. C. S. I. p. 81.
³ Ind. Ant. op. cit.
in independent charge of the Madhura province under Dēvarāya II. Krishnasastri appears to approve of the attribution\(^1\). This is perhaps the best solution of the problem, though it ought to be confessed that there are some difficulties. It is doubtful if the first letter is ‘la’. It could as well be read as Śrī or Ni, and its appearance on the top of the obverse in several other varieties makes it most probably ‘Śrī’.

Further, it is hard to understand why the second letter ‘Kha’ is omitted. The reading of the third letter as ‘Ma’ is not quite certain. The full name of the Viceroy of Madhura was Lakshmana Dañāyaka, and he was generally called Lakkanā. It is not easy to understand why he is called ‘La ma na’ on the coins. The last letter ‘ru’ of the legend, a termination absent from the king’s names even, shows that the Dañāyak was held in great esteem and perhaps fear, as he and his brother were the men who reorganised the whole kingdom and helped the king to rule it\(^2\).

There is another point about this type which throws a new light on the administration of the Empire. It was stated under Bukka I that the viceroy and local rulers appear to have sometimes been allowed to issue coins of their own. But as no names of viceroy have been found on the gold coins, it is to be inferred that the gold pieces which were the inter-provincial standard currency were issued in the king’s name while his copper issues were supplemented by the viceroy locally minting coppers often in their own name. Travellers had considerable difficulty in later times as they had to change their money while moving from one province to another. This shows that there was a highly varied local copper currency.

\textit{Vijayarāya II.}

\textbf{Elephant and ‘Vijayaraya’}.

\textbf{49. A.e. 6}

Obverse:—In circle of dots, tusker elephant moving to left with uplifted trunk and tail. Rather rude. Above, discus and conch.

Reverse:—In circle of dots three lines in Kannāda:

1. Vi ja
2. Dagger between sun and moon.
3. ya ? Rā ya.

The elephant is rude. The coin is subsequent to Dēvarāya II and resembles those of Mallikārjuna. The legend however is not quite clear. The most likely reading is Vijaya (va ?) rāya which would attribute the coin to Vijayarāya II who reigned for a few months only in 1447.

\(^1\) A.S.I. 1907-08, p. 249.

\(^2\) Nāyaks of Madhura pp. 10-15.
MALLIKĀRJUNA.

Type A.—Elephant and 'Mallikarjuna'.

50. Ae.
Obverse:—In linear circle surrounded by circle of dots,^1 elephant to left with lifted tail. Kannāḍa letter above: ‘Śrī’.
Reverse:—In linear circle surrounded by circle of dots, three-line Kannāḍa legend:

Ma li
kā ju na rā
ya ru

51. Ae.
Similar to No. 49, but elephant on obverse to right.

Type B.—Elephant and 'Immadi Deva Raya'.

52. Ae. .65.
Obverse:—In circle of dots, elephant with lifted tail running to right. No other marks.
Reverse:—In circle of dots three-line Kannāḍa legend:

Yi ma
ḍī Dē va
Rā ya

These coins were described and figured by Hultzsch in the Indian Antiquary. They are now most probably in the Madras Museum. No specimens exist at the British Museum. There can be little doubt that the coin bearing the name Mallikārjuna belongs to the same king as that bearing the name 'Immadi Dēva rāya'. The use of the different names for the same person was very probably due to Mallikārjuna calling himself a second Dēvarāya later on in his reign. The name Mallikārjuna suggests the connection of the family in his father's days with the worship of Śiva in the form of a Śabara or hunter. Local tradition connects the place Śrīsailam to the north of the Tirupati Hill with the worship of Mallikārjuna and it is very likely that Dēvarāya II who was inclined to the worship of Śiva named his son after the deity of Śrīsailam.

^1 Ind. Ant, XXI. p. 321.
VIRUPÁKSHA II.
RÁJAŚEKHARA (CLAIMANT).
VIRUPÁKSHA III.
PRAUDHADÉVA RÁYA.

No coins of any of these four rulers have been known. The coins known till now disclose a long break in the series between 1465 and 1509. This period was one of revolutions, usurpations and strife, though the Empire had powerful rulers after 1486. It is unfortunate that the coins at present available do not throw any light on the struggle for power between the rival claimants for the throne between 1465 and 1486. It is possible that, feeling themselves too weak to circulate coins in their own names, they continued to mint coins in the name of ‘Pratāpa Dēva Rāya’ just as the various independent provincial rulers of India did in the last days of the Moghul Emperor Shah Alam.
PART IV—MANUSCRIPTS.

VIDYĀRANYAKĀLAJÑĀNA.

There is a paper manuscript volume belonging to the Mysore Oriental Library entitled Vidyāranyakālajñānam, containing about 300 folio pages in Telugu characters. The bulk of this volume pp. 1—235 is taken up with Kālajñānas or prophecies dealing with the history of Vijayanagar, many of which are said to have been revealed by the sage Vidyāranya to King Harihara I and compiled under his orders by the ascetic Bhāratikrishṇa. Other prophecies dealing with the history of Vijayanagar are in the form of a dialogue between mythological personages, Śiva, Skanda, Nandi, Brahma, Kaśyapa, etc. The rest of the volume contains prophecies called Puraṭana-vachanagalū, by Vīraśaiva saints named Gōvinakereya Dēvarasaiya, Basava, Channabasava, Śivaiya, etc. These are in Kannada prose and as they have nothing to do with the history of Vijayanagar, we are not here concerned with them. The other series which may be called Vidyāranyakālajñāna series are in Sanskrit verse. It is not known when and from what original this copy was made. The manuscript is generally in a good condition though there are a few lacunae here and there and also some errors in orthography and language.

The Vidyāranyakālajñāna series consist of the following different narratives:

1. Vidyāranyamārtha (?), giving a history of Vidyāranya down to his foundation of the City of Vijayanagar and a brief account of its rulers pp. 1—29,
2. Vidyāranyakāsaka pp. 29—36 giving a brief account of Harihara and Bukka and the succeeding rulers of Vijayanagar,
3. Vidyāranyakālajñāna pp. 36—39, being mainly the story of Viravasanta,
4. another called “Vidyāranyakāsaka” pp. 39—59 but really a continuation of the above,
5. Śivamārtha-samvāda pp. 60—166 supposed to be a dialogue between Śiva and Skanda and containing a fuller but imaginary history of Viravasanta,
6. Vidyāranyakōsa pp. 156—165 also giving a brief account of Viravasanta composed by Vidyāranya,
7. Vidyāranyakōsa-vyākhyā pp. 165—175, a commentary on the above by Bhāratitīrtha called also Kṛṣṇa Bhārati,
8. Śivanāmudī-samvāda pp. 175—186 supposed to be a dialogue between Śiva and Nandi and containing a brief history of Viravasanta,
9. Dattātrēyasamhitā pp. 187—205 similar in contents to the above but said to be related by Dattātrēya to Kārtavirya,
10. Pitāmahasamhitā pp. 206—225 said to be narrated by Brahma to Kaśyapa and similar to Vidyāranyasaka (pp. 29—36) containing the names of all the rulers of Vijayanagar.
down to Viravasanta, (11) Ånegondi-śāsana pp. 225-236 giving a brief account of the Vijayanagar kings down to Viravasanta and said to have been narrated by Vidyāraṇya to Harihara and compiled by Bhāratī Krishna and engraved on a copper plate at Ånegondi. We may note here that except the dialogues so called, and the commentary the rest of the narratives are said to have been composed by Vidyāraṇya. Vidyāraṇyaśāka pp. 29-36 is said to have been compiled by Bhāratikrishnāṭirtha under the orders of Vidyāraṇya and inscribed on a slab at Śringeri behind the shrine of Vidyāraṇya-śāgī.

Although most of these narratives are said to have been composed by Vidyāraṇya, they give a history of the Vijayanagar kings down to the commencement of the reign of Venkaṭapatirāya I (who is believed to be the Viravasanta of these narratives) 1586-1615. But the future tense is used for all kings after Harihara I. It is however certain that they were not composed by Vidyāraṇya nor were they contemporary with him. The first of these narratives, Vidyāraṇyaśākī practically stops after Sadāśiva and merely prophesies the advent of a future hero who would restore the greatness of Vijayanagar. Hence it may be assigned to Circa 1580 A.D. We may also state here that like the Kalki of the Purāṇas, Viravasanta is an imaginary king of the Viraśaiva tradition who is believed to rise in future, destroy the wicked kings and restore righteousness on earth. When at the commencement of Venkaṭapatirāya I's reign people found for the first time after the battle of Tālikōṭa (or Rakkas Tegadū) in 1565 freedom from foreign aggression and internal peace in the Vijayanagar kingdom they naturally identified him with the glorious Viravasanta whose advent they had hoped for. We find even as early as the beginnings of the Vijayanagar kingdom this epithet Viravasanta applied to Mādhava-Mantri, Governor of Åraga and Konkana provinces.1

It is probable that the Vidyāraṇyaśākālajñāna series were compiled at different periods by different persons from about 1580 to 1600 A. D. These accounts were based apparently on older chronicles current at the time though additions might have been made through the ignorance or imagination of the compilers.

The earliest reference to Vidyāraṇyaśākālajñāna occurs in the encyclopaedic work in Sanskrit of King Basava I (1697-1714), chief of Keḷadi.2

Earlier references. There a history of the rise of Vijayanagar and the names of its kings are given in the fourth chapter said to be based on Vidyāraṇyaśākī and Pitāmahasamhitā.3 Similarly Keḷadinṛipa-vijaya, a Kannada prose work of the same country dated about 1780 A. D. also refers to the prophetical works composed under the orders of Vidyāraṇya when the City

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1 Isarapura inscription, E. C. VII Honnalli Taluk 84 of 1377.

2 See Śivatatvaratnākara p. 107, Madras 1927.
of Vijayanagar was founded. Buchanan in his Journey from Madras also refers to a "Rāya Paditi or succession of the Rajas who have governed Tuluva" in the possession of one Rāmappa, compiled from Vidyārāya Sicca (same as Vidyārāyasāka) and other sources. Another Rāyapaditi is also referred to by the same scholar, as found in the possession of Subbaiya, a Brahman of Holehonun, similar to the above.

A notice of this work Vidyārānyațakālaḻañā is found in Wilson’s Mackenzie MSS., p. 322 but it is meagre and abounds in errors. "A prophetic account of the foundation of the City of Vijayanagar in the Sal. year 1258 or A.D. 1335 and of the succession of its princes, attributed to Vidyārāya or Mādhavasvāmi, the minister of Hariharā and Bukka, the first princes of Vijayanagar. The work is accompanied by a commentary by Krishṇa Bhārata and by some other specimens of prophetic foresight ascribed to Siva, Yogi and Padma Purāṇa giving an account of the Kadamba dynasty of Kings and other princes." Now the Vidyārānyațakālaḻañā definitely distinguishes Mādhava the minister from Vidyārāya, the ascetic and does not identify them. Krishṇa Bhārata or Bhāratikrishṇa is credited only with the composition of a commentary on Vidyārānyațakoṣa and not on the rest of the narratives of the series. It is Vijayanagar history and not the history of the Kadamba dynasty that is referred to in the Vidyārānyațakālaḻañā series.

The MS. work Rājakālaniṇirnaya noticed in p. 5587 of Vol. XXI of the Descriptive Catalogue of the Sanskrit MSS. in the Government Oriental MSS. Library, Madras, seems to be very similar to the narratives Vidyārānyakriti and Pitāmahasamhitā of the Vidyārānyațakālaḻañā series. But only a few extracts are given in it which do not enable us to appraise the work. The editor in his English note makes Vidyārāya son of Vidyāsākara although the text tells us that he was his disciple.

The first scholar to notice the above manuscript Rājakālaniṇirnaya in editing an inscription was Mr. Gopinatha Rao. Unfortunately although he has made use of the material in the manuscript to some extent he has spoken in disparaging terms about its historical value. But we must remember that one of the authorities for Vijayanagar history is Nūniz’s narrative which is said to be based on some indigenous work and although the dates given by him to the Vijayanagar kings do not agree with those arrived at from a study of the inscriptions, historians on that

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3 Ibid p. 415.
4 cp. the opening stanza of the above work:

विद्यार्यक्षिण विद्यार्यक्षिण श्रीमता...etc.

account do not despise his narrative. We find considerable resemblance between Nuniz's narrative and Vidyāranyakālajñāna. Further, Vidyāranyakālajñāna is a work on which later writers of the 18th and 19th centuries depended for information regarding the origin of the Vijayanagar kingdom and which they cite as an authority. Surely such a genuine and standard native traditional account current about three centuries ago has to be treated with respect though the details may not fully agree with those found in the inscriptions. Moreover, we have to remember that there is still confusion both over the chronology of the early Vijayanagar kings and over the events that led to the rise of that empire and the part played by Vidyāranya in its establishment. We must therefore try to discover what little light we can get from the Vidyāranyakālajñāna series over these puzzling questions.

An attempt has therefore been made in the succeeding pages to give some extracts from the various parts of the manuscript dealing with the establishment of the Vijayanagar kingdom and an account of the reigns of the successors of Harihara down to Viravasanta and to comment on the salient features in the extracts.

VIDYĀRANYAKRITI.

A HISTORY OF VIDYĀRANYA UP TO THE FOUNDATION OF VIJAYANAGAR.

The first narrative in the Vidyāranyakālajñāna series found in pp. 1-29 of the volume may be designated Vidyāranyakrīti though no definite name is given to it in the manuscript. It is said to have been composed in the form of a śāsana by Vidyāranya himself. The greater part of it is taken up with the events in the life of Vidyāranya up to his installation of Harihara I on the throne at Vijayanagar (pp. 5-23). Extracts from this are given below:—

"(Praise of the sage Vyāsa). I bow to Vidyaśīrtha, the Mahēśvara whose breath is the Vēdas and who created the whole Universe from the Vēdas. I, Vidyāranya by name, am telling briefly what happened to me while I was in the Vindhyā mountain. May all people listen attentively. O guru, lord of gods, my master, I am going to Benares to clear my doubts in the commentaries on the four Vēdas. May you be pleased."

One morning, while dwelling in the Vindhyā mountain, I met a Brahmaṇarkhaṣa named Śrīpīraṇ of śṛiṇi-gōtra suffering from thirst and hunger and emaciated.

1 The context here is not clear. But Rājakālanirīya has certain verses at the beginning which help to elucidate the text here.

कडालिहु सािल्य गोविंद प्राििणी गुह त। क्षतान्त्र वेदामाप्य शास्त्रयस्य निवाििणे। विष्णुस्युक्तयेन्द्र देवभक्त मम- 
देशिक। काल्पनिक गम्भीरग्यम प्रसादद्रुष मे प्रभो। बसिने नुस्स्त्रत्र संस्कृतयो गमनयम मे।
I asked him who he was and why he was wandering in the forest alone and why he was so emaciated. He explained that it was due to his having received a gift called Tulāpurusha from Rāma in the age of Trētā and not having performed the requisite penance. I however pleaded my inability to help him with food since I was an ascetic. Śrīning replied that he would enable me to meet the sage Vyāsa from whom I could get all the necessary miraculous powers. I followed the directions of Śrīning and met Vyāsa in the disguise of a hunter (kirāta) leading four dogs (which were really the Vēdas) and proceeding to Benares. I told him that I knew who he was through Śrīning. Vyāsa took me with Śrīning to Badari and taught me how to acquire the siddhis like Anīmā (miraculous powers attributed to yogīs in India). He also instructed me in the knowledge of all śrutis, smṛitis, purāṇas, itihāsas, arthashastraś, kāmaśastraś (erotic science), and the 64 samhītas of Śiva and enabled me to understand the events of the past, to know what is going on at present and to foretell what would happen in the future. To enable Śrīning to be fed to his heart's content the sage Vyāsa directed me, after initiating me into the mystic lore of Śrīchakra, to construct a city as had been done by Maya and Viśvakarma for the Dēvī after she killed Bhanḍāsura and to set up a throne there.

After the sage disappeared I went in the company of Śrīning to Kishkindhā and worshipped god Virūpaśkha on the bank of the Virupaksha Commands. Tungabhadrā. The god bade me re-build in accordance with the tantraś the city named Vijayā (Vijayanagar) which was once one of the eight great cities and measured two yōjanas in circumference and in the middle of which lay the hill Matanga and which had disappeared in the course of time. Hearing this, I stopped for a time in a cave of the Matanga hill.

During this time, two persons named Sāyana and Māyana came to me and begged me to bless them with offspring. But I told them that they were not destined to get children. At this they became sad and begged me to make use of the large sums of money earned by them for performing Dharma (charities) and enable them to attain on death the regions reserved for those who have sons. Thusentreated I made them my disciples and I composed and got composed by them works named Sāyāniya and Mādhaviya dealing with various sāstraś.

1 Vidyāraṇya is stated in p. 226 of Vidyāraṇyaśāstraśaś to have gone to Benares and performed tapas in order that Vyāsa might enable him to obtain the knowledge of the present, past and future.
2 Details about Śrīchakra are given in pp. 4-19 (ibid).
We may just consider here what the Vidyāraṇya-kālaṅkāna series have to tell us about Vidyāraṇya:

“Vidyāraṇya was a disciple of Vidyāśankara called also Vidyāttīrtha. He calls himself a follower of Śaṅkarāchārya. He was the author of numerous works on various śāstras which are attributed to the brothers Sāyana and Mādhava, including the Vēdabhāsha. He was given to much travelling and went to Benares to meet the sage Vyāsa to get his Vēdabhāsha revised. On the way, he met Śrīṅgin, a Brahmarakshasa in the Vindhyā Mountain. From Vyāsa, Vidyāraṇya learnt all the mystic lore and on going to Hampe to pay his respects to god Virūpāksha he was bidden to revive the ancient city of Vijayanagar which had disappeared and to set up a kingdom there. This would enable the god Virūpāksha to receive proper worship and offerings and help Śrīṅgin to be fed to his heart’s content. We find a temple for Śrīṅgin called Maleyāla-brahma set up near the Matt in Śrīṅgērī and it is said that without propitiating him no entertainment or feast could be organised at Śrīṅgērī. Vidyāraṇya accordingly stopped at Hampe where he met later Harihara and Bukka, who had been defeated by the Ballāla king. With his blessings they attained success. The spot for the construction of a capital city was indicated by a hare turning on hounds during a royal hunt south of the Tungabhadra. Vidyāraṇya after careful study and calculations built a city there and installed Harihara on the throne there. He also foretold the history of that city and kingdom, its rise, fall, and revivals under Vira Vasanta to Harihara and this account was compiled under his orders by the ascetic Bhāratikṛishna. The first three kings at Vijayanagar ruled with his favour. The first thirteen kings were devotees of god Virūpāksha and had deep reverence for Vidyāraṇya and his disciple Kriyāśakti.

We may note here that the story of Vidyāraṇya’s meeting with Vyāsa is also found in a Sanskrit poem called Guruvamsa composed about 1740 A.D. giving a history of the Śrīṅgērī Matt7. There Vyāsa is said to have assumed the disguise of a Śvapacha (low caste man). The story of Śrīṅgin and of

Vidyāraṇya and Mādhava.

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1 Cp. the verse in p. 29, under Vidyāraṇya-sāka.
2 Cp. the half-verse in p. 36, Shāntarāṣṭrīya śāstraṇa kaivalyādhyāya: II
3 Cp. kṣetra nisṛpaṅdaḥ maṃśī kṣetraṇaṁ svābhāvaḥ kṣetraḥ kānte p. 225
4 M. A. R. 1916, p. 16.
5 Cp. śvatantra kriyāśakti śvapachaḥ p. 211.
6 Cp. śvapachaḥ kriyāśakti śvapachaḥ p. 31.

Kriyāśakti was a Śaiva teacher of the Kālāmukha School. Mādhava-mantri, Governor of Chandragupti, etc., speaks of him as his guru in 1347, M. A. R. 1929, p. 172. Inscriptions down to Dandapalli plates of 1410 E. I. XIV speak of Kriyāśakti as the guru of Harihara II, Muddadaṇḍinā, Viṣṇa Vālekaya and Vijayabhumati, etc. Apparently there must have been two gurus of the same name at this period.

7 P. 15, M. A. R. 1928.
Mādhava and Sāyana is also given in the same work. They are called ministers there.\(^1\) But it has to be remembered that Sāyana and Mādhava only acknowledge Vidyātīrtha and not Vidyārāṇya as their guru. Moreover, Sāyana had several sons as stated in Alankārasudhānichī.\(^2\) That Mādhava was different from Vidyārāṇya and that Bhāratikrishna was a disciple or junior of Vidyārāṇya and Vidyārāṇya was the disciple not of Bhāratikrishna but of Vidyātīrtha and that he was already an ascetic before the foundation of the Vijayanagar Kingdom are facts of great interest to be gleaned from Vidyārāṇyakālañjana. The poem Guruvamśa makes Bhāratikrishna, a younger brother of Vidyārāṇya before he became a sanyāsi but he is said to have become a sanyāsi earlier.\(^3\) The journey of Vidyārāṇya to Benares and his sojourn there, not before 1336 but very much later is referred to in a Kaṭita inscription in the Śrīnēri Matt of 1380.\(^4\) Inscriptions recognising Vidyārāṇya as the head of the Śrīnēri Matt are dated between 1375 and 1386.

As regards Vidyātīrtha or Vidyāśankara he is called Vidyātīrtha in inscriptions\(^5\) and in the works of Sāyana and Mādhava.

**Vidyātīrtha.** Vidyāśankara was the name of the linga set up over his tomb and hence that of the temple at Śrīnēri enshrining the linga. However in later literature, he is called Vidyāśankara. Vidyātīrtha seems to have been different from a Vidyāśankara who died about 1388\(^6\) while Vidyātīrtha must have died about 1356, long before the accession of Vidyārāṇya at Śrīnēri about 1375. What relation he had to Vidyāśankara who was the guru of Naraharimāṇtri, governor of Goa in 1391, cannot be determined.\(^7\) Probably he was different.

**Bhāratikrishnaṇatīrtha.** is called Bhāratitīrtha in inscriptions and contemporary literature.\(^8\) He seems to have set up the Vidyāśankara temple at Śrīnēri in memory of his guru Vidyātīrtha before 1380. He is said to have died in 1374.\(^9\) The first inscription of his successor in the Śrīnēri Matt (Vidyārāṇya) so far discovered is

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1. सायाणक अनुवादं सायाणक अनुवादं सायाणक अनुवादं
   Guruvaṃśa-kāvya, Śrīraṅgam, V. 44.

2. M. A. R. 1908, p. 27.

3. Guruvaṃśa IV, 22.


5. E. C. VI Sṛngeri I; M. A. R. 1916, P. 57; E. C. IV. Yadatore 46. etc.

6. E. C. X Mulbagal 11.


8. E. C. VI Sṛngeri I of 1346; Sṛngeri Kaṭita of 1380 M. A. R. 1916, P. 57; Parāṣara-smṛiti vyākhyā, etc.

that at Kuḍupa, South Canara District, dated 1375. But though Vidyāraṇya succeeded him to the pontificate at Śringēri he seems to have been a junior to Vidyāraṇya as indicated in the Śringēri copper plate grant of 1386 A. D. and the Kadita of 1380.

VIDYĀRAṆYA AND THE ESTABLISHMENT OF THE VIJAYANAGAR KINGDOM.

The following extracts on this subject are from Vidyāraṇyakṛiti (pp. 20-30).

“In the meanwhile, two princes of Kuru-vamśa possessed of great valour and kingly bearing, who were employed at first as treasury guards under king Vira Rudra were overcome by the Yavanas (Mussalmans) and feeling helpless went to Śilāpuri where they served king Rāmanātha as treasurers. After a while, they crossed the river Krishṇā in boats and waged war with king Ballāla but they sustained defeat. They then came to me (Vidyāraṇya), related their history and prayed to me. I instructed them to fight again and they did so and this time they succeeded in defeating king Ballāla and occupying his kingdom and ruled in the city of Hastikōṇa (Āneyagondi).

“Once while they had gone on a hunting excursion to the south of the Tungabhadrā river, a hare drove away two hounds which had been set on the animal. The hounds ran away and the hare disappeared. The hunters, surprised at this, related the incident to the king (Harihara) who came to me and told me the news. I then went to that spot and seeing that it was suitable for a capital for kings (or seeing that it was the site of a royal capital) I built a fine city there in the form of a man with nine entrances, etc., after appeasing Bhairava dwelling in the battle-ground who is pleased with the offerings of thousands of human beings on the 7th lunar day of the light half of Vaiśākha with the constellation Maghā in the cyclic year Dhātu, 1258th Śaka year, in an auspicious time (lagna) (pp. 21-22) . . . . . . . . . . . . . . . . . . After making calculations according to the sāstras, I foresaw that it would last for 360 years and at the end of that period it would be attacked in the vital parts and perish . . . . . .

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1 Madras Epigraphical Report 1920, No. 460.
3 तां स्वल्प्ल प्रसमीक्षेऽध्वं राजवानी महीतिः
4 मुस्लिमशास्त्रिनी
5 अजस्म नरसाहस विक्रमण्या प्रसेदुष्व:
The phrase might also mean 'pleased with numerous human sacrifices.'
6 सम्बन्धवादि, p. 23, ibid.
"I now anointed, for the growth of righteousness, Harihara born or Kuru-vamśa and endowed with the qualities of honesty, compassion, etc., by the rite of pūrnābhishēka as king and presented him with a throne, bangles and crown."

It can be seen that according to the above extracts Harihara who founded the Vijaynagar empire belonged to Kuru-vamśa and he and his brother (Bukka) were at first employed under Vira Rudra (the Kākatiya king) as treasury guards and on his being defeated by the Mussulmans they went to Rāmanātha to serve as treasury officers. What caused them to leave him is not stated. We next find them waging wars with the king Ballāla. At this stage, when they were still unsuccessful in battle, they came to Vidyāraṇya who favoured them and in the next war they overcame Ballāla and occupied his territory. Vidyāraṇyaśaka adds the following regarding Harihara and Bukka:—

"Once upon a time, two brothers of great courage and fame were seized by the soldiers of Suratrāṇa (Sultan of Delhi ?) and imprisoned. It so happened that at night it rained heavily accompanied with thunder and lightning. The brothers however did not fear and although the Sultan who was nearby was asleep they did not escape but remained near the door. The Sultan awoke after some time and finding out who the prisoners were and perceiving their honesty he ordered their release and granted them a kingdom in the Karnāṭa. Armed with his authority, the brothers crossed the river Krishnaveni and fought with Ballāla and incurred defeat. Afterwards, while Hāryaṇa (Harihara) was sleeping on the lap of his brother, the yogi Rēvaṇa appeared in a dream to him, gave him a linga of mystic virtues (śiddhalīṅga) named Chandramauli and told him that he would soon meet the sage Vidyāraṇya and with his help he would attain prosperity. On awaking from the dream, Hāryaṇa (Harihara) related it to his brother.” (P 29-30)

The Guruvaṃsakāvya also gives us the full story about Harihara and Bukka, following the above two accounts. Śivatāvatvaratnākara tells us that Harihara and Bukka came from Ujjayinī and after the loss of their employment under Vira Rudra they went on a pilgrimage and met Vidyāraṇya as directed in a dream.

The Vira Rudra of the above tradition is generally believed to be the Kākatiya king of that name whose kingdom was subverted by the Mussulman troops of Mahomed Bin Tughlak, Sultan of Delhi. Rāmanātha under whom the brothers Harihara

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1 शिवासनं छ कर्मकरीरोद्दिबुद्धिष्ठिर् प. 23.
2 But in another part of the manuscript (p. 226), it is said that he was killed by the Sultan’s soldiers and Harihara and Bukka were taken prisoners.
3Chapter V.
4 Śivatāvatvaratnākara, IV, 12-30-35.
and Bukka are said to have served is identified with Kumāra Rāmanātha, Rai of Kampila (near Vijayanagar). He too was defeated and killed by the same troops. His capital is said to be Kummaṭa but in the Vidyāraṇyakālaḍajñāna narratives it is called Siḷāpuri. Siḷāpuri or Ekaśiḷāpuri is generally identified with Orugul or Warangal, in the Hyderabad State.

Regarding the caste of Harihara and Bukka, later tradition makes them Kurubas. So also says a work called Chikkadēvarāyavamśāvalī written during the time of the Mysore king Chikkadēvarāya-vaḍeyar (1672-1704). Keladinripavijaya says that they were Kshatriyas of the north who came to the south and intermarried with the Kurubas.

As regards the relation of Harihara to the Mussalmans, we find Nuniz telling us that Mahomed Bin Tughlak, king of Delhi, after conquering Ánegundi left his general Malik Nabi as his local governor and retired northwards and that soon the country rose against the usurpers and after a time the Sultan restored the principality to the Hindu and raised as Rāya the former chief minister “Deo Rao.” Ibn Batuta, the famous traveller who resided in India between 1333 and 1342 says that the Sultan conquered the Rai of Kampila in his expedition against his rebel nephew Bahauddin Gushtasp and after slaying its king made his sons Mussalmans and treated them with great honour. It is highly probable that Harihara and Bukka who had served under this king were taken prisoners by the troops of the Sultan of Delhi but were later released and put in charge of the conquered kingdom and that Ibn Batuta has made a mistake with regard to their actual relation to Kampila (who was the father of Rāmanātha).

Regarding the war of Harihara with the king Ballāla at the instance of the Mussalmans, it is known that the troops of Mahomed Bin Tughlak invaded the Hoysaḷa kingdom and Ballāla III, its king, was killed fighting with the Turukas at Beribi on 8th

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1 See M. A. R., 1929, p. 36.
2 See Sewell’s Forgotten Empire, p. 22.
3 Keladinripavijaya, p. 15.
4 Sewell’s Forgotten Empire, p. 19.
5 Ibid p. 17.
September 1342. The last Hoysala king, Ballāla IV, who succeeded made great efforts to retain the northern part of the kingdom and his inscriptions continue till 1348. It is probable that Harihara had to fight with the Hoysalas for his kingdom, though scholars are generally of opinion that he was at first a feudatory of Ballāla. Wars between the Hoysalas and Vijayanagar kings are referred to in some inscriptions. Thus Mallinātha, general of Bukka, is stated to have conquered the Turuka, Sēvura, Telunga, Pāṇḍya and Hoysana armies. Similarly, Harihara II is spoken of as the conqueror of the dominions ruled by Karnāṭa, Kuntala, Konkanā, Hoysala, Āndhra, Pāṇḍya and Chōla kings in his wars.

Regarding the hare and hound incident at the time of the foundation of Vijayanagar, such stories about the origin of capital cities are very common. Thus Śaśakapura, "the city of the hare," the ancient capital of the Hoysalas, is said to have been founded by Śalā, on a spot where a hare is said to have pursued a tiger. The origin of the Vijayanagar city, south of the Tungabhadra, with the incident of the hare and hound is also found in Guruvamśakāvya, and the spurious Bestarballi and Kapalpur plates. Nuniz also gives a similar story about the foundation of the Vijayanagar city by a hermit (Vidyāranaya) and the city being named after the hermit as "Vydiajuna." But it is pointed out by scholars that down to the reign of Krishnārāya, the capital of the Vijayanagar empire is called usually both in inscriptions and literature as Vijayanagar, the city of victory, and not Vidyānagar after Vidyāranaya. Still however there are a few inscriptions whose genuineness has not been doubted, of the early Vijayanagar times which name the city as Vidyānagar. The earliest inscription which has not been pronounced to be spurious and which connects Vidyāranaya with the capital city is on a slab at Hīregunṭur, Chitaldrug Taluk which refers to Vidyānagar built by Hariharaṇaya in the name of Vidyāranayaśripāda, by order of Pampā-Virūpāksha-liṅga on the banks of the Tungabhadra.

The date given in Vidyāranyakriti for the foundation of the Vijayanagar city is 51258 Dhātu sam. Vaiś. 7 Makhā nakshatra. No weekday is given. If we refer to Swamikannu Pillai's Ephemeris, this date corresponds to April 18, 1336, a Thursday with

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1 See E. C. VI Introduction, p. 18. The Mussalmans of Madura under Ghausuddin Mahomed Damaghani captured and put him to death, according to Ibn Batuta.
2 E. C. IX Introduction, p. 23.
3 Horas's Beginnings of Vijayanagar History, pp. 109-118.
4 E. C. XI Chitaldrug Taluk, 2 of 1355 A.D.
6 E. C. V. Belur Taluk, 171 of 1160.
7 E. C. X. Bagepalli Taluk 70: Nellore Inscriptions No. 15.
8 E. C. X1 Chitaldrug 45 of 1698 A.D.
Pushya (and later Āśleha) constellation. This date would be irregular on account of the nakshatra. The nearest date which would correspond with the nakshatra and tithi is April 30, A.D. 1335, but the year is Ś1257 Yūva. Even on this date, the constellation Makhā is not found at sunrise but commences after about 3 p.m. We may therefore note the texts referring to this date in the various parts of the Vidyāranyakālajāna series. The text referring to the date in Vidyāranyakriti is given in p. 22 as follows:

भावने तित सामन्या वैशाखे मासि के शुमे । सल्ले शुमन्त्रे मघाक्रोण विशेषत । भद्रासदयं संग्रहके शकांत्रे समागमते।

In p. 31 of the same volume under Vidyāranyaśaka, we find:

दिति सामन्या वाण्युश विशेषतकलीनः । भावने तित सामन्या वैशाखे मासि भासे । सल्ले शुमन्त्रे मघाक्रोण न

This date is similar to that in p. 22 but the only difference lies in the word bhāskarē applied to the month Vaiśākha. This would make the month Vaiśākha the solar month corresponding to Vaiśākha, viz., Vṛśabha and not the lunar month Vaiśākha. Taking this month, the details of the date given correspond to May 17, 1336, a date with the constellation Makhā as stated in the stanza. Only the month becomes the lunar Jyēṣṭha and not the lunar Vaiśākha. As this date corresponds both to the Śaka and cyclic years and the tithi and nakshatra are regular as given in the stanza quoted above, it may be taken as the date meant for the foundation of Vijayanagar. Its week-day is Friday. Hence Friday, 17th May 1336, may be taken as the traditional date for the foundation of Vijayanagar.

We may now notice the other variations of the date occurring in the same volume. In p. 208, we have वैशाखे मासि भासे Vaiśākha with Friday. The other details remain the same. In p. 220, we have all the details the same with the week-day Friday, but the tithi is wrongly given as Paṅchami and not Saptami. If we take Paṅchami, it would not fit either with the week-day given or with the nakshatra. In p. 238, we have the details similar to those on p. 31.

The work Guruvamśakāvyaṃ gives the date Ś 1258 Dhātu sam. Vaiś. śu 7 Sunday with Makhā-nakshatra (Pitṛbhā). But whether we take the month Vaiśākha as lunar or solar, the details of dating are wrong either as regards the nakshatra or the week-day. The Bestarhaḷḷi inscription referred to before gives the date as Ś 1258 Dhātu sam. Vaiś. śu 7, no week-day but Pushya nakshatra. Rāmappa's Rāya Padīṭi referred to before gives the date for the foundation of Vijayanagar as Ś 1258 Dhātu Vaiś. śu 7 Wednesday with Makhā. This date too would be wrong with regard to the week-day. Mr. B. Suryanarayana Rao in his History of Vijayanagar gives the same date as above. The stanza quoted by him (in p. 10) as found in an inscription at Hampe is:

शुभे फोले सुरुस्त्रे सीमाबरे सल्ले सामन्या भाविजयनागर निमित्ते निमित्तेचारः
That Harihara was anointed as king with the ceremonial sprinkling of water on his head by Vidyāranya and that he was invested with full sovereign regalia including the crown and that he sat on a throne are statements made in the Vidyāranyakālajñāna series. But it is generally believed by scholars that Harihara and Bukka, the early Vijayanagar kings, did not assume imperial titles and merely styled themselves as mahāmanḍalēśvaras to indicate their subordination to the Hoysaḷas. But Harihara I is given imperial titles like rājādhirāja in the stone inscription at Hire Gandasi dated 1343 A.D. Even Harihara's younger brother Mārāpa is called rājādhirāja yuvarat-paramēśvara in the Kātavallī copper plate grants of 1347. Bukka is given imperial titles and is said to be ruling on the throne of the new Vijayanagar in the Muchchandihalḷī stone inscription of 1368. The scholars Mādhava and Śāyaṇa apply imperial titles to King Bukka in their works. The title mahāmanḍalēśvara assumed by the early Vijayanagar kings had been used by the Hoysaḷa kings also and was not apparently regarded as a sign of subordination by Harihara I and Bukka I.

The connection of Rēvaṇa Siddha with Harihara occurs both under Vidyāraṇyaśaka in p. 30 and under Pitāmahasamhitā in p. 207.

Revana Siddha.
He is spoken of as a Siddha, viṣa, one possessed of mysterious powers like Ṇīmā (reducing oneself to a shorter size, etc.) acquired by constant practice of yōga. In the Pitāmahasamhitā, he is said to have given a linga named Chandramauli to king Bukka while his brother was sleeping on his lap after his defeat by Ballāla. In Vidyāraṇyaśaka he is said to have given the linga in a dream to Harihara. The former seems to be the more probable account. Rēvaṇa-siddha or Rēvaṇārādhyya is considered as one of the great dāchāryas on original teachers of the Viraśaiva religion and is worshipped by the members of that sect while giving the dīkṣa or initiation to disciples. His date has not been determined and legends are current making him a contemporary of Vībhūṭaṇa, brother of the demon king Rēvaṇa of the Trēta age on the one hand and of king

1 E. C. V. Arskore Taluk 159.
3 तत्सामेव दु बेदायां योगी रेखण संज्ञिकः। सिद्धौ देवं समाज्ञाय चंद्रमूलि सुनिमितो। लिङ्गं प्रदत्तवातुक महाशास्त्र समस्तकः। p. 207.
4 तत्सामेव दु बेदायां योगी रेखण संज्ञिकः। सिद्धीं समाज्ञाय चंद्रमूलि सुनिमितो। लिङ्गं प्रदत्तवातुक महाशास्त्र महाभाषिकः। p 30.

In p. 227 of Vidyāranyakālajñāna, it is said that after Rēvaṇa gave the linga the defeated troops came to Harihara and Bukka. Collecting them all, they saw Vidyāraṇya and with his blessings they defeated Ballāla and ruled his kingdom. Once they discovered the lion-seat buried under the earth. Then comes the Hare and Hound incident.
Bijjala (1156-1167) on the other. He is said in p. 72 of the volume Vidyāraṇya-
kālājāna under the head Śivaskandasamvāda to have invested the king Vīra-
Vasanta who is said to have lived centuries after Harihara I with a sword of magical
powers. The linga presented by him to Bukka is called Chandramauli. It may
be remarked that one of the most sacred objects worshipped daily in the matt at
Śrīṅgērī is a crystal linga called Chandramauli. The local tradition at Śrīṅgērī is
to the effect that it was brought by the great teacher Śankarāchārya from Kailāsa
and handed down to his disciple Śurēśvarāchārya from whom the present pontif of
Śrīṅgērī traces his descent¹. On the other hand, the Vīrāvīs claim that the linga
was presented by Rēvaṉaradhyā to Śankarāchārya and the poem Guruvaṁśa
supports that claim². In Vidyāraṇyaśaka, the linga Chandramauli seems to have
been given by Rēvaṇa to Bukka. Further the former is stated to have prepared
Harihara I and Bukka I for an interview with Vidyāraṇya which would lead to their
success and prosperity.

THE HISTORY OF THE KINGS OF VIJAYANAGAR.

