archaeological survey
reports
in press

(191)

Karch
Proceedings of the Government of His Highness the Maharaja of Mysore, General Miscellaneous, dated 23rd February 1912.

Read—
The report on the working of the Archaeological Department for the year 1910-11, submitted by the Officer in charge of Archaeological Researches in Mysore, with his letter No. 35, dated the 19th September 1911.


Order thereon.—Recorded.

2. Government note with interest that several new inscriptions of importance have been discovered during the year under report and that the Officer in charge of Archaeological Researches has been doing his work with zeal and earnestness.

3. The attention of the Superintendent, Government Press, is invited to the remarks of the Officer in charge of Archaeological Researches, contained in para 54 of the report, regarding the slow progress made in printing the revised edition of the Sravanabelagola Volumes and the Karnataka Sabdamasasana and the Superintendent is requested to arrange for the early completion of the work.

4. It is noted that much progress has not been made during the year in the preparation of the General Index to the Volumes of the Epigraphica Karnatica. The Officer in charge of Archaeological Researches is requested to arrange for the work being expedited. The Chief Engineer, Muzrai Superintendent and the Deputy Commissioners concerned will be addressed regarding the suggested preservation of certain ancient temples brought to notice in the report.

C. S. BALASUNDARAM IYER,

To—The Officer in charge of Archaeological Researches in Mysore.
The Superintendent, Government Press.

Exd.—c. v.

22780
### CONTENTS

**PART I.**

<table>
<thead>
<tr>
<th>Establishment</th>
<th>Exploration</th>
<th>Tours: Exploration, inspection of temples, discovery of new records, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Hulikeer temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mavattanahalli temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Javagal temples</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Halabid temples</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chutachitthallali temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Belur temples</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Belgami temples</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Talugadda temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bandalike temples</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kuppatur temples</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dedahalli temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ikkeri temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arami temples</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sripadaranya</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kurudumale temples</td>
</tr>
</tbody>
</table>

Total number of new records discovered...

Inspection of schools...

Office work...

List of Transcripts sent to the Oriental Library, Mysore...

List of Photographs...

List of Drawings...

**PART II.**

<table>
<thead>
<tr>
<th>Epigraphy</th>
<th>The Kadambs</th>
<th>Transliteration of inscriptions in plates II—V</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Gargas</td>
<td>The Rashtrakutas</td>
</tr>
<tr>
<td></td>
<td>The Nolambas</td>
<td>The Chalukyas</td>
</tr>
<tr>
<td></td>
<td>The Kalachurias</td>
<td>The Chalukyas</td>
</tr>
<tr>
<td></td>
<td>The Sevunas</td>
<td>The Hoysalas</td>
</tr>
<tr>
<td></td>
<td>The Later Cholas of the Kolar District</td>
<td>The Cheras</td>
</tr>
<tr>
<td></td>
<td>Vijayanagar</td>
<td>Sugutur</td>
</tr>
<tr>
<td></td>
<td>Belur</td>
<td>Ikkeri</td>
</tr>
<tr>
<td></td>
<td>Yelahanka</td>
<td>Mysore</td>
</tr>
<tr>
<td></td>
<td><strong>Miscellaneous inscriptions</strong></td>
<td><strong>Excavations</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Numismatics</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Manuscripts</strong></td>
</tr>
</tbody>
</table>
PLATES.

I. East view of tower of Chamnakesava temple at Hulikere, Arsikere Taluk. 1
II. Shimoga plates of the Kadamba king Mandhata ... 31
III. Residency plates of the Janga king Kongani-Mahadhiraja or Avinata. 36
IV. Inscriptions at Talgunda and Sravana Belgola ... 35
V. Virugal at Neralige, Arsikere Taluk ... 38
VI. Moghal mubars and Viraraya, Kanteroy and Tippu's fanams ... 57
ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1911.

PART I.—WORK OF THE DEPARTMENT.

Establishment.

In their Order No. G. 175-6—G. M. 40-09-14, dated 8th July 1910, the Government accorded sanction to the permanent entertainment of an additional English clerk in the office. The new clerk joined the appointment on 14th July 1910.

2. The sanctioned period of the services of the clerk employed in connection with the preparation of a General Index to the volumes of the Epigraphia Carnatica having expired on 14th January 1911, his re-entertainment for a further period of six months from 1st April 1911 was sanctioned in Government Order No. G. 5555-6—G. M. 45-10-16, dated 25th March 1911.

3. The Photographer and Draughtsman and the Assistant Photographer, whose services in the Archaeological Department were limited to a period of three years according to Government Order No. G. 896-8 G. M. 67-06-57, dated 3rd August 1907, have been permanently attached to the Department by Government Order No. G. 5595—G. M. 45-10-17, dated 27th March 1911. The retention of the services of the Architectural Draughtsman for a period of four years from the 1st of July 1911 in connection with the preparation of the Architectural Portfolio, was also sanctioned in the above Order.

4. Pallimaraja Pandit had leave without allowances for nearly a month and medical leave for 3½ months. Anandalwar was away on nearly 2½ months' leave without allowances. Ramaswami Iyengar and Srinivasa Iyengar were also on leave for over a month each.

Exploration.

5. At the beginning of January last I visited Domlur, situated within the limits of the Civil and Military Station, and discovered a number of Tamil and Kannada inscriptions in the Chikkannatha and Somesvara temples, which are not published in the Bangalore volume. To secure complete copies of several of these new epigraphs, excavation was necessary, as the basement of the above temples were buried under earth. With the kind help of Mr. F. J. Richards, M.A., the Collector, the necessary excavations were completed in a few days. The inscriptions were all copied and impressions taken. Altogether the number of new inscriptions copied in this village is ten: five in the Chikkannatha temple—two on the north base, one on the south base, one on the wall to the right of the outer entrance and one on the base to the right of the inner entrance; two in the village—one inscribed on the four sides of a pillar in front of the Mahi temple and one on both sides of a large slab near the entrance to the village; and three in the ruined Somesvara temple situated to the south-east of the village—two on the south base and one on the wall to the left of the inner entrance, partly concealed by the devarapalaka. Of these records six are in Tamil and four in Kannada. Two of the printed inscriptions, Bangalore 10 and 12, were also corrected and completed. My thanks are due to Mr. Richards for his ready and sympathetic assistance in bringing to light these buried records.

6. Both on the pillar in front of the Mahi temple and on the large slab near the entrance of Domlur is sculptured a discus on a high pedestal. The same is the case with a slab standing in a grove near at hand, but without any inscription. This may be a mere boundary stone, known as tiruvidiikkal in Tamil. To the north of the entrance to the village stand three stones, each containing a standing figure of a
man with a stick on the neck, the ends of which are held by the hands. All the three figures face the Chokkanatha temple. Similar figures, about a dozen in number, are also found facing the Champakadhāmaśvāmi temple at Bannerghatta, Anekal Taluk, It is not clear what these figures mean; but some people say that these represent persons who committed suicide, for some reason or other by means of the weapon known as gadagattori in Kannada. Two of the figures at Domlur appear to represent persons of some importance, as evidenced by their necklaces, etc.

7. Domlur, properly Dombalur or Tombalur, is also called Deśāmānukkauptana in the inscriptions. It is said to be situated in Haipākkakā-nādu, a division of Rājāndra-Sōla-valānādu. Haipākkakā is the Tamil form of Yelalānka. Judging from the inscriptions, the Chokkanātha and Sōmēśvara temples, which are Dravīdian in style, must have existed before the middle of the 13th century. The former, with a pretty well-carved Vishnu image, stands on a high basement in the middle of the village and must have been a prominent structure once, though now in a dilapidated condition. A few pillars and capitals lying in front of the temple, which apparently formed parts of a front mandapa, show pretty good work. Though laying no claim to architectural beauty, as a monument of antiquarian interest, this temple deserves restoration. When restored, it will no doubt present an imposing appearance in the midst of its surroundings. The same cannot, however, be said of the Sōmēśvara temple, which is in a more ruinous condition, being situated on low ground in an unfrequented part of the village in the midst of cultivated fields.

8. The Sōmēśvara temple at Halsur was also inspected. This large temple, which is a good specimen of Dravīdian architecture with a lofty gopura, is said to have been built in the 16th century by Kempe Gauda, a sculpture at the end of the wall to the right of the inner entrance being shown as representing him. In the front mandapa is a big brass-plated Nandi and towards the right on a platform are figures of the nine planets which are occasionally worshipped. On the west wall of the shrine of the goddess is sculptured the scene of the marriage of Sīva and Pārvati with Brahma as officiating priest and Vishnu and other gods as guests. No inscription was discovered in the temple.

9. Of the villages that were visited in the Bangalore Taluk may be mentioned Dodda Bidarukallu, Dāsarhalli, Chokkasandra, Nāgasandra, Yamlur, Kōnaiyana Agrahāra, Kempāpura, Belur, Kalkere and Ibbalur. Bidarukallu is an ancient village, being named in an inscription at Dāsarhalli (Bangalore 36), of about A.D. 750. At Nāgasandra, the stone containing the inscription (Bangalore 34), of the time of Ballala III, has also a gateway sculptured at the top (see last year's Report, para 84) and the figure of a man with two heads. A new inscription was discovered here and three more at Kalkere.

Tours: Exploration, Inspection of Temples, etc.

10. With a view chiefly of inspecting some of the more important temples of archaeological interest in connection with the Architectural Portfolio, I made a tour in portions of the Hassan and Shimoga Districts in February and March 1911. In connection with the note of Mr. J. H. Marshall, Director-General of Archaeology in India, on the subject of the conservation, etc., of the temples at Halebhid and Belur, the Chief Engineer, in his No. 10535, dated 16th December 1910, had desired me to send a joint report by myself and the Executive Engineer, Hassan Division, with regard to the works required for the preservation of the above temples. As a joint inspection of the temples by the Executive Engineer and myself was deemed necessary, I wrote to the Executive Engineer that I would be at Halebhid about the middle of February. In the meantime the Amīdar of Arskere gave me intimation of the existence of several new inscriptions in some of the villages of his taluk and also of two temples of some architectural merit at Hullekere and Māvuttahalli. With the object of finishing my work in connection with these inscriptions and temples before going to Halebhid, I left Bangalore on the 2nd of February 1911.