After giving the story of the coronation of Harihara I, the Ms. Vidyāraṇya-kriti
gives us a brief account of the kings that succeeded him
on the throne at Vijayanagar. But beyond stating that
Harihara and after him Bukka and after him his descen-
nants will rule the earth and after them certain persons of mixed caste and then
certain powerful Kshatriya princes will reign and then the king will be slain in
battle and the beautiful city will be destroyed and the throne lost either after
200 or 360 years or 370 or 380 or 390 years and the land will be ruled by
Digambaras, Mēchchhas, Pāšaṇḍas, (Pāšchātayas) westerners until a Brahman
discovers the sāsana (the original record which gives Vidyāraṇya’s narrative of the
foundation of Vijayanagar, etc.) with its secrets and the lion-seat is brought back to
the banks of the Tungabhadra, no details of the reigns of kings are given. That
the throne set up by Vidyāraṇya would be lost during the reign of Sadāśiva and
that in his lineage a king will be born named Viravasanta who would rule the earth³
righteously and all kings would be subject to him are additional statements found
in this account. The narrative closes with a verse stating that all this is true and

¹ See the History of Śivābhinnava-Narasimhabhārati in Kannāda by Śrīkaṇṭhaśāstri.
² See Guruvaṁśakāvya, chapter III, verse 33 and the commentary thereon.
³ तदा सिद्धान्तस्यायम् बिश्रेणि जापते सुवर्णा। गते शतद्वेषेऽवं परवषयुष्ट्व शत्रुण्ये।
   सत्यवर्धीतिर्मिर्ति शुद्धे वाचश्च शत्रुण्ये।
   गोपाल गोपाल गोपाल गोपाल गोपाल (p. 23–24). वार्षिक विवर्तित
   विश्रेणि जापते सुवर्णा। गते शतद्वेषेऽवं परवषयुष्ट्व शत्रुण्ये।
   सत्यवर्धीतिर्मिर्ति शुद्धे वाचश्च शत्रुण्ये।
   गोपाल गोपाल गोपाल गोपाल गोपाल (p. 28).
written in a śasana by Vidyārānya by the grace of Vyāsa and there is also a prayer addressed to Vidyātīrtha (pp. 23-29).

Vidyārānyasaka.—Gives a few more details. About the first thirteen kings who are known to history as the Sangama dynasty of kings, the following information is given:—In that city (Vijayanagara), thirteen kings will rule in order whose names begin with Ha, Bu, Ha, Vi, Bu, Dha, Rā, Vi, Dē, Vi, Mā, Rā, Vi. Favouring the sage Vidyārānya and his disciple Kriyāsakti, the first thirteen kings who are devotees of Virūpāksha, filled with devotion and righteousness rule the earth gloriously. When the ninth king is dead, there will be great commotion in the kingdom. Then three kings will rule with difficulty. The last of this dynasty will be persecuted by enemies and will run away crossing a river and disappear in a distant country. After 150 years, the dynasty comes to an end. (pp. 82-3).

Pitāmahasamhitā.—In this narrative, we not only find the above account as given in Vidyārānyasaka but further details are given about the first thirteen kings:

"Harihara will rule for ten years and three months in peace and prosperity and then die. Bukka will next rule for ten years and one month in happiness favoured by Vidyārānya. After his death, Harihara will rule for nine years and 11 months in righteousness by the grace of Vidyārānya. After him, king Vikrama will rule full of devotion to Virūpāksha and gurus, honesty and self-control for 13 years and six months. Bukkarāya of the same family will next rule for ten years and one month, full of kindness, patience, and majesty. After him king Dhanu, truthful and devoted to the gods and Brahmins will rule for 20 years. Next will rule Rāmachandra, healthy and prosperous and at the end of 20 years will attain the region of Vishnu. After him king Vijaya will rule for 17½ years full of fame. Dēvarāya will rule next for 18½ years victorious over enemies. After him the truthful Vijaya will rule for eight years and one month. Next Mallikārjuna full of kindness and patience will rule for five years and three days. Then the righteous Rāmachandra will be king for 20 years and attain the region of Śiva. All the thirteen kings will be devotees of Virūpāksha. The 13th king named Virūpāksha will be addicted to women and love flowers and go naked constantly. After 11½ years, he will mount a white horse and crossing the Tungabhadrā will escape northwards and disappear and die. After a period of 150 years, the dynasty will come to an end."

1 सुभे विनुदेवराधि देविमाराधि संधिताः:
2 गलिय्यति वर्णे विदीर्यक्षायादः।
3 अधिकतददय्ये रामानुजाय कर्कशः।
4 श्रीजय: कुतहेवः निन्धि श्रीवनिवेशः।
5 मण्डलास्करसः वंशपूतिरतिविन्यति (p. 211-213).
We shall now discuss here the names and dates of the first thirteen kings:

- Ha or Harihara: 10½ years; Bu or Bukka for ten years and one month; Ha or Harihara for nine years 11 months;
- Vi or Vikrama for 13½ years; Bu or Bukka for 10 years and one month; Dha or Dhanuka for 20 years; Râ or Râmachandra for 20 years;
- Vi or Vijaya for 17½ years; Dè or Déva for 18½ years; Vi or Vijaya for eight years and one month; Ma or Mallikârjuna for five years; Râ or Râmachandra for 20 years; Vi or Virûpâksha for 11½ years. The total comes to nearly 174 years but is given as 150 years as there is overlapping of one king's reign over another specially due to the princes being associated with their predecessors during the closing years of their reign.

We may here notice that Râmappa's Râyapaditi gives the following list:
- Harihara 15 years: Bukka 22 years; Harihara 31 years; Virûpâksha 4 years; Bukka 1 year; Dèva and Râma 7 years; Virûpâksha 11 years; Dèva and Virûpâksha 28 years; Mârappa four years; Râmâraya and Virûpâksha 27 years; (Total 150 years). Subbaiya's Râyapaditi gives the same order for kings except for the 10th and 11th who are Mallikarjuna and Râma.¹

Śivatatvaratnâkara follows the same order as Râmappa's and does not give the length of each reign but gives the total as 232 years for the 13 kings. So also Kêladinripavijaya gives the total for 13 kings as 232 years. The order followed is the same as that in Râmappa's list except for the 10th and 11th who are Viühala and Mallikârjuna.²

As however the works Śivatatvaratnâkara and Kêladinripavijaya claim to be based on Pitâmahasamhitâ, we can only explain divergences between them on the basis of different readings due to the different MSS. used or as due to error.

Now let us see what the inscriptions have to tell about these kings. Nos. 1—3, viz., Harihara, Bukka and Harihara correspond with Harihara I, his brother Bukka I and the latter's son Harihara II. Only the length of reigns differs. For Harihara I, inscriptions seem to give us 18 years from 1336, for Bukka I, 23 years, for Harihara II, 27 years. No. 4 in the Pitâmahasamhitâ list is Vikrama who is said to rule for 13½ years. This name seems to be a mistake for Virûpâksha, which we find after Harihara II in Kêladinripa-vijayam, etc. This Virûpâksha was apparently a son of Harihara II who is stated to be ruling the earth (independently) in some inscriptions.³ No. 5 in the list is Bukka (II); we have a Bukka II, son of Harihara II, who is also given royal titles in some inscriptions.⁴ No. 6 is given as

² See Kêladinripavijaya, p. 17 footnote.
³ cp. E. C. VIII Tirthabhalli 13 of 1404, 196 of 1405.
⁴ cp. E. C. VIII Tirthabhalli 11 of 1404, 126 of 1406, etc.
Dhanuka. Here again the name seems to be a mistake for Dēvarāya I of Keḷadi-
nipavijayam and the inscriptions. This king seems to have ruled for 10 years
1406-1416 according to inscriptions while the Pitāmahāsamhitā assigns 20 years
for him (Dhanuka). No. 7 is Rāmachandra. He was a son of Harihara II who is
spoken of as ruling the earth in an inscription at Neṭṭagere assigned to 1407 A.D.1
No. 8 is Vijayarāya who is the same as Vijaya, son of Dēvarāya I. He is found in
inscriptions to be ruling from 1416 to 1422. No. 9 is Dēvarāya, same as Dēvarāya II,
son of Vijayarāya. For him a reign of 27 years is assigned in inscriptions 1419-
1446. No. 10 is Vijaya. Keḷadinripavijaya calls him Viṭṭhala. Who this is, is
not clear. No. 11 is Mallikārjuna, who was the son of Dēvarāya II and who is
stated to be ruling from 1446 to 1467 in inscriptions. No. 12 is Rāmachandra or
Rāma of Keḷadinripavijaya. Who he was is not known. No. 12 is Virūpkāsha,
younger brother of Mallikārjuna for whom the date 1467-1478 is assigned on the
basis of inscriptions.2 He is known to have been addicted to sensual pleasures and
to have run away from enemies and died. The last four kings of the dynasty
were constantly harassed by the Mussalman kings of Bahamani and the kingdom
of Vijayanagar suffered greatly. The dynasty founded by Harīhara I came to an
end after Virūpkāsha about 1478, viz., nearly 150 years after the foundation of
Vijayanagar.

We shall now study what Pitāmahāsamhitā has to say about the later rulers of
Vijayanagar.

"Hear, O Kāyapa! A king named Nṛsimha will rule over Karnāṭaka for
three years and not showing devotion to Virūpkāsha3 go
to the region of Yama. His son Tammarāya will rule for
three years and reviled by the world and by his gurus go
to the region of Yama. After him Narasa-Nāyaka will
rule righteously for six years and one month and then go to heaven. Next will
reign Vīra Nṛsimha, who will be a devotee of Virūpkāsha and a worshipper of Śiva,
ever truthful and valiant and attain the region of Śiva after a rule of 9½ years.
He will be succeeded by a king called Kultrāya (Krishnarāya) who will conquer the
regions on the east including the Gajapati kings (of Orissa) and will also lead an
expedition to the north and drive away the Mussalman troops.4 He will reign for
21 years and one month and attain the region of Viṣṇu. After him Ukhyatarāya
(Achhyutarāya) a follower of the Rāmānuja school and a reviler of Virūpkāsha and a
worshipper of god Venkata (of Tirupati) will rule for 12 years. After him comes

1 E. C. IX, Kankanhalli Taluk 2.
2 See Mysore and Coorg from the Inscriptions by Rice p. 112
3 विश्वासार्थपरिश्रव अन्ते वमपुर यथी
4 अभावीसार्थस्मविनाय अन्ते वमपुर यथी
the traitor (?) King Tirumala hated by all. He will lose his kingdom and die after a reign of 10½ months.

"After him a powerful Kshatriya of Yaduvamśa will become king. Helped by his two brothers he will become lord of three kingdoms and reign as the sole ruler over all the lands between the Gōdāvari river and Sētu. He will rule righteously and with pride; of his brothers one is weak, the other is blind of one eye: The eldest brother will die in battle and his head goes to Benares as he repeats the name of Vishṇu and will be set up in the north of the Viśvėśvara temple and the liṅga there named after him as Rāmalinga. The city Vidyānagara will suffer destruction after this. His younger brother will rule for 6½ years in name and there will be much dissension during his reign. After him king Tirumala will rule for 7½ months and being an enemy of Śiva will go to the region of Yama at the end. His son, the deaf Śrīraṅga will be issueless, ever subject to disease, sinful, unsuccessful in conquering others’ territories, and rule over the Mēchchhas of the east and west, and over the Kirātas. His younger brother will rule for 4½ years and be a devotee of god Venkaṭanātha (?) but an enemy of Virūpāksha. He will suffer from venereal and throat diseases and be a traitor to his elder brother. He will be ever moving either in his territories or those of his enemies. He will be a hater of Śiva and go in the end to the region of Yama." (P. 216.)

Let us now take up these later kings in detail.

The first of these kings is Sāluva Nrisimha called Nṛsimharāya in p. 213. About him it is said in p. 229 (under Ānegondiya-śāsana):

Saluva Usurpation.

"A Kshatriya who is not connected with the previous dynasty will come from the eastern country and, installed as king, will rule for three years. His son will rule for three years. His servant, and his two sons will rule next." As Mallikārjunā, the last king of the previous dynasty was very weak Sāluva Nrisimha seized the kingdom. The latest inscription for Virūpāksha is dated 1485. But before this time Sāluva Nrisimha’s inscriptions occur showing that he was connected with the government of the kingdom. Even as early as 1467 A.D. in the reign of Virūpāksha we have a grant by Kathāri-Sāluva Narasinga Rāya Mahārasa. His usurpation of the throne seems to have been completed by 1486. He is also known to have been devoted to Vaishṇavism. He

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1 अश्रुहृदेन: पुरुषाधिकृतमेदेशानां मेघचराजा विभीपति: किरतमेघचरशस्त्रो सर्वेऽश्रापिनेः पूर्वः।
2 स्तंत्रश्रिय: देशानां नराधेयोऽधिकृत: स्तंत्रश्रियात्मकस्य ज्ञात: पूर्वः।
3 E. C. X. Mulbagal 104.
4 E. C. X. Kolar Taluk 32.
5 E. C. XII. Tumkur Taluk 54; M. A. R. 1908, p. 19.
was successful in his war against the Mussulmans. How long he ruled it is not easy to say. His son Immadi Narasimharaya called also Tammaraya succeeded him. During his reign his general Narasa Nayaka and his son Virar Narsimha rose to power and practically governed the country. Inscriptions of Immadi Narasimha are found between 1492 and 1506.¹ Narasa Nayaka, called also Narasa Na and Narasimha was a Tuluva and son of Isvara. His name appears in the inscriptions as early as 1497² as the minister of the king. About him it is said in p. 32 of Vidyaranyakalajana under Vidyaranyasaka: “Isvara’s son will be a powerful king.” Narasa’s son Virar Narasimha succeeded Narasa as the general or regent. There is considerable confusion in the history of this period as the titular king and his all-powerful minister and his son were all called by the name Narasimha.

The next rulers Krishnaraya and Achyutaraya are well known to history. The former’s conquests of Orissa and his success over the Mussulman Sultans are also recorded here. Achyuta, his brother, was a great devotee of Vishnu. Although he was an able ruler in some respects, the empire grew weakened during his time. Nuniz says that Achyuta was given over to vice and tyranny and that therefore the people and feudatories were much discontented. His successor was apparently the Hoje Tirumala Rai (Huchha Tirumala Rai), referred to by Ferishta as the child king whose madness made Aliya Ramaraja and his confederates resolve to put him to death and who killed himself to prevent being seized by the enemies. About him it is stated in p. 229 of the Vidyaranyakalajana series under Anegundiya Sasana:

कृष्णराया अच्छहु विष्णु स्वरूपं।

There is some difference of opinion among scholars whether this Tirumala came to the throne before or after Achyuta.

After Achyuta, the next king referred to in the narrative is clearly Ramaraya who ruled so ably and who was killed by the Mussulmans in the battle of Talikota (or battle of Rakkasa Tegadi as it is now called). But his immediate successor Sadasiva is also referred to in another part of this chronicle. In p. 28, it is said that the king in whose time the throne set up by Vidyaranya would disappear is Sadasiva. Keladinripavijayam also assigns two years of reign for Sadasiva. But Sadasiva was practically a puppet in the hands of his minister Ramaraya who belonged to the Aravidu Dynasty and who soon assumed sovereign powers. Ramaraya was killed and his head was cut off by Hussain Nizam Shah and exposed on the point of a long spear. It was afterwards sent to Benares according to the Hindu accounts.

¹ See Devulapalle Plates, Ep. Ind. VII, dated 1504 A.D. which give a full account of the Saluva genealogy.
² M. A. R. 1916, Para 102, inscription at Somanathapur, T.-Narsipur Taluk, Mysore District.
³ P. 17, Keladinripavijayam.
After the death of Rāmarāya the chronicle makes his younger brother (apparently Venkaṭādri since another brother Tirumala is spoken of as the next ruler) king for 6½ years (p. 216). Venkaṭādri was the commander-in-chief previously. According to several scholars it is Tirumala that succeeded to power after the death of Rāmarāya in 1565. It is possible that as Tirumala was an old man in 1565, his brother Venkaṭādri was practically the ruler till his death. After this Tirumala might have ruled unaided for a short time and then died. His coronation is referred to in an inscription of 1571. At this time Chandragiri near Tirupati was the capital. Tirumala was a great devotee of Vishṇu and his statue together with that of his wife Vengalāṁbā was set up in the Venkaṭēsa temple at Tirupati.

The chronicle Pitāmahahasamhitā makes one of the brothers of Rāmarāya a weak king and the other blind. That Tirumala had only one eye that could see is stated in the Chāṭu-āḍākas (poems of fun) of the poet Bhaṭṭumūrti who compares the king to the famous Šukrāchārya who had only one eye left after the gift of earth by Bali to Vāmana according to tradition. Venkaṭādri is here called weak perhaps because he ran away from the battle of Tālikōte. This was probably due to prudential considerations. That Venkaṭapati or Venkaṭādri ruled after Rāmarāya’s death for three years is stated in Keḷaḍinīripa-vijaya (p. 18).

The successor of Tirumala was his son Śrīraṅga. He waged wars with the Sultans of Bijapur, Ahmādnagar and Golkoṇḍa and tried his best to save the Empire. But he was defeated by Āli Adil Shah and Ibrahim Kutb Shah and lost some of his territories. Śrīranga was an ardent Vaishṇava.

After Śrīraṅga’s death in 1585 after a reign of about 13½ years as stated in the chronicle, his younger brother who is not named here is said to have succeeded. He is spoken of as a weak ruler and an enemy of his elder brother and a hater of Śiva. Who is this king? Very little is known about this king who reigned between Śrīraṅga and Venkaṭapati. Whether he was called Tirumala, Rāma, or Śrīdēva cannot be determined. That Venkaṭapati did not succeed immediately after Śrīraṅga is all that we know definitely. Keḷaḍinīripa-vijaya gives the name of Śrīraṅgarāya, son of Rāmarāya ruling for five years after Śrīrangarāya, son of Tirumala.

After the death of this king the reign of the glorious and righteous ruler (Vīta Vasanta) is predicted in the chronicle.

1 E. C. XII, Tumkur Taluk 1.
2 विनिधाः परकर्मः। अश्वेन्नी मच्छूः अद्ष्टाराज्यो महोपितः॥ p. 215.
3 वाय्योः कलिहथ साधाच्चारिः वर्गः . . . ज्ज्ज्ञं महोक्तो च कपटे द्वपमुखः। दिशोमहो गुह्यात्तः अन्ते

4 See Heras’s Aravidu Dynasty, p. 300; M. A. R. 1930, p. 132.
5 Keḷaḍinīripa-vijayam, p. 18.
VíRA VASANTA RÁYA.

Just as the Purānas such as the Bhāgavata refer to the advent of an incarnation of Vishnu named Kalki at the end of this age of Kali who would destroy all the wicked kings and set up an era of righteousness on earth, the followers of the Viraśaiva or Lingāyat sect have also composed prophetic writings which speak of a king named Vira Vasanta to restore the Viraśaiva religion to its pristine glory. Thus in the prophetic sayings attributed to Chennabasava, a contemporary of the Viraśaiva reformer Basava who flourished in the middle of the 12th century, and called Chennabasavana Kālaṅjanadavachana it is stated that after the Mussalman aggressions in the Karnāṭak “Vira Vasanta Rāya would come. He would stay in the place of Bijjana which would be decorated. He would sit on a throne and reign. We would go to Kalyana,” etc.1 Elsewhere it is said “Vira Vasanta would come. He would take the treasure of the south”.2 It is also said “Vira Vasanta would appear in Śrīmukha, viz., 4739 years after Kali. He would rule the world and destroy the wicked” Chennabasavapurana, a Kannada poem by Virupaksha composed in 1584 (Ś 1507 Tāraṇa Śrava ba 10 Gu. Aug. 20, 1584) tells us that in Kali year 4688, the cyclic year Svabhānu, on the 14th lunar day of the dark half of Māgha, on Monday3 King Vira Vasanta would go secretly to Karnāṭa-deśa. It is also further stated that he would be born in a Kshatriya family of Śivabhaktas and would meet in Basavapattana on the banks of Enne Kāveri, Chennabasava who would be born as a Brahman and restore the Viraśaivas to prosperity. Vira Vasanta would be installed at Basavapattana and dig up from earth the treasure of Vālī in Vidyānagar and revive the city of Kalyāna with its temples. He would stop in the palace of Aliya Bijjala at Kalyana and the 770 amara-gaṇas would all inhabit Kalyāna and the king would make Chennabasava his prime minister.4

Thus even a poem written just about the time that Venkatapatiraya sat on the throne of the Vijayanagar kingdom speaks of the advent of Vira Vasanta in the Karnāṭaka kingdom. The accounts given in Vidyāraṇyakālaṅjana about Vira Vasanta show that the writers were just contemporary with Venkatapatiraya I. They never call him as Venkatapatiraya.

Thus Vidyāraṇyaśaka speaks of a righteous and powerful king called Vira Vasanta ruling for 55 years after the death of Śrīraṅga and setting up a capital in the north on the bank of the Champaṇaṭi and ruling over the whole territories

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1 P. 276 of the Volume containing Vidyāraṇyakālaṅjana.
3 This date is irregular. Kali 4684 is Svabhānu Māgha ba. 14 is Friday, 31st January 1584 A.D.
4 Chennabasavapurana, V Kanda, 10th Chapter.
between the Himalayas and Setu and prophesies that after his death the land would be conquered by Melchchhas (pp. 34-35).

In Vidyāranyakalajñana, Vira Vasanta is described as of fair complexion, bright looking, possessed of a nose like the eagle’s beak, long armed, broad-chested, etc. He is said to become the master of Vāli’s treasure. In his race a great king would be born. After him 32 Brahman kings of great power would rise. Then the Kshatriyas would come to power and seize the wealth of Brahmins and gods. After that Melchchha kings would rule unrighteously. After them a king of solar race would arise (pp. 37-39).

The date of birth of Viravasanta is given in Śivaskandasamvāda as Kali 4664, Ś 1486 Raktākshi sam. Āshādha śu 2 Saturday with Punarvasu constellation. (p. 68.) The date is regular in its details and is equivalent to 10th June, 1564 A.D. His father is named Rāma (p. 69). “He will be attacked by minor diseases during infancy, and in his 32nd year will have lost three pitris (father, mother and uncle?) Thereafter he will be happy. In the year Pārthiva (1585) he goes to the west. There will be slight fighting during Khara and Nandana (1591-2) years and after this the Melchchha kings become his slaves (p. 71). The god Vishnu appears to him at midnight and teaches him a mantra (p. 71). Rēvana-Siddha, Chappata-Siddha, and Gōraksha-Siddha all present him with weapons (pp. 72-73.) Ballala’s and Vibhishana’s and Chērana’s daughters become his wives (p. 74). He will conquer Jambudvīpa, Kuruvarsha, Hiraṇmayavarsha, Kuśadvīpa, etc.”

In another narrative called Vidyāranyakōsa we learn that he is called Vira Vasanta in the Karnāta, Sangrāma-sāhi in the west and Payōjakuladeva in the east (p. 157). After ruling for 99 years he will disappear into a cave. After him his grandson will rule gloriously and his descendants will rule over the Karnataka for 180 years (p. 165).

Vidyāranyakōsa-vyākhyā by Bhāratītirtha (called Krishna Bhārati in p. 165) gives 55 lunar years as the period of his reign (p. 165.)
Śiva-nandi-samvāda gives Ś 1514 Nandana as the year when he becomes king. (p. 179).

Dattaṛēya-samhitā explains each letter in the name Viravasanta and under Rā gives this explanation: राक्षेर रामराजस्य राज्यं पावते श्रद्ध: (p. 187.)

Pitāmahasaṁhitā gives a few more details regarding Vira Vasanta.

“He will lose his mother during childhood and his father at the age of 17 and he becomes installed as king in his 25th year. (p. 217.)

“Once king Trisanku gave away the whole earth south of the Kṛishṇa river to Vasīśṛtha at the birth of Prince Hariśchandra. But Vasīśṛtha would not have more land than the extent of a cow’s hide. In the end Vasīśṛtha ruled that all
that land would belong to the god Virūpākṣa and that several centuries later a king would rise named Vira Vasanta who would have as his minister a Vaishnava Brahman of Vāsishthā gōtra with the marks of Śankha and Chakra and he would be anointed as king at the hands of the Vidyāraṇyas (spiritual descendants of Vidyāraṇya).”

“Vira Vasanta, the 24th king in the line of Harihara will become king in Ś 1560. He will be born in Raktakshi and become anointed as king secretly in Ghanagiri (Penukonda) by a Brahman. He will create a city called Harihara and rule from there (p. 221). He will go to the west, and south and visit Kaśi and Sindhu and Dvārakā. At the last place his guru will die in the Śaka year 1550. He will set up a linga over him and create an agrahāra named Nṛsimhapura in his name (p. 222). He will then go on a victorious expedition to Sarasvatipuri, Himāchala and return to Harihara after a long absence (p. 224). He will send a letter with a flying arrow to Plakshadvipa and all the kings of the seven islands become his feudatories (p. 224). All these events prophesied by Brahma, will the sage Vyāsa, in the disguise of Rēvaṇa (a Vyāsaiva priest), narrate to a Brahman at Ghanagiri named Venkaṭagirimilaya of Haritagotra (p. 224). The Brahman will reside with the sage Narasimhabhārati and repeat the prophecies secretly to the king and the king will follow his advice and attain success in all his actions. All this has been related by Brahma to Kaśyapa and by him to Vāsishṭha and from him to Vyāsa who taught it to Vidyāraṇya and it was published in the world (p. 225).”

Ānegondiyaśāsana adds the following: “His (Sriranga’s) successor’s younger brother will be born in Chandragiri and be a devotee of Viṣṇu. All the kings Aśvādhisās (kings of Delhi, Mussalman sultans of Bijapur, etc.) and Gajādhisās (kings of Orissa) become his servants. All the kings pay him tribute. He will win great fame and be a worshipper of gods.” (p. 230).

“After him his son versed in śāstras, poetry and music, a devotee of Viṣṇu will rule for 44 years. After him his descedant, versed in all śāstras, will rule. He conquers all the Yavanas (Musalmans) and rule the Karnāṭa in peace. After him 14 kings will rule for a long period.” (p. 232).

“This śāsana consisting of the prophecies related by Vidyāraṇya to Harihara giving the names of kings and their dates and composed as a work (grantha) by Bhāratikrishna under the order of Vidyāraṇya will be in the hands of a disciple of mine (Vidyāraṇya). He will show it to the king who will reward him with agrahāras” (pp. 232-3).

The above extracts seem to indicate that most of the prophetical writings were written at the beginning of Venkaṭatapati’s reign. It is possible that some portions were added later on. The date of birth for him has been given as 10th June 1564. A. D. and he is stated to live for 99 years. He is described as installed
on the throne in his 25th year secretly in Penukonda and beset by numerous difficulties at first. He is said to have defeated the Mlechchhas about 1591-2 and to have been never troubled by them later. He is also described as the conqueror of numerous islands. His father is named Rama. He is said to have had as his guru one Narasimhabharati who died in Dwarka. He is described as very handsome in appearance. His minister (one of his ministers) is described as a Srivaishnava Brâhman.

Now Venkapatirâya I's reign has been ascertained from historical records as very prosperous and free from the invasions of the neighbouring Mahamadan kings. He is said to have been crowned as king in 1587 at Penukonda by Tâtâchârya, the Vaishnava teacher. He invaded Golkonda territories in 1587 after his anointment and drove away Mohammed Kuli Kutb Shah. He also defeated Ibrahim Adil Shah of Bijapur in 1592 A.D. After this Venkapatati put down revolts and insurrections in 1596 A.D. He is described as very handsome and as a patron of literature. He is said to have died in 1614. After his death there was civil war in Vijayanagar. On account of his conquests, etc., he seems to have been identified with Vira Vasanta even in a few inscriptions.1

We thus see that this manuscript Vidyâranyâ Kâlajâna most of which is not later than 1600 A.D. furnishes some important material for the history of Vijayanagara and hence extracts from the manuscript have been published in this Report.

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We may note here that Mâdhavamantri, minister of Harihara I and Bukka, is called Vira Vasanta Mâdhava Râya in an inscription: E. C. VII Honnali 84, of 1379.
PART V.—INSCRIPTIONS.

BANGALORE DISTRICT

BANGALORE TALUK.

Kudithiyam Copper plate grant of the Ganga King Krishnavarma purchased from Mr. D. Seshagiri Rao, Assistant Entomologist, Bangalore City. [Plate XXII.]

4 Plates: Elephant Seal.
Size 6" × 2¼"

Old Kannada characters and Sanskrit language.

I. b. 1. 
2. 
3. 
4. 
5. 
6. 

II. a. 7. 
8. 
9. 
10. 
11. 
12. 

II. b. 13. 
14. 
15. 

16.
III. a. 19. ಸ್ವತ್ತಿ ವಿದ್ಯೋಮಾ ಭಶಾ ಭಾಸಿ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
20. ಸ್ವತ್ತಿ ವಿದ್ಯೋಮಾ ಭಶಾ ಭಾಸಿ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
21. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
22. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ

III. b. 23. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
24. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
25. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ

IV. a. 26. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
27. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
28. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ
29. ಸುರಾಮುಳಕೆ ವಾಸಸಾರಸಿಯ ಸ್ವಭಜನ್ಯ ಜಯಪುರಿಕೆ

Transliteration.

I. b. 1. jitam bhagavata gata-ghanagananabhena Padmanabhena
2. srimad-Ganga-kulamala-vyomava-bhasa-Bhaskarasya sva-bhuya-java-
3. ja-jaya-janita-sujana-janapadasya darunarigana-
4. vidarana-ranopalabdiha-vrana-bhushanasya Kanyaya-
5. na-sagotrasya srimat-Kongaivarmmma-dharmma-mahadhirajasya
6. pautrena pitur-anvagata-gunasya nanasastrattiha-sadv-havadbhi-

II. a. 7. gama-prathitah-mati-viseshasya vidvat-kavi-kachchana-nikashopol-
8. bhutasya viseshatopyavasheshasya Nitisastrasya vaktri-prayoh-
9. ktri-kushalasya srtman-Madhavavarmanma-dharmma-mahadhira-asya pu-
10. trena pitri-paitamaha-gunopetena Adiraja-charita-
11. patha-nugaminah deva-dvija-guru-jaanbyarchchana-tatpar-
12. na samyak-praj-palana-matrahdighata-rayaja-prayojanena
12a. su-vibhakta-bhakta-bhiritya-janena

II. b. 13. srt Krishaivarmmma-dharmma-mahadhirajena atmanar pravardhadhamana-
14. vikipedia Kartaikae masi sukla-pakshke tthau Paurana-
15. masyaam Varyaaka-sagotrebhyah Chhandoga-charanrebhyah Sathyaya-
16. nebhyaah Bhutisarmmma-putrebhyah Skandaarmmma Aryasaarmmma
   Kumara-sa-
17. rmma Drññasarma Virasarmma Harasarmmabhyah brahma-deya-kramena
18. Perûra-vishaye Kudîhiyannamah grâmôdbhir prapraitta yô-

III. a.
19. syà lóbhât pramâdàd vábhiharitî sa pañchâ-mahâ-pà-
20. taka-samyuktâ bhavati apiçhåtra Manugitâssât-
21. kâh sva-dattâm para-dattâm vâ yô hareta Vasundharâm
22. shashṭi-varsha saha- sahasrañi ghôre tamasi va-

III. b.
23. rttate svam dâtum sumahachchhakyaâm dumkham anyârttha-pâlanam
24. dânam vâ pálanam vêti dânâc chhrê-yÔnu-pâlanam
25. bahubhir vvasudhâ bhuktâ râjabhis Sagaeäbibhi[h]

IV. a.
26. yasya yasya yadâ bhûmi [s] tasya tasya tadâ phalamiti
27. sarvva-matrâdhiçritëna suyathârttha-sârtthavâhëna Eragaäsrama-
28. nà likhitëyam tâmbrâ-paçitkâ śivam astu gô-Brâhmañâdi-lô-
29. kasya

Text in Devanagari Characters.

I. B. 1 जन्मभवता गयत्वनगनाभेन पदानाभेन
2 श्रीमेत्रकुलेन्द्रयपायायकामास्रस्य स्वज्ञाय
3 जयजनितसुजननपदस्य दशरणार्थम
4 बिनालोपलक्ष्णनृपणस्य कण्याय
5 नसगोचरस्य श्रीमकोपांगमेश्वरमहाधिराजस्य
6 पौषेण पुदुर्वागतनुष्ठाय नानाश्राब्धस्त्राब्धावधिः
II. A. 7 गमणात्मकतिधिशेषस्य चिङ्कविकाश्चाण्यस्य कपाल
8 भूतस्य विशेषतौक्तबोधस्य नौतिषाश्चाष्ट्र वषुर्यो
9 कुकुलस्य श्रीमन्माधवस्यचरमेश्वरमहाधिराजस्य पु
10 एण पितृपत्तंधरुपस्य आदिराजचरित
11 पथानुगमिना देवकियुजरणाय धर्मैनंतपे
12 ए सम्यक्षापालनमाधिगताभिषेकं योजनेन
12a लुपिकरक्षुभूजजनेन

II. B. 13 श्रीकृष्णस्मिरमेश्वरमहाधिराजस्य सत्तम: प्रववः चिन्विले च
14 व्यऽत्यमवते तिष्ठतीय कार्यादिकालेय सुमुख्ये तिष्ठो पौणि
15 मात्स्यम स्वपनसंगोचरणेऽद्य चन्द्रगवरणेऽद्य शास्त्राय
16 नेमः भूतिषाश्वप्पेश्वरः सक्तिश्रावर्येश्वरमुक्तमार्ति

1 This is written as आलमानगक्षमान.
Victorious is the adorable Padmanābha resembling the cloudless sky. By the grandson of the illustrious Kōngaṇi-varṇa-dharma-mahādhīraṇa, who is a sun in illumining the clear firmament of the illustrious Gaṅga family, who is possessed of a kingdom inhabited by righteous people and conquered by the force of his victorious arms, who is adorned with the wounds received during the battles in which hosts of cruel enemies were cut down and who is of the Kārvāyanasa-gōtra; and

by the son of the illustrious Mādhava-varṇa-mahādhīraṇa who has inherited the good qualities of his father, whose keen intellect is famous on account of its mastery over the import of the numerous sāstras, who is a touch-stone to the gold the learned people, who is specially skilled among those who expound and practice the science of polity in all its branches; and

by the illustrious Kṛṣṇa-varṇa-dharma-mahādhīraṇa, who is possessed of the qualities of his father and grandfather, who follows in the path of the virtuous conduct of the ancient kings, who is devoted to the worship of gods, Brahmans and gurus, whose only benefit from the kingdom is the good government of his subjects, who has well-distributed faithful servants;

in the second year of his increasing prosperity, in the month Kārtikeya, in the bright fortnight, on the full moon day, is granted with pouring of water the village Kuḍithiyan situated in Perūr-vishaya in the manner laid down for making gifts to Brahmans (brahma-dēya-krama) to Skandaśarma, Āryaśarma, Kumāra-śarma, Drona-śarma, Viraśarma, and Harasaśarma, sons of Bhūtiśarma, of Vārakya-gōtra, of

1 Read दुःखम for दुःखम.
2 Read राजम.
3 Read भूमिस्तव्य.
4 Read एकादशम्य or वर्षाम्य.
Chhandogacharana, followers of Satyayana (school). He who either through greed or neglect violates this will be guilty of the five great sins. Here are also the verses sung by Manu. He who confiscates land given away by himself or by others will dwell in terrible hell for sixty thousand years. It is with great effort that one makes away a gift and protecting another's charity is difficult. Between making a gift and protecting gift, protecting is more meritorious than making a gift. The earth has been enjoyed by several kings such as Sagara. To whomsoever belongs the land at the time, to him accrues the merit of having made a gift of it.

The copper plate is written by Eragyarma employed in all counsels, who is truly a sārthavāha, (an officer who conveys the meaning of the king's orders).

May the world of cows and Brahmans be happy.

Note.

Paleography.

The characters are big and well-written. Line 12-a, the last line in the front face of the second plate, has letters which are half the size of the rest and are not very clear. In the first line of the back of the second plate, the engraver seems to have written something first and changed it later by amending the letters. Letter 'sa' is written below Line 2 in that face. Also the letter "ga" seems to be written below "sa" in line 2 of plate IV; letter "me" is written below the line 5 after "kra" in plate II b; letter "ya" after "thi" below line 6 of the same plate, but in the last instance a mark is put above like a cross to indicate the letter missing.

The word "dukhha" is written as "dumkha" in line 23.

Contents.—This records the gift of a village named Kudithiya in Perur Vishaya to certain Brahmans (named) by the Ganga king Krishnavarma.

It is difficult to identify either the village granted or the district of Perur in which it is situated. For Perur, see M.A.R. 1930, P. 264 where reference is made to a village called Herur in Sira Taluk of the Tumkur District.

Regarding the donor Krishnavarma, the question of his identity has been fully discussed in M.A.R. 1930, P. 121 under Keregulur plates of Madhava II. In that record, reference has been made to the inscriptions of Krishnavarma published before, viz., Chukuttur plates of Simhavarma (M.A.R. 1924, No. 81) and Bejiganhali plates of Krishnavarma (M.A.R. 1915, plate XVIII). The present epigraph forms the third of the series referring to the Ganga King Krishnavarma. The genealogy in the Bejiganhali plates consists of Madhava, his son Vijaya Krishnavarma and a village in Perur-vishaya called Kurastra is stated to have been given away to some Brahmans. The Chukuttur plates (P. 79, M.A.R. 1924) give the series of kings as Konganivarma, his son Madhava, Madhava's son Krishnavarma, Krishnavarma's son Simhavarma and record the gift of a village named Chukutur in Kaivara-vishaya.
In the present epigraph (viz., Kuḍithiya plates) the donor is the king Krishṇavarma, son of Mādhavavarma and the grandson of Konguṇivarman and the village given away is Kuḍithiya in Perūr-vishaya. It is possible to read the name of this village as Kuḍithipa.

The present epigraph like the previous records referred to represents Mādhava, as father of Krishṇavarma. The epithets applied to Konguṇivarman in the Chukuṭṭur Plates are the same. Mādhava gets additional epithets in the present record, viz., “vidvat-kavi-kāṃchana-nikashōpala-bhūta” and “viśeshatō pyanavaśēsha” but has lost the epithet “samyak-prajā-pālana-mātrādhigata-rājya-prayōjana” of the other record. This last epithet, however, is applied in the present record (line 12) and also in the Beṇḍigahallī plates to Krishṇavarma.

For Krishṇavarma, no epithets are given in the Chukuṭṭur plates. But the following epithets applied to him in our record are also found in the Beṇḍigahallī plates referring to him. Only they are slightly altered there. Thus “dēva-dvija-guru-janābhīyarchana-tatpara” of our record (line 11) corresponds to “dēva-dvija-guru-charaṇa-praṇaya-krītānukamanēna” (line 8) of the Beṇḍigahallī plates. The epithet “samyak-prajā-pālana-mātrādhigata-rājya-prayōjana” (line 12) of our record is also found in the Beṇḍigahallī plates (line 8)”. So also, the epithet “su-vibhakta-bhakta-bhrītya-jana” (line 12 a of the present record). On the other hand, the epithets “vidvat-kavi-kāṃchana-nikashōpala-bhūta” and “viśeshatōpyanavaśēsha” which are applied to Mādhavavarma in the present record are applied to Krishṇavarma in the Beṇḍigahallī plates. The only epithets found in the present record applying to Krishṇavarma and which are not found in the other two records are: “pītri-paitāmaha-guṇōpēta” and “ādi-rāja-charita-pathāngāmi” of lines 10 and 11. The first of these is applied in the Chukuṭṭur plates to Simhavarma, son of Krishṇavarma.

Coming to other matters, we see that the present record is of the second year of Krishṇavarma, while the Beṇḍigahallī plates are of his first year and the Chukuṭṭur plates contain a grant by his son Simhavarma and do not give the regnal year of Krishṇavarma.

The author (and probably not the engraver) of this record since he is called sarvamantrādhikrita equivalent to “employed in all the counsels of the king” is named Eragaśarma in line 27. The meaning of the epithet “ayathārtha-sārthavāha” applied to him is not clear.

It may also be stated here that the stanzas which are said to be taken from Manu, viz., “sva-dattām para-dattām,” etc. (lines 21-26) are not found in the extant editions of Manusmrīti.

1 The epithet is slightly altered: nyāyatāḥ prajā-pālana etc.
2 It may be read also as Varaśar ma
The donees Skandaśarma, etc., are said to have been of the gotra of Vārakya and Śātyāyana-sākhā (line 15). Vārakya belongs to the Kusika branch of the Viśvāmitra-gotra series. Śātyāyana is the name of a rishi and apparently the founder of a sākhā of the Śamaveda. This sākhā is not now found but references to the Śātyāyana Brāhmaṇa and Śātyāyanaka and the Śātyāyanins (the followers of Śātyāyana, are found in the Śrāuta-sūtras of Lātyāyana, Āpastamba and Āśvalāyana). [See Macdonell's Vedic Index—II, 370.]

2

Yasyanur Copper plate grant dated S'1487 of the Vijayanagar king Sadāśivavarāya purchased from Mr. Krishnaswamy Aiyangar, Clerk, Chief Engineer’s office, Bangalore City. [Plate XXIII]

5 Plates: Boor Seal.

Size 10½” x 7½”

Nandi Nagari characters and Sanskrit Language

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Nāma grāman: नामश्रमनि: नवनगराग्रामय मुनिदेवानि: इनानि।

Sūkhan 10½” x 7½”.
II A.

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II B. 57. 
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III A. 84. 
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III B.

111. ಎಲ್ಲಾಕ್ಕೂ ಇತರ್ಕೆ. ಸ್ಥಳವಿಷ್ಯವನ್ನು ಸೇರಿಸುವ ಮತ್ತು ಸೇರಿಸಿರುವ ಸ್ಥಳಗಳನ್ನು.

112. ಸ್ಥಳವಿಷ್ಯವನ್ನು ಸೇರಿಸುವ ಮತ್ತು ಸೇರಿಸಿರುವ ಸ್ಥಳಗಳನ್ನು.

113. ಪ್ರತಿ ಪಂಚಾಯತ್ತಿನ ಮತ್ತು ಪ್ರತಿ ಪಂಚಾಯತ್ತಿನ ಸ್ಥಳವಿಷ್ಯವನ್ನು.

114. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

115. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

116. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

117. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

118. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

119. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

120. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

121. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

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123. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

124. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

125. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

126. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

127. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

128. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

129. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

130. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

131. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

132. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

133. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.

134. ಸ್ಥಳವಿಷ್ಯವ ಮತ್ತು ಸ್ಥಳವಿಷ್ಯವನ್ನು.
185. ದೇವರುಪಗ್ರಾಮದಲ್ಲಿ ಬರುವ ನಾನು ಮುಂದ ಕಳೆಯುತ್ತದೆ | ಪುರಾತನ ಆರೋಗ್ಯ
186. ನಾಮೋತ್ತಮ ಇತಿಹಾಸ | ಕೃತಿಯನ್ನು ಮೃದಿಯಲ್ಲಿ ಸಾಗಿದುಕೊಡುತ್ತದೆ

IV A.
187. ಪಾರ್ಶ್ವೇ ಮುಂದ ಪೋಷಣೆಗೆ ಪ್ರಾಣ ದಾಖಲು ಮತ್ತು ಪೋಷಣೆ ದ್ವಾರಕಾ ಭವನದಲ್ಲಿ
188. ಖಾಯಿಯು ಲಬ್ಧಿ ಮತ್ತು ಅಪಾರದ ಪ್ರದರ್ಶನ | ಇತಿಹಾಸವು ಪ್ರದರ್ಶನ
189. ಸದಸ್ಯರು | ವಿಶ್ವವಿದ್ಯಾಲಯದಲ್ಲಿ ಕಾರ್ಯ ಸಮಾರಂಭಕ್ಕೆ ಪ್ರತ್ಯೇಕ
190. ಮಹಾದೇವ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಅಧಿಕಾರಿ | ಮಹಾದೇವ
191. ಜಿ.ಎಂ.ಎಂ | ವಿಶ್ವವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರಸ್ತುತನಾಣೆ | ಜಿ.ಎಂ.ಎಂ
192. ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ವಿದ್ವಾನರು | ಕ್ರಮರೈವು ಪ್ರಸ್ತುತಿ
193. ಸಮಾಜ ರಚನೆ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ
194. ಲಕ್ಷಣಾಪರ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರಸ್ತುತನಾಣೆ
195. ಕಾರ್ಯಚರ್ಯ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ
196. ಜಿ.ಎಂ.ಎಂ | ವಿಶ್ವವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರಸ್ತುತನಾಣೆ | ಜಿ.ಎಂ.ಎಂ
197. ವಿಶ್ವವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ | ವಿಶ್ವವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ
198. ಅಂದರೆ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ | ಅಂದರೆ
199. ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ
200. ಜಿ.ಎಂ.ಎಂ | ವಿಶ್ವವಿದ್ಯಾಲಯದ ಕೇಂದ್ರದ ಪ್ರಸ್ತುತನಾಣೆ | ಜಿ.ಎಂ.ಎಂ

IV B.
201. ಸ್ವತಂತ್ರತೆ | ಪ್ರತ್ಯೇಕ ಪ್ರಶ್ನೆಗೆ ಪ್ರತ್ಯೇಕ ಪ್ರತ್ಯೇಕ | ಸ್ವತಂತ್ರತೆ
202. ಮಹಾದೇವ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಅಧಿಕಾರಿ | ಮಹಾದೇವ
203. ಸಂವತ್ಸರ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಸಂವತ್ಸರ
204. ಜಿ.ಎಂ.ಎಂ | ವಿಶ್ವವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಜಿ.ಎಂ.ಎಂ
205. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
206. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
207. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
208. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
209. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
210. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
211. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
212. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇವ ವಿದ್ಯಾಲಯದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ
213. ಪ್ರತ್ಯೇಕ | ಮಹಾದೇväಮಠದ ಸಂಸ್ಥಾನದ ಪ್ರತ್ಯೇಕ | ಪ್ರತ್ಯೇಕ

I. B. 1 श्रीगणेशित्यनमः नमस्तुः श्रीविष्णुचन्दरः
2 रामचंद्र| जैलोक्य नारायणमुरुलंकाय शंभवे। हरेः
3 लाबाहक्ष्य दुःखसंडर्पतुं वः। हेमाब्रजेश्वरः यज्ञ पाली
4 रूप सुमुखं वेदी। कल्याणस्य तद्भास प्रकुल्पितं रप्तं
5 इश्वरस्यज्ञयोज्तं हरिप्रियस्य पृथ्वीयः। अक्षरसायादिः मैं
6 ध्रुवासनांहूः। नवनीतम्रिवोद्भूमित्वमेत्तत्वात्तीतामः।
7 तस्यात्तत्वस्त्रोभितुः सर्वव्याप्तिमा बुधः। पुण्येर्र्चुर्भुर्स
8 रावसुजव्यंजनुविश्वासः निघटः। तस्यायुर्सङ्केतस्य तस्य पराः
9 युक्ते यथाः। व्यासस्त्रयं तु तुवंतेः सर्वव्याप्तः। श्रीदेवचारी
10 श्रीविष्णुविश्वासः। भास्वचारी तुल्यः।
11 नेययः। रामचंद्रायवः। तत्तस्मृतः ज्ञात्रिविश्वासः।
12 लक्ष्मीमहाकालिनपलः। क्रियासमर्पणात्मः।
13 श्रीदेवकुन्तुखनेरः। रामचंद्रायवः।
14 नेन ब्राह्मण व्यक्तस्य यथासदिक शुद्धपरिवर्तः नानाचाराय यो भुविर पो
15 द्वा विश्वप्रकाशवेदी स्विमपति यश:। पुनः निरुपयन कव्यवेदी
16 गुरुच् यहद्धजालः तां विलंबैव राशि जीवनाम गृहीता स
17 मिति मुक्तलालस्वर्गवर्तामाय:। श्रीरामचंद्रवर्त तद्भवे निर्वज
18 श्री पथस्य यो बमासे। कृत्यांस्य निधाया विश्वचन्द्रवन्दतत्त्वाताय
19 जस्तानं तु रुपमपथस्य चापिक्षिताय तत्त्राद्याय। आम्बाराती
20 राजकारणरम्यभृत्ताद्रते नितानं न्यः। अम्बाराती
21 नाम चर्मिम दिर्गास्य दासानं सो वमानीतः। तिपाजीनालाभवेत्
22 कृत्यातः निमित्तस्य यशव्यान। तस्मानस्य रामचंद्रवर्ताय
23 चापिक्षिता चापित्ताय च। कर्मचक्रवर्ताय
24 श्रीनरङ्गाऴोषयोः। देवोरित्योक्ति मार्गार्थस्त्रयानीन्द्रथायिति
25 वीरी मनुष्यो रामलक्षणवाहिनीलिङ्गः। जातो वीरसृष्टिः
26 कृत्यातः। रामचंद्रसिद्धे। नगरपितामहः।

II. A. 27 विवाह रामकृत्तिः। अविनाशिकाय नरसहितानुदामामभूता
28 (२) सुरं ब्रह्मसराई। वीरविश्वसिद्धविजयसमग्रं रामचंद्रसिद्धा
29 सत्यस: कौरवी नीला। निरस्वयुगन्धनुद्वेदवन्यतायायः
30 नू। आँचलरामसुमुक्तसंपूर्ण:। श्रीरामचंद्रवार्ड्यः। रावणाधा
31 [व्यः] चल्लामलाविश्वासमद्वार्यः रावणं शाश्वस। नानाचारायलक्ष्मिका
32 पूर्नकक्षकानिः। श्रीविष्णुविवेकस्वस्तहः। श्रीकालसृष्टिः
33 रापि नागर वेंधवानीः। काण्यं धनौष्ठो शोभनयं च।
34 रापि नागर वेंधवानीः। काण्यं धनौष्ठो शोभनयं
35 श्री निस्वार्थः। गोकणे रामयुक्ते जगति तत्त्वार्थव्यापे पु.
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III. A.

84 धुमरेखा। रोमाली कॉपीवर्चा धिव भुवनमंडल सर्वभूत
85 व्यंग्यः। वेणी नाथीबोध प्रकटितवित्ते वृत्तभूमिः।
86 रणणे शान्ते जीमूतपाकः। किष्ठ शकरशुद्धोमधुमकाला
87 नों तुंगमृग दुरा पदंदुबुंधुः शोण च करुणा तनाः।
88 लशिताः विविधनायाः बीनाः ग्रंथं नमदं तांत्रिकाति समय
89 हनुमये। दोषासद्वारितिविमुः प्रायों यस्य विशेषमर्कितुः।
90 तः पारम्परिकमशः। वाणिज्यपत्रेः[पेः] तांत्रिकातिविषयाः।
91 तासमकांश। जयगे। तपुमरणपवः। पोपणिन्धरभूमि
92 वर्षः। राजा धिराजिवर्द्धाराजराजसमाहित्।
93 ज[राज]मान्येश्वराजजयप्रभुः। मुखसर्वरंगड़को मेह वरण
94 लिंघियातः। झरणावतमदारः। प्रगाधिक हरकः।
95 दारिखुमंताः। परदारसक्षेतः। हंदुरसमुच्चारणहंदु
96 वंशावलिमणिः। अरिमंडलेंद्रेण। दरिखुमंताहितिः।
97 देवानाप्राचार्य रहस्यारंभकः। इष्टहरिवर्द्धातित्वनुः।
98 नित्यमहिषुः। कामोजोजकांगिकरहादानिपुष्ठः।
99 सौविंदिकः प्राप्तेः। संविंदिकृत्वनुः। सोऽऽ सौतिविरागः
100 वः सुररक्षाधारिकाण्यसंव:। सर्वावृत्तिः। सत्ताश्रयः।
101 हनुमाणमनायकः। वासावंदनानिशिपथमगिरि सर्वः
102 सहामुखनिविद्यात्मण्यविजयेन वीरचत्यापोवः।
103 तः। अद्विनक्षेर्दुंडापींतो अनुभवः। वर्षः श्रीकृष्णः।
104 पिष्ये माओ मातिर्तित्व। पक्षे वल्कः पुरव्यायः ब्राह्मणः।
105 गुरुः। तुम्हारसः चिन्तेखरवसंचिम्बः। श्रीवस्त्वः
106 स्वयंदृष्ट्वर्णकुरूक्षेत्रायामुख्यः। वरास्वतसङ्कसाय वशुधाम
107 रमणिण्य यशस्विने यजुदासायापतिः। भृगो दायिन दयापुः।
108 वेदमार्गप्रतिभ्यायवेः। विश्वातोन्नयबोकात्ताचर्यवः।
III. B. 111 केकियुकामेने। ऊँचासूं पुंड्रू दधानाव वदनान्यकृतस्थ।
112 तेनैः। बालर्वथ निगमनवायाद्वारस्तुः गुणित्तु गुणित्तु। संभूतानांस्पृः।
113 अभिचारतेः॥ कामवेदायापरम्पूर्वीः। का।
114 ये आळेय नवार्तितोऽधके नास्ते कथा। गंगेण हेः स्थूलतां चापि गाढः।
115 श्रीक्षेतुः। राजत्यकोटिकस्तृतानवत्सिद्धितार्ग्येः। पद्धिताः।
116 नीकवालीनीसमुद्वासविचवस्ते। आदिर्वंशकारला। शैवे।
117 रसुतानां। नास्त्यविधर्षणां नातीकाश्रमेचते। थु।
118 ख्यत्रान्नकर्षितकृष्मयाध्यायनिरसने। प्रमणभुदचारा।
119 पार्वतीप्रति। स्मृतसंस्तवसंभारपुराणमूः।
120 निर्णयंसंज्ञानावर्णवेद्युकंस्यं। भवतीविवात्यबस्याः।
121 ये पुष्पकन्याः। डुरवापत्तोपर्यऽरूपकृतदत्तदृढः। समस्त।
122 रक्षापूणेन निरतज्ञानांप्रेण। भार्गुण्यायने।
123 मवशालने। सखारुक्तमनस्साध्वानमूः। अधेशाध।
124 सूररावर्तताराध्नविबुधवते। इत्याहस्तं विनिवेशि निवारा।
125 चार्यांतपिः। शेषार्द्यार्षार्तं कच्याचार्यायामेयोः। श्री।
126 लिङ्गमचर्यामः। ग्रामासंपत्तरोपाः। आपनहाच्यकार्थिः।
127 विनायकार्थ्यानं सुनेन। शेषार्द्यार्षार्तं श्रुवितंज्ञातहृः।
128 ये। शेषार्द्यार्षार्थं यां शिखरात्तर्वेरिणं। जगमाकाः
129 अन्याया। बालभयालबिस। पद्मांसुद्रहाराः प्राये।
130 वासुमाधितः। पठूचकस्तत्रां शिविरिमित्तनां।
131 मे। कव्यंस्तकृतके। लोकवासमधितमेव विनुते। प्रामात्त।
132 कुमुदंलकन्ततिः। विपुरात्त। कीर्तेयागाधिग्रामात्त।
133 चीमालायुपाश्चातेः। श्रीपरं कामशुरुः। श्रीरत्नाधूः।
134 क्षिण। प्रामात्तवनुरक्षाः। त्याद्भवमाणं विविधस्तियां। शह।
135 पूर्वांगकेस्वनामा। प्रामात्तवृः। आध्यात्मत्ताठाथिः।
136 मपराः। समवानाधितः। शिलसुवानान्तामा। च प्रामान्य सम।

IV. A. 137 विचं। यस्यगुरःतवं। ग्रामां सर्वसःस्योपोपासितं। सर्वसाधाः
138 चतुरस्मासंस्यं व संमतं। विनिविन्नेश्वरायाः
139 सविद्याध्याजानिविं। अधिकारागामिनवसुक्तमकृतेः त्याः।
140 शुभसृः। वारिकुपत्तकेशं कथ्यार्थमेकं सचिते पुस्तकौः।
141 शिविराशिवं। कमयाचंतलकरं दनाधमविश्वातितम।
142 मयं वित्तायोऽतिः॥ शालाधययार्षार्थं समस्तिनुपत्तिं।
143 दनाधमं जयेः। तत्तत्त्वं च चल्लक्ष्मानितपिरमावचं।
144 विज्ञ्यतः। तदबंधं संभितार्थवैमृतितं विमातात्तवं।
145 पहातः। पीत्रस्तरांश्चादपूर्पणतिरमाविधामाणोऽची।
146 पाठः । भूमिप्रशाशी प्रथितार्थिवै बुद्धकृष्णापि भवतःस्य
147 खुशः । वहाँवका तत्स्य तमूँ पतनी पुरुषर्वयेक पुरुषः
148 न्याः । अर्जारावेशुभुिमानवार्जर्जर्जानातः श्रुत्युगराराजवद्[जा]या।
149 न राक्षसः । श्रीमयसमनवार्जर्जस्वरित्स्ववंशवर्जर्जनः
150 का रत्निवासन तस्य देवी । तस्याचित्रात्मत्स्रववत्सस्वर्जर्जनः
151 पोषि श्रीरामजातुपिन्तटिस्वरित्स्ववंशवर्जर्जनः
152 मुनिजातुस्य यस्य चित्त्रं नेत्रान्ति वैरितुष्ट्यां च विन्यासः
153 नि । सभीं निचर्धार्धंकार चारितरूपं यथान्तः प्रयः
154 मपि तितिञ्छ्यालोक समानीवार्जर्जस्वरित्स्ववंशवर्जर्जनः
155 हिमांहुचिरि रो
156 हिमाः हुद्यालर्जन्ती सादें समेतवार्जर्जस्वरित्स्ववंशवर्जर्जनः
157 वाण्य वीरार्जनः । तैं सुहृदभराजानातःसिजविस्वुत्स्ववंशवर्जर्जनः
158 कुरुपित्तमातानंस्तिदीः । अभासुखुपित्तमातानंस्तिदीः
159 शामुद्वचार्जर्जनापायालेशार्जर्जस्वरित्स्ववंशवर्जर्जनः
160 यथा
161 वाण्य वीरार्जनः । तैं सुहृदभराजानातःसिजविस्वुत्स्ववंशवर्जर्जनः
162 कुरुपित्तमातानंस्तिदीः । अभासुखुपित्तमातानंस्तिदीः
163 शामुद्वचार्जर्जनापायालेशार्जर्जस्वरित्स्ववंशवर्जर्जनः
164 यथा
165 वाण्य वीरार्जनः । तैं सुहृदभराजानातःसिजविस्वुत्स्ववंशवर्जर्जनः
166 कुरुपित्तमातानंस्तिदीः । अभासुखुपित्तमातानंस्तिदीः
167 शामुद्वचार्जर्जनापायालेशार्जर्जस्वरित्स्ववंशवर्जर्जनः
168 यथा
169 वाण्य वीरार्जनः । तैं सुहृदभराजानातःसिजविस्वुत्स्ववंशवर्जर्जनः
170 कुरुपित्तमातानंस्तिदीः । अभासुखुपित्तमातानंस्तिदीः
171 शामुद्वचार्जर्जनापायालेशार्जर्जस्वरित्स्ववंशवर्जर्जनः
172 यथा
173 वाण्य वीरार्जनः । तैं सुहृदभराजानातःसिजविस्वुत्स्ववंशवर्जर्जनः
174 कुरुपित्तमातानंस्तिदीः । अभासुखुपित्तमातानंस्तिदीः
175 शामुद्वचार्जर्जनापायालेशार्जर्जस्वरित्स्ववंशवर्जर्जनः
176 यथा
177 वाण्य वीरार्जनः । तैं सुहृदभराजानातःसिजविस्वुत्स्ववंशवर्जर्जनः
178 कुरुपित्तमातानंस्तिदीः । अभासुखुपित्तमातानंस्तिदीः
179 शामुद्वचार्जर्जनापायालेशार्जर्जस्वरित्स्ववंशवर्जर्जनः
180 यथा
181 वाण्य वीरार्जनः । तैं सुहृदभराजानातःसिजविस्वुत्स्ववंशवर्जर्जनः
182 यथा

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1 Read—दजजात.
2 Read—मय.
3 Read—गोप.
Translation.

Lines 1-103.


1 Vide foot-note No. 3, on page 140.
Lines 103-105.

In the Śaka year counted by horse, elephant, vedas and moon (1487), in the year named Krūdhana, in the month of Māgha, in the bright fortnight, on the sacred 12th lunar day, on Friday, on a bank of the river Tungabhadrā, in the presence of God Viṣṇulēśvara:—

Lines 106-127.

To the eminent Śeshādriyārāya, the full moon to the milky ocean of Śrīvatsa family, of the great Āpastamba-sūtra, a counsellor among the Brahmans, possessed of fame, a student of Yajus-śākhā, bestower of desired things, attainer of the position of the establisher of the vedic path, the wise preceptor versed in the ubhaya-vēdānta (Sanskrit Upanishads and Tamil Prabandhas), a good expounder of the meaning of Śrī-bhāšya to his disciples, versed in the Vaishnava āgama and philosophy, defeater of disputants, a parrot sporting in the garden of Rāmānuja’s teachings, wearer of the sacred vertical marks (ūrdhva-pūndra) resembling the two fingers of Sarasvati dwelling in his mouth, held up as if in the pose of teaching the vedas, who shines on account of his sweet conduct, who is a form of Viṣṇu causing happiness to righteous people (there is a pun here on the word sat-chakra-nandaka which means both one who pleases the circle of righteous people and also one who bears the good discus and Nandaka, both of which are held in the hands of Viṣṇu); who has obtained deep skill in sweet poetry, and in drama full of the nine rasas, and in delightful prose and in smrīti, whose feet are worshipped by the jewels of the tops of diadems worn by crores of princes, who is a sun in expanding the lotus the six darśanas, who is a Karna in liberality, who is a Kṛishṇa (Śauri-suta) in valour, who is superior to Aśvini in beauty, who is a great angel in explaining Scriptures—Śruti; whose mind is devoted to Viṣṇu, who is a support to the kings who bow before him and who is full of kindness, who is a matchless embodiment of patience in helping others, who pleases eminent learned people by gifts of gold, whose actions are ever dependent on the grace of Viṣṇu (Mahābali), and is possessed of the glory of virtue, who surpasses the great ocean by his tapas and courage unattainable by others, who removes the affliction of the world by all the ways of succouring, who is possessed of greatness able to restrain with his hand the son of the Sun (Yama), whose mind is devoted to truth, who is worshipped by all; who praises all the incarnations of Viṣṇu, who is possessed of the title of Nallārāchārya bestowed by God Varada of Hastigiri, and the title Chakravartyāchārya bestowed by God Śrinivāsa of Tirupati, who is the son of the illustrious Nallān Chakravarti Chittayārya, an ornament to the village Tirupattiruppuṭṭur, who is a Śesha in the form of a man, who has obtained divine wisdom from the scriptures, who has subdued the inner enemies (such as kāma, krūdhā, etc.).
Lines 128-142.

Granted the village named Yasyänûr, called also Kṛishñāpura together with the village Śītīlappāka, situated in the world famous Jayamkonda-chōla-ṁandala, and Paḍaviḍurājya and Paḍavur-kōṭaka and Pirindimilināḍu, Kalaveppattu and Vanta-vāsi division, to the east of the villages Kumiḍūru and Kīlappāka, to the south of Perunkāna Nallûr and Kshiranadi (Pālar), to the west of the village Valavanûr and to the north of Śirup-Puttûr and Arumpāka, as sarvamāṇya to be enjoyed by one (ēkahbhojya) with all the boundaries noted, with the treasure on the surface, treasure buried, minerals, actualities and possibilities, water springs, imperishables, and futures and trees, wells, ponds, tanks, river banks (kachchha) and gardens, to be enjoyed by sons, grandsons, etc. in perpetuity, with the right of gift, mortgage, sale and exchange.

Lines 142-178.

As in the numerous plates of Tirumalarāya and Venkaṭādri I.

Lines 178-194.

King Sadāsīva, surrounded by pure and loving purohits and priests, and by learned men, and by men versed in vedic ritual, and by orators, etc., made this gift full of joy and with pouring of water and gift of gold, to the good guru, at the request of the illustrious king Tirumala an ornament to kings, an ocean of mercy, full of valour and generosity, versed in the secrets of dharma, a kalpa tree on earth, a light to Lunar Race, resplendent with good speech, full of courtesy, possessed of fame as re-establisher of the Kāñṭakā kingdom, a sun to the lotus the Atreya gōtra, possessed of pure mind, lord over those who say so and so, protector of the earth extending to the ocean, champion over the mandalikas possessed of great fame and belonging to various castes, possessed of the title namely a lover to the courtesans the chiefs and warriors having any titles, champion over the manneyas (chiefs) endowed with famous titles, possessor of the great title a boar to the earth on account of his protecting the earth and his victories; lord over Kalyāṇapura, possessor of auspicious qualities, lord of Venga kingdom, a treasure of ever-lasting fame; who (in turn) was requested humbly to make the gift by the chief Kṛishñapa, sporting in the water of Krishna's feet, a moon to the ocean Baiyapa-bhūpāla, a Māndhāta in heart (possessed of riches), a Prithu in shoulders, (having broad shoulders), a Rāma in bodily form, a Rukmangada (adorned with golden arm-lets) a Lakṣmīnāra in the lotus-like face, a Harsha in his good aims (happy in his heart) and thus displaying the greatness of ancient kings in every part of the body:—
Lines 195-200.
The Brahma that is Sabhâpati wrote this copper sâsana full of soft words, with skilful combination of words suiting the context, under the orders of the worshipful king Sadásiva, great among kings, possessed of great fame, a Dâsarathi in fighting with arrows, and delighter in abundant gifts of gold:

By the orders of Sadásivarâya, the smith Gaṇapâchârya, son of Vîrâna engraved this copper sâsana :

Lines 200-207.
Usual imprecatory verses :

Line 208.
Śrî Virûpâksha.

Lines 209-212.
On the back of the first copper plate, a stanza is carved which may be translated as follows:—

I fold my hands to Râmânuja, possessed of great fame pure as the abode of the Lover of Śyâma (viz: God Krîshna), whose heart is devoted to the Dwellor on the Hêma hill (god Ranga in Hêmagiri or Sûryanârâyanâ in the mountain range Mêru), who is a bank to the great ocean viz: matchless penance, whose mind dwells on the worship of Râma, who has set up gardens, and who is engaged in attending to the wants and welfare of learned men.

Note.

This copper plate sasana consisting of five plates was acquired for the Museum of the Mysore Archaeological Department in 1932. The characters are of Nandi Nagari and are generally clear and the language free from faults.

The copper plate grant gives the usual genealogy of the Tuluva and Áravîti dynasties of kings in Vijayanagar and records the gift of a village named Yasyanur with a hamlet situated in Jayam-konda-Chôla-mandala and Pađaviḍurâjya by the king Sadásivarâya to a Brahman named Śâshâdryâchârya, son of Chittâyârya of the Nallâr-Chakravarti family of the Śrîvaishânava sect of Brahmans of the Śrîvatsa-gotra at the request of his minister Tirumalarâya, brother of the famous Râmarâya (who died in the battle of Tâjikôte) who again, viz., (Tirumalarâya) was influenced in making his request by the chief Krîshnąpanâyaka son of Bâyapânanâyaka. This chief was perhaps the king of Belûr named Krîshnąpanâyaka and for whom we have the Holenarsipur plates of S' 1484 (E.C.V., Holenarsipur 6). The Nallâr Chakravartis are a family of Śrîvaishânava Brahmans noted for their orthodoxy and the large following of disciples, Brahmans and non-Brahmans. They were patronised
by kings and ministers as early as 1393 (See E. C. IV, Heggaddevankote 112). Some of the attributes applied to the donee are similar to those in the British museum plates of Sadāśiva (E. I. IV. P1).

The titles Nallār and Chakravarti are said to have been obtained, according to tradition current among this sect in Mysore, from Gods Varadarāja and Venkatēśa under the following circumstances. The first was obtained when the founder of the family Varadayāra cremated a dead body of a man found in the river Vēgavatī near Kānchi and bearing the marks of conch and discus. The Brahman of the village, excommunicated him for this but the God Varadarāja of Kānchi spoke to them through a priest "nāṭṭukku pollār, emakkku nallār" i.e., the people may consider him to be bad but we consider him to be good and from that time the Brahman was highly respected and called Nallān (good). The other title chakravarti was obtained by him when he boldly accepted the challenge of the Śaiva party at Tirupati to prove that the presiding deity there, viz., Venkatēśa is Vishnu and not Śiva by mounting on a red-hot iron horse and remaining unscathed. The Śaiva party was defeated and the Chōla king of the time is said to have given a decree that the God was to be treated as Vishṇu only. Pleased with the courage and devotion of Varadayāra the God gave him the title Chakravarti (Emperor). From that time he and his descendants are said to be called Nallān-chakravartis.

The date of the plates is given in lines 103-104 as Friday 12th lunar day of the bright half of Māgha in the year Krōdhana S' 1487 corresponding to 1st February A.D. 1566. By this time the battle of Tālikōte was over. Rāmarāya is said to have gone to the region of Vishṇu in line 163 and Tirumalarāya, his brother is called the re-establisher of the Karnāṭaka kingdom in line 184. That Tirumala was all-powerful in the court of Sadāśiva after Tālikōta battle is well-known to history.

Of the places mentioned in the record Vantānasi is Wandiwash in N. Arcot District. The other villages are near it.

3

Venkaṭēsapura copper grant of the Vijayanagar king Śrīrangaṇarāya I, purchased from the same Mr. Krishnaswamy Aiyangar, Bangalore City. [Plate XXIIIb]

5 Plates : Size 9" x 7" Nandi Nāgarī characters : Sanskrit Language.

I A. 1. sūrāvarṇakṣetrapāṇi sūrāvarṇakṣetrapāṇi
2. 1 aṅgaraṇakṣetrapāṇi aṅgaraṇakṣetrapāṇi
3. 3 aṅgaraṇakṣetrapāṇi [3] aṅgaraṇakṣetrapāṇi
II A.

24. "...

25. "...

26. "...

27. "...

28. "...

29. "...

30. "...

31. "...

32. "...

33. "...

34. "...

35. "...

36. "...

37. "...

38. "...

39. "...

40. "...

41. "...

42. "...
II B.

46. ವಿವರಿಸಿಕೆಯು ಸಮೂಹವಾಗಿ | ವಿವರಣ
47. ತಿನ್ನಿದ್ದಂತಹ ಸಮೂಹಗಳಲ್ಲಿ ಪರಿಸರದ ನಿರ್ಮಾಣ
48. ಮೂಲ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ ಮತ್ತು ಪರಿಸರದ ನಿರ್ಮಾಣ
49. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
50. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
51. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
52. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
53. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
54. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
55. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
56. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
57. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
58. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
59. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
60. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
61. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
62. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
63. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
64. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
65. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
66. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
67. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
68. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
69. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ

III A.

70. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
71. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
72. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
73. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
74. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
75. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
76. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
77. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
78. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
79. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭವ
80. ಪರಿಸರದ ಪ್ರತಿಯಾಗಿ | ಅನುಭavors
III B.

93. ಇಕ್ಕಂದ್ರ ನಂದಿಯಾಕಾಶದಲ್ಲಿ ಅನಿಲ ವಾಯು
94. ಪ್ರಾಣಿಗಳ ಚಿಕ್ಕಾಗಾಯಿಗೆ ಪರಿಮಾರ್ಜನ
95. ಸ್ವತನ್ತು ಪ್ರಾಣಿಗಳ ದೇಶಗಳಿಗೆ ವಾಸ
96. ಪ್ರಾಣಿಗಳ ವಿಭಾಗಗಳ ಅಧಿಕಾರದ ಪ್ರವೇಶ
97. ಸಮಾನತೆಯನ್ನು ಪಡೆದುಕೊಳ್ಳಲು ಡಿಸ್ಸ್ಟಿಟರಿ
98. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
99. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
100. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
101. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
102. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
103. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
104. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
105. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
106. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
107. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
108. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
109. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
110. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
111. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
112. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
113. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
114. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
115. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು

IV A.

116. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
117. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
118. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
119. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
120. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
121. ಪ್ರಾಣಿಗಳ ಪ್ರದೇಶಗಳ ವರ್ಗಾಂಶಗಳು
122. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
123. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
124. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
125. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
126. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
127. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
128. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
129. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
130. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
131. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
132. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
133. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
134. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
135. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
136. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
137. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿ�ೇ | ಗೋಷ್ಠ
138. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
139. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
140. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿಯೇ | ಗೋಷ್ಠ
141. ಹಾಗು ದೃಢ್ಣವಾಗಿ ಭಾವಿಸಬೇಕು ಸಾರ್ವದೃಷ್ಟಿಯಲ್ಲಿ�ೇ | ಗೋಷ್ಠ
142. ............. ಮತ್ತು | ............. ಮತ್ತು

(ದೊಡ್ಡ ವಿಷಯ, ಮೂಡಿ ವಿದ್ಯಾಪತಿ.)

V A.
143. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
144. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
145. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
146. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
147. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
148. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
149. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
150. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
151. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
152. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
153. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
154. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
155. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
156. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
157. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
158. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ
159. ಜನರು, ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ ತನ್ನ ವಿಶ್ವ, ಶಾಯಾ

(ದೊಡ್ಡ ವಿಷಯ, ಮೂಡಿ ವಿದ್ಯಾಪತಿ.)
I. A. 1 धीमाणाभिपत्तयम्। 
2 नमस्तुःतशिरसूः। 
3 चिन्द्रचामरकांस्ये। 
4 हैलोढ़कनरामधे। 
5 सुवस्तवाय शंभवेऽ। 
6 हेरेलालवाराह्यश्य सं०। 
7 दुस्पर्शवेऽव। 
8 हेरेलालवाराह्य दुस्पर्श। 
9 दुस्पर्शाय सं०। 
10 दुस्पर्शकेक्ष्मे। 
11 दुस्पर्शाय सं०। 
12 दुस्पर्शकेक्ष्मे। 
13 दुस्पर्शाय सं०। 
14 दुस्पर्शकेक्ष्मे। 
15 दुस्पर्शाय सं०। 
16 दुस्पर्शकेक्ष्मे। 
17 दुस्पर्शाय सं०। 
18 दुस्पर्शकेक्ष्मे। 
19 दुस्पर्शाय सं०। 
20 दुस्पर्शकेक्ष्मे। 
21 दुस्पर्शाय सं०। 
22 दुस्पर्शकेक्ष्मे। 
23 दुस्पर्शाय सं०। 
24 दुस्पर्शकेक्ष्मे। 
25 दुस्पर्शाय सं०। 
26 दुस्पर्शकेक्ष्मे। 
27 दुस्पर्शाय सं०। 
28 दुस्पर्शकेक्ष्मे। 
29 दुस्पर्शाय सं०। 
30 दुस्पर्शकेक्ष्मे। 
31 दुस्पर्शाय सं०। 
32 दुस्पर्शकेक्ष्मे। 
33 दुस्पर्शाय सं०। 
34 दुस्पर्शकेक्ष्मे। 
35 दुस्पर्शाय सं०। 
36 दुस्पर्शकेक्ष्मे। 
37 दुस्पर्शाय सं०। 
38 दुस्पर्शकेक्ष्मे।

II. A. 1 पति करो दृढ़कर्मारूः। 
2 कर्मो। 
3 नी कमलनाम इवाधिपतयः। 
4 वहांपिका। 
5 सुवस्तवाय चंद्रकांस्यः। 
6 चंद्रकांस्यः। 
7 चंद्रकांस्यः। 
8 चंद्रकांस्यः। 
9 चंद्रकांस्यः। 
10 चंद्रकांस्यः। 
11 चंद्रकांस्यः। 
12 चंद्रकांस्यः। 
13 चंद्रकांस्यः। 
14 चंद्रकांस्यः। 
15 चंद्रकांस्यः। 
16 चंद्रकांस्यः। 
17 चंद्रकांस्यः। 
18 चंद्रकांस्यः। 
19 चंद्रकांस्यः। 
20 चंद्रकांस्यः। 
21 चंद्रकांस्यः। 
22 चंद्रकांस्यः। 
23 चंद्रकांस्यः।
II. B. 46 जीमयमाय वीराराग्राणिः। रचितनय
47 विचारं रामराजां व भीरं वर्तिकमाररायं
48 वैकदारिकनिः। अजन[ः]त स येतानादुपुर्यां हु
49 मार्यमिह विश्वमंदे सेवं राजा महान्। सक
50 लभुवनरातिनं समिति महत्य स रामराजीरः।
51 भस्मभन्यां पराराजराजमत्तिनेवः। प्रवातास
52 चक्रानुया। वितरणपरिमास्त्रं यद्य विचारार्ग्राणं
53 नामावस्त्रं विश्वविनानादिगाऽं निवंतं। अनुकलम
54 यमालाङ्गुष्ठायवाप्देश्वतनगरावहारकी लज्ज
55 या मन्तराः। व्यरजां धीरं वैकदारं राजातिः
56 तो तदमानवास्मृतिः। ज्योपधुरिङ्गातंवनाद
57 दुहर्वं चुम्बनविनामयंपयुपं। त्रिशु धीरंगवी
58 परिषुड्धामारप्रविनिः विज्ञानरिक्ष्मापान्
59 वितिकलमहाराजपुरस्तः। महेन्द्रं संब्रज्ज्व सुम
60 तिरितिपाको निधिमय प्रदास्तुपूर्वी सर्वामपि तिपुि
61 ज सुखिष्ठिष्ठ हरेः। यशस्वभानामस्सत्ववयं वस्त
62 पहामिपे को सति पारिवेंद्रः। दानापुद्धूरियामपि
63 चमाना देवंपूरं भूमामायं जलाति। यस्यालिप्रे
64 वतेजः सवितारी विमत्तानांमतिनिक्ष्ठिः कारिः
65 श्रीनाराजाद्वृततिक्षनुषुरपिराकपास्तः।
66 अवेतनादस्वयं मध्ये कक्कलसिका मास्ते करिः
67 कामा। तद्योगांपत मरात्येयमिव विचल्चारक्षुः
68 मास्ते। मोगलिये विजितेपि जिज्ञागतिभ्याधिराजं ल
69 सदवते जलसंस्प्रेरूतं कमार्ने दृशी बद्वा इति। दि

III. A. 70 विन्नागान्य भृगुमुन्नाती च कामाः इववय
71 हिर्या गिरी तिह्वत्तुम्यसंस्प्रेकांशण्यं सूरी
72 ति हस्तण्य यं। अंगेरं शंकतकर्मकोतुतांतः
73 विधाराखिं। इमोक्कुटमुदस्तानस्थितास्ताये
74 समाध्युच। संबंधिनगर्गीतिरस्त्वतिविचं तत्ता
75 तिक्रं विकामिनीकालो भुजकायमानसिको देते
76 हि यत्तजयं। जिज्ञुये छुचितां महादुं शत्ता च तित्व
III. B. ॥

गिरी स्वेत परिविज्ञत जुरुमण्डळ

धीर्मचिकिंगकुपरामुकां। भुवनमय

दर्षपंडुरु[ड]परे निवहतय साज्यत य समयम

रायमलावचन। अग्राणीरोक दौरे सिरिकर

कृर्षारोहिणीचित्र। देवीते विजयते तिमल

देवी न वर्य कुर्णाय। यथावचि महहसुरोच्छम

हतामपेक्षते यत्रियाकरवारिदे कन्हकसिद्धे

सदैव। योहोमययानगिर्धिणी दिनागिन्ते तुष्टे

सतां प्रशस्तिः भवनुकपणोद्दानालः। नानां

करकं च वात्स्मयो दुः। सदामुगिताः। वाराशि

गांगीवत्सपुरसेनायशोरासिदुः। कविवाचव

वर्यः॥ परायंतेभवत मनः प्रभाव भयकरशारे।

धरारंगः। हर्षपुरिणमपानोपोद। याच

कान्ताः। होस्तमवरांडे। रायराहुचिमिदः। मही

तत्रतिरिथने। मन्यासामालाधिप्रकटतितितिस्वः॥

अंपांतितरतिक। उम्बलपिंपलां न

तानाम ममरत्त्वोपिनाः। अयमवहलतराय

मान महिलाधिशेरंभारप्राणधाराय। तांड

वितरतिये। विद्वक्तम्रांडयंडयंडवकलोक्तें

द्रजयासेवः। चाल्मालायविवाहवंदे।

द्विविपरीतानों गंगरुपुक्रममपुष्मधयम

हाद्विदः। सारवर्मयासमुन्नते। आयविदि

पुरुषानायकः। कृप्तीशरमसमुज्ज्यन्यां

...
IV. A. 116 डलीकथारणवराहाः। अत्रवर्यां
117 डाकसिन्युग्रताः। वैग्रहसुपविनम्
118 इसक्रियतिवलाः। अरिगोगसुरविद्याम् हरि
119 गोचरसमासस। राजास वरो रण्वसुरविमहद्य इत
120 धन्वत: वाणित विद्योनारनवन्तीमेनर्गुणं इति
121 अत्रिक्यांवराहवसर्वो भूमिजसुरविद्याम्। अतिवि
122 स्वतुरासर्वो मतियुगसामस्यमान्यानां। चालिक
123 चक्रवर्ति मात्रकर्तरीमीहिनीय:। परमसुराश्रयहुः
124 वेष्येशुज्जगविश्वश्वमोऽपि। अष्टिपश्युपान्तां
125 दृश्योपस्योऽधिगतामविमुः। अरुगेतुवधारयां
126 वेपधेश्वरभूमिको राजावरो राजस्मां
127 हिति। मुगुरासर्गोंको मशल्ध्यशोभ्यः। अरीभानः
128 ड्रंडेत्वा हरिविभक्तियुधाधिष्ठि । . . .
129 यक् । . . .