11. Hullekere is a small village about 9 miles to the west of Konchall, a Railway station on the Bangalore-Poona line. The Chennakāsava temple here, though small, is a neat structure in the Chalukyan style, standing in the middle of a cloistered courtyard, portions of which have gone to ruin. The outer walls are not profusely sculptured, nor are there horizontal rows of animals, etc., in succession, as in the temples at Halebhid, Basaral,
Nuggihalli, etc.; but instead there are fine figures of Vishnu alternating with well-executed turrets and pilasters, with the names inscribed at the base, such as Nārāyaṇa, Vāmana, Dānādāra, Sankarshana, Aniruddha, Achyuta, etc. The labels are effaced on some of the figures, of which there appear to be 24 in all, representing the 24 mārtas or forms of Vishnu. The temple has a fine tower in front of which we have the usual Sala and the tiger. Sala's figure is well carved and richly ornamented. In a niche on the east face of the tower, which resembles that of the Bābeśvara temple at Koramangala, Hassan Taluk, is a richly carved figure of Kēśava flanked by his consorts (see Plate I). There is also a well-executed jāgati or parapet in front of the temple, as in those at Koramangala, Sōmanāthapur, Basarāl, etc., with two well-carved elephants at the sides of the steps leading to it. All the figures on the outer walls are injured. The stone used is a kind of soft phostone which has exfoliated in several places. The interior of the temple is very dark. The image of Chennakēśava is pretty well carved. All the ceiling panels inside show good work, the central one being, as usual, the best of all. The ceiling panels in the porch and mukha-vanangapa are also well executed. The villagers told me that some of the images in the temple, such as Gaṇapati, etc., were removed some years ago at the instance of some officer. It is not clear why this step was taken. From an inscription in the temple (Arsikere172) we learn that it was built in A.D. 1163 during the reign of the Hoyasala king Nārasimha I, and the short inscriptions below the images referred to above, which are 18 in number, have to be assigned to the same period. The temple, which is in a fair state of preservation, deserves conservation. A plan and several photographs of the building were taken. The roof of the mukha-vana and the pārkha-griva is leaky in two or three places; it has to be made water-tight. A peepul plant has rooted itself in the tower and has already produced a crack, about an inch in width. The plant has to be destroyed at once as otherwise the tower is likely to be ruined in the course of a few years. In view of the havoc played by the peepul plant and other vegetation in the case of several temples of archaeological interest, I would suggest as a precautionary measure the supply of bottles of the "scrub eradicator" to the Patels of the villages in which good temples exist with full instructions as to the mode of its use. In case the D. P. W. officers themselves can attend to this important work, so much the better.

12. The Saptamātrikā, Tāvra and Anjaniya temples in the village were also inspected. In the last is placed a sculptured slab with the figure of a man riding a horse and a servant holding an umbrella behind. This the villagers call Sōme-deva. It apparently represents some chief. The Tāvra temple, which is mostly buried in the bed of the large tank near the village, contains besides a kūṇa, pretty figures of Gaṇapati, Bhairava and Virabhadra. A new inscription was discovered in a field to the south of the village. I was told that an inscribed slab was built into the sluice of the tank, but as it was under water it was not possible to copy it. On my way to Hullekere the Bīrēdéva temple at Sōmeñhali was examined. Though with a very plain exterior, the temple has good pillars and an ornamental doorway inside. It is probable that this doorway originally belonged to the Chennakēśava temple at Hullekere, where we now find a rough wooden doorway in place of the original one in the mukha-vana.

13. From Hullekere I went to Māvuṭtanhalli, inspecting on the way Yadavanhalli, Lakṣmiīdēvihalli, Kanchinakōvi Marāṭi, Bandisvalli, Jājur, Bēpēkere, Savāntvalli, Bāpāvār, Arakere, Belvalli and Kōlgumā. At the 1st village a buried inscription stone near the Malleśava temple was excavated and the inscription copied. Near the Basavaṇṇa temple in the 2nd village an old inscription of the Ganga period was discovered. Unfortunately the top of the stone is broken. It is a Jaina epigraph, pointing to the place having once been a Jaina settlement. Kanchinakōvi Marāṭi is a hilltop to the north-east of Kallangere, strewn over with the remains of several temples. It appears that many of the stones were removed and used for the bund of the Kallangere tank. The Marāṭi is supposed to be the site of an old city and it is said that gold coins are picked up there occasionally. In one place a mutilated headless image was found with a mostly defaced Kannada inscription in two lines on its pedestal, only the letters γλ γι at the end of the lines being legible. It is apparently a Jaina image, presumably of Pārvatāthā, as indicated by the coil of a serpent at the back. At Jājur a new inscription was copied near the ruined Kallēdeva temple; and
at Bepdokere 3 new epigraphs were found—1 in the Gopālakrishna temple, 1 on a buried stone to the right of the Rāmāvra temple and 1 on the sluice of the tank. On the slab containing the inscription in the Gopālakrishna temple are sculptured a figure of Narasimha in the act of tearing out the entrails of the demon Hiranya-kaśipu and a figure of Vishnu below it. In the Rāmāvra temple, which is a pretty good structure facing the south, there is a well-carved figure of Vishnu in the cell opposite the entrance and a linga in the cell to the left. The epigraph discovered here is very artistically executed. It contains nearly seventy lines and is excellently preserved by reason of having lain buried beyond the reach of injury. It took nearly two hours to unearth the stone. At Sāvantahalli I came across a sculptured stone slab, 6' × 4', probably of the Ganga period, representing the scene of a spirited battle, but without any inscription. The Venkaṭaramana, Bāṇavēra, Kēsava and other temples at Bāṇavēra were inspected. The remains of the fort wall lead us to suppose that the fort was a lofty substantial structure nearly 20 feet high. There is also an old rocky compound wall which, it is said, once enclosed the residence of the ruler of the place. In the compound of the Kēsava temple are lying about several broken images and a well-dressed but uninscribed stone of the Hoyāla period. I was told that these were dug up in the temple compound along with the image of Vēṅgōpāla, which is placed under a peepul tree. It is probable that excavation made here will bring to light among other things the remains of an ancient temple. In several houses I found pillars and other members of old temples put to various uses. There are several indications of the antiquity of the place. In the inscriptions the village is called Bāṇavēra. From this, with the name of the god of the place, Bāṇavēra, it may perhaps be presumed that the village had something to do with the Bāṇa kings, though the names are otherwise accounted for by tradition. At Arakere the Chennakēsava and Rāmāvra temples were examined. The former is what is known as a trīkutīkhāda or three celled temple, Chennakēsava being the chief deity; the other cells contain the figures of Vēṅgōpāla and Lākshminarāsīma. On the outer walls there are at intervals rough figures of Vishnu alternating with turrets. The Rāmāvra temple, which is exactly like the temple of the same name at Bepdokere, has an excellently carved image of Vishnu leaning against the wall opposite the entrance and the linga in a cell facing the west. There is also in the temple, leaning against the east wall, an image of the sun, which is exquisitely carved and richly ornamented. The villagers call this Virabhadrā. Both the images were photographed. The tower of this temple is built of granite in receding squares ending in a kalasa, resembling in some respects towers of Pallava architecture, but without any sculpture whatever. In the bed of the tank to the west of this temple was discovered a big viragad with an inscription which refers itself to the reign of the Ganga king Breyappa. At Belvalli a seated image, about 18 inches high, of the village goddess E lūkōṭeyamamma was dug up on the site of a ruined temple. The image is well carved, the stone used being a white kind of potstone resembling marble. It was handed over to the pater of the village, who was directed to preserve it in the newly built temple close at hand. The last village inspected on the way to Māvuttanhalli was Kōlīgūnda. Here several new inscriptions were discovered: 3 in the steps of the tank in front of the Kētēsvāra and Bāṇavēra temples; 1 in the bed of the tank; 1 on the doorway of the Kētēsvāra temple; 2 in front of the Anjaneya temple; 1 in Tammadi Nanjappa's backyard; 1 near the Kallēsvāra temple; 1 on a wedge-shaped small stone, about 1 foot square, in the possession of Taṅdēra Ranga; and 1 in the Honnamma temple to the south-west of the village. Besides, 2 inscriptions (Arsikere 4 and 194) of this village, which are printed from copies supplied by the villagers, were corrected and completed. I was informed by some of the villagers that a set of copper-plates was in the possession of Tammadi Nanjappa, but nothing could induce him to show the plates to me. The same was the case with the pater of a neighbouring village named Timmalaḷura. This unwillingness on the part of owners of copper-plates to show them to others, not to speak of sharing with them even for short periods, whatever be the cause, is to be deeply regretted.

14. The Mahalingēsvāra temple at Māvuttanhalli, a village situated at a distance of about 6 miles from Bāṇavēra, is a small structure in the Chalukyan style. The tower and the outer layers of some of the walls have come down. There are only a few sculptures here and there on the outer walls; but the unworked projections on the
stones fixed in their places on the walls intended for carving images lead us to the conclusion that the exterior of the temple was left in an unfinished state owing to some reason or other. The interior, however, shows artistic work of a unique kind, not usually met with in other temples of this style of architecture. The temple has 3 cells with the linga in the cell opposite the entrance and the images of Narasimha and Harihara in the others. Every one of the ceiling panels is beautifully executed. There is no elaboration of details as in other temples but delicate work of a superior kind which at once captivates the eye. Several of the panels are in the form of lotuses with their petals arranged in beautiful colors, which have not faded, though nearly 700 years must have elapsed since the temple was built. The panels over the three cells are exquisitely designed and executed. They look like mosaic work wrought in various colors. The other images in the temple are Ganapati, Mahishasuramardini, Subrahmanya, Virabhadra, Hayagriva, Naga-dampati and a Naga. Every one of the figures is beautifully carved, the stone used, which is of a creamy color, adding considerably to its beauty. It is surely a matter for wonder that most of these images are intact, though the temple is dilapidated and not even secured with a lock. With considerable difficulty all the images were photographed. This temple deserves conservation. It need not be restored but must be prevented from lapsing into further ruin by strengthening the walls with brick and mortar and making the roof water-tight. There must be some inscription connected with the temple, but none was found, though a diligent search was made. It is probably buried in the debris in front of the temple. In an inscription newly discovered in a field of the patty of the village, the god of the temple is named Sri-Ballāla-Harihara-Narasingāvara, though the villagers call it Mahālingāvara. This name seems to give us a clue to the period when the temple was built. As stated before, two of the gods in the temple are Harihara and Narasimha. The third, which is the linga, may have been set up during Ballāla’s reign and named after him. If this surmise is correct, the period of the temple would be about A.D. 1200. Another epigraph was found on a pillar in front of the Kanyakumā temple.

15. The places that were visited in the neighbourhood of Māvuttanhalli were Tirupatihalli, Kunganhalli, Singanhalli, Mathada Hosalli and Mādanhalli. A new inscription was copied at the 1st village; 2 at the 3rd—1 at the entrance to the village and the other at the Kauve Rāmēśvara temple at the foot of Siddharabetti to the east; and 2 more at the 4th. The Bairēdēva temple near Singanahalli was inspected. This and the Kauve Rāmēśvara temple have towers resembling that of the Rāmēśvara temple at Arakere (para 13). At Singanahalli a palm-leaf manuscript was produced by a villager for inspection. It is about one hundred years old and gives the information that one Sīna-jōgi having built the village, it became known as Singanahalli; and that one Kari Kauvēvēganda built or renovated the Bairēdēva temple. The inscription at the Kauve Rāmēśvara temple is an important Vijayanagara record, as it is the only one that I have seen in which supreme titles are applied to Rāma-Rāja.