IV. B. 130 रिषेण। आभाधवसुव्राय रिक्षाथाण्या
131 हेमे दत्ता। वसवर्तेश्वर्पीयायाय यीरायामस्य
132 रिषेण। भोरामपद्भक्स्य वसवपायनमः
133 रिषेण।। विवाणाम वंगुंगुणणस्य| कहारकस्य
134 राज्यार्याम लोकविन्यायक्रियाः। राज्याच्युतान्य रक्षा
135 य रक्षानस्तेष्वंध्वे। सर्वसाधार्यांचिवुः लर्व
136 धन्मुद्विन्निः। पदवीहन्दराये प्रायः विशेषा
137 प्रवेषकेः। तेतातुलक्षितायाय मित्रमोऽपि
138 पत्येः। प्रवेन्येः वश्वमाणाच्यावर्षिणोऽर्थितेः
139 कुलार्यांतलीपुः परवर्त्त्य दुःश्चे। परिक्षेत्रसू
140 राजदेवोऽरामस्य उस्ते। अष्टेश्वरशापः
141 रघुविति। . . . निवत्व त्यातिवशंककुल
142 . . . निवति। स . . . शी

(The plate is damaged in the middle)

V. A. 143 तत्त्वं नवदयुः . . . विन्ति श्रीरंगराय
144 लक्ष्मीस्य। शास्त्रवत्तिवदायशास्त्रावस्यगत्वा
145 नवम गुणसिद्धस्य। श्रीरंगरायसुपि श्रास्ता
146 स्तान्त्यायनस्यकालः। कृषिनायनवस्यसुसर
147 समापणसामस्यतसू:। [श्रीरंग]ं देवस्य [०] द्रश्याः
148 निबद्धसामासः। श्रीयन्ति . . . चाम्यायिष्ठवां
149 अशासने। शास्त्रायनोऽर्थ्येः दातायोगिः सुपात
150 न्ते। तुलायन्त्यायामात्स्यार्थ्ये पाठनादुपात्मः क्षिप्तां
151 गुणं तुम्मयं रमद्यं [युपालस]। परद्र [ताप्त] हरिरेण स्व
152 दृष्टेन निर्णयं भवे कुञ्जवरसा परद्रवित्वा व] यो हरत व
154

153  सुधरण । पाठविं [५] सहस्त्राणि विद्या [यांचा] यते किमः ।
154  एवेक भौतिक लोके [त्रिवेद्यांकुल] सोव्या ।
155  न कर्माणं विमात्ता [वसूरणा सामान्यों] धर्मं ।
156  रेन्तुरणां काळे काले [पाठिवैम्बविं: सर्वं] ।
157  नेत्तान मानवः: पाठविं [दान मूलो मूलो भान्ते राम] ।
158  चंद्रः ।
159  श्रीचिरु (कण्ठकक्षारे) ।

(Remaining portion is damaged).

Transliteration.

I a.

1. śrī Goḍādhipatayē namah ś namastunga-sīraś-chumāṁ
2. hi-chandra-chāmara-chāravēśa trailokyā-nagarārāmbhaṁ
3. mūla-stambhāya śa [m] bhāvē ś Harēr lilā-varāhaśya dayumśhtrā-
danḍa sa pātu vai ś Hēmādri-kaḷaśa yatra dhātrī chchhatra-śrīyāṁ
5. ādhanā kalyānāya yad-dhāma pratyūha-timirāpahāṁ ś
ti Kshira-jaladhēr jātām savēkshaṇāṁ Harēḥ ś ālambanaṁ chakō-
rānāṁ mamarāyushkaran mahaḥ ś pautraṣṭasya Purūravā Budha-
sutas tasyāyur aśyātmajāḥ ś ssa [m] jajne Nāhuṣō Yayaṭī-
r abhava taṃśācchā Pūrūstatabai ś tad-vāṃśe Bharatō bhavbhā nṛpati-
s tatsa [m] tataḥ Śaṃtanuḥ ś tatturyē Viḍyābhimanyurūdabhūt ta-
śmā Parīkṣhis tataḥ ś Nandas tasyāstham bhūt samajani nava-
mas tasya rājyaś Chalikka Kshmāpasta chaptama Śrīpati-ruchir a
bhavad rāja-pūrvā nārendraḥ ś tasyāstā Bījānāndrā daśāmā i-
ha nṛpī vira Hemaṇālirāyas tāṭitkā Murārau krita-na-
tir udabhūs tasya Māya-pūrtiśaḥ ś tatturyējāni Tāīa-pinn-
ma mahāśalā niyākana-srastrā mitra-gaṇas tato
18. jani hanā durgāṇi saptaḥi [tā] ś ś anbhai- kēna sa Šomi-
deva-nṛpatis tasyaiś jaiṇe sutō virō Rāghava déva [rā] ḍ-
ti tata śrī Pinnamā bhū nṛpāḥ ś Āraṇṭi-nagart-vibhō-
r abhūd asya Bukka-dhaṃnāpatis sutaḥ yēna Sālu-
va Nṛśimhyārājeyam apyeśhamāna-mahāśa-stirikritam ś
23. śva-kāmini śvatanu kāntibhir ākshipantim Bukkāvati-

II a.

24. pa-tilakā budha-kalpa-sākhi ś kalyāṇī-
25. nīm Kamalanābha yiv Abdhikanyām Bālāmbikā-
26. m udavahad bahūṃṣalya-silām ś sutēva kalaśambudhē sura-
27. bilāsugam Mādhavat Kumāram iva Śaṃkarat kula-ma-
28. [hi] bhṛita kanyākā ś Jayantam amara-prabhō api Śaśiva Bu-
29. kādhīpā chṛītaṁ ja [ga] ta Ballāmā labhata Rāmarājam sutam
30. sahasrāi saptatya sahitam api ya śindhu-jaunshām sapā-
31. tasyāntkām samiti bhūja-sauryyena mahatā | vijītyā-
32. dattē smād Avani-giri-durgām vibutaya vidhutendra Kāsa-
33. puḍayam api vīdrāvya sahasā Kandana [vō] lī durgām urukanda-
34. lād-ādbhudāyō bāhu-balayanyo bhahutarēya vijīya Har-
35. rēḥ l sannihitasya tatra charanāmbushu bhaktatayā jñātī-
36. bhir arpitam sudha [ya] tiśma nishēvya vishaṁ | Śri-Rāmarā-
37. ja-kshitipasya tasya chittāmaṇer artnī-kadambakānām l
38. Lakṣmīrī ivāmbhūruha-lōchanaṣya Lakāmbikā mushyā
39. mahishyalāsit l tasyādhikai samabhavas tanayas ta-
40. pōhi Śrīranga-rāja-nrīpati Śasivamśa-dhīpaḥ | ā-
41. sau samullasati dhāma nayasya chitraṁ nētrāṇi vai-
42. ri-suḍrīśām cha niranjanāni i satīṁ Tīrumalāmbi-
43. kāṁ charita-lilayā [A] rundhati pra-pāṁ api titiksha-
44. yā vasumati-yaśōrundhatīṁ | Himāmsur iva Rō-
45. hiṁtīṃ hṛdaya-hārinīṁ sadgunair añōdata sadharmi-

II b.

46. nīm ayam avāpya vīrāgrānīḥ | rachita-naya-
47. vičāraṁ Rāma-rājanca dhīram vara-Tīrumalarāyaṁ
48. Venkatādri-kshitiṣaṁ | ajana [ya] ta sa yētān ānupūrvyā ku-
49. mārgan iha Tīrumalā-dēvyam ēva rājā mahaujyah | saka-
50. labhuvanarātīn samiti mihaty a sa Rāmarājavirāh l
51. Bharata Manu Bhagirathādi rāja pratita-yesāḥ prāsaśāsa
52. chakram uvyaḥ viṭaraṇa-paripatīṁ yaśya vidyā-dhurinām
53. nakhara-mukhara-vīṇā-nāda-gaṭam niśāmya anukalanc a-
54. yam avālāmbu-bimbāpadesād Amaranagara-sākhi lajj-
55. yā majjatiya vyaṇājata śrī-vara-Venkapādri-kṣa-
56. tau Lakṣmīna-chāru-mūrttih jya-ghōsha-dhūrikrita-mēghanāda
57. kurvan sumitrāśaya-harursha-pōshaṁ | trishu Śrīranga-kṣmā-
58. paribṛdha-kumāreradhiraṇam vijītyāri-kṣmāpān
59. sTīrumalā-mahārya-nripatīḥ mahaujah sambrājye suma-
60. tir abhishiktō nirupame prāṣāty urvīm sarvāṃ api tisri-
61. shu mūrtishiva Hariḥ yaśasvinām agrasarasya yasya
62. paṭṭabhishēkē sati pārthivendōḥ dānāṃbu-pūrair abhishi-
63. chchaṁānā devī-padam bhūmiriyaṁ ddhahāti | yasyātī-pau-
64. ḍha-tejāh savitari vimata-dvānta-bhēdin-yadhitē kṛttī-
65. kṣhṛāṁvānta-śphutatara-vikasaṭ-puṇḍarikopamasya l
66. śvēta-čchhatrasya madhye kanaka-kalasikā bhāsate karni-
67. kābhāḥ tasyē pāntē marāla-dvayam iva vichala-chāmara-dvanda-
68. m āstē bhūgītvē vijētipī jihmagaiti vyālādhīraṃ la-
69. sadritvatvē jala-samśrātī Kamaṇṭham dānēpi manda iti di-
70. dignāgān bhṛśām unnatau cha kaṭhinām ītyēva
71. hitvā girim tatta-tsadgūna-sampāda-saraṇaṃ bhūrī-
72. ti haruṣhēṇa yaṃvairam sambrita-kapṭhakōta-sukritō kriṣṭaṃ
73. vidhāyā khalamaḥ-kshāmā-kēdaram udāradāna-salilāsāraī
74. samāpūryaḥ chaṃsamvārdhyā naga-kirtī-saśya-nivaham taptā-
75. likām vikrama-Śrī-Kāntām bhūja-kāyamā-sikare datte
76. hi yas ājēsahā jñishnutvam suchitām prajāsū sannatā chattītva-
77. m āpya śrītō vṛittim puṇṇyajana-priyāṃ adhigataḥ khyāta pra-
78. chētaḥ iti prāpta-sparśanā bibhra Dhanēpati sarvajña bhāvaṃ chi-
79. taḥḥ prayō ya prakṣī-kaṇṭē bhuvanē datta-digīśāṃśatam
80. huvā maṃtra-purassarī ripu-yaśā lājan pratāpānale
81. samprāpaīya padāni sapta-bhukanēśvarōpya mērūpalam ā prītaḥ
82. kṛttimayī madum pariṇayān sat-kautukōllāsinim ya
83. śimhāsanaṃ āśritō vijayeō grīṅham dvijandrāśiṣaḥ
84. āśrā [m]ta niśrāna kirtī samyām suradrimā ya stu labdhukā-
85. mah tātē tu paśyāṃ vitaṇṭiyaṃ pravāla-kāśāya jāsha-
86. tāpītāḥ Kānci Śrīraga Śesāchala Kanakasabhābhelā-
87. dṛīṣa mukhyaḥ śhavāvītyavrityā sarvē śhvatanuta vidhiva-
88. dī bhūyasē śāya śrayāḥ dēvasthānesu tīrtheshvapi kanakatu-
89. lā-pūrushedī nānā dānyē padānai rāpi samakhilai-
90. r āgamauktānī tāni r ānmuttaram tattanah yaḥ pratīta cha-
91. kāśīi hastāpajita-dvi-śākḥ Śrī Vēngalāmā chira-
92. puṇyarāśī Śrīrangarāya śrita-bhāgadheyaḥ Uddā-
93. girau sthita parivijyajya durgama Kōnda-
94. vīdu Vinikōnda-prā-pramukān bhūvalayaika-
95. ratna Penugum pure nivahanas rājati ya samagrama-
96. rādima lānchanataḥ śrī darant rīva Śaureḥ śiṣrā-
97. kura Śaurērōhīnt Chītre ī dēvyaitē vijyate Tirumala-
98. dēvī cha yasya Kṛṣṇāmēλ yathāvidhi mahī-sūrītama-
99. kritābhshēkōtsavē yadīyya kara-vāride kanakavrishśīttide
100. sarvatahā yāsōmya-tarangiṇī diśa digantare jīmbate
101. satām praśmitō bhavat-kripānātōru dāvānālaḥ dānāva
102. kaṭakamchā kānchanamayo datte sadā bhōgitām vārasī-
103. gāṃbhīrīyya-viśēsha dhurya chaurāśi-durgāiḥ kavībālava-
104. ryyaḥ ī parāśṣa dīgrāya manah prakāmā bhayamkara Śārṇga-
105. dhārāntarangāḥ hata-ripur animēshānokaho yācha-
106. kānām hosa-bhirudara-gandō rāya rāhutta minḍaha mahī-
107. ta-charita-dhanyē māmnyā Sāmulādhi prakaṣṭita-biru-
108. śrī pāṭītārāti-lōkaḥ 1 ubbaya-ūala pitāmahō na-
109. tānām mahāhya tatparō ripūnām 1 ayam Avahalurāya-
110. māna maditya khilainar abhidhāyyamāna dhāmā 1 tāṇḍa-
111. vītōdāyō biruda māmnyara gaṇḍa tayō daṇḍa balōtkalēn-
112. dra-jayapaṇḍita-virayutaḥ 1 chaṭḍima śāli bahu-baladām-
113. dīta-vairi-ganō gaṇḍaragūli manya pulimānyā ma-
114. hābirudah 1 sāra-vīra Ramayā samullasan 1 Āravī-
115. pura-hāra-nāyakah 1 Kuṇḍalīśvara-mahābhūja-śrayaṃ 1 nmām-

IV. A.

116. ḍalika-dharānt Varāhatam 1 atyambavaragam-
117. dānkā śidhu takshati rakshakah 1 Venga-tribhuvant-ma-
118. lī sakya dīti kalārjunah 1 Urigōla sura-ṛāṇō Hari-
119. gōchara-mānasah 1 rājām varō rāṇa-mukha Rāmabhadrā iti-
120. śrītan varṇita birudō nāṇā-varna śrī manḍalika-gaṇḍa iti-
121. Ātriya-gotrajānām agrasaro bhūbuñjam udā-raṣaḥ 1 atibhi-
122. rūdha turaga dhaṭa mati guru Bhāṭṭa Mahadha mānya padaḥ 1 Chālīka-
123. Chakravarti Māka-mahā-kirti-mahantyāḥ 1 ebirudarāya rāhuta-
124. vēṣyaika bhujanga biruda ghōshanaḥ 1 Oshadhi-patya-pamāita-gaṃ-
125. ċās tōshana rūpajitā sama khaṇḍaḥ 1 bāshege tapuva rāyara gaṇḍaḥ-
126. pōshana nirbharā bhū Navakhānḍaḥ 1 Rājādhi-rājā birudō rāja-samām-
127. hitiḥ 1 Mūru-rāyara gaṇḍāṅkō Mēru langhi yāśō bharaḥ arthia-gaṃ-
128. ḍabhērundō Hari-bhakti-Sudhānīḍhi . . . .
129. tyaka . . . .

IV. B.

130. riṇe 1 Āśvalāyana-sūtrāya Rikṣākhādhyā-
131. ine sadā 1 Basavaraseṇḍra-pautrāya Vīrayāṃātya-pu-
132. riṇe 1 Śrīrāma-pada-bhaktyāya Basavampāyya-mantriṇe-
133. mṛṣṭiṇnadātrē viprāṇām bandu-pōṣhaṇa-tatpāre 1 Kaṃṭakādi-
134. rājyānāṃ lekhiṇē gaṇikāγriṇe 1 rājanyāsthāna ratnā-
135. ya rakṣhitā-śesha-bandhāve 1 sarva-saṃstrārtha vidushe sarva-
136. dharmopādesine 1 Paḍāvīḍu mahaṛājye prājye Bengo-
137. nnakōṭake 1 Telāṭuṇaḍu-vikhyāte Anṇamangala-
138. patuke 1 prakhyāte Validambaṭṭa-chāvādinaṁ sōbhite-
139. Kuṣaventāli pūrve Peruvālvūrasya dakṣiṇē 1 paśchimē Sū-
140. ra-patānē Kāraṇe-grāmasya uttare Śrī-Venkaṭēśa-pu-
141. rāmiti . . . . nvitāṃ khyāṭi-Chokapula
142. . . . . . . . . . . nvitāṃ sa . . . śī

V. A.

143. tadidām naya duryya . . . yitāṃ Śrīrangaṛāya-
144. varyasya ā śāsanam ati-bala-śāsana tarugala dā-
145. nasya guṇa-nīdhānasya ā Śrīranga-rāya-nṛipatē śāsana
146. stāṃbra-śāsana ślokān ā Kavi-śāsana-Svayambhu sara-
147. samsabhānti Sabhā-patē sūnuh ā [Śrīranga] Dévarāye [n] dra-śāsa-
148. nad Vīraṇātmajāh ā śrimad Gaṇa? . . . . chāryya vyālikhat tām-
149. braśāsanam ā dāna pālanayö [rmadhya] ā danā śreyonu pāla-
150. nam ā dānāt Svargam avāpnōti [pālanā] d achyutam padam [svadatta-
dvi]
151. guṇam puṇyam paradattā [nupālanam] parada [ttāpa] hāreṇa sva-
152. dattam nishphalam bhavē [t svadattam para-dattam vā] yō harēta va-
153. sumdhārām ā shashtīrva [ṛsha] sahasrāṇi viṣhṣṭā [yam jā] yate krimih
154. ēkaiva bhagint lōke [sarvēkṣhām eva bhūbhujam na] bhōjaṇa
155. na kara-grāhyā vipradattā [vasundhāra sāmānyōyam] dharma-
156. sētur nṛpāṇām kalē-kalē [pālaniyo bhavadbhīh sarvā]
157. neyatān bhāvināḥ pārthivēn [drān bhūyo bhūyo yāchatē Rāma]
158. chandraḥ
159. śrī Viru.

Translation.

LL. 1-6.

Same as LL. 1-5 of inscription No. 2.

LL. 5-128.

(As in the numerous plates of Śrīranga-rāya :—) Rājādhiraja.....Śrīranga-rāya

LL. 130-143.

Granted the village re-named Venkaṭeśapura in Vādambaṭṭa-chāvaḍi with the hamlet Chokapula to the east of Kuṣaventāli, to the south of Peruvalū, to the west of Sūrapatāṅga, to the north of the village Kārane, situated in Paḍavīṭu kingdom, in Bengonnakōtaka, in Tēlātu-nādu, in Ṭhāṇamaṅgalapatru to Basavappaya-mantrin, of Āśvalayana-sūtra, a follower of Riksākhā, grandson of Basavarasa, son of Virayāmātya, a devotee at the feet of Śrī-Rāmā, bestower of sumptuous food to Brahmins, protector of those related to him, a scribe (lēkhin) of the Kārnāṭaka and other kingdoms, the chief of accountants (or mathematicians or astronomers?) a jewel to the royal court, succourer of all his relatives, learned in the meaning of all śāstras, and instructor in all dharmas.
LL. 143-149.

This is the sāsana of the great Śrīrangarāya, possessed of mighty power and great liberality, a treasure of good qualities. The son of Sabhâpati, Kavi-sāsana-svayambhu (a Brahma to the poets who compose sāsanas) composed these sweet verses of the copper sāsana by the order of king Śrīrangarāya. The auspicious Gaṇapā? chārya, son of Virana engraved this copper plate by the order of Śrīrangadēvarāya.

LL. 149-158.

The usual imprecatory stanzas:

L. 159.

Śrī Virū (pâksha).

Note.

This copper plate sāsana like the previous number was acquired for the Museum of the Mysore Archæological Department from the same party, viz., Mr. Krishnâsvami Iyengar in 1882.

These plates are broken in the middle of the IV plate and V plate. About 6 lines (128-129, 141-142, 158-159) are thus lost except for a few letters at the beginning. The name of the royal donor is thus lost as also the date in LL. 128-129 but the name of the king is given in line 143. The original name of the village granted as also that of its hamlet is lost. Some letters in the middle of lines 147-157 are also lost. Otherwise the characters are clear. The grant abounds in errors generally.

The sāsana records the gift by the king Śrī-rangarāya of a village renamed Venkatēṣapura, situated in Paḍavīdu kingdom to Basavappayya-mantri, son of Virayâmâtya who seems to have been a chief accountant or perhaps an astronomer and scribe in the court of the donor. The donee is called a minister (mantri) and his father is also styled a minister (amâtya). He is described to have been well-versed in the śāstras and to have been the king’s counsellor in all the dharmas (religious and moral duties). He was a devotee of the god Râma.

As stated before no date is found in the grant. The donor said to be Śrīrangarāya, son of Tirumalarāya by his queen Vengaluṃbâ. His queens are named Tirumaladēvi and Krishnâmbâ. These particulars together with the titles given indicate that the donor was the Vijayanagar king Śrīranga I who ruled from 1572 to 1585 (See pp. 264-277 of Heras’s Aravidu Dynasty) and hence the present plates may belong to about 1580 A. D.
KADUR DISTRICT.

Sringeri Jaghir.

In the deserted village Kauluḍi, to the north of Koḍatalu in the hobli of Melupalu, on a stone in the threshing-floor belonging to Koḍatalu Gunḍa.

Kannada language and characters.

Size 4' x 1' 3".

1. ....... संकल्पंति
2. 
3. 
4. 
5. 
6. 
7. 
8. ....... य स्मृतस्थः रतिकहः
9. वृद्धम त्रिविषयस्मृतिङ्गकः सांगः
10. ....... तथा श्रवण
11. ....... म तालय
12. ....... ते महंत
13. ....... नवानां भव वान
14. ....... वानामां वानमां वानमां वानमां वानमां
15. वानान अवंताद्वायं वानान अवंताद्वायं वानान अवंताद्वायं
16. वानान अवंताद्वायं वानान अवंताद्वायं
17. ....... मध्ये वानानां वानानां
18. ....... वानानां वानानां वानानां वानानां
19. वानानां वानानां वानानां वानानां
20. अनाततः
21. मध्ये वानानां वानानां
22. 
23.
Note.

This records the grant of some land as sarvamānya to a Brahman named Manchibhaṭṭa. The usual imprecation is found at the end of the grant. There are several lacunae in the record and neither the name of the donor nor any other details about the land granted can be made out. No date is given. The characters seem to be of the 16th Century A.D.

5

CHIKMAGALUR TALUK.

At the town Chikmagalūr, in the hobli of Chikmagalūr, on a slab in a mound in the Agrahāra street.

Kannāḍa language and characters.

(Top is broken.)

\[ \text{चिकमळकुर तालुक} \]

1. \[ \text{शहि तिन्यक्ष सुरम्यिन} \]
2. \[ \text{शहि तिन्यक्ष सुरम्यिन} \]
3. \[ \text{शहि तिन्यक्ष सुरम्यिन} \]
4. \[ \text{शहि तिन्यक्ष सुरम्यिन} \]

This and the succeeding numbers (4—48) have been briefly noticed in the Report for 1916. Their texts have been now published with notes.
Translation.

Be it well. On Monday the (4th) lunar day of the bright half of Phālguṇa in the year Vikrama being the Śaka year 1023 (some person whose name is gone) went to heaven by the rite of sanyasana. Her or his codisciple (sadharmi) Mālēyabbeganti set up this monument (nisidige) in memory of the departed. Her or his disciple Jagamanachārī wrote this.

Note.

This records the death of a Jaina by the rite of sanyasana that is by giving up food and spending the time in religious devotion when one feels certain that death is near. The monuments set up in their memory are called nisidige in Kannada. The date corresponds to February 4, 1101 A.D. taking 4th as the lunar day.

6

On another slab in the same place.
Kannada language and characters.

Translation.

Be it well. The disciple of Būchavve, Nechatimatayi (?) set up this nisidige · · · · maja wrote.

Note.

This is similar to the above but is full of lacunae. It may be assigned to Circa 1100 A. D. It was set up in memory of a Jaina nun Būchavve.

7

At the village Basavanahalli in the same hobli of Chikmagalūr, and forming a part of Chikmagalūr town,

On a viragal set up near the Virabhādra temple (Chikmagalur Taluk No. 11 revised)
Kannada language and characters.

1. names tunga-siras-chumbe-chandra-chamar-chaarave | trailokyana-nagararambha-mula-stambhaya
2. Šambhavē | svasti samasta-bhuvana-śrayaṁ śri-pruthivi-vallabham
3. ram Dvārāvati-pura-varēśvaraṁ Vāsantika-deviladbhavara-pra
4. sarbbajna-chudamanī malerāja-rāja malepa-rol-gaṇḍa gaṇḍabhē
5. sūra yēkāṅgavira sanivāra-siddhi giriDurggamalla chala . . . . . .
6. la Chōlarāya-sthāpānā-chāryya Pāṇḍya-rāya-pratishtā-chāryya śrīmat pratāpa-chakravartigaḷum appa Hoysa . . . . . . . . . . .
7. nvayada bhūpāla . . . . r anvayav entendaē 1 vṛtta 1 Yādava-
vamśajanaṇa u vinayāmbudhi . . . .
8. . . tamindādanu a Ereyaṅga-nīpa . . . . . Nārasimhan 1 mēdini-viśrutapa negalga Balla-nṛpānanaṃna . . . .
10. -rasamudra neleviḍinolu sukha-samkathā-vinōdadalu 1 prithu-vā rājyām
geyvyutiddali śakava . . . .
11. 1211 neya Virōdhī-samvatsarada Bhādrapada sudda 15 11 Ādivāradandu
Biṭṭadakōṭeya . . . . . . . .
12. didali Rāmanātanu naḍadu bandu tanna kālēgavagi kāduvalli śrīman
mahāpasāyta Aḍāyida . . . . mṇa
13. na besadinda mūvara ganḍāra . . . . saṇi Hanuma kart-
śakā . . nensida Dēvaligenādige mu-
14. khyarappa Basavanahalliya Bēlūra . . . nma . . . dēva .
grāmada padusādakā rumā (?) Hōchalavumdana maga
15. Basāmagavunḍa . . . . maga . . . . Machaya . . ya
magurchehi taṭṭirudā mārāntaram kon-
16. du Sura-lōka-prāptanāda 1 mangāla mahā śrī śrī śrī 1 Basavanahalliya
Bābeōjana maga Chinn-
17. ja māḍida biragallu

Note.

This is a viragal inscription, now revised, recording the exploits of a
warrior named Māchayya in the siege of the village Biṭṭadakōṭe during the reign
of the Hoysala king Narasimhādēvar (Narasimha III), son of Sōma (Sōmezvāra).
There are still several lacunae in the record which make it difficult to understand
the exact meaning of some lines. The Hoysala king Narasimha is stated to be
ruling in his capital Dōrasamudra, and a place named Biṭṭadakōte seems to have
been invested (apparently by the king’s troops) and for its defence Rāmanātha is
stated to have marched. A battle is thus recorded to have taken place on Sunday,
the 15th lunar day of the bright half of Bhādrapada in the year Virōdhī Ś 1211.
This date corresponds to 1st September 1289 A.D. which is however a Thursday and
not Sunday as stated in the record. The inscription next records that the Mahā-
apasāyta Aḍāyida . . . . nma ordered troops to march to the battle and some
warriors who belonged to Basavanahalli and Bēlūr in the district of Dēvalige-nāḍ
went to the battle and fought. Two names of these warriors can be made out in
the record, Basamagavundha, son of Hochagaunda and Machaya. The latter is
said to have made a rescue and piercing and killing his opponents was himself slain.
On his death this viragal is stated to have been set up by Chinnoja, son of Babeoja
of Basavanahalli.

Ramanatha, referred to in the record was the brother of Narasimha III
(1254-1291) and was the ruler of the Tamil districts in the south of Mysore and
Kolar (1254-1295) while Narasimha was governing the ancestral Kannada kingdom.
He was often engaged in fighting with his brother for an extension of his kingdom
and the present battle is an instance of such fighting. Devalige-nad is the district
round Chikmagalur (See E. C. VI, Chikmagalur 1, 4, etc.). Adayida or addayida
means a sword in Kannada. The title indicates that the person referred to was the
The village Bitatalute where the battle is said to have taken place is probably
the present Kotevir near Chickmagalur called also Kote [E. C. VI Chick-
magalur 64]. For the fight between Narasimha III and Ramanatha see E. C. V
Belur 187, Hassan 47 and Channarayapatna 232.

On a 2nd viragal in front of the same Virabhadra temple in Basavanahalli
Kannada language and characters.

Translation.

While a Rama in moving battle, uprooter of the Magara
kingdom, an adamantine cage to those who take refuge under him,
pratâpachakravarti Hoysâna Bhujabâla âri (Vîraballâḍâva) was ruling happily in Aruṇâsamudra Ballâlapaṭṭana:—

In the Saka year 1235 Beya, Bommaya-damnâyaka, son of Gumasa. ya-damnâyaka was fighting and conquering (The text is corrupt at the end of line 10 and beginning of line 11):—

In the month Phâlguna of the year Pingâla . . . . (some one) of Basavanââlli fought and fell (ll. 12-15 are too full of lacunae).

Note.

This belongs to the reign of the Hoysala king Ballâla III. The date however is irregular. S 1235 in line 9 is not Vyaya but Pramâdin. Pingâla is S 1239 or A. D. 1317. The record belongs to Pingâla Phâlguna or 1318 A. D.

Aruṇâsamudra is spoken of as the royal residence of Ballâla III in several inscriptions, E. C. IV Gundlupet 69; E. C. IX Channapatna 71 and 73; E. C. XII Chicknayakanhalli 4 etc. It is believed to be near the sacred place Arunâchalam (E. C. IX, Intr. p. 22) but the identification is however uncertain (E. C. XII, Intr., p. 11). In the present record it is called Arunâsamudra-Ballâlapaṭṭana. Ballâlapura is the name given to several villages probably founded by king Ballâla. Thus Hiriya Gandasi and Kittanakere in Arasikere Taluk are called Ballâlapura (E. C. V Arsikere 67, 158). But no Ballâlapaṭṭana has been met with so far.

On a viragal near the Anjanâya temple to the east of the same village Basavanââlli (Chikmagalur Taluk No. 14 Revised).

Kannâḍa language and characters.

Translation and Note.

During the bright fortnight of Mâgha in the year Sarvajit.......... .......... attained heaven. His elder brother Gummeya set up this monument in his memory. This is a viragal inscription and may be assigned to 1237 A. D.
10

On a viragal in front of the same Anjaneya temple in the village Basavanahalli.

Kannada language and characters.

नन्दिनुर, यशोर र
2. रामेश्वरारावत
3. 
4. 
5. 
6. 
7. 
8. 
9. राजपुत्र जयराव जयराव सुभाषितम्

Note.

This is also full of lacunae. It begins with the usual invocatory verse addressed to Śambhu and records the death of some one in the year Śaka 1250 Vibhava (1828 A. D.) and the erection of this monument (viragal) in his memory.

11

At the village Hirimagalur in the same hobli of Chikmagalur, on a slab in the pavement within the enclosure of the Rāma temple (Chikmagalur Taluk No. 9 Revised).

Old Kannada characters.

Size 1' 8" × 1' 6"

नन्दिनुर, यशोर र
2. रामेश्वरारावत
3. 
4. पुरुष श्रीवर्मनरावत [१] सम्प्रसारम् जय
5. राजपुत्र जयराव जयराव सुभाषितम्
6. राज
7. 
8. 

9. राजपुत्र जयराव जयराव सुभाषितम्
Note.

This records that Sadiyaṇṇanāchārī and Echayya, minister for peace and war, Puṭṭagavuṇḍa of Toṭṭil and Ereyanṇa-Permāḍī built a tank and erected a stone sluice for it. There is an imprecation at the end:—Those who destroy this shall be completely ruined. It is difficult to determine who these Echayya and Ereyanṇa Permāḍī are. It is possible that Ereyanṇa Permāḍī was the Ganga king Ereyappa-Permāḍī or Nitimārga II. An inscription of Nitimārga is found in the same village Hirimagalūr. The absence, however, of any epithet like śrīmat, for the name would suggest that Ereyanṇa Permāḍī was an officer under the king Ereyappa Permāḍī (Nitimārga II) and took the king’s name, since the practice of assuming the name of the ruling sovereign was very common in old times. [M.A.R. 1916, p. 46] The characters too are of the period of Nitimārga II, the Ganga king (C. 886-913).

12

At the village Indāvāra in the same hobli of Chikmagalūr, on a vīragal set up near the Baireḍēvaru temple (Chikmagalūr Taluk No. 30 Revised).

Kannāḍa language and characters.

1. ಹಾಗೆಯುವ ಕವಧುಗಡಿಯ ಇಂದೆ ಸ್ವಾಮಿಗಳ ರಾಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಸಮುದಾಯದ ಪ್ರ್ಯಾತ್ಯಾಯಣದಲ್ಲಿ ಸಾಗಿಯಾದರೂ ಶ್ರೀಮನ್ನರು (ತೆಲ್ಲಿ ಗಣಾನೆ 30ಕ್ಕೆ ಅತಿ).
2. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರಕರಣದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
3. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
4. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
5. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
6. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
7. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
8. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
9. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
10. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
11. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
12. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
13. ಸ್ವಾಮಿಗಳ ಪ್ರತಿ ಅನುಭವದೊಂದಿಗೆ ಇತರ ಸ್ವಾತಂತ್ರ್ಯದ ಪ್ರತಿಸಂಬಂಧ ಮೇರುಗಳಲ್ಲಿ.
14. ... ತೆಲು...... ತನ್ನ...
Transliteration.

1. namas tumga-sira-skumbi-chandra-chama-cha-rav-tailokya-nagar-a-rambha-mula-stambhaya Sam-
2. bhava I svasti sritman-mahamandaJliesvaraJri-vira-Ballalu-devaru Dorasamudra-
3. lu sukha-samkatha-vinodadim rajyaam guyuttirda kalekatta Sadharaana-
samvatsara-
4. dalu Yindavuradavar Uppavalliyavara kude holaverege kadidalli Chandaga-
vundanam yi-
5. .... rundu kadi suraloka-praptanada ombhantu-naduara Kenegila Dekana-
hegade-yo-
6. lagagi ittu eradum sayalagadendu nadum heggede mumde, gharisi, ma-
samamda-
7. vam noj Uppavalliyavaram ereyin-mega kekeya kodiyim Komchala-
holeyin-
8. ditta haduvval Uppavalliyavaram oppejjenelakke svamyavilla muda-
deseyinda manakoppejjenelakke svamyavi-
9. damagi Vuppalliyalu sattavaramge honna koju tidimu (?) bali-
10.kke sasana viragallan Indavara yurokkalum Karikagavumdana ....
gavundanu Ballagau-
11. mdan Adiyinde Maruvagavumdana [Ma] sanagavumdanu Kochagavum-
danavaru nilisida kallu
12. smeja samduhasa....nalu....rum
13. sanava barada Maimchayya . . . .
14. . . raru . . . . . . . . . . . . nama.

Translation.

Salutation to Sambhù. During the reign of the illustrious mahamandaJliesvara,
Sri Vira BallaluJdeva in peace and wisdom in Dorasamudra, in the year SadharaJa:

On the inhabitants of Yindavara fighting on account of a field boundary with
the inhabitants of Uppavalli, ChandaJgavunda fought and died. Whereupon the
men of nine nadus including Dekana-hegade of Kenegil assembled (itu) and
saying "both (parties) should not perish" the nadu and hegade came forward and
examining the boundaries decided: "To the people of Uppavalli does not belong
even one foot of land from the tank upwards, from the natural outlet of the tank
and from the stream of Konchala westwards up to Uppavalli; but as they (people
of Uppavalli) have a claim to some land (manak oppejje-nelakke), gold should be
paid as compensation (by the people of Indavara) for the deaths at Upparali".
To this effect a viragala with śásana was set up by the inhabitants of Indavara, Karikagavunda's gavunda, Ballagavunda, Adiyinde (?) Maruvagavunda's son Masanagavunda, and Kóchagavunda.

Manchayya wrote this inscription.

Note.

This is the revised inscription No. 30 of Chikmagalur Taluk published in E. C. VI. It belongs to the reign of the Hoysala King Viraballala and the year Sádhāraṇa. It may be assigned to A. D. 1190 when Bálala II was king. The inscription is of importance as it shows how disputes relating to boundaries of land were settled in former days. The meaning of lines 6-9 giving the decision in regard to the boundary disputes is, however not free from doubt and several letters are lost in lines 12-14. (See M. A. R. 1916, P. 54)

13

At the same village Indavara, on a viragala near the southern entrance.