16. From Māvuttanhalli I proceeded to Jāvagal, inspecting on the way Məsəle, Sankehalli and Mallūdevihalli. Two new inscriptions were found at Məsəle and one at Sankehalli. In front of the Anjana temple in the latter village is a mud shrine in which a figure said to represent one Ajappa, who built the temple, is set up and worshipped. It is worthy of note that many Lingayats of this village and the surrounding parts are named after Anjaneya, the deity of the village. At Jāvagal the Lakshminarasimha temple was inspected. It is a good specimen of Chalukyan architecture with a tower and with rows of animals, etc., on the outer walls. It has also like the temples at Hulekere, Sōmanāthpur and Kōrmangala a jagati or parapet in front; but a brick wall has latterly been built on the jagati to which have also been attached front yawnapas with a lofty outer entrance, so that the front view of the temple is that of a Dravidian structure. The tower and the sculptures above the eaves are plastered with mortar, with a view probably to preserve them from injury; but this mostly conceals the carvings. On the outer walls, beginning from the bottom, we have these usual rows of sculptures:—(1) elephants, (2) horsemen, (3) scroll work, (4) Purānic scenes, (5) Vyaḷis or śārdūlas, (6) swans, (7) large images with canopies, (8) cornices, (9) turrets and (10) eaves. Above the eaves all round there are at intervals turrets with kalasas. These are also plastered and a brick parapet wall built all round the roof. On the jagati in front of the
temple there are from the bottom the same four rows as those on the walls; but above these we have (5) a row of turrets and (6) a row of columns with figures between, as in the temple at Somanathapur. Altogether there are 137 large images on the walls, of which 77 are female and the rest male. On the east wall the second figure from the north stands with what looks like a staff in the right hand and some fruit in the left and wears, besides a long eajt and a hood, a belt-like thing in the manner of a sacred thread. May it represent Lakulisha? Similar figures at Halebid are said to represent Vishnusvarupa. The temple is a three-celled one—trikuta-bhala—with Kesava in the chief cell, Gopala to the right and Lakshminarasimha to the left. Though occupying a subsidiary cell, Lakshminarasimha is regarded as the chief deity. Tradition has it that the image of this god, which was formerly in the hill known as Harhareśvarabetta, revealed itself in a dream to the Hoysala king Vishnuvardhana, who brought it from there and set up here. The usual story of a cow dropping milk over the image is also related; and a rafter, \(4/3 \times 6/10 \times 4/3\), is shown as having been prepared from the Tulasi tree which overshadowed the image when at Harhareśvarabetta. Though a Vishnu temple, figures of Ganapati and Mahishasuramardini find a place in the niches of both the sides of the chief cell. The ceiling panels are all well executed, some of them being nearly two feet deep. The temple is in a good state of preservation. No inscription relating to the construction of the temple was found in the village. I was told that some years ago an inscription stone was chiselled out and used for the pavement of the front mantapa. Though there is no regular inscription to help us, still the period of the temple can approximately be fixed by the names of the sculptors discovered on the outer walls. For here also, as at Nugghitali and Somanathapur, are labels below some of the large images giving the names of the sculptors who executed them with sometimes the names of the gods also. Altogether 21 such labels were copied. Among the sculptors may be named Mallitamama, Chikka Mallitamama and Makasa. The first name occurs in 10 places, the second in 3 and the third in 5. We know that Mallitamama had a great deal to do with the execution of the images on the outer walls of the Nugghitali (A.D. 1249) and Somanathapur (A.D. 1265) temples (see last year's Report, para 25). We shall not therefore be far wrong in assigning the construction of this temple to about the middle of the 13th century. A new inscription was found on the ceiling of the front mantapa. The Gangadharasvaram, Varrabhadra, Chandranatha, and Barasanki temples were also visited. The first two show some good work, though in ruins. On the pillars, beams and other members of the first temple were found masons' marks, such as Varuka (west), Vrdbhaga, madhiga (north-west), etc., incised in characters of the Hoysa laperiod. A new epigraph was found on a beam of the second temple. On the outer walls of the third, which is a Jaina temple, are rows of the Tirthankaras hero and there. A few other sculptured slabs found here do not appear to belong to this temple.

17. While at Jávagal, I surveyed the neighbouring villages—Neralige, Timmanhalli, Dyaménhalli and Bichirákki Bichénhalli, and explored portions of the Bichénhalli kēval and Anesattābhā. A large vīragal of the Ganga king Mārāsinha's time was discovered in the first village. This slab, about 6' x 5', forms the roof of what is called the Karugal-māntapeci in the middle of the village. It is an important find, as its sculptors elucidate the meaning of a doubtful expression occurring in some of the Ganga records (see para 77). The credit for its discovery is entirely due to the Amiklar of Arskere, who also facilitated the discovery of several others in his taluk by the intelligent interest he took in my work. Other discoveries were one inscription at each of the other villages mentioned above, one in Anesattābhā and one in Bejjedugurugudi-tiṭṭu.

18. On the 10th of February I reached Halebid. All the temples of the place were closely examined. Though the celebrated Hoysalesvara temple has been described by experts and information about it is available in published works, still a few more details about it may not perhaps be quite devoid of interest. The temple has four doorways, two on the east, one on the north and one on the south, with beautifully sculptured lintels containing the figure of Tāndavēśvara in the centre flanked by naktivas on which Varaṇa and his consort are seated. At the north doorway there is only one deīrapalaka standing; at the first doorway on the east there is not, but at the second and at the south doorway there are two. In point of workmanship the south doorway
is the best; and no wonder, as it is supposed to be the one through which the king entered the temple from his palace situated to the south-west. The big figure of Garapathi in the south of the temple compound is supposed to have been at the south gate of the temple. At all the doorways there are at the sides of the steps two tower-like niches with two more opposite to them at some distance on the same level on the east but on a lower level on the north and south. Beginning from the right side of the north doorway runs along the whole of the east face of the temple up to the left side of the south doorway a _jugati_ or parapet, about 11 feet high, consisting of these friezes—(1) elephants, (2) lions, (3) scroll work, (4) horsemen, (5) scroll work, (6) Puránic scenes, (7) _maharsas_, (8) swans, (9) alternate seated and standing figures surmounted by a cornice with bead work, (10) miniature turrets with intervening lions and figures in front, and (11) a rail divided by double columns into panels containing figures, sometimes indecent, between neatly ornamented bands. Above this come perforated screens surmounted by the eaves. The buttress-like structure in the middle of the east face, however, forms an exception to this arrangement, because on it in place of friezes 9 to 11 we have a row of large images with ornamental pedestals and canopies as on the west face of the temple. Above this there is a plain cornice and above this again plain pilasters with an ornamental gateway on the north, east and south faces, the whole surmounted by eaves which differ considerably in make from those of the rest of the east face. This anomalous structure, which encloses a small cell in the interior known as 'the dark room' and is the only portion on the east face with a row of large images, must be a later addition. It could not have formed a part of the original plan. The terrace on which the temple stands and which closely follows the contour of the building, also proves this, seeing that no such structure is indicated in it. It may be noted here that in all temples which have a _jugati_, the rail or the uppermost frieze contains, as a rule, some indecent figures: that appears to be the portion reserved by sculptors for this purpose.

19. Beginning from the right side of the south doorway runs, above the frieze of swans, a row of large images with various kinds of ornamental canopies and pedestals decorated with scroll work along the whole of the west face up to the left side of the north doorway. There are also on the west face at regular intervals 6 car-like niches, about 15 feet high, in two storeys, on which we have only the first 5 friezes, the row of large images breaking off here. There are also a few large figures on the niches, but they are of a different size and on a different level. Each niche has two large figures on the outer right and left walls in both the storeys, the upper ones being sometimes excellently executed. In place of the Puránic frieze we have here a broader one containing standing figures with intervening miniature turrets. As the eaves of the lower storey in all the niches partly conceal the large figures on the wall on both the sides, it may perhaps be presumed that the niches are later structures. The number of large figures on the west face is 281, of which 167 are female and the rest male. Their position on the wall is as follows: from the right side of the south doorway to the 1st niche 48, 30 female and 18 male; from the 1st niche to the 2nd 15, 10 female and 8 male; from the 2nd niche to the 3rd 18, 8 female and 10 male; from the 3rd niche to the 4th 113, 69 female and 44 male; from the 4th niche to the 5th 18, 11 female and 7 male; from the 5th niche to the 6th 18, 12 female and 6 male; and from the 6th niche to the left side of the north doorway 48, 27 female and 21 male. The figures representing the gods and goddesses of the Hindu pantheon may thus be analysed: Gaṇeśa, seated or standing, 4; Subrahmanyapa or peaceock 1, under canopy of a seven-hoofed serpent 2; Śiva as Umāmahēṣvara 8, as destroyer of the demons Gaṅgājīṣa, Jalandhara, Andhakāsura, etc., 25; Vishnu, seated or standing, 15, as Vaiṣṇava-pāla 12, as Varāha 2, as Narasimha 4, as Vāmana 1 and as Trivikrama 1; Brahma 4; Harihara 1; Dakṣināmūrti 1; Bhairava, the only male nude figure, 6; Pārvati, including Durgā, Kālī, Mahākāla, and Śiva, the only female nude figure, 6; Sarasvati, seated or standing, 9; Īndra 2; Ārjuna 1; and Śukra 1. There are also figures of Andhakāsura, Arjuna and Rāvaṇa. Mōhini, the only female nude figure, occurs several times, adorned with serpents. The figure said to represent Dakṣināmūrti wears a long robe and hood with a staff in the right hand and a disc called _chandīke_ in the left instead of the fruit noticed at Jāvagal (para 10). It occurs, as a rule, along with Mōhini not only here but also in other rows. The Puránic story of Śiva falling in
love with Môhini, a form assumed by Vishnu, appears to be indicated here. The
other parts of the temple where we have large figures are the buttress-like pro-
jection referred to above (see previous para) in the middle of the east face and the
shrine of the Sun to the east of the large Nandi-mantapa. On the former there are
29 figures, 18 female and 11 male, while on the north and south walls of the
latter there are 21, 15 male and 6 female. It is said that corresponding to the
shrine of the Sun there was also a shrine of the Moon to the east of the small
Nandi-mantapa. A few noticeable features in the sculptures on the walls may also
be mentioned here. In the 16th large figure from the south doorway whiskers and
mustaches are beautifully shown. Several of the female figures, especially dancing
girls, are represented as wearing breeches. Several horses are adorned with orna-
mental housings and horsemen as a rule wear long boots. In the Purânic frieze
—to the right of the 1st doorway on the east are seen figures with coats; to the right
of the 2nd doorway, a figure with a long coat and kamarband; to the left of the 3rd
niché the chariots of Râma and Râvana have spring wheels; to the right of the
same niche is a figure with a long coat and hood and a staff under the arm, said
to represent an officiating priest of the Kâpâllika sect; to the left of the 6th
niché, in the battle between Kârâça and Arjuna, a soldier is using a telescope; and
to the right of the same niche a seated figure of Dakshinamûrti wears a long coat
with buttons. Curiously enough, the Purânic frieze on the projection to the right
of the 6th niche is made similar to the corresponding frieze on the niche itself.
This is apparently a mistake made by the sculptors, as nowhere else in the temple
are the two friezes like each other, the one on the niches having nothing to do with
the Purânas but simply bearing figures representing the 11 Rudras, the 12 Aîdîyas,
the 8 regents of the directions, the 24 mûrtis of Vishnu and so forth. About
90 labels, mostly consisting of names of sculptors, were copied on the outer walls.
The names that occur several times are Mûnibalaki, Mâbalâ, Baliâga, Bôchana,
Kîtâpa, Rama, Balâki and Râvoja. The only label that was found explaining the
Purânic scene above it was Dusasana vadhe, a mistake for Dusasana vadhâ (i.e.,
the killing of Duśvâsa). The period of these short inscriptions may be supposed
to be the middle of the 12th century, as Belur 239 leads us to infer that the
temple was built or completed in the reign of the Hoyasala king Narasimha I
(1141-1173). There were also found on the basement of the small Nandi-mantapa
nearly 30 small inscriptions, consisting mostly of masons’ marks such as padma
(west), padmâla-badaga (north-west), Indra (east), Agni-Indra (south-east), etc.

20. As is well known, the temple is a double one with a small intervening cell.
Both are exactly alike inside with well-carved doorways and lintels and with beautifully
executed devapârâkhas and female chari-bearers at the sides. There are 2 niches
on both sides of the doorway and 2 more a little beyond, facing north and south.
There is, however, an additional niche in the north temple to the right of the south
entrance. The lower panel of every niche has the figure of a man stabbing two
tigers on both his sides. The four pillars in the navaranga of both the temples
had each 4 standing figures on the four faces fixed on the capital; but now there are
only 6 left in the north temple and 5 in the south. It is probable that every pillar
on the east had such a figure standing out on its capital and supporting the
eaves above as in the Belur temple, but all that we have now are two figures at the
2nd doorway on the east. These images are known as madanaśakti figures in Kannada.
They are mostly female. The small cell between the temples has a porch and two
niches on both sides at a some distance. Opposite to this cell is the dark room
enclosed by the buttress-like projection on the east. The ceiling panels in the
interior, though comparatively large in size, do not show very good work. A new
inscription was discovered on the steps of the 2nd doorway on the east. Two
mutilated sculptures of the Hoyasala crest, i.e., of Sâla stabbing the tiger, are lying
in the compound, one near the big figure of Ganapati in the south and the other to
the south of the large Nandi-mantapa. It is not clear where these were placed
formerly. The inscribed pillar to the south of the temple in the compound was
closely examined. The inscription on it, Belur 112, which records the self-sacrifice
of a general named Lakshma and of his wife and followers on the death of Ballâla II,
is unfortunately unfinished, stopping in the middle of a verse; and it is not known
where the record is continued. The top portion of the pillar is gone. Around the
middle portion are sculptured 8 male figures, several of which are represented as
cutting off their own heads with swords. The north-west figure on the pillar is
interesting as it affords another illustration of the practice of “offering the springing head” (śīttelu-godhi) by a devoted servant on the death of his master (see Report for 1908-09, para 10). The figure is seated with folded hands in front of a bowed elastic rod with its cut off head springing up with the rebound of the rod. The south-east figure holds its own cut-off head by the hair with the left hand, while the west figure is in the act of cutting off the head holding the top-knot of the hair with the left hand. The others are in various stages of preparation for the self-sacrifice. Most of the figures wear a todar or budge on the left leg as a mark of devotion to their master and determination to die with him.

21. The large mound in the south-west of the compound of the Hoysalāśvara temple represents, no doubt, the site of a former temple. Further, it is very likely that there was an inscription relating to the construction of the Hoysalāśvara temple set up somewhere near the south doorway as also a stone at the same place on which the unfinished epigraph on the pillar near the mound was continued. Unfortunately, neither of them is now forthcoming. It is just possible that the mound may have one or both of them buried in it. For these reasons it was thought very desirable to have the mound excavated; and as a preliminary step it was arranged to carry a trial trench across the mound. But, as sufficient labor could not be had at the time, the work did not make as much progress as I wished. The excavation went on slowly for a few days and the result was fairly satisfactory. Portions of the basement of the garbarā-griha and navarūpā of the temple which once stood on the site were exposed. A few pillars and slabs forming part of the ceiling were also unearthed. From these one may presume that the temple was a small neat structure. Even with the necessary labour at our command it would take not less than a month to clear the whole mound. So, I stopped work with the hope of resuming it at some favorable time in future, in order that I might be able to carry out my programme which included a tour in the Shimoga District.

22. The Jaina temples at Bastiballi were examined. They are 3 in number, standing in a line, all facing the north, the middle one being a small plain building. The temple to the west has an image of Pārśvanātha, about 14 feet high. The navarūpā is very beautiful with a well-carved circular ceiling panel, about 12 feet in diameter, and black stone pillars, beautifully polished and apparently turned in a lathe, which are elegantly decorated with bead work. Such fine pillars are not found anywhere else in the State, though a few of the same kind but of comparatively inferior workmanship are seen in the navarūpa of the Belur temple and of the Akam-basti at Sravāṇa Belgoḷa. There are 8 niches, 3 to the right and 5 to the left facing one another with 2 more at the sides of the outer entrance. It is probable that each contained a figure once, but now all are empty. We have also in the navarūpā a stout seated figure of Sarvālmayaksha to the right of the inner entrance and a figure of Kūṃḍakūmā in the abhanṣi or vestible seated to the left. The image of Pārśvanātha is, as usual, flanked by his Yaksha and Yakshi, viz., Dharapēndra and Padmāvati. The front mantāpa, which has also a good ceiling panel, is supported by pillars which are ornamented with bead work. The outer walls of the garbarā-griha have some sculptures at the top. The stone containing the old inscription Belur 123, which had been lying near the Lakamā-Virāṇa temple to the south of Halebid, was directed, for greater safety, to be removed and placed at the entrance of this temple. The middle temple, which is dedicated to Aḍīnātha, has a small image, about 2½ feet high, flanked by Gomukha and Chakraśvari, the usual Yaksha and Yakshi in this case. In the navarūpā there is a seated figure of Sarasvatī to the right and Gopādhara’s feet to the left, both enshrined in a porch-like mantāpa. The original image of Aḍīnātha, a stout seated figure about 3 feet high, is, owing to mutilation, now kept in the navarūpā of the temple to the east. The latter, dedicated to Sāntinātha, is similar in plan to the first temple, but without any carving whatever. The doorways of both the temples are nearly 13 feet high. Sāntinātha, about 14 feet in height, is flanked by Kimpūrsha and Mahāmānasi, his usual Yaksha and Yakshi. In the garbarā-griha there is a flight of steps on both the sides to reach the head of the image for anointing purposes. With some difficulty a photograph was taken of this image. Three new inscriptions were discovered on the pedestals of the chief images in the three temples. The inscription in the third temple is important as it enables us to fix its period which was not known before.

Archl. 10-11
23. The Kedārēśvara temple resembles the Kēśava temple at Somanāthpur in some respects: the terrace on which it stands is supported at the angles by figures of elephants facing outwards; and the row of large images on the walls begins on the east face at the corners on both sides of the entrance where the jagati or railed parapet ends. The friezes on the outer walls are the same as those in the Hoysalēśvara temple with one exception, viz., in place of lions there we have horsemen here. But the figures of this temple are smaller and sharper in outline and sometimes more elegantly executed. As portions of some of the friezes do not belong to this temple, the incongruity is, as a matter of course, marked in several places. The number of large figures now found on the outer walls is 176, of which 90 are male and the rest female. This proportion appears to be exceptional as in most temples of this kind the female figures always outnumber the male. On the south face are two labels stating that the figures above them were executed by the sculptor Maha. But I am not sure if these images originally belonged to this temple. Here also we have on the west wall a figure of Dakṣināmūrti with the usual long coat and hood, but wearing, in addition, a neck ornament and sandals with a snake entwined round the right hand. The temple has 3 cells, that in the north having now no doorway. The south cell has the jambs of a Vīṣṇu temple with the lintel of a Śiva temple placed over them. Each cell has 2 niches at the sides. The niche in the south-west is unlike the others in formation; this is unusual. The ceiling panels are flat except the four in the middle aukara. The compound are strewn in confusion sculptures and architectural members brought from the ruins of several temples in Halebid in connection with the restoration of this temple. It has to be mentioned here that as a result of the vandalism of ignorant contractors in their eagerness to procure carvings and slabs for the restoration work, many fine sculptures and inscription stones have been broken or destroyed. As instances, I may point out the mutilated sculptures dug up and left at the site of the ruined Panchalingēśvara and other temples and the inscription stone, converted into a door-post, lying at the gate of the Hoysalēśvara temple with the letters chiselled out. A new inscription was discovered in the field to the south of the Kedārēśvara temple.

24. A few other temples in the village were also examined. A new inscription was copied near the Gopatī temple. In the Ranganātha temple, a small near building with a well-carved image of Ranganātha, two inscriptions were found on the beams. The Virabhadra temple has a row of large figures on the walls of the garbha-griha with the Hoysala crest in front of the tower. The Hoysala crest is also found in the Rudradēva temple to the south-west of the travellers' bungalow. One more epigraph in the village was copied in the backyard of Kalingappa's house. The ruins of the five temples known as Panchalingēśvara are situated to the west of the travellers' bungalow. It was from these that a large number of sculptures was obtained for restoring the Kedārēśvara temple. The figures, sculptured slabs, pillars and beams that are still left in the ruins lead us to the conclusion that these temples, though small, were not very inferior to the Hoysalēśvara temple in artistic beauty. Two more inscriptions were discovered near the hillock known as Benepuguḍa; one on a large slab near the Neluhāṭa or underground cellar to its north and the other on a boulder to its east. The former is an important record of the time of the Hoysala king Nārasimha III, while the latter is of interest as it refers to a channel led off from the Yagachi, the river that flows by Belur, for the water-supply of the Hoysala capital. The Neluhāṭa mentioned above is supposed to have been an underground cellar of the palace during the Hoysala period and a hole with a stone pillar is pointed out as its entrance. The inside is mostly filled up with earth. This place has been noted down for excavation.

25. The villages visited in the neighbourhood of Halebid were Chaṭṭaḍāvali and Chaṭṭaḍāvali. In the former the Chaṭṭēśvara, Triṇumādhavē and Virabhadra temples, which are all in ruins, were inspected and a new inscription discovered in the 2nd. The Chaṭṭēśvara temple is a fine structure, though without sculptures on the outer walls. It faces the west and has 3 cells, with a figure of Vīṣṇu in the cell opposite the entrance, a figure of the sun in the south cell and the litaga in the north. All the cells have a subhandi or vestibule, which is a rare feature in temples of this style, that of the litaga having a doorway with screens on both the sides while the others are left open. The Vīṣṇu and Śaṅkara figures are well carved. All the 11 ceiling panels
in the nava-ratna are elegantly executed, the central one resembling that of the porch in front of the Iśvara temple at Anilkere. This appears to be the only temple of this style with a figure of Sūrya installed as one of the principal deities. All the niches in the nava-ratna are empty. I was told that some years ago the figures in them were removed by some officer. Such things ought not to be tolerated. In this connection I would suggest the construction of a sculpture shed in some central place where, after removal from ruined temples, figures and sculptures of artistic merit may be preserved and studied. The exterior of the Cāttāvāra temple also presents a neat and elegant appearance. There is a porch in front with a good ceiling panel surmounted by a tower. All the three cells have also towers over them with a projection in front. There are again four smaller towers at the corners and one in the centre of the roof, the whole producing a very pleasing effect. The exterior of each cell has the appearance of a room having three bay windows on the three sides. The basement too bears evidence of architectural skill. The neatness and symmetry of this temple in every detail are noteworthy. In Cāttāvāra, Gānapatī and Kēsava temples were examined and a new inscription found in the first.