Kannada language and characters.

Translation.

Be it well. In the śaka Bänuma, son of bova fought in the bággata (embankment?) of the village and died. This is the stone set up for him.

Note.

This is a viragala inscription and may be assigned to C. 1200 A. D.

14

At the same village Indavara, on a rock in the land of Irégauḍa to the west of the village.

Kannada language and characters.

Translation and Note.

Subhadradevate: May be assigned to C 1500 A. D.
At the village Mattavara in the same hobli of Chikmagalur, on a slab set up in the enclosure of Parshvanatha-basti (Chikmagalur Taluk No. 52 Revised).

Kannada language and characters.

**Size 2' x 1'—3''**

Translation.

Chataveganti of Marula-Jina Jakavehati performed tapas in the basadi of Mattavur and attained siddhi (died and attained heaven). Mara, son of Abeya Machara set up this stone.

Note.

This epigraph may be assigned to about 1400 A.D. It records the death of a Jaina woman named Chatave-ganti. Mattavur is the same as the village Mattavara. She was a native of a village called Marula-jina Jakavehati. The woman became a nun and performed austerities prescribed for the Jainas and died. Some one seems to have set up this stone in her memory.

At the same village Mattavara, on a slab in the sukhanasi of the same Parshvanatha-basti.

Kannada language and characters.

**Translation.**

Chataveganti of Marula-Jina Jakavehati performed tapas in the basadi of Mattavur and attained siddhi (died and attained heaven). Mara, son of Abeya Machara set up this stone.

Note.

This epigraph may be assigned to about 1400 A.D. It records the death of a Jaina woman named Chatave-ganti. Mattavur is the same as the village Mattavara. She was a native of a village called Marula-jina Jakavehati. The woman became a nun and performed austerities prescribed for the Jainas and died. Some one seems to have set up this stone in her memory.
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40. 

(ನೂರುಮ್ಮಡ ೧೫೪)
Transliteration.

1. śrimat-parama-gambhīra-syādvādā-mōghalāmchha-
2. nam ś jiyāt traḻjokyanāthasya śasanaṃ Ji-
3. na-sasanaṃ ḫ
4. svastisamadhigata-pamchamahāśabda mahāmaṃḍalēśva-
5. raṃ Dvārāvatī-puravarādhiśvaram Yādava-kulāṃ-
6. bara-tyumaṇi samyaṅka-chūḍāmaṇi mala-
7. parolu-gaṅdāyanaṅka-nāmavali-virājitarappa śri-
8. mat Trai [lo] kyamalla Vinayāditya-hoysala-
9. dēvar Gangavādi-tombhatarasāsiraman āldu
10. sukhadiṃ prithvīrājyaṃgeyye sakavarsa 991 ne-
11. ya Pingala-samvatsarada Vaiśākha sūdha trayōdaśi Briha-
12. vāradal pimdu devasam Hoysalādēvar Mattavurake
13. kālam tirvitaṃdu bijayamgyeyamdu basadige vamdi
14. dēvaram kaṃḍi beṭṭadole kaḷḍarava villiyake māḍi-
15. sidir uroḷage māḍisivemdaḍe Māṇikaseṭṭi
16. yintemdu binnapaṃ-geydam dēvar nīv uroḷomdu
17. basadiyaṃ māḍisi bhūmiyaṃ biṭṭa mā-
18. na-mahimegalam koṭṭade baḍavabbar nimmada-
19. ṛḍdarthakke pramāṇumṭe dēvararthamam Maleya-
20. rasugala ḫaḍada bhattamum samānam adara
21. Māṇikaseṭṭiya mātim meochhi nakku karavollitem-
22. du basadiyan uroḷage māḍisi sāmiyaṃ
23. Māṇikaseṭṭi Rājagāvunda Muddagāvundaṁrāṁ be-
24. sāyidennūru ḫ bhattakke bidisi 1 teṛeyol pa ... 
25. ḫam nāḍalijali siddhāyadalli bhattanūla nela vi-
26. nayāyitanū paimpelteregala Mattavura ba-
27. sadige biṭṭam 2 ainu biṭṭa basadiyavasadali palava-
28. manegala māḍisi Rishihalliyemdu pesaranīṭṭu
29. manedege māduvedeṛe uṛuṭtige taude su-
30. ramdu kavartte sēse osage manakare kūṭa ka-
31. kandi biravana kōdativana kattarivana adekalu-
32. vaṇa haḍavaleyva hadiyarāya kumbra bi-
33. Ṭṭi kammaṇa viṭṭi yivoḷagāgi halavu mahime-
34. gaḷam Vinayāditya-hoysala-ḍēvar achaṃdṛāṛkka-
35. ṭārambaram salge 3 inti dharmadol āvanānum tappida-
36. vaṃ Gangeyalu gamgeyaṃ kondu tindam Lingāli-
37. paṃ geydan isthānave kaṭṭegaḷa sthānam Jāgavaḷa
38. Mattāvura haḷliya gavunda tānittudakke pe ....  ....
39. nede nittudadakke dēvagriha
40. va nānavaka...holahā. vāgirpa 4,00,000.

Translation.

Victory to the Jina-śāsana, containing the commandments of the Lord of the three Worlds and bearing the excellent attribute of the auspicious and very profound syādvāda.

Be it well. While the obtainer of the five great sounds, mahāmaṇḍalēṣvara, lord of the excellent city of Dvārāvati, a sun to the firmament the Yādava race, crest-jewel of righteousness, champion over Malepas, adorned with these and many other titles, the illustrious Trailokyamalla Vinayāditya Hoysaladevar was governing Gangavādi ninety-six thousand and ruling the earth happily:

On Thursday, the 13th lunar day of the bright half of Vaiśākha in the year Pingala corresponding to the Śaka year 991:—The Hoysala king having previous to that date had a channel turned and brought to that village, was now pleased to visit the village—

On that occasion the king went to the basadi and seeing the god therein asked “why have you built the basadi on the hill (outside) instead of building it inside the village?” To this Mānikaseṭṭi replied respectfully “we beg of your Highness to build a basadi within the village and richly endow it with wealth and privileges. We are poor but there is no limit to your wealth. Your wealth is equal in quantity to the paddy grains grown by the hill chiefs.” The king was pleased with the speech of Mānikaseṭṭi, smiled and saying “very well” had the basadi built inside the village and set up the god inside it and got Mānikaseṭṭi, Rājagavunda and Muddagavunḍa to endow 200......... of land for the paddy to the basadi. The king also granted for the basadi at Mattāvara the paddy income of the Siddhāya of the village Nāḍaḷi (The stanza in ll. 24-27 is very corrupt and its meaning is not clear).

Making these endowments the king Vinayāditya-Hoysala-dēvar got several houses constructed near the basadi and gave the name Rishihalli and granted that village remissions of house-tax, marriage-tax, úr-uttige (?), taude, surandu, kavartte, sése, osage (a tax on auspicious ceremonies, manakare, kūṭa (a tax on communal meetings like jāti-kūṭa, etc.), kakandi (?) bīravan (a tax on soldiers), kōḍati-vāna (a tax on wooden hammer or threshing floor?, a tax on smiths), kattari-vāna (scissors-tax: a tax on tailors), aḍekaluvāna (anvil tax paid by goldsmiths), haḍavaḷēya, hadiyaṛāya, kumaṇa-viṭṭi (tax on potters), and kammaṇa-viṭṭi (tax on blacksmiths).

May this endure as long as moon, sun, and stars last.
He who infringes this grant will be guilty of slaying and eating *Gange* (cows?) and destroying *lingas* in Ganges (on the banks of the Ganges river).

This sthāna (office of the trustee of a temple) belongs to the kaṭṭes (a family?):—the gavunḍa of Jāgavaḷa and of Mattāvura village..............................

... for his grants and for the temple .................. 400,000 (The meaning of this stanza is obscure as several letters are lost. The rest of the inscription is hidden by the building).

*Note.*

This inscription is of importance as it shows what interest both the king and the subjects took in building and endowing temples even in the early years of the Hoysaḷa rule. The king in whose reign this was engraved is the Hoysaḷa king Vinayāditya. His capital is not named in this grant. He is merely stated to be ruling Gangavādī 96,000. Jainism too occupied at the time a much more prominent place in the Malnad districts than it does today. Regarding the date we find it given as Ś' 991 Pingala sam. Vaiś. sū 13 Bri. But Ś' 991 is not Pingala. The nearest Pingala is Ś' 999. But in this year Vaiś. sū 13 is a Sunday and not Thursday as stated in the grant. If we take the śaka year as correct the year becomes Saumya and during this year Vaiś. sū 13 is not Thursday. Even if we take the Tamil month Vaiyāsi as is sometimes done, Vaiyāsi sū. 13 (or Jyēṣṭha sū. 13) is a Wednesday and corresponds to 8th May 1069 A.D. It is well-known that the dates of Vinayāditya as found in the inscriptions are often irregular, even when the details of dating are given in words and not figures and the letters are clearly legible. See p. 51 of M.A.R. 1916 on this subject. The prefix Trailokyamalla before Vinayāditya refers to his overlord, the Chālukya king Trailokyamalla Ahavamalla 1042-1068. The meaning of some of the taxes found in the inscription is obscure (M.A.R. 1916, pp. 51 and 52.)

17

On a bell in the same Pārśvanātha-basti.

*Kannāḍa language and characters.*

[Text in Kannada]

*Note.*

This records the gift of a bell to the chaityālaya of Pārśvanāthasvāmi in the basti of Mattāvāra by Aivarā Ambaṇa. The characters are of the last half of the 19th century.
At the entrance to village Uppavalli in the same hobli of Chikmagalur.

Kannada language and characters.

1. ಯಂತ್ರದಲ್ಲಿ
2. ಕಮಾಲದಲ್ಲಿ
3. ಮಂದಿರದಲ್ಲಿ

Note.

This records the setting up of the god Vinayaka. No name of the person who setup the god nor date is given. The characters seem to be of the 13th century A.D.

At the same village Uppavalli, on a slab in the doorway of the Iśvara temple near the pond.

Kannada language and characters.

1. ಹೊನುದಿನ್ನಿ
2. ಹೊನುದಿನ್ನಿ
3. ಹೊನುದಿನ್ನಿ
4. ಹೊನುದಿನ್ನಿ
5. ಹೊನುದಿನ್ನಿ
6. ಹೊನುದಿನ್ನಿ

Translation.

The service of Śri Kēśava-Yogiśvara : Śri.

Note.

The doorway of the temple seems to have been set up by an ascetic named Kēśava-Yogiśvara. Nothing is known about this Kēśava-Yogiśvara. The characters seem to be of about 1700 A.D.

At the same village Uppavalli, on a viragal in front of the Inscription slab No. 41 of Chikmagalur Taluk.
Kannada language and characters.

Note.

This is also a viragal recording the exploits and death of some warrior in the reign of some Hoysala king. The titles, possessor of all good attributes, maha-
manadalasvara, conqueror of the whole earth including Talakadu, Kongu, Nangali-
Uchchangi and Banavasi and refuge of the whole universe are found at the commencement of the grant but the king is not named. The record probably belongs to about 1230 A.D., during the reign of Narasimha II.

21

On a slab standing at the entrance of the same village Uppavalli.

(Chikmagalur Taluk No. 38 Revised)

Kannada language and characters.

Transliteration.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>svasti Vikra [ma] gā-</td>
<td>1.</td>
</tr>
<tr>
<td>lam 1060 svasti</td>
<td>2.</td>
</tr>
</tbody>
</table>
3. śrimatu Tri [bhu]  
4. vayananāla  
5. Vinayāditya-Ho-  
6. yasala-dēvara rājaṁ Pari-  
7. dhāvi yemba samvatsaram Uṛppa-  
8. vallīya Bāṣagavundana Biṭṭi-  
9. gavundana magaṇ Biṭṭiyanna Imnda-  
10. yurada Bhūva-gavunda holada-bi-  
11. dera sammuadadi kondade Bāsa-  
12. gavunda Būvegavundana  
13. konda

Translation.

Be it well. In the Vikrama year 1060:—Be it well. During the reign of the illustrious Tri [bhu] vanamalla Vinayāditya Hoysala-dēva, in the year named Parīdhāvi on Būvagavunda of Indayura killing in connection with the bamboo plants of a field (holada-bidera-sammandadi), Biṭṭiyanna, son of Biṭṭigavunda, (who was the son?) of Bāṣagaundha of Uppavalli, Bāṣagavunda slew Būvegavunda.

Note.

This (Chikmagalur 38 revised) is an instance of the usual blood feuds that took place in connection with the land disputes. The record belongs to the reign of the Hoysala king Vinayāditya. Except the surname Tribhuvanamalla, no other titles are applied to the king nor is his capital named. The title Tribhuvanamalla indicates that Vinayāditya was a subordinate of the Chālukya king who possessed that title. This title was applied to the Chālukya kings Vikramāditya V, 1009-1018 and Vikramāditya VI (1076-1126). Now at the beginning of this record the date is given as the Vikrama year 1060. Evidently this does not apply to Chālukya Vikrama era as it began in 1076 A.D. Taking the Samvat Vikrama era of the North, the date would correspond to 1004. This year is however Krōdhin and not Parīdhāvi as stated in the record. The nearest year Parīdhāvi is 1012 A.D. This year falls in the reign of Tribhuvanamalla Vikramāditya V. But if we take this early date Vinayāditya's reign would extend for nearly a century up till 1100 A.D. when Ballāla I became king. Rao Bahadur R. Narasimhachar has discussed this question of the dates in full in M.A.R. 1916, p. 51 and postulates that there were two Vinayādityas with a Kāma-Poyșala intervening between them, that Vinayāditya I ruled till 1022, Kāma-Poyṣala till 1047 and Vinayāditya II till 1100. It is a matter of common knowledge that the dates found in the inscriptions of Vinayāditya and his son Ereyanga are extremely irregular. But the question of the existence of two Vinayādityas has yet to be accepted by scholars.
Further Vikramakāla is used in several inscriptions of Vinayāditya to denote the number of years elapsed in the Chālukya Vikrama era. *Cp. E. C. VI Kadur 142 of the 19th year of Vikrama-kāla, viz., 1095 A. D. The figure 1060 might stand for 16, the zeros having no value. Thus E. C. III T.-Narasipur 72 is dated S 102022 which really means S 1222. Hence the present record might belong to the 16th year of Chālukya Vikrama era viz., 1091-1092 A. D. But this year would correspond to the cyclic year Prajōtpatti or Āngtrasa and would not coincide with Paridhāvi mentioned in the record. The date is thus irregular.

We may also note here that the name of the village Uripavalḷi is met with at early as 899 (?) in Chikmagalur 3: E. C. VI.

22

At the same village Uppavalli, on the 1st viragal in the wet land of Karim Sab to the north of the village.

Kannada language and characters.

1. svasti samasta-bhuvanaśrayaṁ sṛ- prithvivallabha mahāraja adhiraṇaṁ
2. paramēsvaram Dvāravati-puravaradhisvaram Yadava-kulambara-
3. dyumāni samaku-chudāmaṇi niśamka-pratāpa-chakravartī.
4. rasimhadevaru Magara-nirmmuḷormmudanam mādi Chōla-rājya-pratishti-
tam mādi

Transliteration.

1. svasti samasta-bhuvanaśrayaṁ sṛ- prithvivallabha mahāraja adhiraṇaṁ
2. paramēsvaram Dvāravati-puravaradhisvaram Yadava-kulambara-
3. dyumāni samaku-chudāmaṇi niśamka-pratāpa-chakravartī.
4. rasimhadevaru Magara-nirmmuḷormmudanam mādi Chōla-rājya-pratishti-
tam mādi
5. Virōdhi-sauvatsarada Chaitra su saputami Vaḍavāradaṅdu svasti śri Heggara-
6. mādeya-māva tamna virabujabaḷa bāhuṇadādindam la . . .
7. diya Bommagavu [da] na maga Baicha [ga] vuḍana hagege Kavuteya Hada Mādegavu-
8. da Gina Malagavuḍana komdu parokshavineyamāṁ mādi
9. . . . chadeyaharavalabala-saṃpagaṇḍikēya komdu
10. . . nilisida viragalu idake arānu alisidare . .
11. vage . . ya hemṇa-gamḍina makaḷa rakaṣati śri yī-kala taḍa-
12. varu kavileya komda pāpa ātana poleva tu
13. . . kaḷe . . . da
14. . . . . . . . . . . . . . . . . . . . ūdu

Translation.

Be it well. The illustrious refuge of the whole universe, favourite of fortune and earth, king of kings, the great lord of the excellent city of Dvāravati, a sun in the sky the Yādava family, crest-jewel of righteousness, niśanka-pratapa-chakravarti Narasimhadēvar—having uprooted the Magara (king) and established the Chōla kingdom (was ruling the earth). On the 7th lunar day of the bright half of Chaitra being Voḍavāra, in the year Virōdhi—be it well.

In order to avenge the death of (or for the enmity of) Baichagaṇḍa, son of Bommagauḍa, Heggara Mādeya Māva killed by his own victorious arm Gina Malagauḍa, son of Hada Mādegauḍa (?) of Kaute (?) and set up this viragal in memory of the dead man, after seizing the petty gauḍike (office of gauḍa).

If any one destroys this stone, it will prove a rakaṣati or demoness to the children, male or female of such person. Good fortune.

Those who injure this stone will incur the sin of killing tawny cows . . .

Note.

This viragal was set up in the reign of the Hoysaḷa king Narasimha. The date is not expressed in terms of the Śaka era but is merely given as Virōdhi Chai. śu 7 Vaḍavāra. But the statement that the king uprooted the Magara king and set up the Chōla king indicates either Narasimha II or Narasimha III. The year Virōdhi fell in the reigns of both the kings, viz., S 1151 and S 1211. Taking S 1151, the date corresponds to March 3, 1229, a Saturday (Vaḍavāra). Taking S 1211, the date corresponds to March 29, 1289, a Tuesday. The former date, viz., S 1151 Virōdhi Chai. śu 7 equivalent to March 3, 1229 seems to be the date intended and falls within the reign of Narasimha II. Hence Narasimha of the record apparently refers to Narasimha II. There are several lacunae and errors in the inscription. The imprecation is rather peculiar. (See M.A.R. 1916, P. 54.)
Kaute of this record is evidently the same village as Kavutalu in Lakya Hobli, Chikmagalur Taluk.

23

At the same village Uppavalli, on a 2nd viragal near the previous viragal.

Kannada language and characters

Transliteration.

1. svasti samasta-bhuvanásrayam prithvívallabhaṁ mahárájádhirájaṁ paramé-
2. svaraṁ Dváravatipuravarádhívasvaram Yádava-kulámbara-dvimaṇi sámya-
3. kta-chúḍámaṇi malerájarája malaparolu-gamda gamda-bhérumbha kadaṇa-
prachanda a-
4. saháyasūra sanivára-siddhi giridurggamalla ēkāmgavira prajemechechegamda
Vásaántikádev-
5. labdha-vara-prásádhakam śrimatu pratápa-chakravartti Hósaṇa Vira
Ballálu-dévaru suka-sámkathávi-
6. nódadim Dórasamudradalú prithvírájyam geyuttiralu Pramádi-sámvatsara-
Váisákha bahu-
7. la 5 Sómaváradamdu Uppavallíya Jakagaudana maga Máchagauda Mácha-
gaundana maga Jakagauda
8. tamn-ura tuṛu-harivallí Aváteya Básivegádeyodane kádi idirámte [ra]
komdu tuṛuva maguci-su-
9. ralókapráptanáda 1-sásanavam baradáta Yímadvúra. sénábóva Máyamña
yi-rūva mádida ruvari Bógojá

Translation.

Be it well. While the refuge of the whole universe, lord of the earth, king of
kings, the supreme lord, master of the excellent city of Dváravati, a sun in the
firmament the Yādava race, crest-jewel of rectitude, lord over Male chiefs, vanquisher of Malepas, gāndabhēruṇḍa, terrible in battle, unassisted warrior, Śanivārasiddhi-giridurgamalla, sole hero, a lord loved by the subjects, obtainer of boons from the goddess Vāsamukha, the illustrious pratāpa-chakravarti Hōsāna Vīra Ballāludēvar was ruling the earth in peace and wisdom at Dōrasamudra.

On Monday the fifth lunar day of the dark half of Vaiśākha in the year Pramādi, during a cattle raid in his village, Jakagauḍa, son of Māchagauḍa who was the son of Jakagauḍa of Uppavallī fought with Bāsivegade of Avate, killed the opponents, rescued the cattle and attained Heaven.

The inscription was written by Māyanṇa, village accountant (sēnabōva) of Indavura, and the engraving made by the sculptor Bōgōja.

Note.

This vīragal is of the reign of the Hoysaḷa king Ballālā. It is difficult to determine whether Ballālā II or Ballālā III was the king referred to in the inscription since the number of years expired in the Śaka era is not given. The year Pramādi fell both in the reign of Ballālā II and that of Ballālā III, viz., in Śaka years 1115 and 1235.

Taking S' 1115 the weekday corresponding is Friday. But taking S' 1235 the weekday falls on Monday (16th April 1313) as stated in the grant. In the absence of other factors to the contrary, it is preferable to take the date when the details of dating fully correspond with those given. Hence, the date of the present record is probably Monday, 16th April 1313 A.D. when Ballālā III was king in Dōrasamudra. (See however M.A.R. 1916, P. 54.) We may also note that this inscription is very similar to E. C. VI, Chikmagalur 39 of the same village Uppavallī and of the same date. There too the number of years expired in the śaka era is not given. The village Indavura is the same as Indāvāra situated near by.

At the same village Uppavallī, on a 3rd vīragal.

Kannāḍa language and characters.

1. ಸುತ್ತಲ ಕರ್ನಾಟಕದ ಉಳಿದು ಮಾತನಾಡುರು ಮಾತ್ರಾಧ್ಯಕ್ಷ ಮೂಲಕಿತಳು ಎಳೆದ್ದು ತೂಳದ್ದಿ...;
2. ... ಜಾತಿತ್ವ ಸಮ್ಮಾನ ನಿಂತೆ ರೂಪದ ಮೂಲಕಿತಳು ಕಾಣಿಸಿದ ಮೂಲಕಿತಳು ಎಳೆದ್ದಿ...;
3. ... ಹಾ... ಎ... ಎಳೆದ್ದಿ...;
4. ... ಸಂದರ್ಭ ಎಳೆದ್ದಿ...
Translation.

Be it so well. When the refuge of the whole universe, favourite of good fortune and earth, king of kings, supreme lord, lord of the excellent city of Dvārāvatī, a sun to the sky the Yādava race, crest-jewel of rectitude, king of the hill-chiefs, champion over the Malepas, gandhāyurāṇḍa, terrible in battle, was ruling at Dōrasamudra:—In the month of Śrāvana of the year Vyaya son of gauḍa of hali... attained heaven. This stone was set up by Bammagauda's son Huliya. The writer of the viragil inscription was Chandanā, son of Vāsudēva-bhāṭa. The engraver was the junior sculptor Chikka-Baichōja, disciple of Marīyāne, son of Ebōja, who was the son of Baichōja.

Good Fortune: Well-being.

Note.

This inscription is full of lacunae. It is of the year Vyaya and the month Śrāvana and belongs to the reign of some Hoysaḷa king. No details are found to determine who this king was. It may probably belong to Narasimha II and the year Vyaya may correspond to 1226 A.D. (See M.A.R. 1916, P. 54.)

On the Bababudan hills in the same hobli of Chikmagalur, on a pillar in front of the entrance of the Dāda Hayāt shrine

Persian characters and language.
Persian and Arabic characters.

Transliteration.

Bismi 'llāhī, l-rahmānī,l-rahīm.


Nazm-i-tārikh-i-bina-i-Kohchāh-i-Hazrat Hayāt Mīr Qalandar quddisa sīrāhu.

1 \{ Man 'araf nafsahu hadith-i-Paighambar ast (?)

2 \{ Wa inni anta ana ' arshiyum (?) qaul-i-Dawar ast.

anchast asl-i-kashf-o-karamat ufitah (?)

2 \{ Dar kohchāh-i-Hayat amīr-i-Qalandar ast.

sal ... yash bigir ze " jāgir sālikān "

3 \{ Haqdar (?) Faiz-i-sahib bah ... digar ast.

sann 396 H.

Translation.

In the name of God, the Merciful, the Compassionate, Allāh : Muḥammad : 'ali : Fāṭimāh : Hasan : Husain.

Verse, recording the date of the hillock (probably the cave) of Hazrat Mīr Qalandar; may God hallow his grave!

1 \{ 'Whoever recognises his own self, etc. * is a saying of the Prophet:

"Thou and I live together in Heaven" are the words of our Lord.

2 \{ That, which is the essence of revelation, miracle, the opening of Heart, is on the hillock of Hayāt Mīr Qalandar.

Take the year of its .... (from the phrase)—" The abode of God-seeking persons" "Privileged to enjoy Divine Grace" (?) is another (chronogram).

3 96 A. H. = 1005 A. D. *2

N.B.—The underlined words are doubtful.

*1 The full saying of the prophet is: 'Whoever recognises his own self, recognises God.'

*2 The style of the script shows that the inscription is not contemporary with the date mentioned in it. It seems to have been set up by a descendant of the Shaikh several centuries after his demise. The translation and notes of Nos 25-27 are by Mr. G. M. Yazdani, Epigraphist, Hyderabad.
26

On the same Baba Budan Hills, on a wall near the Masjid.
Persian characters and language.

पर्सियन चिह्न तथा भाषा।

Персийские знаки и языка.

Transcript in Roman.

Tārikh-i-wafāt chhārdahum māh-i-Jumād-al-akhir
Hazrat Sayyid Mīrān Shāh
Qādirī bin Hazrat sayyid Jamāl
shāh Qādirī sajjadah-i-dargāh-i-Hazrat
Mīr Hayāt Qalandar Quddisa sirahu
sann-i-hijrī 1246.

Translation.

Date of death: 14th of the month of Jumād-al-akhir
Hazrat Sayyid Mīrān Shāh Qādirī, son of Hazrat Sayyid Jamāl Shāh Qādirī, Sajjadah (recognised successor) of the shrine of Hazrat Mīr Hayāt Qalandar! may his grave be hallowed! 1246 A. H. = 1830 A. D.

27

On the Baba Budan Hills, at the entrance to Bhaṇḍārkhhāna
Persian characters and language.

पर्सी चिह्न तथा भाषा।

Персийские знаки и языка.

Transliteration.

Bismi ,llāhi ,l-raḥmāni ,l-raḥīm.

1 { Chunke sajjādah nishin-i koh-i-khass-i-Hazrat Budhan
Yā'ni Hazrat shāh sayyid Ghauth shaikh-i-rabumā
Marabī' (? Marba'ī) ba vaz 'khush bālāi koh rashk-i-Tur
2 { as pāi ārām-i- Alam sakht nēk rāḥat sara
Kardāh haqq jāe Qalandar ashraf as roz-i azal
zānki paidā shud ziyāratjāh khāss-o-āmm ra.
Dīd nāgāh jāe aqdas bahr-i-fikr-i-sal-i-u
Hukm kardāh Nusrat ustād-i-man faiz intima.
Bahr-i-‘izzat hast īmāyash cho kardam fikr-i-sāl
as falak āmad sarusham "Khanāh-i-ni 'mat bīnā."
1269 A. H.

Translation.

In the name of God, the Merciful, the Compassionate.

(1) when the Sajjādāh Nashīn (Spiritual Descendant) of the holy mountain of Hazrat Budhan, i.e., Hazrat Shāh Sayyid Gauth, the guiding Shaikh.

(2) built a beautiful spring-house on the mountain, the envy of Tur, for the comfort of people. The house is, indeed, a most comfortable place of rest.

(3) God has blessed the abode of the Qalandar with distinction from Eternity; hence it has been a place of pilgrimage for the high and low.

(4) Lo! I saw the holy place, and my bountiful teacher Nusrat ordered me to compose a chronogram relative to it.

(5) The hint of my teacher is for my honour:
when I meditated about the chronogram, this voice came from heaven
"The house based on beneficence."

1269 A. H. = 1852 A. D.

28

On a silver stick in the Dattātrēya Maṭha on the same Baba Budan Hills.

Kannāḍa Language and characters.

1. ಶ್ರೀ ಕೃಷ್ಣ | 2. ಶ್ರೀ ದತ್ತಾತ್ರೇಯ ಪಿಠ.

Translation.

1. Śrī Krishna. | 2. To Śrī Dattātrēya-pīṭha.

Note.

This records the presentation of a silver stick by Krishparāja Vaḍeyerar III (Śrī Krishna being his usual signature at the end of sannads, etc.) to what is known as Dattātrēya-pīṭha or the seat of Dattātrēya in a small cave in the Baba
Budan mountain. This cave is sacred to both the Hindus and Mahammadans. Dattātriya, as is well known was the son of the sage Atri by his virtuous wife Anasūya and is the embodiment of the Hindu trinity, the gods Brahma, Viṣṇu and Śiva. [See M. A. R. 1916, P. 82 for this and the previous three records.]

29

On the 1st viragel near the temple in the village Kelaguru in the Hobli of Aldur.

Kannada Language and characters.

Size 5' × 2'3"

Transliteration.

1. svasti śrīman mahāmāndalēśvaram Dvāravatipuravarādhīśvara tribhuva-
   namalla Tālikaḍu-Hānugallu-Kongu-

2. Nangali Uchchamgi Banavase Noḷambavāḍi-gonda gāṇḍa Viraganga  
   Hōysaladēvaru

3. Pratāpa Nārasimha-dēvaru

4. Dōrasanudralu pritvirajyam geyvu-tiralu

5. Śrikalanāḍa Sūneya Tāḷigenāḍīmge baraloda-

6. vanda gauḍa maga Bidilūra Biṭṭa-gauḍa nāḍirdu keyse-
7. re-godaṇu Virödhi-saṃvatsarada Chaitra bahula
8. panchami Sukravāradanda Bīṭṭagaṇḍa sura-
9. lōka-prāptanāda ḫ antadu kēldu Narasimhadēva. Sōmeya muntāgi
10. hanavina keyya kārunya-geydaru adan aḷidava Gangeya
11. taṇiya kavileya
12. kom . . lamakke . . . .
13. . . . . hatiya . . . .
14. niridaru
15. . . Machimayya

Translation.

Be it well. While the illustrious mahāmāṇḍalēsvaram, lord of the excellent city of Dvārāvati, Tribhuvanamalla, the hero who captured Talakāḍu, Hāṅugallu, Kongu, Nangali, Uchchangī, Banavase, and Noḷambavāḍī, Viraganga Hoysala-dēva-pratāpa-Narasimhadēva, was ruling the earth at Dōrasamudra, on Sōmeya of Śrīkalanāḍu coming to Talige-nāḍu, certain gauḍas followed him and a son of one of these gauḍas, Bīṭṭagaṇḍa of Bidilūr, having been handed over as a prisoner by the nāḍu, attained the world of gods, on Friday the 5th lunar day of the dark fortnight of Chaitra in the year Virōdhī. Hearing of it, Narasimhadēva, Sōmeya and others were pleased to grant a land of the value of one hāṇa. May he who destroys this grant incur the sin of slaying tawny cows on the banks of the Ganges . . . . . .

Machimayya.

Note.

This is a vīragal of the reign of Narasimha, one of the Hoysala kings. The date is not expressed in terms of Śaka era. There are three kings of the name of Narasimha among the Hoysala kings. The cyclic year Virōdhī in the vīragal occurs in the reigns of all of these, viz., S’ 1091 during the time of Narasimha I, S’ 1151 in the time of Narasimha II, S’ 1211 in the time of Narasimha III. The absence of imperial titles and also of Śānavārasiddhi or Chōla-rājya-pratishthāchārya indicates that Narasimha I was the king referred to. Taking this reign, (S’ 1091) Virōdhī Chai. ba. 5 corresponds to April 18, 1169 A.D., taking the solar month Chaitra. Hence we may take this as the date of the grant.

Tālīgenāḍu is referred to in inscriptions of the village Jōḷadahāḷu in the same neighbourhood and in those of Keḷagūr (see Chikmagalur 55 of S’ 1117), also of Ḥaṃcharavaḷḷī (see ibid 67 of S’ 1204), also of Baigūr (see ibid 84 of Ballāḷa) and also of Kūḍavaḷḷī (ibid 87 of about 1180 A.D.), etc. The district of Tālīgenāḍu thus seems to have been situated to the west of Chikmagalur, around Kūḍavaḷḷī.
Nextly who is this Sômeya or Sômeyya of Śrīkalanāḍ who is spoken of as having made a grant conjointly with the king? Sômeyanāyaka, minister of Narasimha III and Ballāla III, is spoken of as the Governor of Sigalanāḍ in an inscription of Kānkānhalli Taluk (E. C. IX, Kankanhalli 104). He may have been the same as the Sômeya of the present record and Sigalanāḍ may be the same as Śrīkalanāḍ in line 5. If so the inscription might belong to the reign of Narasimha III and Virōḏhi sam. Chai. ba. 5 would correspond to April 12, 1289. This, however, is a Tuesday and not Friday as stated in the inscription. It is therefore more likely that Sômeya of this record is different from his namesake referred to in Kānkānhalli 104. He was probably the ancestor of the later Sômeya. The date of the present record is probably April 18, 1169 as stated above. (See M. A. R. 1916, P. 53.)

30

At the same village Kelagūr in the Hobali of Āldūr, on a 2nd viragal near the same temple.

Kannada language and characters.

1. ಸಮನಮಾದಲೆಸವರಿಗೆ ನಮಾದ ನರಮೇಳ ಮಹಾಮಾದಲೆಸಾಂ ತುಳುದಂಗಡು ಹುಜಿ-ಬಳಾ ವಿರಾಂಗ ಬಿತ್ತಿಗ ಹೊಸನಾಲಿ ದೇವರು ತದವಪುರದಾಲಾ ಮುಕತ್‌-ವಿನೋ-[ದ] ದಿಮ್ ರಾ-
2. ಜಯ-ಗೆಯ್ಯ್ಯತ್‌ಮ ಇರಾಲು ಬಿತ್ತಿಗ ಹೊಸಾಲದೇವರು ಮಸಾನಾಯಾ ಮೆಲ್ಳದಿಲು ಬಿದಿರುಂದಾ ಮುಂ್ದಾಬಹಿಸಾ ಹಂಬ್‌ಗಲ-ಕೊಳೆಯಾಲು ಅನೇಯ ಕುಡುಣೆಯ ದಾಲ-
3. ಹೊಸಾಲದೇವರು ಬೆಸಸಾಲು ಕಾದಿ ಸರ ಲೋಕ ಪ್ರಾ-
4. ಪಣನಾದ ಹಿರಿದ ಅಂತಹವರಾ (ನ?) ಮ್ಲೆಸಾಗಿ ನಾಡಾಹುವರು;
5. ಕಾಲ ಮಾದಿ ನಿಲಿಸಿದ ಅತಾನೆ ತಾಮ್ಮ ಸತ್ಯಾದ್‌ ಸೋವನನುಮ.

Transliteration.

1. svasti śrīman mahāmaṇḍalēśvaraṁ Tribhuvanamalla Talakāḍu-gonda ganda bhujā-bala Viraganga Biṭṭiga Hossāla dēvaru Yadavapuradalu su-katā-vinō-[da] dim rā-
2. jyam-geyuttam iralu Biṭṭiga Hossāladēvaru Masanayana melettalu Bidirūra Muruvanahisa Hānunagala-kōteyalu āneya kudureya daḷa
3. Hossadēvaru besasalu kādi sura-lōka-prā-
4. ptanāda hird ad antahavara (u?) m lēsāgi nāḍahuvaru
5. kala mādi nilisidan ätana tamma Satyāna Sōvānanum.

Translation.

Be it well. While the illustrious mahāmaṇḍalēśvara, Tribhuvanamalla, the heroic capturer of Talakāḍu, bhujabala-Viraganga-Biṭṭiga-Hossāladēvar was ruling
in peace and wisdom in Yādava-pura:—On his marching against Masāṇaya, Muruvanahisa of Bīḍirūr, fought by the order of Hossaladēvar against the troops of elephants and horses in the fort of Hānugal and attained the world of gods.

People who come hereafter also will properly look after (this viragal).

His younger brother Satyaṇa and Sōvaṇa engraved and set up this stone.

Note.

This records the death of a warrior in a battle waged by the Hoysala king Viṣṇuvardhana (called here Bīṭṭiga) against Masāṇa in Hānugal fort (now called Hānagal, situated in the Dharwar District). No date is given. Viṣṇuvardhana gained successes over the Kadamba general Masāṇa near Bankapur just at the time of the birth of his son Nārasimha whom he named Vijaya Nārasimha on account of his victory gained. (See E. C. V. Belur 124 of S' 1055. For Masāṇa see M. A. R. 1931, P. 100.) Viṣṇuvardhana is also said to have encamped at Yādavapura in an inscription on the Chāmṇudī Hill near Mysore in S' 1050 (1128 A.D.) (Mysore 16, E. C. III and also Seringapatam 43 and 64 ibid). Yādavapura is Tōṅṇur near French-Rocks in Seringapatam Taluk (See M. A. R. 1908, P. 9). It is usually called Yādava-Nārayana-chaturvēdimangala in inscriptions E. C. III. Seringapatam 60, etc.

Bīṭṭa, Bīṭṭi or Bīṭṭiga is the altered form in Kannāḍa (Tadbhava) of the Sanskrit name Viṣṇu. Thus Viṣṇu-sāmanta, a general under Viṣṇu-vardhana ........................ is also called Bīṭṭideva [E. C. IV Nāgamangala 28]. The story that Viṣṇuvardhana was at first called Bīṭṭidēva when he was a Jain and that he later changed his name to Viṣṇu or Viṣṇuvardhana when he became a Vaishnava is not borne out from inscriptions.

No date is given in this inscription. From the reference to the fight against Masāṇa, the record may probably be dated about 1125 A. D.

Bīḍirūr probably is the same as the town Bidanūr later called Nagar in Shimoga District. It is also called Vēṇupura (the town of bamboo called bidir in Kannāḍa) in several records.

31

On a 3rd viragal at the same place in the same village Keḷagūr

Kannda language and characters.

1. ಹೊಸಳಸುಬಾರಾಬರ್ರು ಗ್ರಾಮದ ಕೊನೆಯ ಕೇಳ್ಳಕ್ಕೆ ಹಬ್ಬ
2. ಹೊಸಳಸುಬಾರಾಬರ್ರು ಗ್ರಾಮದ ಕೊನೆಯ ಕೇಳ್ಳಕ್ಕೆ ಹಬ್ಬ [ಕೆಲ]
3. ಹೊಸಳಸುಬಾರಾಬರ್ರು ಗ್ರಾಮದ ಕೊನೆಯ ಕೇಳ್ಳಕ್ಕೆ ಹಬ್ಬ
4. ಹೊಸಳಸುಬಾರಾಬರ್ರು ಗ್ರಾಮದ ಕೊನೆಯ ಕೇಳ್ಳಕ್ಕೆ ಹಬ್ಬ
5. ಸ್ರಮಣ್ಣ..................ಸಾಮ್ಸ್
6. ಸೆಂ ಶಾಸ್ತ್ರೀಯ ಸಮ್ಮಾನ
7. ಜಿಂಕ
8. ಸಾಮ್ಸ್ತ್ರೀಯ ಸಮ್ಮಾನ
9. ಸ್ರಮಣ್ಣ ಸ್ರೀಮಂತ ಶ್ರೀಮಂತ ಸಾಮ್ಸ್ಟ್ರೀಯ ಸಮ್ಮಾನ
10. ಸ್ರಮಣ್ಣ ಸ್ರೀಮಂತ ಶ್ರೀಮಂತ ಸಾಮ್ಸ್ತ್ರೀಯ ಸಮ್ಮಾನ
11. .......ಸಾಮ್ಸ್ಟ್ರೀಯ

Transliteration.