26. On the 17th and 18th of February a joint inspection was made of the Housalēsvara and Kēsārēsvara temples by the Executive Engineer, Hassan Division, and myself in connection with Mr. J. H. Marshall's note. With regard to the first temple, my suggestions related to stopping leakage, replacing pillars and if possible beams by new ones in the north-east corner of the large Nandi-mantapa, preventing the crushing of the friezes by the superincumbent weight on the north side of the bulging portion in the middle of the east face, and general maintenance of the structure; and with regard to the second temple, to completing the dripstones, using a glass sheet for the portion of the roof left open in the sukhāndā or vestibule, clearing and levelling the compound, and building a platform in the west of the compound for arranging the scattered sculptures. We also inspected the Pārvānātha temple at Bāstīhalla and my suggestions with regard to the preservation of this building were these: stopping leakage, removal of the ugly mud structure leading to the mantapa, replacing the wooden props in the same mantapa by stone pillars, and supplying 'scrub eradicator' for the destruction of vegetation.

27. I then proceeded to Belur, inspecting on the way Hobbālu and Bājīnānalli. Two new inscriptions were found in the latter village. The Kēsava temple at Belur has also been described by experts. Still a few more details about it may not be uninteresting. It stands on a raised terrace in the middle of a spacious courtyard, surrounded by temples and mantapas, several of which are later additions, and adorned with a Dravidian gopura at the outer entrance. To its south-west stand the Kappe-Chennigārāya temple and the temple of the goddess Sūmānāyaki; to its west, the Cīranārāya temple; and to its north-west the temple of the goddess Aṅgā. Kappe-Chennigārāya is so named because according to tradition there was found in a cavity near the navel of the image a kappe or frog (see Myer, II. 180). Chennigārāya is only another name for Cīranārāya. An inscription newly discovered on the pedestal of this image gives the important information that it was set up by Sāntale, the senior queen of the Housala king Vishnuvardhana. The god in the principal temple, though now called Kēsava or Cīranārāya, is styled Vijayanārāya in Belur 58 of 1117, which records its consecration. This is corroborated by an inscription newly found on the pedestal of the image itself, which gives Vijayanārāya as the name of the god and says that it was set up by Vishnuvardhana. Besides these two gods, a third, Lakshminārāya, is named in Belur 58, which registers grants for all the three. It is probable that the third god is identical with the image in the temple to the west which is now known as the Cīranārāya temple. We thus see that the above three temples belong to about the same period. The gārba-mantapa of the Sūmānāyaki temple with a tower over it is also popularly assigned to the same period. The tower of the principal temple, which is no longer in existence, was, it is said, exactly like that of the Sūmānāyaki temple, only much larger in size. According to expert opinion, however, this tower is not in keeping with the style of architecture. The Balīmantapa in front of the principal temple (which we may hence call 'the Kēsava temple' by its popular name to avoid confusion) is known as Nāgānāyaka's mantapa owing to a Pālégār of that name having built it.
The Suvarnamsaptapa or kalyānamsaptapa with a figure of Surya in it is said to have been built by Kapṭilāra-Narasa-Rāja Odeyar of Mysore and the front portion of the Sūmanāyakī temple by a member of the Dalavāy family. Opposite to the Kappe-Chennigārya temple at some distance was discovered a stone containing a male and a female figure standing side by side with folded hands under an ornamental praṅabhāva or canopy. The rich dress and the ornaments with which they are decorated evidently indicate high rank. The male figure wears a cone-shaped cap, partly covering the ears, and a robe extending down to the feet with a cloth thrown over it. It also wears large ear-rings with four (⁴) diamonds in each. The female figure is richly ornamented. Unfortunately the faces are injured though the other parts are intact. I venture to think that the figures represent Vishnupadham and his queen Sīntāla, who set up respectively the gods Vijayanārāyana and Kappe-Chennigārya. If so, they afford us an insight into the mode of regal dress and decoration in the early part of the 12th century. The other temples in the enclosure are the Narasimha temple, the temple of Alvās (or Śrīvaishnava saints) and shrines of Rāmānujahāra, Vedāntadēśaka and Ārṇavālmānumī.

25. The Kēśava temple has three doorways, on the east, south and north, the latter two being respectively known as the “Friday entrance” (Subkara-bāgu), and “the Heavenly entrance” (Svarāgades-gu). The door-frames are apparently of a subsequent period as evidenced by the mutilation of the side pillars or their concealment by the figures on the jambs. This supposition is borne out by Belur 72 which tells us that the door-frames, door-lintels and perforated screens were caused to be made by Ballāha II, the grandson of Vishnupadham. On the jambs of the east doorway are sculptured Mamatha and Rati, rare figures in temples of this style; on those of the south, Hamunā and Garaṭa; and on those of the north, female chouri-bearers. The lintels have a projecting panel with the figure of Garuda, above which, flanked by makara, we have on the east Narasimha killing Hiranyakaśipu, on the south Varaha killing Hiranyaksha, and on the north Kēśava. The north and south lintels are carved on the back also. At all the doorways there are, as in the Hoysalēvara temple at Halebid, two tower-like niches with two more opposite to them at some distance from a lower level, the upper ones containing as a rule figures of Vishnu and the lower ones those of Visnubhadra, Bhairava, Mahishāsura and so forth. There are also at the sides of each doorway figures of Sāla stabbing the tiger. Beginning at the sides of the east doorway and extending beyond the north and south doorways up to the outer wall of the mukhamāni, runs a jagati or parapet containing these rows of sculptures—(1) elephants, (2) cornice with bead work surmounted by simhamāla or lions' heads at intervals, (3) scroll work with figures in every convolution, (4) another cornice with bead work, (5) small figures, mostly female, in projecting ornamental niches with intervening figures of Yākshas, seated inward; (6) delicately carved figures, mostly female, between pilasters; (7) caves with bead work with a thick creeper running along the edge of the upper slope having at intervals beautifully carved small figures and miniature turrets, and (8) a rail containing figures, sometimes indecent, in panels between double columns surmounted by an ornamental band. Above this come perforated screens surmounted by the caves. They are 20 in number, 10 to the right and 10 to the left of the east doorway, running along the walls up to the left and right sides of the south and north doorways. Ten of them are sculptured, the two at the sides of the east doorway representing the dvaras of a Hoysalā king, probably Ballāha II, and the others various Puranic scenes. The pillars at the sides of every screen have on their capitals figures standing out supporting the caves. These mukhamāni figures, as they are called in Kannada, which are mostly female, are wonderful works of art. Once there were forty of them round the temple; it is fortunate that only two are now missing. Two of them represent Durgā. Three are huntresses, one bearing a bow and the others shooting birds with arrows. The pose of the latter is imposing though perfectly natural. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several of them are represented as wearing breeches. The majority of the mukhamāni figures also occur in the 6th row in miniature.

29. Attached to the outer walls of the garbhagriha on the three sides are three elegantly executed car-like niches in two storeys, with Vishnu figures inside. Each storey is adorned with a parapet. On the niches are sculptured from the bottom upwards these freizes—(1) elephants, (2) lions, (3) horsemen, (4) scroll work
with figures in every convolution, and (5) a rail with figures, mostly female, between double columns. There are figures on the outer walls of the niches in both the storeys. Opposite to these niches there are on a lower level three tower-like niches resembling those at the doorways and containing figures of Durgā, etc. Beyond the jagati or railed parapet around the temple we have on the walls 80 large images, of which only 19 are female. The images are not in a continuous row as in other temples of this kind. The figures representing gods and goddesses may be analysed thus: Vishnu 32, as Lakshminārāyana 2, as Vāmana 1, as Narasimha 2, as Varāha 2, as Ranganātha 1, and as Bahurūpa 1; Śiva and Pārvati, standing, 1; Śiva as destroyer of Andakāsura and Gajāsura 3; Harihara 2; Śārya 4; Pārvatī, including Durgā and Mahishāsura-mardini 5; Bhairava 2; Māmākha and Rati 1; also one each of Ganesa, Brahma, Sarasvati and Gauri. There are also figures of Rāvana, Dakṣa, Arjuna, Bali and Śukridhārāyana. Two of the large figures on the walls, Narasimha in the south-west and Ranganātha in the north-east, are enshrined in ugly structures which disfigure the temple. There are also figures of gods and goddesses in the 3rd, 5th and 6th rows. A few interesting sculptures in the temple may also be noticed here. The last madananakūtī figure to the left of the north doorway, which represents a huntsman, is flanked by two small figures, of which the one to the left is represented as carrying a bamboo lath to the ends of which are tied a deer and a crane shot in the chase; while the other gets a thorn removed from the leg by a seated figure which uses a needle for the purpose. The second figure to the right of the east doorway holds in its hand betel leaves which are true to nature, while the small figure at its left side sprays scented water with a syringe. In the creeper-like canopy of the figure to the left of the north doorway is sculptured on a fruit a fly, perfect in every detail, on which a lizard is preparing to pounce. In the rail or 5th row—to the right of the north doorway are seen the king and queen seated witnessing a wrestling match; also 6 pudarbharūma or Śaiva devotees with their heads covered; to the left of the same doorway a man with a long coat, hood and kammarband in the act of cutting off his own head before a seated goddess (perhaps Durgā) who stops him; and to the right of the north-east ugly structure a chain of destruction—the double-headed eagle or gundabherūnda attacking a varāha, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a rat—with the figure of a sage wondering at the sight. In the 6th row, to the left of the north doorway is observed a female figure stripping itself on finding a lizard in the cloth. The lizard is shown to the left. Similarly, one of the madananakūtī figures is represented as stripping itself on finding a scorpion in the cloth, the scorpion being shown on the base. But people attribute some mysterious power to the figure in this row and believe that pouring oil over it wards off the evil effects of a lizard falling on the body. About 66 figures in this row are missing. In the 5th row, to the left of the south doorway is seen a female figure drawing a picture on a board; also a figure of Mōhini with the usual Dakshināmūrti wearing a check long coat and kammarband. In the 3rd row are seen two figures carrying a bamboo lath on the shoulders with dead game tied at the ends, figures shooting with guns and a figure of Jīna.

30. The work inside the Kēśava temple is finer in some respects than that outside. There is a raised verandā on both sides of the three entrances. The central pillars of the navaranga are similar to those of the Pāśvanātha temple at Halbid but not so beautiful. The large ceiling panel in the centre is marked by a richness of ornamentation and elaboration of details rarely found in other temples. There are four exquisitely carved madananakūtī figures standing on the capitals of the four central pillars, one dressing the hair, one with a parrot on the head and the remaining two dancing. The bracelet on the hand of the figure with the parrot can be moved as also the head ornament of the one on the south-west pillar, thus testifying to the marvellous skill of the sculptor. Inscriptions were discovered on the pedestals of three of these figures. The ceiling panels in front of the entrances are flat and oblong in size with the figures of the asāhāplākās sculptured in three separate panels instead of in one. Two other pillars in the navaranga deserve notice, the well-known Narasimha pillar and the one in front of the south dokrāplāka. The latter has eight vertical bands with fine scroll work in the convolutions of which are seen delicately executed figures representing the Hindu trinity, the 10 avatāras of Viṣṇu, the asāhāplākās and so forth. There are also lions represented with the faces of other animals. On a beam in front of the sukhandāst or vestibule are shown

Archl. 10-11
the 24 mārtis or forms of Vishnu. The lintel of the sukhandai doorway, with the figure of Lakshminārāyaṇa in the centre, shows excellent Eliott’s work. The Kēśava image is a marvel of the sculptor’s art. The ceiling panels over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze representing scenes from the Rāmāyana. On the west wall at the same entrance 8 new inscriptions were discovered.

31. A few words may be said here about some of the other temples in the enclosure. The Kappē-Chennigārāya temple has two cells with entrances opposite to each. The chief cell with the figure of Kappē-Chennigārāya faces east, while the other with that of Vēṅgōpāla faces north. The lintel over the sukhandai doorway of the chief cell has the figure of Lakshminārāyaṇa flanked by makaras. Here Varuṇa is represented as seated under a canopy leaning against the makara and not riding it as usual. On the lintel of the other cell we have the figure of Nārāsimha killing Hiraṇyakaśipu, flanked on either side by a makara, a Vishnu figure and an elephant. The niches at the sides of the chief cell have figures of Lakshminārāyaṇa, while those at the sides of the other cell contain the figures of Sarasvatī and Gāṇeśa. Opposite to the Sarasvatī niche there is also another with the figure of Mahāśaśivasvamārdini. As in the Kēśava temple there are verandas at the entrances. Three madanakai figures are seen on the pillars of the navaranga. Outside, the temple is plain without any sculptures. The Viranārāyaṇa temple is a small nest building with a row of large figures on the outer walls. The number of the figures is 59, of which 23 are male and the rest female. The deities represented are Vishnu, Śiva, Brahma, Sarasvatī, Pārvati and Bhairava. The sculpture on the north wall representing Bhumī’s fight with Bhagadatta and his elephant is very well executed. The Andal temple has likewise figures on the outer walls. The basement and the top have also here and there rows of elephants, scroll work and Puraṇic scenes. The structure has the appearance of having been built with the materials belonging to some other temple. The figures on the outer walls are 31, 19 female and the rest male. Besides the usual deities, Lakshmi and Mōhini are also represented here. On the basement of the temple of the Alīyar, both inside and outside, runs a frieze representing scenes from the Rāmāyana.

32. A large number of new inscriptions was discovered in the Kēśava temple and outside. Besides those already mentioned, 2 were found near the south doorway of the Kēśava temple, 1 near the lamp pillar, 1 near the well, 1 on the west base of the batimśa, 1 on a stone cot in the kālotre, 7 on pedestals of images, 7 on temple things in the storeroom and 9 on temple vessels and jewels in the Taluk Treasury. The Nārāyanaseva, Aṅkurāvaya, Pāṭalī lleva and Amritēsva temple were also inspected. A new inscription was discovered in the 1st and 2 in the 4th. In the shrine opposite to the entrance in the Nārāyanaseva temple there is a figure of Subrahmanya seated on the peacock with five faces in front and one behind. Usually the faces are represented thus: 1 in front, 2 at the sides and 1 on the back. The Pāṭalī lleva temple is so called because it is situated below the level of the ground. Viraśiva tradition has it that on the death of Rāghavendra, a great Viraśiva teacher and poet of the 12th century, his body which was claimed by both the Brahmins and Viraśivas was transformed into the ungā which is now worshipped in the temple. A new inscription was also found near the Belur tank. This tank, which is called Vīshnusamudra, is known among the lower classes as Ammanakere or Bishanamakere, as the goddess Bishāmamma is supposed to have her shrine in the tank. Six new copperplate inscriptions were also found, 1 in the Taluk Treasury and 5 in the possession of Kōṇḍi Nārayanaḥ and others. The former was found on examination to be the original of the photographs received some years ago from the Secretariat (see Report for 1908-09, para 82). The latter relates to the Vijayanagar kings. A quantity of copper coins kept in a vessel in the Viranārāyaṇa temple and some gold coins belonging to the temple kept in the Taluk Treasury were also examined.

33. The villages that were surveyed around Belur were Chikka Mēdūrū, Doḍda Mēdūrū, Gōvanahalli, Bomadihalli, Chikka Byāḍagere, Dēṇāyukahalli, Karāyakanhalli, Seṭṭikere, Koratikere, Karagāḍa, Bandūrū, Channahalli, Mālīgere and Chikkohalli. A new inscription was discovered in each of the 1st, 2nd, 8th, 9th, and 10th villages; 2 in the 3rd and the last, and 5 in the 12th. At Gōvanahalli a copy of a copperplate inscription, produced by the shanbhog of the village, was also transcribed.
The original plates are said to have been buried or lost. The inscription copied at Karagoda is an important record of the reign of the Ganga king Māraśimbha. The village is so called because, according to tradition, the goddess Lakshmīdevī, whose temple is situated at some distance to the west, lost her kara-pagāja (hand bracelet) in the large tank of the village. The village appears to have been an important place once. It has 3 gates and it appears that at the west gate stood a fine temple known as the Singēvara, the materials of which were removed to Belur some years ago. Lakshmīdevī is an important deity of the place. She is said to be the consort of the god Cennigārāya or Kēśara of Belur, jātre taking place a week before his. The 5 records found at Channahalli are all vīγāls of the time of the Hoysala king Śenāśvara. Some of them are secured with oil and worshipped, thus rendering the task of decipherment doubly difficult.

34. While I was in camp at Halebid, the Executive Engineer, Hassan Division, wrote to me that he would be in Belur on the 15th February and that if I could also arrange to be there then a joint inspection might be made of the temple. Accordingly I left Halebid on the 15th, inspected the Belur temple along with the Executive Engineer on the 16th and returned to Halebid the same day. Suggestions were made by me with regard to the restoration of the outer tower, the removal of the structures put up in the south-west and north-east of the temple, and the dismantling of the uncouth mud structure known as the māγīrhīna. A few necessary minor repairs were also suggested. I would here add two more suggestions for the consideration of the authorities concerned. The modern lamp-posts standing prominently on the terrace detract from the beauty of the front view. They must be removed to some less prominent place below the terrace. Peepul plants are seen rooting themselves on the roof in front of the garbhāgriśa of the Kēśara temple as also on the north side of the Kappe-Cennigārāya temple. These have to be destroyed at once by the use of the scrub eradicator or any other known remedy. Delay, especially in this case, is very dangerous.

35. Leaving Belur on the 2nd of March, I went to Belgāmi, Shikarpur Taluk. On the way a new inscription was found at Saulanga. A mādikāl (mahā-sati-kāl) in front of the mūṣaṭarkhana at Saulanga is worth noticing. It is not like the usual stones having a post sculptured on them with an arm and hand projecting from it, but is in the form of a regular vīγāla with three sculptured panels. The lowest panel has two female figures, richly dressed and ornamented, standing side by side with the right hand raised at right angles to the arm and holding a line between the thumb and forefinger. Flames of fire are shown as encircling their heads. In the upper panels are some female figures doing something the meaning of which is not quite clear but which is probably intended to show the manner in which satis are honored in the other world.

36. Belgāmi is a place of considerable antiquity, being named in Shikarpur 154, of about A.D., 685. It was an important city at one time, as evidenced by the ruins of temples and other structures representing almost every creed which meet the eye everywhere. The backyards of many of the houses were once the sites of temples and the owners have put the temple stones to various uses. Though there is no trace of any Jāna basti now, figures of Jinas are found lying in a mutilated condition in several parts of the village. One of them, about 10 feet high and 4 feet broad, is lying on its back with broken legs near Māḍār Sab's house. The villagers call this Bēṭāla (or goblin) and it appears that this part of the village was named Bēṭāla-koppalu even in official records. It is amusing to hear that when children fall ill the villagers make vows to this image and pour oil into its navel. Another, a stout seated figure, about 4½ feet high, is seen in Yallāpur Holeypapa's back yard with broken hands and a severed head. I wanted to take the head to the office, but the owner of the back yard, a Lingāyāt, objected, stating that the image was being worshipped by him almost every day! A Lingāyāt worshipping a headless Jina image every day is something difficult to imagine, unless it is due to crass ignorance. Another seated image, about 2 feet high, broken across the breast, is lying near the pond known as Badaghoṇḍa. A fourth seated figure with a canopy, about 3 feet high, is found under a mango tree in Kīṭṭapadali Channabasappa's field. It is on this that the inscription Shikarpur 134 is engraved. A fifth standing image with a canopy, about 2½ feet high, is found in the backyard of Bhārangi Channabasava. A panel, about 3' x 3', with male
the 24 murtis or forms of Vishnu. The lintel of the sukhadari doorway, with the figure of Lakshminārīyāṇa in the centre, shows excellent filigree work. The Kēśava image is a marvel of the sculptor's art. The ceiling panels over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze representing scenes from the Raṁayana. On the west wall at the same entrance 8 new inscriptions were discovered.

31. A few words may be said here about some of the other temples in the enclosure. The Kappe-Chennigārīya temple has two cells with entrances opposite to each. The chief cell with the figure of Kappā-Chennigārīya faces east, while the other with that of Vēṇugōpāla faces north. The lintel over the sukhadari doorway of the chief cell has the figure of Lakshminārīyāṇa flanked by mahāvras. Here Varuṇa is represented as seated under a canopy leaning against the mahāvra and not riding it as usual. On the lintel of the other cell we have the figure of Nārasimha killing Hiranyakaśipu, flanked on either side by a mahāvra, a Vishnu figure and an elephant. The niches at the sides of the chief cell have figures of Lakshminārīyāṇa, while those at the sides of the other cell contain the figures of Sarasvatī and Gaṇeśa. Opposite to the Sarasvatī niche there is also another with the figure of Mahishasuramardini. As in the Kēśava temple there are verandas at the entrances. Three mādacakā figures are seen on the pillars of the nārāyanagopura. Outside, the temple is plain without any sculptures. The Vīramārīya temple is a small neat building with a row of large figures on the outer walls. The number of the figures is 59, of which 23 are male and the rest female. The deities represented are Vishnu, Śiva, Brahma, Sarasvatī, Pārvatī and Bhairava. The sculpture on the north wall representing Bhima’s fight with Bhuradatta and his elephant is very well executed. The Aśvāji temple has likewise figures on the outer walls. The basement and the top have also here and there rows of elephants, scroll work and Purānic scenes. The structure has the appearance of having been built with the materials belonging to some other temple. The figures on the outer walls are 31, 19 female and the rest male. Besides the usual deities, Lakshmi and Mōhini are also represented here. On the basement of the temple of the Aśvārya, both inside and outside, runs a frieze representing scenes from theRaṁayana.

32. A large number of new inscriptions was discovered in the Kēśava temple and outside. Besides those already mentioned, 2 were found near the south doorway of the Kēśava temple, 1 near the lamp pillar, 1 near the well, 1 on the west base of the bāhūnāya, 1 on a stone cot in the kālyānāya, 7 on pedestals of images, 7 on temple things in the storeroom and 9 on temple vessels and jewels in the Taluk Treasury. The Nanjundēsva, Sānkaraśvāra, Pāṭalēsva and Amritēsva temples were also inspected. A new inscription was discovered in the 1st and 2 in the 4th. In the shrine opposite to the entrance in the Nanjundēsva temple there is a figure of Subrahmanya seated on the peacock with five faces in front and one behind. Usually the faces are represented thus: 3 in front, 2 at the sides and 1 on the back. The Pāṭalēsva temple is so called because it is situated below the level of the ground. Vīraśiva tradition has it that on the death of Rāghavānka, a great Vīraśiva teacher and poet of the 12th century, his body which was claimed by both the Brahmanas and Vīraśivas was transformed into the linga which is now worshipped in the temple. A new inscription was also found near the Belur tank. This tank, which is called Vīshnusamudra, is known among the lower classes as Ammanakere or Bīṣṭammanakere, as the goddess Bīṣṭamma is supposed to have her shrine in the tank. Six new copperplate inscriptions were also found, 1 in the Taluk Treasury and 5 in the possession of Kondē Narayanachar and others. The former was found on examination to be the original of the photographs received some years ago from the Secretariat (see Report for 1908-09, para 85). The latter relate to the Vijayanagara kings. A quantity of copper coins kept in a vessel in the Vīramārīya temple and some gold coins belonging to the temple kept in the Taluk Treasury were also examined.