1. śrīrmaṇaḥ mahāmāṇḍalēśvara tribhuvana-malla Tāḷakāṭu-gonḍa Bhujabala
2. Viraganga Hoysala-dēvaru Udeyāditya-dēvaru Kelevattiya [Ko]
3. ppadalu suralōka-prāptarādar Bidirūra Rāhuta-gauvaḍa Krōḍhi-
4. samvatsarāda Kārtika suddha dasami Ādityavå-
5. rakke samāna ...... nilisida
6. kalu i-kāhan aḷida pasuvan a-
7. līda
8. Rāhuta-gauḍa vēlevā-
9. īyin tale-gōṭallī śrīmaṇ mahāmāṇḍalē-sva[ra]m śrīmaṇ Kumāran Ėrēyanga-dēvaru Śūbhakrīt-samvasta-
10. rām modalāgi Rāhuta-gauḍamge Bidirūralu pana vondara kāha-
    kārūṇya-geydu koṭṭaru Gopadaya manuga
11. .... saya Rudrāya

Translation.

On the illustrious mahāmāṇḍalēśvara, Tribhuvanamalla, conqueror of Tāḷakāṭu, bhujabala Viraganga Hoysala-dēvar Udeyādityadēvar attaining the world of gods at Kelevattiya (ko)pā: Rāhuta-gauḍa of Bidirur (Name gone) set up this stone on a day corresponding to Sunday (Ādityavarake-samāna) the 10th lunar day of the bright fortnight of Kārtika in the year Krōḍhi.

He who violates this kāhu (protection : grant for maintenance) will be guilty of having killed cattle.

On Rāhutagauda having given his head in the way he had promised at some time (vēlevāliyum): vēla-promise, pāli-method), the illustrious mahāmāṇḍalēśvara the prince Ėrēyangadēva was pleased to grant from the year Śūbhakrīt, a kāhu of one pana at Bidirur.

Gopadayya's son (?) ....... Saya Rudrāya.
Note.

This viragal presents many difficulties. It records the death of Udeyādityadēva who, from the titles given, was apparently identical with Udayāditya, the younger brother of the Hoysalā king Vishṇuvardhana. But the titles applied to him are those usually applied to Vishṇuvardhana when he was king. Especially this is the case with regard to the epithet Taḷakāḍugonda, capturer of Taḷkāḍ, because Taḷkāḍ was captured from the Chōlas by Gangaṛāja, general of Vishṇuvardhana in 1116 and the earliest inscription showing Hoysalas as masters of Taḷkāḍ is dated in 1117 A. D. (E. C. IV Chamarajanagar 83). Evidently we must assign this inscription to a date later than 1116 A. D. But the latter part of the inscription however refers to the prince Ereyanga-dēva making a grant in the year Šubhakrit (evidently two years earlier than the Krōḍhi of the earlier part) to Rāḥuta-gauḍa. Now the only prince Ereyanga known to Hoysalā history is Vishṇuvardhana’s father Ereyanga who surely predeceased his famous son as he was succeeded by Ballāla I in 1100 and he is never heard of after 1095 A. D.

When did Prince Udayāditya, brother of Vishṇuvardhana die? An inscription at Kelavatti (E. C. V. Hassan 102) of the year Šobhakrit (Pushya māsa uttarāyāṇa-sankrānti (December 25, 1123 A. D.) tells us that king Vishṇuvardhana made the grant of an agrahāra at Kelavatti to the Brahman dependants of his younger brother Udayāditya in his memory after his death. Of course, it is not necessary that Udayāditya should have died immediately before that date. But the grant to the dependants of the Prince Udayāditya cannot have been made at a far distant time, viz., in Krōḍhi 1063 A. D., 60 years before. Hence, it is reasonable to conclude that the Šubhakrit of the present inscription is identical with the Šubhakrit, the year previous to the Šobhakrit of Kelavatti inscription and corresponds to 1122 A. D. as it is the only cyclic year Šubhakrit in the reign of Vishṇuvardhana (circa 1111-1141). Hence the year Krōḍhi of the earlier part of the present record (lines 3-4) must be taken to correspond to 1124 and the whole date as equivalent to Sunday 19th October 1124 A. D. Thus, Prince Ereyangadēva of the record cannot be the father of Udayāditya, He might have been his son and named after his grandfather.

There remains another problem to solve. Admitting that Udayāditya died in the year Šubhakrit (A. D. 1122) or a little earlier and the stone in his memory was set up in the year Krōḍhi 1124, namely two years later, who set up the stone? According to the early part Rāḥutagaunda set it up. But according to the latter part of our inscription he gave up his life (tale-gōṭṭalli) in or before 1132. This would be impossible unless the Rāḥutagaunda of line 3 is different from the Rāḥutagaunda of line 8.

Hence we may interpret the earlier part of the inscription (viz., ll. 1-6) as follows:—Udayādityadēvar died at Keḷeṭvatiya (ko)ppa and (so also) Rāḥutagaunda
(died at the same place). Some one whose name is lost in the lacunæ before the word nilisida in line 5 set up the stone (on the date specified) in the year Kródhi.

LL. 9-10 may be interpreted consistently as follows:—On the death of Rāhutagauḍa either in guarding his master Udayāditya or according to the system prevalent at the time of the servant giving up his life voluntarily immediately after the death of his master, Prince Ereyangadēva made the grant of a pāṇa in memory of the dead warrior (to his dependants) from the year Šubhakrit in which he died.

It would also be most convenient to add the word rājyam-geyyvalli after Viraganga Hoysaladēvaru in line 2. This would make the titles mahāmāndalēśvara, etc., apply to the king Vishnuvardhana and not to his brother. Such omissions are not unknown. It is also possible that Udayāditya was given the titles of his elder brother Vishnuvardhana. See M. A. R. 1916, P. 52.

But it has to be said however that no inscription discovered so far refers to Kumāra Ereyangadēvar, son of Vishnuvardhana or of Udayaditya during the reign of Vishnuvardhana.

The meaning of the last line is not clear.

Kelavatti is a village in Hassan Taluk, Hassan District.

32

On a 4th viragal at the same place.

1. svasti śrīman mahāmāndalēśvara tribhubanamalla Taḷakāḍuṇḍa-Nolamba-vāḍigonda viraganga Hoysaladēvaru Dōrasamudradalula rājyam-geyyuttiralu Biṭṭigā-ponsala-dēvaru Hānum—

2. gala kōṭeya mutalu Bidirūra Rakkasa Moneyālvadēva i yāneya kudureya daladalu haridiriyadu kayya [m] bu tavalu Dēvamṇa—

3. ge binnapam ḍeyyalu Avvana hodeyam

Transliteration.

1. svasti śrīman mahāmāndalēśvara tribhubanamalla Taḷakāḍuṇḍa-Nolamba-vāḍigonda viraganga Hoysaladēvaru Dōrasamudradalula rājyam-geyyuttiralu Biṭṭi-gā-ponsala-dēvaru Hānum—

2. gala kōṭeya mutalu Bidirūra Rakkasa Moneyāl-vadēva i yāneya kudureya daladalu haridiriyadu kayya [m] bu tavalu Dēvamṇa—

3. ge binnapam ḍeyyalu Avvana hodeyam
4. kārunya-geyyalu mahāprasāda em-
5. nutte kālakakke hariḍīrīdu surāloka-
6. prāptanādali kalla nilisida maga Mācha

Translation.

Be it well. When the illustrious mahāmaṇḍalēṣvara, tribhuvanamalla, conqueror of Taḷakādu, and Nolambavādi, Vira-ganga Hoysala-dēvaru, was ruling in Dōrasamudra:

On Biṭṭiga-Poysala-dēvar besieging Hānungal fort, Dēva, the Rakkasa warrior of Bidirū (or a person named Rakkasa-moneyalvadēva of Bidirū), attacked the troops of elephants and horses but finding the arrows exhausted, he applied to Dēvaṇṇa and being favoured with his quiver, received it most thankfully and marching to the battle killed (the enemies) and attained the world of gods. His son Mācha set up the stone.

Note.

This is a viragal of the Hoysala king Vishnuvardhana. No date is given of the record but the reference to the attack on the fort at Hānungal shows that the epigraph may be of the same date as the 2nd viragal (No. 30), viz., 1125 A.D. The meaning of some of the phrases in this record is not very clear. It is not known who this general Dēvaṇṇa who supplied the quiver of arrows was. [M. A. R. 1916. P. 53.]

Rakkasa meaning giant was used to indicate great valour in persons. Thus Vinayāditya, the Hoysala king had the title Rakkasa Poysala inscribed on his flag.

33

On the 5th viragal at the same place in the same village Kelagūr.

Kanuṇaḷa language and characters.

<table>
<thead>
<tr>
<th>Number</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>शुभेच्छा शुभेच्छा संगमसन संगमसन गर्वते गर्वते</td>
</tr>
<tr>
<td>2.</td>
<td>बुधिकृत बुधिकृत त्रिविंतकोश त्रिविंतकोश</td>
</tr>
<tr>
<td>3.</td>
<td>महर्षि नामाँसन नामाँसन गर्वते गर्वते</td>
</tr>
<tr>
<td>4.</td>
<td>राजकुमार राजकुमार गर्वते गर्वते</td>
</tr>
<tr>
<td>5.</td>
<td>भद्रार्थ भद्रार्थ वैश्वदेश वैश्वदेश</td>
</tr>
<tr>
<td>6.</td>
<td>श्रीमंतो तावदेश तावदेश गर्वते गर्वते</td>
</tr>
<tr>
<td>7.</td>
<td>राजकुमार राजकुमार गर्वते गर्वते</td>
</tr>
<tr>
<td>8.</td>
<td>देवतालोक देवतालोक</td>
</tr>
</tbody>
</table>

Translation of Kannada:

1. शुभेच्छा शुभेच्छा संगमसन संगमसन गर्वते गर्वते —
   शुभेच्छा रूपो गर्वते गर्वते —

2. बुधिकृत बुधिकृत त्रिविंतकोश त्रिविंतकोश —

3. महर्षि नामाँसन नामाँसन गर्वते गर्वते —

4. राजकुमार राजकुमार गर्वते गर्वते —

5. भद्रार्थ भद्रार्थ वैश्वदेश वैश्वदेश —

6. श्रीमंतो तावदेश तावदेश गर्वते गर्वते —

7. राजकुमार राजकुमार गर्वते गर्वते —

8. देवतालोक देवतालोक —
Transliteration:

1. svasti śrīmanu Sakavarusahaan 11 . . . . . . . maṇḍalēśvaram tribhuvana-
malla Taļakādu Kongu-Nangali-Banavase-[Hâ]nngall-Uchchangi Balas-
siṃa Hānunga-
2. lugondu Sanivārasiddhi giridurga-mallaja ādarama (chaladankarāma) Vira
3. Ballāla-dēvara Dōrasamudradalu rājyam
4. geyuttamiraluśāyirā . . . .
5. Bidirūra Biṭṭagandra maga Chikka Bammaganda Pālugu-
6. na Mangalavāradandu suraloka-prāptanāda
7. kala nilisida aṇṇa Bammagāda maga Bāsagauda
8. bhūmige lale made

Translation.

Be it well. In the auspicious Śaka year 11 . . . . . . . maṇḍalēśvara, Tribhuvanamalla, conqueror of Taļakādu, Kongu, Nangali, Banavase, Hānunga, Uchchangi, Balasig, and Hānunga, Sanivārasiddhi, Giridurgamalla, Jaladarma (a mistake for Chaladankarāma) a Rāma in moving battle, Viraballālaḍēvar was ruling in Dōrasamudra:—Chikka Bammagauda, son of Biṭṭagauda of Bidirūr . . . . attained the world of gods on Tuesday in Phālguna.

Bāsagauda, son of his elder brother Bammagauda, set up this stone. (The meaning of line 8 cannot be made out.)

Note.

This records the death of some one during the reign of the Hoyasaḷa king Vira Ballāla. The cause of the death has not been stated. From the Paleography the inscription may be dated about 1190 when Ballāla II was king. [See M.A.R. 1916, P. 54.]

34

On the 6th viragal at the same village Kelagūr.

Kannada language and characters.

ಅನು ಕನ್ನಡ ಲೋಕ ಕನ್ನಡಾಧಿಕಾರ ಕೇಳೆಕೆ ಕುನ್ನಡ

1. ಮೂಲ ಕನ್ನಡ ಲೋಕ ಕನ್ನಡಾಧಿಕಾರ ಕೇಳೆಕೆ ಕುನ್ನಡ
2. ಮೂಲ ಕನ್ನಡ ಲೋಕ ಕನ್ನಡಾಧಿಕಾರ ಕೇಳೆಕೆ ಕುನ್ನಡ
3. ಮೂಲ ಕನ್ನಡ ಲೋಕ ಕನ್ನಡಾಧಿಕಾರ ಕೇಳೆಕೆ ಕುನ್ನಡ
Translation.

Be it well. In the śaka year 1176 (?) corresponding to the year Vijaya, on Tuesday the 12th lunar day of the bright half of Mārgasira:

Be it well:—While the illustrious mahāmanḍalēśvara Tribhuvanamalla, conqueror of Talakādu, and of Kongu, Nangali, Banavase, Halasuge and Hānungal, bhujabalā-Viraganga pratāpa Nārasimha Hoysala-dēvar was ruling the earth in Dōrasamudra:—

The prince (Kumāra) Ballālādēva rebelled against his father, marched into Taligenādu and Koḍaginādu and ruining the kingdom invaded Talige-nādu thousand territory.

On this Muṛuvana Gōvagauḍa of Bidīrūr attained the world of gods happily.

His son Sattīgauṇḍa got the stone set up.

Note.

This record belongs to the end of the reign of the Hoysala king Nārasimha I. His son Ballāla (later king Ballāla II) rebelled against his father and made incursions into his father’s kingdom. Naturally several warriors on both sides died in this fight. The date of the present record is given as S’ 1176 (?) Vijaya sam. Mār. su 12 Maṃ. The figure 1176 does not seem to be clear on the stone. S’ 1176 is Ānanda and belongs to the reign of Sōmēśvara I. Moreover, we know that it is only Ballāla II and not Ballāla I nor Ballāla III or IV that fought against his father.
Hence, the record belongs to the reign of Nārasiṁha I, (1141-1173 A. D.) father of Ballāla II. The cyclic year Vijaya occurred during the reign of Nārasiṁha I only in S' 1095 or 1173 A. D. If we take the Mār. śu 12 of this year it falls on a Sunday (18th November 1173) and not on Tuesday as stated in the record. But if we take the previous year as is sometimes done the date would correspond to November 28, 1172 a Tuesday. It is however believed by some that Nārasiṁha I died as early as 1170 [S. Krishnaswamy Iyengar: Historical Inscriptions of Southern India, p. 116]. But we cannot be certain about this. (See ibid p. 117.) That Ballāla II rebelled against his father is stated in some inscriptions. (See also M. A. R. 1916, P. 53; E.C. V Belur 86.)

35

On the 7th viragala at the same place in the village Kelagur

Kannada language and characters.

Translation.

1. svasti Sakavarsa 1160 Īsvara-samvatsarada Pāłguna sudha panchami Mangala-vāradalu śrīman mahāmaṇḍalēśvaraṁ Tribhuvanamalla Taḷa-kāl-Uchchangi Kongu Nangali-Banavāse Halasuge Hānumgalu Uchaṅgi kōnda Chōlaka-
2. ṭaka-śūrekra mam . . . gike māṇḍalu sāma . . sarāṇagata-vajra-panjara mahimā-samudra Dwāravati-puravārāhīsvara . . . . . . lika-bhujabalaviraganga . . . . . Nārasiṁha-Hoysaḷa-dēva-
3. ru Dūrasamudradalu prithvitrājyan geyyuttire Hiriya-
4. . yar pegalu Taḷigenādu-sāyiṟābhū . gābi-
5. le Mūda Bidirūra Maṭchegoṇḍa Mottiyodane honadi-
6. du biddu suralōka-prāptanāda ātana maga Chadagoṇḍa kalla nilisida.
Translation.

Be it well. In the Śaka year 1160 Īśvara, on Tuesday the 5th lunar day of the bright fortnight of Phālguna, while the illustrious mahāmanḍalēśvara Tribhuvanamalla, conqueror of Talakād, Uchchangi, Kongu, Nangali, Banavase, Halasuge, Hānungal and Uchchangi, plunder of the Chōla army . . . . . . . an adamantine cage for those who take refuge in him, an ocean of greatness, lord of the excellent city of Dvāravati, bhuja-baḷa-Viraganga . . . . . . Nārasimha Hoysaladevar was ruling the earth in Dorasamudra:—

Māhegondha of Mūḍa (east) Bidirūr in Taligenâdu Thousand belonging to Hiriya (Muguli ?) fought with Motti, fell and attained the world of gods. His son Chadagonḍa set up the stone.

Note.

This viragal is of the reign of Nārasimha II. The date is given as S' 1160 Īśvara Phāl. su 5 Mam. S' 1139 is Īśvara. Taking the cyclic year as correct the date corresponds to February 1, 1218 A. D. a Thursday and not Tuesday as stated in the grant. Moreover, the date falls in the reign of Ballâla II at its close. At this time his son, viz., Nārasimha II was Yuvarāja and was associated with his father in the government from 1210 onwards (See E. C. V. Channarāyapatna 243, E. C. XI Holalkere 13, 14, etc.). Hence, the royal titles applied to him in the present record. (See M. A. R. 1916, P. 54.) If we take S' 1160 the cyclic year becomes Hēmālambī and the king at the time is Sōmeśvara and not Nārasimha. Hence we have to consider 6 in 1160 as a mistake for 4 and S' 1140 Īśvara which is the same as S' 1139 Īśvara (such differences of a year being common in inscriptions). We cannot take the previous Īśvara, viz., S 1079 as in that year Nārasimha I was the Hoysalā king and he does not seem to have possessed the title of conqueror of Uchchangi, the fort of Uchchangi having been captured by Ballâla II about 1177 A. D.

36

At the village Marale in the hobali of Ambale, on a beam of the doorway of the Kēs'avā temple below Inscription No. 136 of Chikmagalur Taluk.

Kannāḍa language and characters.

1. ॥ नामोऽय के साय नामोऽय बालकमहेश्वरोऽय सीधोऽय कमलीः तरंगस्य भूमितीर्थम् || केशाभिस्वरोऽयदीपेन दस्यान्तिस्मारके शृङ्खलेऽक्षणाः प्रज्ञाविद्या अज्ञातस्मात् अद्वितीयस्मात् ॥

2. ॥
Salutation to Śambhu. In the Saka year 1168, being the year Viśvāvasu, on the 5th lunar day of the bright half of Pushya, on Thursday, on the occasion of Uttarāyana-sankramana and Vyātipāta:—

The illustrious Bammarasa-dēva, son of the illustrious mahāmaṇḍalaśvara Rājarasa of Kuḍagalūr, gave 5 gadyāṇas, being the siddhāya-podake of the village Morale which is the Rāyakēśavapura, for the service of providing oil for the lights of the perpetual lamp before the gods Kēsavadevaru and Siddhēśvaradevaru to last as long as the moon and sun endure, after apportioning the shares? (kuḷava kaḍisi).

He who protects this charity will obtain the fruit of giving away thousand cows to Brahmans on the banks of the Ganges. He who obstructs this charity will have slain cows and Brahmans on the banks of the Ganges.

Note.

This records a grant of a sum of five gadyāṇas being the annual income from certain taxes siddhāya and hodake for certain temples at Marale. The donor is named Bammarasadēva, son of Rājarasa of Kuḍagalūr. Who this chief was, is not
clear. The record belongs to S' 1168 Visvavasu Push. su 5 Thursday. S' 1187 is Visvavasu. Pushya su 5 of this year corresponds to 25th December 1245, a Monday with uttarayana Sankramaṇa and not Thursday as found in the grant. Even if we take the previous or succeeding year the week day will not be found regular. Kuḍugalur-nad comprised parts of Gundlupet Taluk, Mysore District (E. C. IV Gundlupet 45).

37

At the village Hosahalli, a hamlet of Marale, on a land to the east of the village

Size 2′- 6″ × 5′- 6″

Old Kannada language and characters.

所产生的 أحمد 他说 现在 看到 或许 他 走到 早晨 他 来到 但是

3′- 6″ × 5′- 6″.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 

Transliteration.

1. Minaṅgereya kalnaṭṭu maṅgala
2. svasti śrī Sāmanta Rāman Naṅni-Kanda-
3. rppa Śirivurado Anniganolo kāḍi
4. satta Arakkellana maga avana ma-
5. ma Poysala Mārugaṃ avara pāgege
6. Arakkellana besado mahārajano kāḍi
7. satta Kellagavunḍa chāunonta-chūḍama-
8. ni chevakolgaṇḍa samaraikapatta
9. mārbbala-Rāma śrīmat A-
10. rakella koṭṭa Kellagavunḍa-
11. ńge
Translation.

The grant of Mînangere after setting up a stone (to denote the grant):

Be it well. The illustrious Sâmantâ-Râma (a Râma to subordinate chiefs) Nannikandarpa (a Cupid to truth: or if the word Aññi-Kandarpa is taken, a Cupid to Aññi), who was the son of Arakella died fighting with Aññiga at Sirivura. So also his grandson (mama) Poysâla Mâruga (died). To avenge their death, Kella-gâvûnda fought with the king under orders of Arakella and died. The crest-jewel of sâmantas, campion over servants, an Arjuna in war, a Râma to the hostile army, the illustrious Arakella gave to Kella-gavûnda. Good Fortune.

Note.

This records a fight with Aññiga at Sirivura. Aññiga or Bîra-Nolamba was a Nolamba king and the eldest son of Ayyapa (See E. C. X, Chintâmana 48,44 of 931). He was defeated by the Râshitrakûta king Krisna III in A. D. 940 (Ep. Ind. IV, 289; V. 191). Who his enemy Arakella was is not stated. Probably he was a Râshîtrakûta chief. Sirivura, the place where Arakella’s son, etc., were killed is probably the same village as Sirigunda in Chikmagalur Taluk. No date is given, but the record may be assigned to about 950 A. D. We have also to note the name Poysâla-Maruga in the record. The name Poysala is not generally met with in inscriptions previous to Vinayaditya. The only exception so far met with is the Kaliyur inscription of 1006 (E. C. III, T.-Narasipur 44). The present inscription may be an instance of the records of early Hoysala kings not so far met with. Beyond the paleography of the record we have no other means to ascertain its date. Nor can we be certain of the identification of Aññiga with the Nołamba king since Nołamba inscriptions are not found so far off as Chikmagalur Taluk. The date circa 950 A. D. has been assigned to this inscription in M. A. R. 1916, p. 46 by Rao Bahadur R. Narasimbachar, based on its paleography, language and reference to Aññiga. We have also a fragmentary inscription in the same village Marale referring to Arakella which has been printed on p. 221 of the Kannada texts in E. C. VI Kadur District Inscriptions with the remark Purvada Halagannadâkshara (Inscription in Old Kannada characters). This remark means that the record belongs to a date earlier than 10th century A. D. from its paleography. This circumstance also supports us in assigning C. 950 to the present record.

38

KOPPA TALUK.

At the temple of Virabhadra in Melûrkoppa belonging to the town of Koppa, on the northern wall

Kannada language and characters.
At the village Kigga in the hobbali of Kigga, on the pedestal of the procession image in the temple of S’ringēs’vara

Kannada language and characters

Translation.

Be it well. In the prosperous year 1600 of Śālivāhana era, corresponding to Kālayuktākshi, on Sunday the 10th lunar day of the bright half of Āśvāja, when the illustrious Keladi Chennammājī was ruling in peace and happiness, the minister (Pradhānī) Gurubasavappadēvaru got this made and offered it to Śringēsvarasvāmi. Good fortune.

Note.

This record is of the reign of the queen Chennammājī, ruler of Keladi (1671-1697). Her minister Pradhāna Gurubasavappadēvaru is stated to have got the utsava-vigraha made for the God Śringēsvara at Kigga. Kigga is a village famous as the place where the sage Rishyaśringa, son of Vibhāndaka is said to have lived. He is said to have been taken to the kingdom of Rōmapāda as his power of austerities was so great that there was no drought where he dwelt and there would be abundant rain and good crops and prosperity wherever he went.

The date of the record corresponds to Sunday, 15th September 1678 A. D.
At the village Hariharpura in the hobali of Hariharpura, on a slab set up near the north wall of Narasimha shrine in Hariharpur Matt.

Kannada language and characters.

Size 4''—6'' × 2''

1. ಸ್ವ ಗಾಂಧೀಪತಯ ನಮಾಖ್ಯಾತಿ ತಂಗಾ-ಶಿರಸ-ತುಂಬಿ-ಶಂಧ್ರ-ಶಾಂತಾ-ಚಿಂತ.
2. ಶ್ರೀ ಭದ್ರಾಕೃತಿ ನಮಾಖ್ಯಾತಿ ತಂಗಾ-ಶಿರಸ-ತುಂಬಿ-ಶಂಧ್ರ-ಶಾಂತಾ-ಚಿಂತ.
3. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
4. ವಿ. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
5. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
6. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
7. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
8. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
9. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
10. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
11. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
12. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
13. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
14. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
15. ತಂಗಾರಂಭಿಯ ಸನಂತರ ಯುಕ್ತ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
16. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
17. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
18. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
19. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
20. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
21. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
22. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
23. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
24. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.
25. ತಂಗಾರಂಭಿಯ ಸ್ರೀ ಶಂಧ್ರಾ ತುಂಬಿ-ಶಾಂತಾ-ಚಿಂತ.

Transliteration.

1. śri Gaṇāḍhipatayā namah namas tumga-śiras-tumbi-śambha-śambara-čāra-
2. ve trayiloka-nagarāraṃbha-mūlāstambhāya Śambhave | svasti śrī ja-
Translation.

Obeisance to Gaṇāḍhipati. Praise of Śambhu.

On Sunday the 10th lunar day of the bright half of Nija Āśāḍha in the prosperous year Śrimukha, being the year 1495 of the Śālivāhana era:

When Śrīrangarāyār was ruling the kingdom seated on the throne at Penu-gonḍa in peace and happiness:—

When the Narasimhyā-bhārati-svāmi was ruling on the throne of dharma at Śrīnagore as the establer of the six darśanas:—

When Bhāyi-rārasavodeyar was ruling this kingdom in Kārakala:—

While Mādhavasarasavati-voḍeyar was residing at Hariharapura:—
Śankara-sarasvati, disciple of Mādhava-sarasvati-voḍeyar has made the grant of land as written on this stone sāsana to provide for the food offerings to god Nārasimhā-dēvar of Hariharapura, for feeding Brahmans (satra) and for perpetual lamp (before the god):—

I have purchased from my guru Mādhava-sarasvati for the sum of 78 varahas paid to him the following lands:—In the lands of Kārabayalu-Kuppavallināḍ bestowed upon the matt at Hariharpur by the king, the lands of Sōmappa in Kuppa-valli of the sowing capacity of 14 khandugas and paying (annually in kind) 42 khandugas of paddy as rent (gaḍi kha 42) and also annual payment due by him for annulike (tamarind trees)?; the wet lands haravari-voṭeya-gadde? in Kārabayal paying (annually) 34 khandugas; total paddy given 76 khandugas: also two khandugas (apparently for the tamarind trees): 78 khandugas in all. For this land yielding the above income the price of 78 varahas was fixed by arbitrators (madhyastā-parikālpita). The lands thus purchased for the price paid were granted as follows: for the food offerings of Nārasimhādēvaru, lands yielding 30 khandugas of paddy annually; for feeding two people, lands yielding 36 khandugas; for offering perpetual lamp (before the god Nārasimhā), lands yielding 12 khandugas; altogether lands yielding 78 khandugas were granted for the charities abovenamed with pouring of water and this stone charter records the same:—

Witnesses to this are: the mahājanas of Hariharapura, the buddhivantarū (agents, lit. wise men) in the service of the king of Kārakaḷa, Timmaya-sēnabōva of Bēlore, the inhabitants of the nāḍ of Kārabayalu-Kuppavalli.

Between making a gift and protecting a gift, protecting is more meritorious than giving. By a gift made one goes to svarga and by protecting a gift one goes to a region from which there is no fall. Good fortune.

Note.

This inscription belongs to the matt at Hariharapura of the Śmārta sect of Brahmans. It is of interest as it mentions four important personages of different places who were contemporaries:—namely Śrīrangaḷa I, king of Vijayanagar (C. 1573-84), Bhairarasa Voḍeyar, chief of Kārakaḷa, Narasimhabhārati, Pontiff of Śrīnēri (C. 1563-76) and Mādhavasarasvatī, the ascetic head of the Hariharapur Matt. It is recorded that a disciple of this guru paid the value of 78 varahas to the Matt and purchased lands which were later handed over for services in the Narasimha temple at Hariharpur.

The word buddhivantarū seems to be used in the sense of agents or officers [see M. A. R. 1916 p. 62].

The date of the record corresponds to July 9th, 1573 A. D. a Thursday and not Sunday as stated in the grant.

There are several orthographical errors in the inscription.
In the same village Hariharapura, on a slab set up in the old site of the same Hariharapur Matt.

Size 4'—6" × 2'

Nāgari characters and Kannada language.

1. त्रिवर्त्तिक कठोर का त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
2. हरिडेब्बे चूड़ा चूड़ा चूड़ा जनकजी नामक विनाश का धातु
3. हरिडेब्बे चूड़ा चूड़ा चूड़ा जनकजी नामक विनाश का धातु
4. हरिडेब्बे चूड़ा चूड़ा चूड़ा जनकजी नामक विनाश का धातु
5. हरिडेब्बे चूड़ा चूड़ा चूड़ा जनकजी नामक विनाश का धातु
6. हरिडेब्बे चूड़ा चूड़ा चूड़ा जनकजी नामक विनाश का धातु
7. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
8. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
9. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
10. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
11. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
12. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
13. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
14. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
15. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
16. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
17. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
18. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
19. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
20. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
21. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
22. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
23. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
24. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
25. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
26. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
27. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
28. त्रिवेदी । विपुल महाधर्म तथा विनाश का धातु
Translation.

Obeisance to Gaṇādhipati. May there be no obstacles.—Invocation to Śambhu.

Be it well. In the year 1375 of the Śalivāhana era corresponding to the cyclic year Āṅgirasa, on Sunday the 15th lunar day of the bright fortnight of Chaitra:—

While the illustrious king of kings, supreme lord over kings, Mallikārjunarāyaṇamahārāyaṇa was ruling the kingdom in happiness seated on the throne of Vidyānagara:—

By his orders (nirūpa) ..... Hariharpura ..... charity as follows:— with pouring of water gave away for 15 khaṇḍīes of land ... 62 khaṇḍugas ..... 15 khaṇḍugas of Manali ..... for the extra expenditure ..... in the lands in front of the village ..... 55 khaṇḍugas ..... 15 khaṇḍugas of dry land ..... koḍagi ..... paddy lands ..... fixed income 50 khaṇḍugas ..... Malali ..... 14 khaṇḍugas of paddy ..... ..... at the rate of 12 khaṇḍugas and 4 koṭāgas to 55 persons:— ..... ..... May Brahma (god) be pleased. Good fortune.

Note.

This inscription is much worn out and is thus full of lacunae from line seven to the end. It belongs to the reign of Mallikārjunā, king of Vijayānagara (circa 1446-1467). It seems to record a grant of lands to some one at Hariharpura under the orders of the king [See M. A. R. 1916, p. 62]. The date is given as Ś 1375 Āṅgirasa Chai, śu 13 Sunday and corresponds to 2nd April 1452, Sunday if we take Ś1374 Āṅgirasa. It may be also interesting to note that the name of the capital of Mallikārjunā is given as Vidyānagara and not as Vijayānagara which is the usual form at that time.

42

At the same village Hariharpura, on the 1st slab near the north wall of the Madhavaśvara temple.

Size 5' x 1'—6''

Nāgari characters and Kannāḍa language.

 смыслу दुर्गमणा चरित्र पद्म नवुद्धार चारण अनुप चिह्निता निःस्व डेकी मध्येमक्षाविकृते विशिष्टतले दक्षिण प्रवेशमभुविन् 1कृष्णः

हिंदीम 5' x 1'—6''

तात्त्विकसः

1. ओक परिवर्तनाभवित रहे। धक्का कर्तव्यं कार्यम्। धक्का कर्तव्यं कार्यम्। 2. नवुप्त दक्षिणार्थे। नवुप्त दक्षिणार्थे। नवुप्त दक्षिणार्थे। नवुप्त दक्षिणार्थे।
Transliteration.

1. srī Gaṇāḍhipatayé namah śrī Sarasvatyāyai namah śrī Mā-
2. dhavēsvarāyā namaḥ nāmas tūmga-śiraśchumbi-chamdra-wheelavē
trailōkya-
3. nāgarārambha-mūlastambhāyā Śaṃbhavēś svasti śrī jayābhyujaya Śa-
kavarusha 1340 ne-
4. ya Hēmāmbi-saṃvatsarada Māgha śudha 7 Śa śrīmatu Kāṣyapa-gōtrada
Pedamṉamgalu
5. Nāgamṇṇamgala makkalu Mallamṇṇamgalu Viśvānitra-gōtrada Nāgappa-
ngala makk-
6. lū Nāgamṇṇamgalige koṭṭa śilāśasanada krama namage Hariharamahārā-
yarimda dāna-dhāra-duvājakavāgam tāmbrā-sāsanasthavāgi bandha Kuppet-
valliyolag-
7. ṇa Dēvīyakkana-haravariya nālku hanavina kūlada bhūmiyānu ā-bhūmige
8. saluva grihārāma-kṣētra-sahitavāgi sarvamāṇṇavāgi āchamdrārkka-
thāiyā-
9. gi putra-pautrābhivṛddhiyāgi sukhadiṃ bhogisuvamtaṇgi tāu ā Nāgamna-
galige
10. dhāreyaneradu koṭṭa śilāśasana ā Mallamṇṇamgala oppa śrī Aubala-dēvaru
śrī śrī śrī
dhāreyaneradu koṭṭa śilāśasana ā Mallamṇṇamgala oppa śrī Aubala-dēvaru
śrī śrī śrī
11. śrīman mahārājadhirāja rājaparamēṣvara śrī viṇapratāpa Dēvarāya-mahā-
rāyara nirūpadim Āragada rājyavanu Rāyappa-oḍeyara Viṭṭhamṇṇa-
oḍeyaru
12. āḷuttīha kāḷadalu ā Viṭṭhamṇṇa-Odeyaru Pratāpa Hariharpurada a-
grāhārada mahājanaṃgaligeyū ā Peddamṇṇa Nāgamṇṇa-aiyyagala
makkalu.
16. Mallāmna-aiyyagaligeyu koṭṭa okkalu vivarada śilāśāsanadā
17. kramaventemdarā pūrvadalū sīrī Viraprataṇa Harihara-mahārāyarū
18. Peddanṇa Nāgammna-aiyyagaligeyu brāhmaṇigeyu tamma hesara Pratāpa-
19. Hariharapurada agrahāravanu sarvamāmnyavāgī dhāreyan eradu tām-
20. bra-śasanavanu chittaisidallī a agrahārada hālliagaligeyu tam-
21. ma bhamḍāra-sthalada okkalugaligeyu samvājavagadahāge a dharmma-
22. sthalasa- kke teruva okkalugalanu vimgaḍisi kūdu hēli a-kāladalu Āragadā rā-
23. iyavan āluttidda Sāvammna-odeyarige a-mahārāyaru nirūpava chittai-
24. starāgi a Sāvammnagalu Sātaligeyu-nāḍolagaṇa mēlubbāgiya Nelu-
25. vāgila Arasamnna-heggade Vireggaḍegalaṇu Āragadā-chāvadige kar-
26. si Sātaligeyu-sāvira aidu bhūmi ombHattu-aghrānḍavara mumdiṭṭu a
Sāvamm-
27. galu a Arasamnna-heggade Viraheggadegaḷa kūḍe dharma-sthalakke
teruvadakke okkalu vim-
28. gaḍisi koduyāmdu hēliddalli Arasamnna-heggade tānu teruva Bhamḍāra-
29. sthaladā Nelu-
30. vågilige okkalanu vimgaḍisikomdu dharamsthalavāda Tumburavallige
31. okkalu piruchikoṭṭu a-okkalu Neluvāgila. dehaṛuvige alliya nashti-tushti-
32. ge āvudakke Arasunāḍu āru biddya salla-deṇṇu a Arasamnna-he-
33. ggade pūrvadallī a Peddamna Nāgammna-aiyyagaligye ko-
34. ṭṭa paṭṭeya okkala vivara Lakka-heggaditi tamna makkaḷu saha te-
35. ruva kula ga 4 Honmakkana Bommamṛṇana kula ga 2 Siriyakkana
36. magalu Bommaṇka tamna makkaḷu saha teruva kulaga 2 Bommaṇka-
37. na makkaḷu Tippu saha teruva kula ga 3 nāḍuheggade teruva
38. kula ga 3 Kuppavallige teruva haṇa 5 Kāmakkana makkaḷu saha te-
39. ruva kula ga Bolluvina Bommaṇmṛṇana kula paṇa 3 a-Bomma-
40. kkana tāngi Honmnnkkanu maga Bālabommaṇmṛṇa teruva kula paṇa 3
Bam-
41. kiya baliya Jōbigade Viraheggadegaḷa teruva kula ga 2 aṁ-
42. tu varahā ga 18½ 1-paṭṭeyaliḍḍa sākshegalu Ālamāniya Nā-
43. gappaheggade Hokkuvallinya Tailappa-heggade Kolavallinya Bommaṇṁṇa
hegga-
44. de Helalūra Šambhu-hebbāruva Kōtyappa-aiyyanavaru Kōtyappa-
hebbāruva
45. intappudakke nāḍa-sēnabōva Sāyappana baraha a kartṭri Arasamnna-he-
46. ggadeya oppa sīrī Šamkarā-devaṇa sākshegalu oppa sīrī Banaddēvi
47. sīrī Kēsavadēvaru sīrī Kēsavadēvaru sīrī Komṭidēvi sīrī Komṭidēvi
48. sīrī Šamkaradēvaru Kārabayalimga teruva paṇa 1½ kulakke teruvada-
48. kku Vira-heggađe Kōṭyappanu Mattivāniya Nāgyabbeya makkaļu Bommmakka-
49. na makkaļu saha Simgjdēvana haruvinda teruvadu paṇa 3 i okkalu viva-
rada paṭteya-
50. nu mahâjanamgaļu Mallamṇaṭiyagala nāmage tamdu odisi tōralāgi Harih-
51. ra-mahārāya rirūpaviṇḍi vīṃgaṇiśida okkalaṭṭa kāraṇa ā-
52. Hariharpurada Mallannaryangaligeyu mahâjanangaligeyu nāvū
53. pāliśi tamna mānisa......................................barasi naḍisi
54. koṭṭa śilāśāsana imtappudakke Viṭhannṇagala baraha
55. māṃgaļa mahā śrī śrī śrī śrī śrī śrī

Translation.

II. (1-3).
Obeisance to Ganāḍhipati: Obeisance to Sarasvatī: Obeisance to Mādhavē-
śvara: (the usual stanza in praise of Śambhu.)

Be it well. In the Śaka year 1340 of increasing prosperity corresponding to
the cyclic year Hēmaḷambi, on Saturday the 7th lunar day of the bright half of
Māgha in the year Hēmaḷambi, Mallanṭa, son of Peddaṇa Nāgaṇṇa of the Kāṣyapa-
gōtra granted the following stone charter to Nāgaṇṇa, son of Nāgappa of the
Viśvāmitra-gōtra:—

We have granted with the pouring of water, as sarvamāṇya, to last as long as the
moon and sun endure to be enjoyed in peace by the sons and grandsons and their
descendants to the said Nāgaṇṇa, lands of the annual income of four haṇas with the
houses, gardens, dry lands included therein, situated in the estate of Dēviyakka (Dēvi-
yakkanaḥaravariya) within the village Kuppavalli which has been bestowed on us
with pouring of water, by Harihara-mahārāya who has also granted a copper śāsana
recording the gift:—The signature of Mallanṭa:—Śrī Aubaladēvaru: Good fortune.

II. (12-24).

When under the orders (nirūp) of the illustrious mahārājādhirāja rājaparam-
ēśvara Vīra-Pratāpa Dēvarāya-mahārāya, Rāyappa Oḍeyar’s (grandson) Viṭhanna
Oḍeyar was ruling the kingdom of Āragā: the said Viṭhanna Oḍeyar issued a stone
śāsana as follows making a distribution of the tenants (okkalu-vivarada śilāśāsana)
to the mahājanas of the agrahāra of Pratāpa Hariharpura and to Mallannaiya,
son of Peddaṇa Nāgaṇṇaiya.

In the former days the illustrious Vītra-pratāpa Harihara-Mahārāya created an
agrahāra in his name called Hariharpura-agrahāra and granted it free from imposts,
with pouring of water to Peddaṇṇa Nāgāṇṇaiya and other Brahmins and gave a copper sāsana therefor. After this the king sent a nirap (order) to Sāvaṇṇa Oḍeyar, governor at that time, of the kingdom of Áraga directing him to distribute the tenants paying assessment to that dharmasthala (or agrahāra) so that there might not arise any trouble between Government tenants and those of the villages of the agrahāra. Thereupon the said Sāvaṇṇa summoned Arasaṇṇa Heggade and Vīra Heggade of Neluvāgil situated in the upper parts (mēlubhāgi) of Sātalige-nāḍ to the chāvadi (court) of Áraga and also summoned the residents of the nine agrahāras and 1005 bhūmī? of Sātalige. He next called upon the said Arasaṇṇa Heggade and Vīra Heggade to make a division of tenants who would pay assessment to the dharmasthala (or agrahāra). Accordingly Arasaṇṇa Heggade having distributed the tenants for the Government village Neluvāgilu to which he himself was paying assessment separated (piruchikottu) the tenants of Tumburavalli which was a dharmasthala, gave a paṭṭe or roll of assessment to Peddaṇṇa Nāgāṇṇaiya stating that these tenants were not to be molested either by the king or the nāḍu for any loss (nashṭatushṭi) and (for deharu?) that might occur at Neluvāgilu.

The following are the names of the tenants contained in the paṭṭe given by the said Arasaṇṇa Heggade. Lakkha-heggaditi and her sons paying four gadyāṇas as assessment: Honnakka’s (son) Bommanṇa paying two gadyāṇas: Siriyappa’s daughter Bommakka and her sons paying two gadyāṇas: Bommakka’s sons and Tippu paying three gadyāṇas; the heggađe of the nāḍ paying three gadyāṇas; for Kuppavalli five paṇas should be paid; Kāmakka’s sons paying one gadyāṇa; Boluvina Bommanṇa paying 3 paṇas; Bommakka’s younger sister Honnakka’s son Bāla Bommanṇa paying 3 paṇas; Jōbigāđe and Vīraheggade of Bankiya-bali paying 2 gadyāṇas; total assessment 18½ gadyāṇas.

The witnesses to this paṭṭe were Nāgappa Heggade of Álamāni; Tailappa Heggade of Hokkuvalli; Bommanṇa Heggade of Kolavalli; Sambhu Hebbāruva of Helalūr; Koṭyappa Aiya; Koṭyappa Hebbāruva. The writing (of this paṭṭe) was executed by Sēnabōva Sāyappa; the signature of the governor? (kartri) Arasaṇṇa Heggade; Śrī Śankaratēvaru; the signature of the witnesses; Śrī Banadēvi; Śrī Kēśavadēvaru; Śrī Kēśavadēvaru; Śrī Kontidēvi; Śrī Kontidēvi; Śrī Sankaratēvaru. The land or estate known as Kārabayalu has to pay 1½ paṇas as assessment; Virheggade and Koṭyappa and the children of Nāgyabb of Mattivāni and the children of Bommakka should pay 3 paṇas from the lands (haravu) of Singidēva.

LL. (49-55).

This paṭṭe was produced by (Peddaṇṇa Nāgāṇṇa’s son) Mallannaïya and the mahājanas before us (viz., Viṭṭhaṇna Oḍeyar) and was duly read and exhibited. Thereupon as the paṭṭe contained the distribution of the tenants according to the
order of Harihara-mahārāya we have granted this śilāśasana in confirmation to the said Mallāṇnaṅiya and the mahājanas.

The signature of Vithanna to this charter.

Good Fortune.

NOTE.

This record is of interest as it gives details of the revenue administration of the time of Harihara II and Dēvarāya II of Vijayanagar. Vithanna Oḍeyar of this record was the governor of Araga from 1403 to 1417 [E. C. VIII Tīrthahalli 104, 148, etc.].

He was a Brahma-Kṣatriya in caste and was very liberal in his endowments to temples and Brahmins. (See M. A. R. 1931, p. 203.) His father was Bommanāṇa Oḍeyar who was the nephew of Rāyappa Oḍeyar. (E. C. VI, Koppa, 53.)

The date of the grant is given as Ś 1340 Hēmālambi sam. Māgha śu 7 Saturday. Ś 1340 is Vilambi. The previous year Ś 1339 is Hēmālambi. Māgha śu 7 of this year corresponds to 14th January A. D. 1418 which is a Friday. But if we take the solar month corresponding to Māgha, viz., Kumbha the date corresponds to 12th February A. D. 1418, a Saturday. Probably this is the date intended (12th February, 1418 A. D.). The name Pāyappa has been wrongly printed in place of Rāyappa Oḍeyar in p. 60, M. A. R. 1916.

43

At the same village Hariharapura, on the 2nd slab to the north of the same Mādhavēsvara temple.

Size 4"—6"×2"—6".

Nāgari characters and Kannada language.

(Translation of the inscription)

30. ... 
31. 
32. 
33. 
34. 
35. ... [10]
Translation.

To . . . bhaṭṭa of Yajuśākhā . . . Harihara . . . to Lakṣaṇaṇ a son of Dēvaru-bhaṭṭaru of Yajuśākhā vrīṭti 1 . . . to . . . . . . . son of . . . gapadikṣhita vrīṭti 1 . . . Rīk-śākhe . . . of . . . gōṭra . . . To Pemmanna son of Baramanna of Rīk-śākhā vrīṭti 1 . . . To . . . of Yajuś-śākhe and Bhāradvāja-gōṭra vrīṭti 1; To Gundanā, son of (Gangā?) dhara-dikṣhita of Yajuś-śākhe and Bhāradvāja-gōṭra vrīṭti 1; To Gangādhara-dikṣhita, son of Mallana, of Yajuś-śākhe and Bhāradvāja-gōṭra vrīṭti 1; To Māyaṇa son of Vēmaṇa of Yajuś-śākhe and Kapila-gōṭra vrīṭti 1; To Mallināṭhadēva, son of Irugappa of Rīkśākhe and Gautama-gōṭra vrīṭti 1; To Nāgaṇa son of Nāgappa of Rīk-śākhe and Viśvāmitra-gōṭra vrīṭti 1, To Boppaṇa, son of Malapa of Rīk-śākhe and Viśvāmitra-gōṭra vrīṭti 1; To . . . . . . . son of Nāgaṇa of Viśvāmitra gōṭra vrīṭti 1.

These vrīṭtis amounting in all to . . . . . . . have we given during that holy time with present of gold and pouring of water, so that they (donees) may enjoy in peace as sarvamāṇya and for as long as the moon and sun endure the eight rights of
enjoyment and possession consisting of treasure above or underground, water springs, trees, rock, imperishables, futures, present rights and possibilities . . . . . . Thus has Nāgaṇṇa granted the stone sāsana to Brahmans.—

LL. (44-46).
Usual imprecatory stanzas.

LL. (47-48).
Whoever destroys this act of charity will incur the sin of killing thousand tawny cows and thousand Brahmans in Benares. He who protects this charity will get the merit of giving away thousand cows to thousand Brahmans in Benares.

LL. (49-50).
Signature of Chokka Honnappa, son of Padumaṇṇayya to this:—Nārasimha.

NOTE.

More than half the inscription is lost as the characters in lines 1 to 30 are quite worn out and there are lacunae even in some lines below. Hence we neither have the name of the king nor the date of the grant. From the nature of the characters and the name of the donor Nāgaṇṇa of Viśvāmitrā-gōtra who figures as a donee in line 6 of the previous grant it seems probable that the present record is of the same date as that of the first part of the previous record viz., Ś 1340 or 1418 A. D. and is of the reign of Dévarāya II. [M. A. R. 1916, p. 60.]

44

At the village Bālehallī in the hobali of Bālehonnūr in Narasimharājapura Sub-Taluk belonging to Koppa Taluk, in the enclosure of the Virabhadra temple near the Viraśaiva Matt.

Size 2½'×2'.

Kannada language and characters.

1. ಸುತ್ತ ನಾಗನ್ನ ಸರ್ಕಾರ ಜನರಿಗೆ ಸಲಗ ಗಳನು
2. ಕೇ ಸರಕ್ಕು ದಿನನ್ನು ಜನರಿಗೆ ಸಲಗ ಗಳನು
3. ಕೈನಾಳು ಸರಕ್ಕು ಜನರಿಗೆ ಸಲಗ ಗಳನು
4. ಗೃಹದು ಶೇರು ಜನರಿಗೆ ಸಲಗ ಗಳನು
5. ಜೇ ಸಲಗ ಸರಕ್ಕು ಜನರಿಗೆ ಸಲಗ ಗಳನು
Note.

This belongs to the reign of Bukka I (Bukkanaṇḍodeyar), king of Vijayanagar. He is given the titles mahāmaṇḍalēsvara and ari-rāda-vibhāḍa (conqueror of enemy kings). Under him Kumāra Virupaṇḍodeyar is stated to be the ruler of the kingdom of Āraga. This Virupaṇḍodeyar was a son of Bukka I and several inscriptions of his are found in this area (See E. C. VI Koppa 6 of 1369, Muddagere 52 of 1370, E. C. VIII Tirthahalli 16 of 1377). The kingdom of Āraga included parts of the present Koppa, Muddagere, Tirthahalli and Nagar Taluks.

The present record registers a gift of land in the village Bālehalli (the details regarding this land cannot be made out clearly owing to the letters indicating the same being much worn out) by Mādarasaoodeyar, mahāpradāhini (chief minister) of Virupaṇḍodeyar for the service of food offerings in the temple of Virēsvara (same as Vīrabhadra) in the village Bālehalli situated in Satalige-nāḍ district. He seems to have obtained this land after satisfying the inhabitants of the nāḍ (by presents of money, etc.). He is stated also to have granted certain taxes (details not clear) in Nāḍulītī (?) for setting up a free boarding house for Brahmans.

Mādarasa Odeyar of the grant is the same as Mādhavamantri who ruled (from about 1347 to 1391) the kingdoms of Chandragutti, Āraga and Konkan during the reigns of Harihara I, Bukka I and Harihara II. He was a scholar, general and minister. He was a Śaiva Brahman and a disciple of the Kāḷāmukha priest Kriyāśaktī. (See M. A. R. 1929, P. 171 and Ep. Ind. XXI, p. 17 ff.)

The grant is dated Ś 1290 Kīlaka sam. Phā. ba, 10 A corresponding to Sunday March 4, A. D. 1369. The record ends with the usual imprecation. [See M. A. R. 1916, p. 56.]
45

TARIKERE TALUK.

Bankanakatte copper sasana of Saluva Inmaadi Narasimha dated 6 1423 in the possession of Krishnabhatta in the village Bankanakatte in the hobali of Sivane.

Nagari characters: Varaha seal: 3 plates.

(Non Kannada Text)

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25. ... ... ... ... ... ... ... ... ... ... ...

(Non Kannada Text)

26. ... ... ... ... ... ... ... ... ... ... ...
27. ... ... ... ... ... ... ... ... ... ... ...
(II Plate Front.)
26. yasya Barbara-vāhatvam yathārtham abhavat param āh yah pampa-
27. sākha-sākhābhīr jītvā pampaḥamara-drumān pampa-ghaṁṭā-ni-
28. nādō bhūt pampa-ghaṁṭā-nināṇḍanāt āhīs trīn astri Chāra Chō-
29. ra Pāṃḍya-rāyān sva-paurushaṁ bhīrū-kṛitya raṅe pṛaptō mu-
30. ru-rāyara-gaṁḍatām ā Chauhattamallaṁ Chāḷūkya-nārāyaṇa i-
31. tiritah  yo mohana-Murairische tyavatarn Harerh sva-
32. yam  tasyasin mahishi Harer iva Ram  Sree-Ramagambha sa-
33. ti tasyam Immaci Narasimhanripatis jatah Smaro murti-
34. man tattadring-mahimavan atma-gurum apyaudarya-suryadibhih
35. samkhya-matsarithir gujair atipatann anvartha-namayate Sun-
36. merum Sura-sakhiva sumana-shrabhiriktita  Hemaku-tra-prabhutam
37. tat simhasanan upatis yah  yasya dainamdinam kriyam mah-dah-
38. nani shojaasa  vasamta-kanaka-tyagho balyarha pamsu-khe-
39. nam samagraharaan dadato gra-hara-danam kiyad yasya vadanya-
40. maulah kimvah bahuktyah khila-visa-chakra Bramhanda-dah
41. tuh kim adyam asti  saram nih-sima-bhur-dana-chakravartiti
42. viirutaah mahah raudhe raja sri raja-nya-Paramesvarah
43. Shakheda-para-samkhyaate ritu netra yugendubhih  Raktah-
44. kshinamim vaisakhyaam mahapunyatithau tathah  Mahah-krish-
45. shakhjnabhibhyaa-dana-sadganya-siddhayeh dasa-dahani ku-
46. rvah bhur-dana-phala-kamyayah mahahrata Harita-sago-
47. trayamita-krityeh  Ruk-sakhadhyanin sasvad Aavalah-
48. yana-sutriyeh Harinaryaasya pautraa Limganaryaasya
49. snaaevi  srimate Chikkanaryaaya srtriyaaya kutumpinah

(II Plate Back side.)

50. Bagoru-suni vikhyataam sarvamanyatayah sthitam ni-
51. dhi-prabhritasya-bhoga-tejasvamya-samanvitaam gramaama Ba-
52. kanagatthakhyam chatuh-simaa-samanvitaam  Saluva-
53. sri NaraSimharayaa-bhri-prati-namakam  Acharankaram
54. putra-pautra-pranapparyena bhuktyah sahiraaya-pa-
55. yoh-dhara-pu  (rava) kam dattavan dhruvaam prati-griya dvija-sree-
56. ssthas Chikkanarya mahayaasah bhunkte graharam tam imam sukhe-
57. nasrita-bandhavah  satu uttara vimshaty grama-
58. samkhya cha sukaram  aditya-chendro vanilo na-
59. las cha dyaar bhunirmi apoh hrdayam yamaah cha  ahaah cha ratra-
60. s cha ubhe cha samdhyye Dharmasya janati narasya vittam
61. dana-palanayor madhye danaa chchreyoon-palanam dare-
62. nat Swargam avapnoiti palanad achyutam padam sva-dattam
63. para-dattam vah yoh haretta vanuddharah shashtir-varsha-sahasra-
64. nh vishtayaam jaayate krimi

(III Plate Front.)

65. samanya yam dharma-seture nripnakal kale kale
66. paliyoy bhavadbhih sarvam etan bhavinah p-
67. rthivendran bhuyoh bhuyoh yachat Ramachandra

(in Kannada characters:- Sree Ramachandra)
Translation.

May there be good fortune:—I bow to that god of gods, conferer of boons on the devotees, who is the cause of the worlds, who wards off all obstacles and who has the face of an elephant. May that Great Boar who sports in the pond that is the sea and supported on whose tusk the submerged earth rose up again protect you. There is the flower of waters (the moon risen from the ocean) spreading joy (āmōda also means fragrance) in all the cardinal directions and which Śiva with great effort bears always on his head.

From him (Moon) sprang Budha and from Budha, the famous Purûravas. Several kings were born in his lineage in course of time. In the ocean of that lineage rose Guṇḍodēva, great by his qualities, who was another Pārijāta tree (which gives whatever one wishes) though he was not a Pārijāta (whose enemies had all vanished). From him there were born six emperors (chakravartinah), Guṇḍabomma full of good qualities, Mādiraja of great fame, Gautaya whose glory is sung (by poets), Virahobala of great prowess, Sāvitrī Mangidēva and Sāluva Mangī. Among them Sāluva Mangidēva was an Indra on earth and of great fame. He defeated a warrior engaged in a battle with him and snatched away the kathāri (dagger) from his hand. From him like one's desires from increasing good fortune was born king Gauta, the sole hero on earth, the new oceans born of the water poured at the time of whose gifts gave birth to the spotless Moon his fame making the three worlds always shine with a white lustre. From him was born the good king Guṇḍa, like fine scent from a new flower blossom, who churning the ocean of his enemies' army by the Mandarā of his arms obtained the Lakshmi of valour. To that ocean of noble qualities Guṇḍa and to Māñjukī (his queen) was born the glorious Nṛsimharāya by the favour of the god Nṛsimha of Ahobala. He (Nṛsimharāya) was a Dharavārāha (Varāha to Earth) as he rescued the earth from the ocean of wicked men. He was a Sāluva (kite) as he killed hundreds of birds (enemies). As his arms bore marks of scars due to the gifts made and the enemies killed with them, arose his title Barbara-vāha. As he conquered (in making gifts) the five celestial trees by the five fingers of his hand (pañcha-sāhka-sākhābhhīḥ), and ringing the bell five times (in celebration of his five-fold victory) was called Pañcaghānta-nindā. He was called Mûrya-guṇḍa because armed with weapons he made by his prowess the three powerful kings of Chāra, Chōra and Pāṇḍya like timid women in the battle-field. He also had the titles Chau-hattamalla, Chālukya-Nārāyaṇa and Mōhana-Murāri as he was himself an incarnation of Vishnu.

He had a queen called Rangamāmbā, who was to him like Lakshmi to Vishnu. Their son was the king Immaḍi Narasimha, a cupid incarnate. He was rightly so

1. The correct form is barbara-bāhu, rough-armed.
2. Chōra is a mistake for Chōla and Chāra for Chora.
called on account of his innumerable qualities of courage, etc., which are greater than those of even his noble father. As the Divine tree (Kalpa tree) fragrant with flowers stands on Sumâru mountain, so the king who is a celestial cow to learned men sits on the throne on the Hêmakûta hill (gold-peaked). His daily duty consists of making 16 the great gifts. The gift of gold in the spring season was to him like a child’s play with dust. What are gifts of agrahāras to this chief of benefactors, who gave complete necklaces (samagrāhāra)? Why say more? To him who gives away the whole world and universe (who makes the gifts of Viśvachakra and Brahmānḍa) what is there that he will not give?

Thus known as the unsurpassed bestower of lands, the mahārajâdhirâja, râja-paramâsvara, Imâdî Narasimha, in the Śaka year calculated by the seasons, eyes, yugas and moon (1426), corresponding to Raktâkshi, in Vaisâkha (the full moon day of the month Vaisākha), the sacred day, while making the ten (prescribed smaller) gifts for the efficacy of the great gift called Krishnâjîna which he had made, he was desirous of getting the merit of making the gift of land and gave with pouring of water and gift of gold the village Bankanakaṭe, situated in Bâgur-st me as sarvamânya, with all the eight rights and powers of enjoyment including treasure, with the four boundaries defined and re-named Sâluva Narasimhairâyâbdhi to Chikkaṇârya, a Brahman versed in the Vedas and possessing a large family, possessed of great fame, and highly meritorious, grandson of Hariñārya and son of Linganârya of Haritasagótra, student of Rig Veda and Áśvalâyana-sûtra to be enjoyed by his descendants, sons and grandsons, etc., for as long as the Moon and Sun endure. Receiving the gift, Chikkaṇârya, the foremost of Brahmans, and of great fame enjoys this agrahāra with his dependants and relations dividing the village into 120 vṛtis? (the meaning of this verse is not clear).

The sun, moon, wind, fire, sky, earth, water, (human) heart, yama, day, night, the two twilights and Dharma know man’s deeds. Between making and protecting a gift, etc. He who confiscates land given away by himself, etc. This bridge of Dharma is common to all, etc., (usual imprecatory verses.)

Śri Râmachandra.

Note.

This inscription is of importance as it is one of the few records giving a genealogy of the Sâluva dynasty of Vijayanagar. For other records giving the same genealogy see Devulapalle plates (Ep. Ind. VII p. 74 f.f.), introductory stanzas of the Telugu Jaininibhârata, Sâluvâbhuyadayam, and Châkanhâllí plates (M.A.R. 1924, No. 111, P. 96). The present record, like the other plates above, is of the reign of Imâdî Narasimha and is dated in the month of Vaisâkha in the Śaka year 1426 Raktâkshi. No tithi is given. but the word Vaisākhi used indicates the full moon.

1. Imâdî means double and second.
day. The date corresponds to April 29, 1504 A.D. The village granted Bankankaṭṭe is in the Tarkere Taluk, Kadur District. Bāgūr of Bāgūr-sthāne is in Hosadurga Taluk, Chitaldrug District. (See also M. A. R. 1908, P. 19.)

Krishṇājina is the name of a gift (dānam) which consists in giving to 5 or 7 Brahmans a deer's skin stuffed with sesamum seeds together with gold, honey and clarified butter. This gift is to be made on the fullmoon day in the month of Vaiśākha and is believed to remove all the sins of the bestower of the gift. (See Garuḍapurāṇa; Dānadharmādhyāya.)

At the village Halēyār in the hobali of Tarkere, on a slab lying near the site of the ruined temple of Channigarāyāsvāmi

Size 5'×1'—9'.

Kannada language and characters.

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(Translated) 9 km to the east of the temple in Kannada.)

Sah, R. S. M. V. N.
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(ಮೂಲ obtained from a previous page)

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Transliteration.
(Nine lines in the beginning are effaced).

10. ı svasti samasta bhuva-
11. nāśraya śrī prithvi-vallabha mahārājādhirāja-Paramēśvaraṁ Dwāravati-
pura-varā-dhī-
12. śvaram yādava-kulāmbara-dyumāni samyakta-chūḍāmaṇī Malaparō-
ganda Kadana-
13. pracandha nissanka-śrimat-pratāpa-Chakravartti Hoysara Vīrabalā-
dēvaru pri-
14. tvi-rājyaṃ-geyvutta-miralu . . . rane . . . . . . . . . . . .

15. . . . . . . . . . . . . . . . . . .

16. . . . . . . loḷ savinayadiṃḍa- -verasi ga- . . loḷu nelasirdḍa

17. Chennakēśavanolā-

18. vimḍa . . nuse sadm Amarāvatī-Sō . śvaram ॥ svasti yama

19. niyama svādhyaḥya

20. dhyāna dhāraṇa mōnā nushṭhāna japā samādhi sīla guṇa-saṃpānnaṃ

21. auptaṃ-

22. gniḥōtra . . guru-dēvatāpūjā-tatpararum mārttaṃdōjvala-kīrtti-yu-

23. tarumappa śrīmad agrahāramy Amarāvatī-puravappa Taṇiyakeṣaṇa

24. grāma . . jamṇa-prabhu ॥ negald ā-Mādhavārāyan-ātmajanu Viśvā-

25. mitran ātaṃ-

26. ge dharmma-guṇaṃ nūtana-Kālidāsa-vibhug ātaṃg ātmajanān āmpana ā-

27. negald ā-Pampana

28. sūnu Rudraṇeṇipā Rudraṇge Nārāyaṇam magan ātange magam Sarōja-

29. sakhanīṃ-

30. dam Mādirāja-prajeṣaṃ ॥ a-vibhug Mādayyamgam pāvana-chāritre Malli-

31. karbega-

32. m akhilōrvvṛ-varan udayam-geydam Gōvala- pada-padma-bhirīm ga

33. Heggade Vijeyam

34. Vijeyarasana dānömṇati Vijeyarasān-adondu kīrtti vidyā-vibhavam Vi-

35. jeyarasana ghana-śauryaṃ sujana-stutam āytyu viśva-bhūmaṇḍalado-

36. ॥ āntenisida Heggade Vijeyāditya-dēvan u ā prabhuvina śrī śrī

37. maṇḍaṃaṃ Heggaditi Dēkavveyarum śrīman mahā-pradhānān Lakmara-

38. sa-damḍa-nāyakaru mādīd agrahārām Amarāvatī-puram appa

39. Taṇiyakeṣya grāmādaṃ Sakavariṇa (sha) 1102 neya

40. Vikāri-samvatsarada Māgha suddha 10 Sōmavāradamdu śrīmat-

41. prasanna-Kēśava-dēvapra pratishtheyam māḍi ā-dēvālayavam māḍisī

42. ā-dēvāra amga-bhōga-rangga-bhōga-naivēyakaṃ Chayitra-pavitrārōpāna-

43. kaṃ pūjāriga parichārahaka-ōlagāda nāḍavali-kāraṇa jivakkaṃ kham-

44. da sphaṭita jīrṇoḍhdhārākkavāgī Taṇiyakeṣya sēšh-a-ma-

45. hā-janāṃgaligēbinnaham māḍal ॥ nūrīrbhārul mahā-

46. janāmgaḷu biṭṭa datti vūra pūrba-bhāgadal Mādigau-

47. dla-keṣaya keḷage toṭāva salāgi biṭṭa gadde ā-vūralu

48. nāḍava Gangana-gaḷayalu kambav ippattaidu mattaṃ vūra pa(m)-

49. schima-bhāgadalu Bidiyōjana keṭeyolage balī salu

50. kamba hadimūrṇu mattaṃ va-keṣaya keḷage gadde kamba

51. 12 nandā-divigege gāṇadēre mānennē sahita biṭṭa gāna 1

52. samasta-gaṇadalu pratyēka venne sauṭigam ā Vijeyanna-
45. Hegga đegañalu Ta riyakere bidiya badarim-gudi balii sahi-
46. ta samastagañyovalagii biñgud arddha vritti a arddha-
47. vrittiya sudhayakkañ deva-karyakkañ Vtrañllalade-
48. varu a Ta riyakereya sidhayadolage neleyagi
49. biñta datti gadyañca veñu Brañhma-deva-dtksitañru biñta datti
50. manyada beddale kamba 40 Dekanna Heggañgala viñya-
51. kke biñta ga 1 a mahå-janamgalu biñta gaddeyanu a 1
52. . . . . . . nikkide . . . . . .

(Right side of this inscription is completely effaced).

(Right side)

1. . . . . . . . .
2. . . . . . . . .
3. . . . . . . . .
4. . . . . . . . .
5. gañla . sadalu ko-
6. ña . . . . . . nu . . . .
7. . . mûru ga
8. . . . . . . . nu chandar
9. rkka-tarañ-barañ nada-
10. suvaru-

Translation.

Be it well. While the refuge of the whole universe, favourite of the goddess of Fortune and Earth, mahårajådhiraja, paramësvara, lord of the excellent city of Dvaravati, a sun to the firmament that is the Yådava family, crest-jewel of righteousness, lord over Malepas, terrible in war, fearless, pratåpa-chakravarti Hoysala Vira Ballåla-dévar was ruling the earth:—

. . . . . . . . . . . . . there dwelt full of nobility . . . by the favour of Chennakeśava . . . the lord of Amaravati:—

Be it well. Possessed of control over passions, restraint, study, meditation, concentration, silence, performance of religious duties, repetition of sacred formule, absorption of the mind in God, propriety and other good qualities; observer of aupàsana (worship of fire during twilights) and agni-hótra (offering oblations to fire); and devoted to preceptors and gods; possessor of glory, bright as the sun:—

Vijanna-prabhu of the sacred agrahåra named Amaravatipura which is the same as Ta riyakere:—

The son of that great Mådhava-råya was Viñvánmitra; his son was Nûtana Kålidåsa of virtuous disposition; his son was Pampa; his son Rudra; his son Naråyana; his son Sarójasakha, i.e. Sûrya; his son Mådiråja. To that chief Mådayya and (his wife) Mallikabbe of pure character was born the Heggañgala Vijaya, foremost among men and a bee at the lotus, the feet of Krishña (Góvala). Vijeya-
rasa’s greatness in liberality, Vijeyarasa’s extraordinary fame, Vijeyarasa’s learning and Vijeyarasa’s supreme valour were praised by good men over the whole world.

Thus praised, Heggadè Vijeyāditya-dēva and his wife Heggaditi Đēkavve, set up in the village Amaravati that is Tarīyakere, which is an agrahāra formed by mahāpradhāna Lakmarasa-damāṇāyaka on Monday the 10th lunar day of the bright half of Māgha in the Śaka year 1102 corresponding to the cyclic year Vikārī, the god Prasannakēśava, constructed the temple for the god and to provide for the decorations, illuminations and food-offerings, and for the Chaitra and Pavitra festivals of the said god and for the livelihood of the priests, attendants and other temple servants and for the repairs of the temple, they applied to the mahājanās of Tarīyakere. Thereupon the 102 mahājanās of Tarīyakere granted (1) 25 poles (kambas) of wet land as measured by Ganga’s pole in use in that place, below Mādigauda’s tank, in a garden to the east of the village and (2) 13 poles (kamba) of land in the tank of Bidiyōja to the west of the village and (3) 12 poles of wet land below the said tank. To provide for perpetual lights to be offered to the god they granted an oil-mill together with the oil-mill tax of one māna (of oil for each day?) and also granted a spoonful of oil in all the oil-mills (?). Next Vijeyāñana-heggade with the principal men of the streets? (bad-warām gūḍi) granted a half vṛttī including all the taxes (bali-sahita) and all future additional income (āgāmi). (The meaning of this sentence is not clear).

For the siddhāya (fixed rent) on that half vṛttī and for the expenses in the temple, King Vira Ballāla granted permanently 7 gadyānas out of the siddhāya of Tarīyakere. Brahmadēva-dikshita gave away 40 kambas of dry land in his possession as mānya (rent-free land granted for services done). Đekanna Heggade granted 1 gadyāna to provide for the offerings of betel leaves (to the god). He who confiscates the lands granted by the mahājanas ....

Right side:

3 gadyānas given by .... will continue the grant for as long as the moon and sun endure.

Note.

This record is important as it gives the origin of the town of Tarīyakere. It informs us that the agrahāra of Amaravatiṣvara alias Tarīyakere was brought into existence by the mahāpradhāna Lakmarasa-damāṇāyaka. The date of the record is stated as Ś 1102 Vikārī Māgha śu 10 Monday. Vikārī however corresponds to Ś 1101 and if this year is taken as correct the date is equivalent to 9th January 1180, a Wednesday and not Monday as stated in the grant. If the Śaka year 1102 is taken as correct, the cyclic year becomes Sārvari and Māgha śu 10 of this year corresponds to January 26, 1181, a Monday as stated in the grant. We may therefore take this date (January 26, 1181) as the date intended.
The temple of Kēśava at Haleyūr is stated to have been built in the reign of the Hoysala king Ballāla II (1173-1220) by one Vijeyāditya-heggaḍe, Prabhu of Tāriyakere and the mahājanas of Tāriyakere are said to have granted lands for the temple. The king Ballāla II also granted 7 gavyānas annually out of the revenues of the town Tāriyakere.

The right side of the inscription slab has also an inscription engraved thereon but the letters here are quite worn out.

Mahāpradhāna, sarvādhikari, hiriya-dāṇḍanāyaka Lakumaiya is referred to in a record of 1180 A. D. of the reign of Ballāla II (M. A. R. 1912, P. 42).

47

On the left side of the same inscription at Haleyūr.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>Transliteration (of the left side inscription only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಸರ್ವವಧಾರಿ</td>
<td>12. ya komdu śri</td>
</tr>
<tr>
<td>2. ಸಂವತ್ಸರಾರದ ಷ್ಣ</td>
<td>13. Prasamna Kēśava-dē-</td>
</tr>
<tr>
<td>3. ವಾಣಸುದಾ ಏ</td>
<td>14. varige namādivige</td>
</tr>
<tr>
<td>4. ಕಾಡಾಷಿ ಬ್ರಿಹ-</td>
<td>15. nādavatāgi bi-</td>
</tr>
<tr>
<td>5. ವಾರಾಂದು</td>
<td>16. tṭa nādava gānada</td>
</tr>
<tr>
<td>6. ಶ್ರೀಮಾದ-ಾರ-</td>
<td>17. mānennē¹</td>
</tr>
<tr>
<td>7. ದೊಯಾಗ್ರಾಹ-</td>
<td>18. Tāriya 1</td>
</tr>
<tr>
<td>8. ರಾಂಮಾರಾವತಿ</td>
<td>19. keṣeya mahā-</td>
</tr>
<tr>
<td>9. ಪುರವಾದ ತಿರು-</td>
<td>20. janaṅgala nāḍa-</td>
</tr>
<tr>
<td>10. ರಸಾನು ಕಾದಪ-</td>
<td>21. suvaru</td>
</tr>
<tr>
<td>11. ಜೆಯ ಕೊಟ್ಟು ದಾರ-</td>
<td></td>
</tr>
</tbody>
</table>
On Thursday the 11th lunar day of the bright half of Śrāvaṇa in the year Sarvadhārī, Tiruvarasa of Amarāvatī-pura worshipped the feet (paid the due price amount) and received with the pouring of water the income of 1 māna of oil (for each day) for each oil-mill and granted the same to provide for the perpetual lamp to the god Prasanna Kēśava. The mahājanas of Taṛiyakere will continue this grant.

Note.

On the left side of the above inscription slab, is engraved this epigraph recording the grant of some tax on oil mill for the perpetual lamps in the Kēśava temple of Haḷeyūr. This right, the donor Tiruvarasa purchased from the mahājanas of Taṛiyakere. No Śaka year is given for the date. We only find Sarvadhārī Śrā. ṣu 11 Thursday. Apparently Sarvadhārī here stands for the year Sarvadhārī immediately coming after the consecration of the temple (in 1181 A. D.). If so the date would correspond to July 13, A. D. 1228. [See M. A. R. 1912, P. 42, 44]. Nothing is known about the Tiruvarasa of this record.

At the village Amṛitāpura in the hobli of Amṛitāpura, on a slab on the platform to the left inside the east entrance of the mukhamantarap in the Amṛiteśvara temple.

Kannada language and characters.

\[\text{\textbf{Kannada language and characters.}}\]

\[\text{\textbf{Note.}}\]

This seems to give the size of the measuring pole used for measuring the extent of lands under the tank at the village. The length of the slab was probably taken as the standard for measuring lands. The fixing of the slab in a public place like the temple prevented people from tampering with it and thus the villagers were enabled to have a permanent standard measure about which there would be no dispute.

At the same village Amṛitāpura, on the pedestals of the images in the bhuvanesvari (carved ceiling) near the northern doorway of the mukhamantarap in the same Amṛiteśvara temple.
Kannada characters and language.

1. ಮಲಯ
2. ಮಲितಮ
3. ಪದಮಾನ
4. ವಿಕಾದರುಪ ಸುಬುಜಾ ದಿಷಾರುಪ ಸುಬುಜಾರು
5. ಪದಮುಮಯಾ ಬುತಯಾ.

Inside the central bhuvanësvari in the same temple.

Kannada language and characters.

1. ಮಲಯ
2. ಮಲಿತಮ

Inside the southern bhuvanësvari in the same temple.

Kannada language and characters.

1.
On the ceiling of the mukhamanṭapa in the south doorway of the ranga-manaṭapa.

Nàgari characters and Kannada language.

(ಮಲಯ)  

Translation.

Under the images in the north Bhuvanësvari
Malaya
Malitama
Padumanna
Vikadä-rüva-Subujuga Dišava-rüva Subujaru
Padmunaya Bütaya.

(Inside the central Bhuvanësvari)
Malitama

Rūvari (engraver) Baluga.

(In the Southern Bhuvanësvari)
Mali
On the ceiling of the mukhamaṇṭapa in the southern doorway of the rangamaṇṭapa.

Mulāṇa (in Nāgari characters).

Note.

These are the names of the artists who carved the various images below which they are written. These signed images are a peculiar feature of the Hoysaḷa sculpture. The period of these sculptors is about A. D. 1196, the year in which the Amṛitēśvara temple was probably built (E. C. VI Tarikere 45). The name Malitamma is also found below figures in the temples at Nuggehalli, Sōmanāthapur and Javagal. But as the above temples belong to the middle of the 13th century and the Amṛitēśvara temple belongs to the end of the 12th century it is most likely that the Malitammas of these temples were different. The name Mulāṇa is engraved in Nāgari characters below a figure in the top parapet over the south entrance. (See M. A. R. 1912, p. 43.)
MYSORE DISTRICT.

MYSORE TALUK.

In the village Dēvagallī of Chāṭṭanahallī Hobali, on a slab set up to the east of the village.

Size 2' - 6" x 2'

Kannada language and characters.

Note.

This record refers to mahāpradhāna Perumāḷudanāṇayaka who was a general under Narasimha III. It states that when Perumāḷu-danāṇayaka invested Dēvanahallī . . . . . a warrior named Hemmāḍā, chief man (Pradhāna) of Hoysalaya ida Hoysalāchāri, son of Urigatti (flaming sword) Bākabōva belonging to the army of Kaṇṇakomara (?) in Santeyūr fought valiantly and died. Pleased with his heroism, Hoysalāchāri made along with others a grant of lands of the value of 1000 hon's. (Imprecations are given next)

The writer of the grant is named Nāraya, son of Nemaya.
The date is given as Bhava sam. Paushya śū 10 Thursday. The date is not expressed in terms of Śaka era. It is not clear what Bhava stands for. Whether it is a mistake for Bhava or whether the name is Prabhava with the letter Pra omitted by mistake or Vibhava with Vi omitted cannot be determined. Taking the reign of Nārasimha III, the patron of Perumāḷudēva, the cyclic year Prabhava stands for 1267 A. D., Vibhava for 1268, Bhava for 1274 A. D. In none of these years does Pushya śū 10 coincide with Thursday. We may therefore take Bhava as the year meant. In this year Pushya śū 10 corresponds to Monday 10th December 1274 A. D.

For Perumāḷedēva, general and minister under the Hoysaḷa king Nārasimha III see E. C. XI Chitaldurg Taluk 12 of 1286, E. C. III T.-Narsipur Taluk 27 of 1290, Nanjangud 142 of 1285, etc. He seems to be a native of Heḍatāle in Nanjangud Taluk (Nanjangud 92). See also M. A. R. 1931, P. 135.

51

At the village Kenchanagōdu in the same hobali of Chaṭṭanahalli, on a stone standing to the west of the village.

Size 8' × 1'

Kannada language and characters.

Translation.