33. The villages that were surveyed around Belur were Chikka Mēduku, Dodda Mēduku, Gōvanhalli, Bomadhalli, Chikka Byādgagere, Danāyakanhalli, Kānāyakanhalli, Sēṭṭikere, Korāṅikere, Karagaṇa, Banūkur, Channakallu, Māligere and Chikkoli. A new inscription was discovered in each of the 1st, 2nd, 4th, 9th, and 10th villages; 2 in the 3rd and the last, and 5 in the 12th. At Gōvanhalli a copy of a copper-plate inscription, produced by the shanbhog of the village, was also transcribed.
The original plates are said to have been buried or lost. The inscription copied at Karagada is an important record of the reign of the Ganga king Māraśimha. The village is so called because, according to tradition, the goddess Lakshmīdevī, whose temple is situated at some distance to the west, lost her kara-gadaga (hand bracelet) in the large tank of the village. The village appears to have been an important place once. It has 3 gates and it appears that at the west gate stood a fine temple known as the Singēśvara, the materials of which were removed to Belur some years ago. Lakshmīdevī is an important deity of the place. She is said to be the consort of the god Čennigaśa or Kēśava of Belur, her jātra taking place a week before his. The 5 records found at Channaballali are all vīragals of the time of the Hoyasala king Śomēśvara. Some of them are smeared with oil and worshipped, thus rendering the task of decipherment doubly difficult.

34. While I was in camp at Halebid, the Executive Engineer, Hassan Division, wrote to me that he would be in Belur on the 15th February and that if I could also arrange to be there then a joint inspection might be made of the temple. Accordingly I left Halebid on the 15th, inspected the Belur temple along with the Executive Engineer on the 16th and returned to Halebid the same day. Suggestions were made by me with regard to the restoration of the outer tower, the removal of the structures put up in the south-west and north-east of the temple, and the dismantling of the uncouth mud structure known as the nāgarkhāna. A few necessary minor repairs were also suggested. I would here add two more suggestions for the consideration of the authorities concerned. The modern lamp-posts standing prominently on the terrace detract from the beauty of the front view. They must be removed to some less prominent place below the terrace. Peepul plants are seen rooting themselves on the roof in front of the gārbhaṅgāra of the Kēśava temple as also on the north side of the Kappe-Čennigārāya temple. These have to be destroyed at once by the use of the scrub eradicator or any other known remedy. Delay, especially in this case, is very dangerous.

35. Leaving Belur on the 2nd of March, I went to Belgāmū, Shikarpur Taluk. On the way a new inscription was found at Saulanga. A māṭikāl (māṭa-saṭ-kāl) in front of the musafirkhāna at Saulanga is worth noticing. It is not like the usual stones having a post sculptured on them with an arm and hand projecting from it, but is in the form of a regular vīragal with three sculptured panels. The lowest panel has two female figures, richly dressed and ornamented, standing side by side with the right hand raised at right angles to the arm and holding a lime between the thumb and forefinger. Flames of fire are shown as encircling their heads. In the upper panels are some female figures doing something the meaning of which is not quite clear but which is probably intended to show the manner in which satis are honored in the other world.

36. Belgāmū is a place of considerable antiquity, being named in Shikarpur 154, of about A.D., 685. It was an important city at one time, as evidenced by the ruins of temples and other structures representing almost every creed which meet the eye everywhere. The backyards of many of the houses were once the sites of temples and the owners have put the temple stones to various uses. Though there is no trace of any Jaina basti now, figures of Jinas are found lying in a mutilated condition in several parts of the village. One of them, about 10 feet high and 4 feet broad, is lying on its back with broken legs near Madhār Sab's house. The villagers call this Beṭāja (or goblin) and it appears that this part of the village was named Beṭāja-koppalu even in official records. It is amusing to hear that when children fall ill the villagers make vows to this image and pour oil into its navel. Another, a stout seated figure, about 4 feet high, is seen in Yellapura Holeyappa's backyard with broken hands and a severed head. I wanted to take the head to the office, but the owner of the backyard, a Lingayat, objected, stating that the image was being worshipped by him almost every day! A Lingayat worshipping a headless Jina image every day is something difficult to imagine unless it is due to gross ignorance. Another seated image, about 2 feet high, broken across the breast, is lying near the pond known as Badughoṇḍa. A fourth seated figure with a canopy, about 5 feet high, is found under a mango tree in Kittā-daballi Channabasappa's field. It is on this that the inscription Shikarpur 134 is engraved. A fifth standing image with a canopy, about 23 feet high, is found in the backyard of Bhārangī Channabasavaṇṇa. A panel, about 3'×3', with male
chauri bearers at the sides, from which the central Jina figure has been removed, the \textit{mahadeva} or triple umbrella still remaining, is lying half buried in the backyard of Chaurada Basavalingappa. There is also at the same place a fine figure of a male chauri-bearer, about 4 feet high, buried up to the breast. The places indicated above are no doubt sites of former Jainas bastis. Among other mutilated images scattered here and there may be mentioned Tathā Bhagavatī lying under a tamarind tree in Balli Kādappa's field; Dattārāya, seated with three faces and four hands, about 5 feet high with canopy, on the band of the Jēyālike tank; Narasimha killing Hiranyakasipu, the latter standing instead of lying on the lap as usual, on the same band; Umāmahāvāra, about 4 feet high, in front of the Īśvara temple near the pond named Unakehonda; and Mallikāsurmardini, standing about 4 feet high, in Jalagāra Annappa's field. These places are also apparently the sites on which once stood temples enshrining the above images.

37. Belagavi has even now a large number of temples, though many of these are in a dilapidated condition. The Kēdārēśvara temple is the finest and perhaps the oldest in the place. It is a 
\textit{tribhūtāchala} facing east with \textit{lingas} in the west and south cells and a figure of Vishnu in the north cell. The \textit{linga} in the south cell is said to represent Brahma. The chief cell has a \textit{sukhamandā} with a doorway on both sides of which there are perforated screens and niches. At some distance from the latter are two more niches facing north and south, with two more broader ones to the east of the side cells. The door-lintel of the \textit{sukhamandā} is well carved with a standing figure of Śiva in the centre flanked by three sets of figures, viz., Subrahmanya and Gaṇeśa, Vishnu and Brahma, and \textit{makaras} with Varuna and his consort seated on them. The ceiling panels do not show any good work. Attached to the \textit{nacchiringa} without any partition wall is a fine \textit{māntrapā} supported by elegantly executed pillars with a veranda running all round and three entrances on the three sides; but the east entrance is now converted into a dark and ugly room, with mud walls and a wooden doorway, with the Nandi inside, which unfortunately spoils the front view. Outside, there is a \textit{jagati} or parapet, about 53 feet high, running round the front \textit{māntrapā}, with a row of turrets and a rail containing figures, mostly in male, between double columns surmounted by a small band of delicately executed scroll work with fine figures in most of the convolutions. It is worthy of note that no obscene figures are found on the rail here as in other temples. The outer walls are plain with a few turrets here and there. All the three cells have towers over them with projections in front bearing the Hōysala crests. The north crest has, however, tumbled down and is now lying near the smaller temple to the north. These crests may be later additions as the temple appears to have been in existence before the Hōysalas attained supreme power. The carving on the towers is confined to only four figures arranged one above the other on the three faces. The projections have well executed \textit{simha-lalīgas} with niches which are now empty. There are also small empty niches on the outer walls of the \textit{garbhagriha} on the three sides. The temple has a \textit{mahādeva} with a tile roof and veranda on both the sides. Though inferior in workmanship when compared with the temples at Halchid and Belur, this temple has its own architectural merits, which are of a very high order; and, being perhaps the oldest specimen of Chalukyan architecture in the State, it eminently deserves conservation. Fortunately, it is in a fair state of preservation. I was told that some years ago the villagers replaced the tile roof of the front \textit{māntrapā} by a terrace at a cost of about Rs. 500. A compound wall is urgently needed. The roof has to be made water-tight. The mud structure covering the axis entrance of the front \textit{māntrapā} ought to be removed and the tile roof of the \textit{mahādeva} replaced by a terrace or stone roof. The smaller temple to the north, which is called the Prabhusēva temple, though no reason is given for the name, is a plain building similar in plan to its neighbour, but with a doorway opening into the front \textit{māntrapā}. This doorway has ordinary screens at the sides and a lintel with the same figures as those in the other temple. There are also \textit{lingas} in two cells, but, instead of a Vishnu figure in the north cell there is a figure of Virabhadra with the sheep-headed Daksha standing at the right side with folded hands. The front \textit{māntrapā} resembles in a few respects the porch of the Īśvara temple at Ariskere. In the compound of the Kēdārēśvara temple stands near the \textit{mahādeva} an inscribed \textit{matsyaka} of the Vijayanagar period, on which, below the inscription, are sculptured a male and a female figure, husband and wife, the latter holding a lime, as usual, in the raised right hand and a \textit{gindi} (a water vessel with a spout) in the left, which is hanging by the
side. Outside the temple there is a small shrine to the left of the mahadeva in which there is a naked female figure with a lotus in place of the head seated in a peculiar posture exposing the private parts. It is called Udutadymma or Kamalamma and is worshipped by the villagers. There is a tradition among the Lingayats that the figure represents the daughter of the king of Udutadi and that on her appearing before S'iva devotees in a naked condition during Basava's time her head vanished and a lotus took its place.