Sri. He who destroys the rice fields of the sowing capacity of half a kōlaga of Śrīkarana-kōḍagi belonging to Māḍiga Hōcha will be guilty of eating the rice thrown into the mouths of the corpses and of eating the dog's filth.
A rice-field (probably the one situated near the inscription stone) is the land called in this record śrīkāraṇa-kōḍaṅi of one Hōcha of Mādīga caste. Śrīkāraṇa-kōḍaṅi means rent-free land granted for the village accountant or shanubhog.

How this land came into the possession of Hōcha of the Mādīga caste (one of the depressed classes in South India now called Ādikarnāṭaka) cannot be made out. Rent-free lands granted to persons of such castes for services in villages are not uncommon. Probably owing to the absence of any other suitable land, the lands which were once given to the Shanubhog were later conferred upon this Mādīga Hōcha, the Shanubhog himself being given lands elsewhere. No date is given. The characters seem to be of the 18th century A. D.

52

In the village Chik Kānya in the same hobli of Čaṭṭānanahalli, on the 1st viragal in the land of Puṭṭamallappa.

Size 4' × 4'

Kannada language and characters.

Transliteration.

1. Svasti Saka-nripa-kāla-
2. titā-samvatsara-satam-
3. gal 987 neya Kṛdhī-
4. samvatsarada Vaisāka-
Translation.

Be it well. In the cyclic year Krodhi, 987 years having elapsed after the time of the Sakha king, on Thursday with the constellation Uttarā being the 11th lunar day of the bright half of Vaisāka:—

Be it well. Birayya, son of Jakka-gauḍa of Kaniya died in a fight (unḍivu). On this Birayya, alias Rājendra-chōla-Permādi-gauḍa, son of Karikūla-gauḍa set up this stone.

May there be longevity of age and wealth. As long as the earth, moon, sun and ocean endure, Hari, Hara, Brahma and other gods rule [may this last].

Note.

This records the death of a warrior in a battle at Kaniya and the erection of the virāgal in his memory by Birayya alias Rājendra-chōla-Permādi-gauḍa. The surname of the latter shows that Rājendra-chōla was the patron of Birayya. It was a common custom at the time for the officers and gauḍas to be called after the names of their sovereigns. The date given is Ś 987 Krodhi Vais śu. 11 Thursday Uttarā constellation. Ś 986 is Krodhi. Taking this year the date corresponds to Thursday 29th April 1064 A. D. a day with Uttarā constellation.

Rājendra-chōla or Rājendra-dēva was the Chōla king who ruled between C. 1052, and C. 1064. A great portion of the present Mysore District including Chik Kanya the village where the inscription is found was subject to his authority.
53

On a 2nd viragal at the same place in the same village Chikkānya.

_old kannada language and characters._

Size 4' × 3'

<table>
<thead>
<tr>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. svasti śrī-</td>
</tr>
<tr>
<td>2. mat Ma-</td>
</tr>
<tr>
<td>3. rabbeyya</td>
</tr>
<tr>
<td>4. tande Mu-</td>
</tr>
<tr>
<td>5. ddayya</td>
</tr>
<tr>
<td>6. Kāni-</td>
</tr>
<tr>
<td>7. yadu-</td>
</tr>
<tr>
<td>8. r-aśvinośe</td>
</tr>
<tr>
<td>9. sattam pi-</td>
</tr>
<tr>
<td>10. riyaśiya</td>
</tr>
<tr>
<td>11. Kottayya</td>
</tr>
<tr>
<td>12. kalla ni-</td>
</tr>
<tr>
<td>13. ri [si] dam̐</td>
</tr>
</tbody>
</table>

Note.
This records the death of a warrior named Muddayya, father of Marabbe in a fight for the defence of his village Kāniya and the erection of the viragal in his memory by his eldest son-in-law (nephew) Kottayya. No date is given. The characters are of the 10th century. Kāniya is the name of the village where the inscription stands.

54

On a 3rd viragal at the same place in the village Chikkānya.

_kannada language and characters._

Size 3' × 3'

<table>
<thead>
<tr>
<th>Kannada</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. sukuśaṅkha</td>
</tr>
<tr>
<td>2. aṅgariṇaō</td>
</tr>
<tr>
<td>3. māhaṃ caṇḍavasana</td>
</tr>
<tr>
<td>4. rājāśarāpita</td>
</tr>
<tr>
<td>5. raiśkaraśrī</td>
</tr>
<tr>
<td>6. tāmaśkaraśrī</td>
</tr>
<tr>
<td>7. nāma saṃsūdana</td>
</tr>
<tr>
<td>8. nāma kaṇḍavasana</td>
</tr>
<tr>
<td>9. aṅgariṇaō</td>
</tr>
<tr>
<td>10. sāmaśkaraśrī</td>
</tr>
<tr>
<td>11. . . . . .</td>
</tr>
</tbody>
</table>
Transliteration.

1. svasti śrīmatu
2. Tagamgagan dharma
3. pome Mahādhīrāja
4. Satyavākya-permā-
5. nadi Gaṭṭavādiyole
6. rājyamgevuttire Śri
7. Mādi Abala-dala-
8. stalada Chikānā tu-
9. ruhara-gōlugala
10. 1 kādi sattam

Note.

This belongs to the reign of the Ganga king Satyavākya Permānadi, who is said to be ruling in Gaṭṭavādi. It records the death of Mādi in rescuing the cattle of the village Chikānā situated in Abaladalasthala? The titles given to Satyavākya cannot be made out except the word dharma-mahādhīrāja. There seems to be some mistake by the engraver here in lines 2 and 3. The village where the warrior died is called here Chikānā or little Kānā, the same as the present name of the village. In the previous inscriptions the village is called Kānā. Apparently Chik-Kānā was a hamlet of the main village Kānā. No date is given here. The characters seem to be of the 10th century A.D. and the Satyavākya Permānadi of this record is probably the same as the Ganga King Nitimārga II.

Gaṭṭavādi is a village in Nanjangud Taluk, situated at a distance of about 20 miles from Chikānā.

55

In the village Bēṭali belonging to the same hobali of Chaṭṭanahalli, on a slab set up near the pond called Ayyanakaṭṭe.

Size 2' × 1½'

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada language and characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
</tr>
<tr>
<td>1. राज (महाधीराज) सुपर्वी सागर वर मध्ये</td>
</tr>
<tr>
<td>2. उजानासाराम देव देव सुपनाम</td>
</tr>
<tr>
<td>3. मद बाणासाराम देव देव सुपनाम</td>
</tr>
<tr>
<td>4. गृहस्थसंत मुळ सुपरेजियल्यास</td>
</tr>
<tr>
<td>5. गृहस्थसंत मुळ सुपरेजियल्यास</td>
</tr>
</tbody>
</table>
Note.

This is a modern inscription and records the construction of a pond in A.D. 1882 by Das Bokkasada (Treasury) Nanjappa, son of Basappa, a servant of Chamarajendra Odeyar, king of Mysore. The inscription concludes with a sentence that the person who constructed the pond prostrates before the feet of all who will protect (keep in a proper state) it.

56

In the village Puṭṭagaudhahundī in the hobali of Varuna, on a fragmentary stone lying near the Javanikere tank.

Old Kannada characters and language.

Note.

As the inscription stone is broken in the middle, the left half of the record is completely lost. It seems to record the construction of a tank by a woman and the grant of cittuvatta (i.e., a portion of the produce grown below the tank) for the tank. There is also the usual imprecation about slaying the cows at the end. No date is given. The characters seem to be of the 9th century A.D.

57

In the village Chaṭṭanahalli Pālya in the same hobli of Varuna, on an oil-mill stone in the land of Mādaiya.

Size 8½' Circumference.

Kannada language and characters.

Note.
1. svasti śrī pratāpa-chakravartti
2. śrī Vīra Ballāla-dēvaru su-
3. ka-samkata-vinōdādim pritu-
4. vi rājyaṃ geyuttamire
5. sakavarīsha 1132 Pramō-
6. dotta-sāmvatsarada Bhāḍrapada
7. ba 10 Ma | Paradāsi Malāya-
8. ja Ulīmja-gauḍa Kāṭavanāya-
9. karu Chaṭṭana-haḷliya Mūla-
10. sthānēsvaṇa-nāmpādivigege māḍisi-
11. da gāṇa
   (To its left)
12. Chōrōjana tamma
13. Javamāreya
14. māḍida gāṇa

**Translation.**

Be it well. While the pratāpa-chakravarti, śrī Vīra Ballāla-dēvar was ruling the earth in peace and comfort:—On Tuesday the 10th lunar day of the dark half of Bhāḍrapada in the Śaka year 1132 corresponding to the cyclic year Pramōdotta:—

Paradāsi Malāyaḷa, Ulīnagauḍa, and Kāṭava-Nāyaka set up this oil-mill to provide perpetual lamps to the god Mūla-sthānēsvaṇa of Chaṭṭananahalli. Chōlōja’s younger brother Javamāreya made this oil-mill.

**Note.**

This belongs to the reign of Ballāla II (1173-1220) and the date given corresponds to 14th September 1210, a Tuesday as stated in the grant. Oil-mills of stone were set up near temples so that those who made use of them paid a rent (in oil) for extracting oil and out of this perpetual lamps were offered to gods. The name of the stone-cutter who made the mill is also given.
Heggadadēvankote Taluk.

In the village Hebbalaguppe of Heggadadēvanakōte Hobali, on a stone lying to the left of the Anjaneya temple. Plate XXIV.

Size 3' × 2' 6"

Old Kannada characters and language.

1. svasti sri Narasigere-appor Duggamāra
2. Koyilvasadige aruganduga bbede man koṭṭar
3. Aramanḍame-gālam Agoke-mogeyu Odḍipā-
4. diyum Goyindammagāl aruganduga bedennel-man koṭṭar
5. idan alittu kedisidon okkal keḍuga pañchama-
6. hāpatakanakk avan makkaṇa sāga . . . .
7. vasadiyān-keydon Nārāyaṇa pe-
8. runtachchan

Transliteration.

Translation.

Be it well. Sri Narasigere-Appor Duggamāra gave lands of the sowing capacity of 6 khaṇḍugas to the Jaina temple (koilvasadi).

(The inhabitants of) Aramanḍamēgalu Agokemoge and Odḍipāḍi and Goyindammagāl granted lands of the sowing capacity of 6 khaṇḍugas. May the tenants (okkal) of the person who violates and destroys this perish. May he be guilty of the five great sins: May his sons . . . .

The constructor of the basadi is Nārāyaṇa, peruntachchan (the great architect).
HEBBALGUPE STONE INSCRIPTION OF THE GANGA PRINCE DUGAMARA.
Note.

This records the grant of some lands for a Jaina temple of the time of Duggamāra, who was a Ganga prince, brother of Śivamāra Saigotṭa (c. 815) and son of Śripurusha, the Ganga king. . . . The grant may belong to the 1st quarter of the 9th century, about 825 A. D. The characters also seem to belong to the early part of the 9th century A.D.

There is no Jaina temple at present in the neighbourhood. The meaning of the lines 3-4 is not free from doubt.
بسم الله الرحمن الرحيم

علي فاطمـ
حسين

الله محمد
حسن

نظم تاريخ بناكوهن، حضرت حيات ميرقلند قدس سره.
من عرف نفس حديث بريغمان است (٢)
واني أنت انا عروشي (٣) قول دا وراست
آنچست اصل كشف وكرامات انتاح (٢)
در كوهن حيات امير قلندر است
سال [بنا] يش بهير زجايير سالكان
حقدار فيض ماحب ب [جهان] دير است
سنہ ٥٩٦
تاریخ وفات چهاردهم ماه جمادی اول قمری
حضرت سید میرآقا شاه قادری بن حضرت سید جمال
شاه قادری سجاده در رکا حضرت
میر حیات قلند قدرس مروه
سفر هجری 1336
پسّم الله ال‌رحمه

چون‌که سجاده نشین کوه خاص حضرت بدين
یعی حضرت شاه سید غوث شیخ ربهما
مربع با وقع خوش با لاتی نوه رستح حور
ازنی آرام عالم ساخت نیک راحت سرا
کرده حق جانی قلندراشرف از روزاژ
زانکر بیدا اند زبا ره گاه خاص و عام را
دید ناگاه جانی اقدس پسر فنصرمال او
حكم کرده نصرت استاد من فيض انتها
پسر عزت هست ایما پیر کردم فکر سال
از فلک آمد سرو شان خانم نعمت با

۱۲۷۹
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<td>1234</td>
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<td>Example 2</td>
<td>Dynasty B</td>
<td>5678</td>
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<td>Example 3</td>
<td>Dynasty C</td>
<td>9012</td>
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</tbody>
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<td>Gāṅga.</td>
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<td>58</td>
<td>About 825 A.D.</td>
<td>Duggamāra (prince)</td>
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<td>167</td>
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<td>C. 886—913 A.D.</td>
<td>[Nītimārga II]</td>
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<td>234</td>
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<td>Ś 987 Krōdhi, Vaiś. śu 11, Uttarā, Thursday (?)—29th April 1064 A.D.</td>
<td>Chōla.</td>
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<td>C. 950 A.D.</td>
<td>Hoysaḷa.</td>
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<tr>
<td>177</td>
<td>21</td>
<td>Vikrama 1060 (?) Paridhāvi sam.—1012 A.D. (?)</td>
<td>Vinayāditya (?) I</td>
</tr>
<tr>
<td>171</td>
<td>16</td>
<td>Ś 991 Pingala sam. Vaiś. śu 13 Bri.</td>
<td>Vinayāditya</td>
</tr>
<tr>
<td>189</td>
<td>30</td>
<td>About 1125 A.D.</td>
<td>Bīṣṭiga (Vishṇuvardhana)</td>
</tr>
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<td>183</td>
<td>32</td>
<td>Do</td>
<td>Do</td>
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<tr>
<td>195</td>
<td>29</td>
<td>Virōḍhi sam. Chaitra ba. 5 Śukravāra—Friday, April 18, 1169 A.D.</td>
<td>Nārāyana I</td>
</tr>
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<td>195</td>
<td>34</td>
<td>Ś 1176 (?) Vijaya sam. Mār. śu 12, Man.—Tuesday, Nov. 28, 1172 A.D. (?)</td>
<td></td>
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<tr>
<td>223</td>
<td>46</td>
<td>Ś 1102 Vikāri (?) Māgha śu. 10, Monday—January 26, 1181 A.D.</td>
<td>Ballāḷa II</td>
</tr>
</tbody>
</table>
ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and Remarks

Records the gift of a village named Kuḍithiya in Perūr Vishaya to certain Brahmans by the king.

Records the grant of some lands to a Jaina temple.

Records the construction of a tank and the erection of a stone sluice thereto by Sadiyaṇaṇaṭhārī and Echayya, minister for peace and war, Puṭṭagavunḍa of Tōṭtil and Ereyāṇa-PermAḍī. The last named person is perhaps the same as Ereyappa-PermAḍī also known as Nirmanḍa II.

A viragal recording the death of a hero named Mādi in rescuing the cattle of the village Chik Kānya in Abaladalasthalā. The king mentioned is probably the same as Nirmanḍa II.

A viragal recording the death of a warrior in a battle at Kāniya and the erection of the memorial stone by Btraya alias Rājendrachōla-PermAḍi-gavunda.

A viragal of early Hoysala times mentioning the death of a certain Pōysala Māruka, grandson of Sāmanta-Rāma in the service of Arakella who was perhaps a Rāṣṭrakūṭa chief and contemporary of Anuṅga, the Noḷamba king.

Records an instance of the usual blood feuds in connection with land disputes during the time. The date mentioned in the inscription raises the question whether there were not two Vinayādityas among the Hoysala kings.

Records the construction of, and endowments to a basadi at Mattāvara by the king Vinayāditya.

Records the death of Udayāditya, brother of Vishnuvardhana and mentions a certain Ereyāṇa who might possibly have been his son.

Records the death of a warrior in a battle waged by the king against Masāṇa in Hānumgal fort.

Refers to the attack on the Hānumgal fort and records the death of a hero named Dēva.

A viragal recording the death of a warrior named Bṛttigauḍa and the grant thereon of some land by Narasimha, Sōmeya and others.

Records that Ballāḷadēva (afterwards Ballāḷa II) rebelled against the king, his father Narasimha II and that a warrior named Muruvana Gōvagauḍa died while Taliṇe-nāḍu was invaded by the prince.

Records the origin of the town of Tarikere, the building of the Kēśava temple by one Vijayāditya-heggaḍe and the grant, to the latter, of lands and money by the king and others.
List of Inscriptions published in the Report,

<table>
<thead>
<tr>
<th>Page in the Report</th>
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</thead>
<tbody>
<tr>
<td>229</td>
<td>49</td>
<td>About 1196 A.D.</td>
<td>Hōysala—concl.</td>
</tr>
<tr>
<td>168</td>
<td>12</td>
<td>Sādhāraṇa—1190 A.D.</td>
<td>Ballāla II</td>
</tr>
<tr>
<td>194</td>
<td>33</td>
<td>C. 1190 A.D.</td>
<td>Do</td>
</tr>
<tr>
<td>238</td>
<td>57</td>
<td>Ś 1132, Pramōđita sam. Bhād. ba 10 Ma—Tuesday, 14th Sept. 1210 A.D.</td>
<td>Do</td>
</tr>
<tr>
<td>197</td>
<td>35</td>
<td>Ś 1160 (?) Īśvara sam. Phālguṇa śu 5, Man.—Feb. 1, 1218 A.D.</td>
<td>Narasimha II</td>
</tr>
<tr>
<td>182</td>
<td>24</td>
<td>Vyaya sam. Śrāvaṇa—1226 A.D.</td>
<td>[ ] Do</td>
</tr>
<tr>
<td>179</td>
<td>22</td>
<td>Virōḍhi sam. Chai. śu 7 Vaḍavāra—March 3, 1229 A.D.</td>
<td>[ ] Do</td>
</tr>
<tr>
<td>176</td>
<td>20</td>
<td>About 1230 A.D.</td>
<td>[ ] Narasimha III</td>
</tr>
<tr>
<td>282</td>
<td>50</td>
<td>Bhāva sam. Pushya śu 10. Thursday—(?)-10th Dec. 1274 A.D.</td>
<td></td>
</tr>
<tr>
<td>162</td>
<td>7</td>
<td>Ś 1211 Virōḍhi sam. Bhādrapada śu. 15 Sunday (?) 1st Sept. 1289 A.D.</td>
<td>Do</td>
</tr>
<tr>
<td>181</td>
<td>23</td>
<td>Pramādi sam. Vaiś. ba. 5, Monday—16th April 1313 A.D.</td>
<td>Ballāla III</td>
</tr>
<tr>
<td>165</td>
<td>8</td>
<td>Ś 1235 Beya (?)—1318 A.D.</td>
<td>Do</td>
</tr>
<tr>
<td>215</td>
<td>44</td>
<td>Ś 1290 Kilaka sam. Phāl. ba. 10 Ā—Sunday, March 4, 1369 A.D.</td>
<td>Bukka I</td>
</tr>
<tr>
<td>213</td>
<td>43</td>
<td>C. 1418 A.D.</td>
<td>[Dēvarāya II]</td>
</tr>
<tr>
<td>206</td>
<td>41</td>
<td>Ś 1375, Angirasa, Chai. śu 15, Sunday—2nd April 1452.</td>
<td>Mallikārjuna</td>
</tr>
<tr>
<td>217</td>
<td>45</td>
<td>Ś 1426 Raktākshi sam. Vaiś.—1504 A.D.</td>
<td>Narasimha II</td>
</tr>
<tr>
<td>130</td>
<td>2</td>
<td>Ś 1487 Krōdhana sam. Māgha śu. 12, Friday—1st Feb. 1566 A.D.</td>
<td>Sadāśivarāya</td>
</tr>
</tbody>
</table>
arranged according to Dynasties and Dates—contd.

Contents and Remarks

Names of several well known sculptors of the Hoysala period are given.
Shows how disputes relating to the boundaries of land were settled in former days by arbitration.
Records the death of a certain Chikka Bammagauda.
Records the setting up of an oil-mill to provide for perpetual lamps to the god Mūlasthānēśvara of Chaṭṭanahalli.

A viragal recording the death of a warrior named Mācheongoḍa.

A viragal recording the death of a warrior.
A viragal recording that Heggara Mādēya Māva killed Malagāṇḍa to avenge the death of Baichagauda and set up the stone in the memory of the dead man whose gaudike he also seized.
Records the death of a certain warrior.
Records that when Perumālu-dāṇḍanāyaka invested Dēvanahalli a warrior named Hemmādi fought and died and that Hoysalāchāri, being pleased with his heroism, made along with others a grant of lands to the value of 1000 hons.
A viragal recording the exploits of a warrior named Māchayya during the siege of the village Biṭṭadakōṭe.

A viragal recording the fight and death of a warrior named Jakagauda during a cattle raid.
A viragal inscription recording the death of a warrior of Basavanahalli.

Registers a gift of land in the village Bālehalli by Mādarasa Oḍeyar, mahāpradhāni of Virūpana Oḍeyar, governor of Āraga.
Records the grant of certain vṛttis by a certain Nāganna.
Seems to record a grant of lands to some one at Hariharapura under the orders of the king.

Gives a genealogy of the Sāluva dynasty and records the donation of a village to a Brahman.
Gives the genealogy of the Tuluva and Āraviṭi dynasties and records the gift of a village named Yasanur in Vantavasimastma (Wandivash in Chengleput District) by Sadāśivarāya to a Brahman named Seshādryachār of the Nallān-chakravarti family.
List of Inscriptions published in the Report:

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<tbody>
<tr>
<td>203</td>
<td>40</td>
<td>Ś 1495 Śrīmukha sam. Nīja Āshādha śu 10, Ādi.?—July 9th, 1573 A.D. (Thursday).</td>
<td>Śrī Ranga Rāya I</td>
</tr>
<tr>
<td>145</td>
<td>3</td>
<td>C. 1580 A.D.</td>
<td>Do</td>
</tr>
<tr>
<td>215</td>
<td>44</td>
<td>1369 A.D.</td>
<td>Vīrūpaṇṇa Odeyar</td>
</tr>
<tr>
<td>207</td>
<td>42</td>
<td>Ś 1340 Hemalambi sam. Māgha śu 7, Saturday—12th Feb. 1418 A.D.</td>
<td>Vīthanṇa Odeyar</td>
</tr>
<tr>
<td>202</td>
<td>30</td>
<td>Ś 1600, Kālayuktākshi, Āsv. śu. 10, Sunday—15th Sept. 1678 A.D.</td>
<td>Queen Chennammājī</td>
</tr>
<tr>
<td>186</td>
<td>28</td>
<td>19th cent.</td>
<td>Krishnaṇāja Vaḍeyar III</td>
</tr>
<tr>
<td>237</td>
<td>55</td>
<td>Ś 1804 Vishu sam. Māgha ba 12. Thursday—1882 A.D.</td>
<td>Chāmarājendra Odeyar</td>
</tr>
<tr>
<td>161</td>
<td>5</td>
<td>Ś 1022 Vikrama Phāl. śu 4, Sō—Feb. 4, 1101 A.D.</td>
<td>Krishnārāja Vaḍeyar III</td>
</tr>
<tr>
<td>228</td>
<td>47</td>
<td>Sarvadhāri sam. Srāv. śu 11, Thursday—July 13, 1223 A.D.</td>
<td>Chāmarājendra Odeyar</td>
</tr>
<tr>
<td>198</td>
<td>36</td>
<td>Ś 1168 Viśvāvasu Pusl. śu 5, Thursday (?)—25th Dec. 1245 A.D.</td>
<td>Donor: Tīrvārasa</td>
</tr>
<tr>
<td>171</td>
<td>15</td>
<td>C. 1400 A.D.</td>
<td>Donor: Bammaraśādeva, son of Mahāmaṇḍalēśvara Rājarasa.</td>
</tr>
</tbody>
</table>

The rest of the inscriptions are neither dated nor belong to specific dynasties. They
arranged according to Dynasties and dates—concld.

Contents and Remarks

Mentions three contemporaries of the king: Bhairava Vodeyar of Kārakāla, Narasimhabhārati, pontiff of Śrīṅgēri and Mādhava Sarasvati, the ascetic head of the Matt at Hariharapur. Records the purchase of certain lands and their donation to a temple at Hariharapur.

Records the gift, by the king, of a village in Paḍavīḍu kingdom to Basavappaiyamantari who seems to have been a chief accountant or astronomer and scribe in the royal court.

See under Vijayanagar.

Gives details of the revenue administration during the time of Harihara II and Dēvarāya II of Vijayanagar and records the grant, as sarvamānya, of certain lands to a certain Nāgana by Mallānā.

Records the donation of the procession image in the temple of Śrīṅgēśvara, by the minister Pradhānī Gurubasavappa dēvaru.

Records the presentation of a silver stick by the king to the Dattātreya pītha.
Records the construction of a pond by Das Bokkasada Naṅjappa, a servant of the king.

Records the death, by the Sanyasana rite, of a Jaina.

Records the grant of some tax on oil-mill for the perpetual lamps in the Prasanna Kēśava temple of Haleyyūr. This right was purchased by the donor from the mahājanas of the place.
Records the grant of a sum of five gadyāṇas being the annual income from certain taxes siddhāya and hodake, for certain temples at Maraḷe.

Records the death of a Jaina woman named Chaṭave-ganti.

are only of local interest.
APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1931-32.

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore.)

Fifty monuments were inspected during the year under report. More monuments could not be visited both on account of pressure of work at headquarters and also on account of reduced allotment for travelling allowance due to retrenchment. A list of institutions inspected is appended as Annexure A.

Inspection reports from the Revenue Sub-Division Officers were received in the case of 35 monuments as against 24 of last year. Though this can be said to be an improvement when compared to the previous year, still it may be mentioned here that reports on 155 monuments were not received. A list of institutions from which Inspection Reports have been received is appended as Annexure B.

Proposals for the renovation of the following monuments were called for or were under scrutiny:—

(1) Somesvara temple at Suttur.
(2) Kalyani at Hulikere.
(3) Cheluva Narayana temple at Melkote.

The two outstanding events of the year under report are:—

(a) the re-classification of ancient monuments and
(b) the framing of rules under the Ancient Monuments Preservation Regulation.

As mentioned in the last year's report the classification of ancient monuments in the order of their importance required revision. The merits of each monument have been considered and the classification has been finally fixed now. As a result of this re-examination, 6 monuments have been deleted, 30 monuments have been added and the original classification has been altered in the case of 16 monuments. The present strength of the list stands at 217. The Government have in their Notification No. E. 4525—Edn. 86-25-75, dated the 11th May 1932 published the draft rules under the Regulation, and have called for the opinion of the public in the matter. The rules as now issued seem all right and they will have to be printed and published early.

The Muzrai Department have undertaken the publication of individual Muzrai manuals for each of the important Muzrai institutions for the information of the public, giving details of the establishment maintained and the services conducted in each. The Muzrai Commissioner requested that illustrations for these manuals may be supplied. Accordingly, plans and photographs for the following four temples were prepared and supplied:

1. Raanganathaswami temple at Seringapatam.
2. Srikaujtheswara temple at Naajanguj.
3. Chamarajeshwara temple at Chamarajanagar.
4. Chemakeshava temple at Belur.

The Kalaseshwara temple at Kalasa, and the Cheluva Narayana temple at Melkote have been taken up next, and action is being taken to prepare illustrations for these.
The work of erecting Notice Boards in front of monuments did not make any progress during the year for want of adequate funds. As indicated in the last year’s report it would be desirable to fix up, once for all, Notices inscribed on slabs of stone instead of on enamelled boards which are rather out of harmony. A separate provision for this item of work is necessary continuously for a few years.

The desirability of enforcing a sustained vigilance for the preservation of the art treasures of the State must be reiterated. In order that a uniform policy may be maintained in the administration of the scheme and that funds allotted for this purpose may be best utilised, a close co-operation between the Archeological Department, the Muzrai Commissioner and the Department of Public Works must be maintained. A register giving the history and description of the monuments with a running record of inspections, repairs, etc., has to be completed and maintained up to date.
List of Monuments which were inspected during the year 1931–32:

**Annexure “A”**

**Bangalore District**

- Tipu Sultan’s Palace at Bangalore.
- Venkatarama temple
- Dungeon in the Fort wall
- Kempegauda’s Towers
- Cenotaph
- Gaṅgādharēśvara temple
- Syed Ibrahim’s Tomb at Channapaṭṭa.
- Akhal Shah Khadri Darga
- Thimmapparāj Urs Mansion
- Fort Door
- Appramēyasvāmi temple at Māḷur.
- Sōmēśvara temple at Māgaḍi.
- Raṅganātha temple
- Tippu Sultan’s Birth-place at Dēvanahalli.
- Fort wall
- Gōpalakrishṇa temple
- Ballāla’s palace at Kundāṇa.

**Kolar District**

- Kōḷāramma’s temple at Kolar.
- Sōmēśvara temple
- Bhōga-Nandiśvara temple at Nandi.
- Rāmalīṅgēśvara temple at Āvaṇi.
- Hydērvāli Darga at Mulbāgal.
- Hussain Shah Darga at Hīribidnur.

**Tumkur District**

- Yōga-Mādhava temple at Seṭṭikere.
- Mallēśvara temple at Huliyār.
- Fort and temples at Madhugiri.
- Chennigarāya temple at Āralaguppe.
- Temples of Nandi at Turuvekere.

**Mysore District**

- Sōmēśvara temple at Suttur.
- Lakshmikāṇṭa temple at Heḍḍatāle.
- Nāgēśvara temple
- Paṅchalīṅga temple at Gōvindanahalli.
- Paṅchakūṭa Basti at Kambadahalli.
- Arkēśvara temple at Hāle Ālūr.

**Hassan District**

- Temples at Belur.
- Temples at Hālebīṭḍ.
- Narasimha temple at Jāvagal.
- Chennakēśava temple at Hullekere.
- Gōmatēśvara and Bastis at Śravaṇabelagola.

**Shimoga District**

- Lakshmī-Narasimha temple at Bhadrāvati.

**Chitaldrug District**

- Basti at Heggere.
ANNEXURE "B".

Inspection Reports from local officers were received in the case of the following monuments during the year 1931-32:—

All the monuments of Bèlûr, Halebûd and Belgâvi.
Lakshmirâmaṇa temple at Mysore.
Varāhasvâmi temple at Mysore.
Mahâlingâśwara temple at Varunâ.
Lakshmî-Dâvî temple at Doṣâjagaddavallî.
Kâśâva temple at Dharmapura.
Îśvâra temples at Nandigudi.
Îśvâra temples at Nandi Tâvare.
Âûkâ Inscriptions in Molakalmuru Taluk.
Bûchësvâra, Gûûdësvâra and Nâkësvâra temples at Kûravangala.
Îśvâra temple and Bâstî at Arsikerâ.
Vîshnu and Îśvâra temples at Mosaîâ.
Vîshnu and Îśvâra temples at Hârnahalli.

ANNEXURE "C".

The following monuments were added to the list during the year 1931-32:—

1. Sivappa Nâïk’s Fort at Nagar
2. Kâlyâṇi at Hulikere
4. Basavësvâra temple at Basavangudi
5. Webb’s Monument at French Rocks

These were confirmed as protected monuments.
This was declared as an Ancient monument.
This was ordered to be removed from the list last year, and was again restored during this year.
<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 building was handed over to the Education Department for holding the Sanskrit College. A watchman appointed for looking after the monument was abolished by Government with effect from 1st July 1931. With regard to the construction of gates and compound wall round the building Government ordered it to lie over for the present.</td>
</tr>
<tr>
<td>2</td>
<td>Chennigarāya Temple at Kaidāla</td>
<td>The estimate for Rs. 1,350 was sanctioned by Government in No. 1921-5—Uni. 27-29-28, dated 19th November 1931 to be met from the funds at the credit of the temple.</td>
</tr>
<tr>
<td>3</td>
<td>Webb’s Monument at Seriapattam</td>
<td>This monument was first withdrawn from the list of ancient monuments; but it was soon restored.</td>
</tr>
<tr>
<td>4</td>
<td>Lakshminarasimha Temple at Nuggehalli</td>
<td>An estimate for its repairs which was received from the Deputy Commissioner was returned with countersignature.</td>
</tr>
<tr>
<td>5</td>
<td>Vidyāśankara Temple at Sringeri</td>
<td>The Jāhaqirdar refused to pay the cost of fixing Notice Boards in front of the monument. A reference was made to Government in this matter.</td>
</tr>
<tr>
<td>6</td>
<td>Kōlaramma Temple at Kolar</td>
<td>A gopura has been suggested over the entrance gate-way and a design is under preparation.</td>
</tr>
<tr>
<td>7</td>
<td>Temple at Būdnūr, Māndya</td>
<td>A beautifully carved image of a bull is lying in the ruined temple of Kāśi Viṣvēśvara. The Sub-Division Officer, Māndya, proposed that it may be removed and kept in the new Town Hall compound at Māndya, and sought permission to have it removed. The Government sanctioned the proposal.</td>
</tr>
<tr>
<td>8</td>
<td>Kēśava Temple at Sōmanātha-pūr.</td>
<td>It has already been reported that the temple which had been recently renovated at a cost of nearly Rs. 16,000 was still leaking in some places. The Executive Engineer who had been written to in the matter, has since reported that action has been taken to stop the leakage.</td>
</tr>
<tr>
<td>9</td>
<td>Temples in Basavangudi and Gavipur, Bangalore</td>
<td>The Muzrai Commissioner forwarded the resolution of the Temple Committee requesting the inclusion of these in the list of ancient monuments. Accordingly the Śrī Basavēśvara temple at Basavangudi was declared a protected monument by Government.</td>
</tr>
<tr>
<td>10</td>
<td>Fort wall at Dēnavhalli</td>
<td>An estimate for Rs. 575 was received from the Executive Engineer, Bangalore Division, for its maintenance, and was approved.</td>
</tr>
<tr>
<td>11</td>
<td>Fort wall at Nagar</td>
<td>As already rated, the revised estimate for Rs. 1,000 came too late to be sanctioned and executed. The Superintending Engineer requested Rs. 500 to Rs. 600 for the preliminary clearing only in order to enable him to prepare a proper estimate. Government stated that a sum of Rs. 100 had been allotted for this purpose during this year and wanted it to be spent before the close of the official year. This could not be done as the Executive Engineer reported that any pruning now done would only foster better growth during the monsoon.</td>
</tr>
<tr>
<td>12</td>
<td>Kōḍanḍarana Temple at Bowringpet</td>
<td>A modified design for the tower over the mahādvāra was furnished.</td>
</tr>
<tr>
<td>13</td>
<td>Dharmarāja Svāmi Temple, Bangalore</td>
<td>Devotees wanted to construct a lofty gopura over the half finished entrance gate of the temple. A design for the same was furnished.</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>14</td>
<td>Kalyâni at Hulikere, Halebid...</td>
<td>This was recently added to the list of ancient monuments. There was a proposal to repair the pond, at a cost of Rs. 3,000 which was approved. It was suggested that an approach road for Halebid may also be included in the estimate.</td>
</tr>
<tr>
<td>15</td>
<td>Chehuva Nârâyana Temple at Melkote.</td>
<td>A portico is required in front of the temple. Additional information in regard to the strength of the foundation of the existing front verandah of the temple has been called for from the Assistant Engineer.</td>
</tr>
<tr>
<td>16</td>
<td>Bhêrujâsvara Pillar at Belgâvi.</td>
<td>The Superintending Engineer noticed that the pillar was out of plumb and suggested that a platform might be put up round the pillar to strengthen the bottom which is agreed to and it was also suggested that the portions of land surrounding the same might also be acquired and the space opened out a little.</td>
</tr>
<tr>
<td>17</td>
<td>Temple at Suttur, Nanjangud Taluk.</td>
<td>This ancient monument is in ruins. The present Svâmi of the place has come forward to repair it at a cost of nearly Rs. 5,000. A plan and estimate have been furnished to him for taking action.</td>
</tr>
<tr>
<td>18</td>
<td>Temples at Marase, Mysore Taluk.</td>
<td>Estimates and plan for the repairs of the temples were sent by the Registrar, Mysore University. The plan was altered suitably and a modified estimate has been called for.</td>
</tr>
<tr>
<td>19</td>
<td>Sañgamâsvara Temple at Thippagondanahalli, Mâgaô Taluk.</td>
<td>The temple now situated at the junction of the two rivers Arkâvati and Kumudvati near Thippagondanahalli will become submerged in the waters of the new reservoir that is being constructed there and it is proposed to construct another temple on a higher level to the south of the reservoir. A design was furnished for the same.</td>
</tr>
<tr>
<td>20</td>
<td>Chennakâsava Temple at Bêlur.</td>
<td>The temporary establishment employed for work in that temple continued throughout the year, and the restoration work was carried on briskly according to a definite programme. As there was still much work to be done, a recommendation was made to Government for the continuance of the establishment for another three years. Government, however, sanctioned its continuance for one more year for the time being.</td>
</tr>
<tr>
<td>21</td>
<td>Hoysalâsvara temple at Halebid.</td>
<td>The same remarks made in regard to the temple at Bêlur hold good in this case also. The projected portion of the temple on the east was found bulging out and an estimate received from the Executive Engineer for its reconstruction was scrutinised and returned.</td>
</tr>
<tr>
<td>22</td>
<td>Bhôga-Nandîsvara temple at Nandî.</td>
<td>Inspection notes of this monument was forwarded to the Muzrai Commissioner who called for estimates in regard to the several improvements suggested in the notes.</td>
</tr>
<tr>
<td>23</td>
<td>Yôga-Mádhava temple at Sejjikere.</td>
<td>An estimate for its repairs which was received, was returned duly countersigned. The estimate provided the opening out of the ceilings in the navaratna, repairing the damaged wall of the main temple, and providing door shutters to the main entrance.</td>
</tr>
<tr>
<td>24</td>
<td>Chennigarâyasvâmi temple at Turvekere.</td>
<td>An estimate for Rs. 190 received from the Deputy Commissioner, Tumkur, for its repairs was approved and returned.</td>
</tr>
</tbody>
</table>
### APPENDIX B.

List of Photographs taken during the year 1931-32.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
<th>Description</th>
<th>View</th>
<th>Village</th>
<th>District</th>
</tr>
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<td>85</td>
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<td>Do</td>
<td>Copper plate inscription of Nāgari characters brought from Melkote.</td>
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<th>Village</th>
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<tr>
<td>88-89</td>
<td>10&quot; × 8&quot;</td>
<td>Copper plate inscription of Grantha characters</td>
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<td></td>
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<td>brought from Melkote.</td>
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<tr>
<td>90</td>
<td>6½&quot; × 4½&quot;</td>
<td>Seal of the above</td>
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<tr>
<td>91</td>
<td>8½&quot; × 6½&quot;</td>
<td>Plan of Beśtēśvara temple, Agrahār Belguli.</td>
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<tr>
<td>92-98</td>
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<td>Sannads brought from Syed Mahamad Shah Khadri, Bābābuḍangiri.</td>
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<td>99-101</td>
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<td>104</td>
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APPENDIX C.

List of Drawings prepared during the year 1931-32.

1. Talkāḍ    Vaidyōśvara temple   Ground plan.
2. Do        Kirtinārāyaṇa temple  Do
3. Do        ...                   Sketch map
4. Nandi Hills ...                 Do
5. Sōmanāṭhapur Kēśava temple     Ceiling.
6. Do        Do                    Section of ceiling.
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**Table Note:**

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- Column 2: Description of the second column.
- Column 3: Description of the third column.
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