38. The other temples in the village may now be briefly noticed. The Tripurantakeshwara temple is a fine structure with exquisitely carved doorways and perforated screens. It is a double temple facing east with entrances on the south also, the south temple being a later addition as indicated by the eaves on the separating wall. The north temple resembles the Kappe-Chennigaraya temple at Belur in having only two cells in the north and west with entrances opposite to them but without verandas. There is a figure of Vishnu in the north cell and the linga in the west with a well-carved Nandi in front. Both the cells have a sikhara, that of the Vishnu cell having no doorway. The sikhara doorway of the linga cell as well as the lintel over it shows marvellous workmanship. The lintel has in the centre a figure of S'iva as destroyer of Gajasura flanked by Brahma and Vishnu and numerous delicately executed small figures. The screens at the sides are unique in their beauty. There are niches at the sides of the cells as also at the sides of the east entrance. The pillars of the mukhaanga are sculptured with fine figures on all the four faces in the lower portion. At the sides of the south doorway, which is also beautifully executed, come after the devrapalakas perforated screens in two panels with fine scroll work containing pretty large dancing figures in every convolution. The south temple is only a front mantapa with a veranda running all round and with entrances as usual, only in place of the west entrance we have a linga cell with a well-carved doorway. There are no sculptures on the outer walls. But it is remarkable that the basement of the south temple has in some places a frieze in which, with intervening obscene figures, there are sculptures illustrating some of the stories of the Pancharatna such as "The Swans and the Tortoise," "The Rams and the Jackal," "The Monkey and the Alligator," and so on. There is also a noteworthy sculpture representing kalaiva by dancing girls. An inscription newly discovered gives the information that the Tripurantakeshwara temple was built in about A.D. 1070. The Someshwara temple is a small neat building with screens at the sides of the sikhara and outer doorways. The stone used is of a reddish color. The Kalleeswara temple is situated on high ground with pillars of a greenish color and a well-carved doorway. The Anantasayana temple has a fine reclining figure of Ranganatha. This is the only Vishnu temple in the place. The Maleyamallesa temple has gone to complete ruin, the only thing left at the site being a large linga with faces on the four sides, a mutilated Nandi and three inscribed stones. This linga is specially worshipped on occasions of drought for getting rain. A well-known Virasaiva teacher of about the 14th century, who is said to have gone to Mecca and converted the Mohamadans, named himself after this linga. The Panchalingeswara temple is a fine building, loftier than all the other temples in the place, with a well-carved doorway. Outside the garbhagriha are seen mutilated figures of Vaikunthanaarayana, Umamaheswara, Subrahmanya, Mahishasuramardini, S'iva and P'rvati. The devrapalakas of this temple are now in the Bangalore Museum. The villagers say that soon after their removal, a fire broke out in the village resulting in the destruction of nearly 60 houses and pray for their return. The following story is told in connection with the image of Umamaheswara in the temple. When once Basava visited this temple, the devrapalakas stopped him, as he had no shaktalinga with him, having given it away to Animishaiya. Thereupon Basava became enraged and numbers of lingas began to issue from the pores of his body. On seeing this S'iva himself came out of the shrine with P'rvati to receive his faithful devotee. This incident is mentioned in some Virasaiva works as having occurred in Kailasa. But people have transferred it to this temple. There are many evidences of the influence of the Virasaiva creed in the village and its surroundings. There were once 6 Lingayat mathas here, e.g., Hosa matha, A'ridre matha, Virakta matha, Kallu-matha, Kasi matha and Samayachara matha. Several of them are now in ruins. In the 3rd matha is shown the gaddige or tomb of the well-known Virasaiva teacher Prabhumdeya. There are places near Belgumi known as Animishaiyanakoppalu, Goggiyanaachauki and E'kantada Rama- nyanagudda, named after the Virasaiva teachers Animishaiya, Goggiya and E'kantada Ramaiyya, who were more or less contemporaries of Basava.
39. A thorough survey of the village and its environs resulted in the discovery of a large number of new inscriptions. Four inscriptions were found in the Tripuranathakārāvara temple—2 in the ṇaṭaṛaṇa, 1 on the basement and 1 near the south entrance; and three more in front of the temple in the Pujārī’s backyard. Unfortunately, the stones on which the latter are engraved have been severely damaged by fire, only a few lines of writing being now left. This is to be deeply regretted, as they are among the largest of the inscribed stones in Belgami. It is one of these that gives us a clue to the period of the foundation of this temple. Seven epigraphs were copied at the Kedārāvara temple—1 on a beam at the north entrance, 1 on a beam in the naṭaṛaṇa, 1 on a lamp-pillar lying in the compound and 4 near the mahādēvara; and four at the Somēśvara temple—1 on a pillar in the naṭaṛaṇa and 3 in front of the temple in Gurusidappa’s backyard. Two more inscribed stones in the above backyard have also been damaged by fire so much so that no letters are now visible. Other discoveries in the village were 3 inscriptions on the site of the Maleayarallēśa temple, 2 at the Kāśi-māṭha, 1 in Adatehalli Bassappa’s backyard, 1 near Bhārangi Channa-basavana’s house, 1 near Sitakama, 1 near Onakebhande, 1 near Sottābasappa’s cowshed and 1 in Jakkavnana māṭī. Two well-dressed but uninscribed stones were also seen in the village, one behind the Kedārāvara temple and the other in Koratikere Hannava’s backyard.

40. The places next visited were Tālgunda, Malavalli and Bandalik, all in Shikarpur Taluk. The Pravatēśvara temple in the first village was closely examined. It is a small plain building, now in ruins, consisting of a gopura and a sabhaṇḍa. The hūga is about 6 feet high with the pedestal and about 5 feet in circumference at the bottom. Two important records of the Kadamba period were discovered on the jamb of the doorway of the gopura. They are engraved in the same box-headed characters as the pillar inscription (Shikarpur 176) in front of the temple and belong to the same period. The tank whose construction by Kakkusthavarna is recorded in the pillar inscription is even now known as Prupamansakere after the name of the god of the temple. And as we learn from the same inscription that Satakarni and other kings worshipped the god, the period of the temple is carried back to about the 2nd century A.D. It is thus one of the oldest temples, if not the oldest, in the Province, and as such, deserves conservation. A few hundreds of rupees are enough for its restoration. This has to be done at least to preserve the old records on the jamb from injury. Two more inscriptions were found near the temple—1 on the south outer wall and 1 on a stone to the south-east. The inscribed pillar stands in front of the temple at a distance of about 20 yards. The Gangadhārēśvara and Virabhadrā temples were also visited and three new records copied—1 at the 1st and 2 at the 2nd. To the east of the village is the Virakta-māṭha with the godāde or tomb of Prabhudēva (see para 38). I was told that it was here that Prabhudēva died and not at Belgami where, according to tradition, Bhima killed Dāma (Bakasa). The hill is said to represent the E-kachakarnagara of the Mahābhārata. At Malavalli the pillar containing the Satakarni and Kadamba Prakrīt inscriptions (Shikarpur 263-64) was examined. It is octagonal like the Tālgunda pillar but has only six of its faces inscribed. It stands at a distance of about 6 yards in front of the Kallēśvara temple, a mud structure with a tile roof facing south. The lines read from the top downwards unlike those of the Tālgunda pillar, which read from the bottom upwards. As the bottom of the pillar was broken off, the masonry newly built around it unfortunately conceals about 6 inches of the inscribed portion so that 7 or 8 letters at the end of the lines cannot now be read. This is much to be regretted but cannot be helped. In the Māṭigudi of the village the mātikēl that is worshipped has sculptures similar to those on the stone at Belgami (see para 37), but the male figure is armed with bow and arrow. Another mātikēl in one Kariyappa Basappa’s backyard, which is neatly executed, represents the male as a drummer with a number of necklaces and a turban resembling in some respects that of a Madras police constable. A third stone to the left of the Kallēśvara temple has only a female figure seated above the projecting arm instead of, as in others of the kind, a male and a female figure, husband and wife. To the west of the village is a fine mud buttress, a relic of a former fort, about 30 feet high and 20 feet in diameter, with rectangular holes in rocks all round. Two new inscriptions were copied in the village.
41. Bandalike is a bādhīkā village overgrown with teak trees, containing a number of ruined temples, several of which are fine structures both in design and execution. The Saṁantabhatī basti has a front māṇḍapa with a veranda all round and entrances on the three sides like the Kēdārēvara temple at Belagavi. The sukhānūsī has a well-carved doorway with screens at the sides. There is no image in the garbhagriha, but mutilated Jina figures are found lying here and there. A parapet runs round the front māṇḍapa with a broad rail, about 13 feet wide, containing figures or flowers on double columns surmounted by an ornamental band. The Trimūrtī temple is similar in plan to the Chatṭēśvara temple at Chataschaṭṭahalli near Halebid (see para 25). All the three cells have sukhānūsīs with ornamental doorways and niches at the sides. There are also niches at the inner sides of the outer entrance. The doorways have well-carved lintels and fine screens at the sides. The temple faces east, with līgas in the west and south cells and a figure of Vishnu in the north cell. The līga in the south cell represents Brahma. In all the lintels there is a panel of gajalakshmi, above which we have in the main cell a standing figure of Śiva flanked by these four sets of figures—female chauri-bearers, Brahma and Vishnu, Mahishāsuramardini and Gaṇēśa, and maṅgavas with Varuna seated on them; in the Vishnu cell, a figure of Vishnu flanked by these five sets of figures—Gaṇēśa, consorts of Vishnu, female chauri-bearers, Mahishāsuramardini and Gaṇēśa, and maṅgavas as before; and in the Brahma cell, a figure of Tāṇḍavēśvara flanked by figures as in the main cell, but without the chauri-bearers. Over the cells there are three towers with projections in front without Hoyasala crests; the sculptures on the towers consist of only four figures coming one after the other on each of the faces. Only one projection, that over the main cell, shows a well executed simha-śalāya. The outer walls have only turrets here and there. This temple is remarkable for its elegance and symmetry. The Aṇekalsōmāiya temple has also 3 cells with niches at the sides, but the side cells are small and have no doorways. It is similar in plan to the Somēśvara temple at Belgaum. The outer doorway is beautifully carved and has at the sides large sculptured screens representing scenes from the Rāmāyana and the Mahābhārata. At the Rasanbhaṭṭi temple there is a good figure of Hanumān and a śivaṅgat (Shikarpur 246) in front affording another illustration of “offering the springing head” (see para 20). A male figure is seated, as usual, in front of an elastic rod with two figures standing at the sides with swords ready to cut off the head. The head is shown as simply cut off but not as bounding up. On a neatly executed māṭikā near the Banaśankari temple are sculptured two raised hands instead of the usual one hand with three seated figures above the arms—a male between two females, his wives. This is a double memorial, being an instance of both the wives becoming Brahma on the death of their husband.

Six new inscriptions were found at Bandalike—1 on the bund of the Bandalike tank, 1 on a pillar in the māṇḍapa of the Trimūrtī temple, and 4 near the ruined Basavāṇā temple.

42. I then proceeded to Sorab, inspecting on the way Chikka Māgadi, Hanchi, Kammanhalli, Aṇavaṭṭi and Kuppāṭṭar. At Chikka Māgadi a former basti has been converted into the present Basavāṇā temple. The basement resembles that of the Chatṭēśvara temple. The inscription stone at the entrance, about 13\frac{3}{4} by 4\frac{1}{2}, is the tallest that I have seen. An inscribed stone in front (Shikarpur 201) has seated figures of a Jain teacher and four female disciples. Several Jina images are lying about in a mutilated condition. A new inscription was found behind the temple. The Kalliēvara temple is triple with līgas in two cells and a Vishnu figure in the third. In front of the Ammanagudi there are two māṭikās on which, instead of the mere raised hand, we have well executed female figures, about 3 feet high, with raised hand and a līga and also with small figures seated above the arm. The fine Nandi pillar to the east of the village was found to be inscribed on two of its faces, but being buried, only the top lines were visible. Excavation had to be made to a depth of several feet as the inscription was a long one. At Hanchi the Virabhadrā, Kalliēvara, Biliēvara, Aṇjanēya and Rāmēśvara temples were examined. A new inscription was found at the pond near the first temple, 2 at the second and 3 at the fourth. It was with considerable difficulty that the stone at the pond was got out of water. It has a large saṃquṭṭha at the top with a seated Jina figure to the left. The Virabhadrā temple was once a basti. Two new inscriptions were copied at Kammanhalli. A māṭikā in front of the Aṇjanēya temple at this village has a
seated female figure at the bottom instead of above the arm. According to tradition Kuppatur is the ancient Kuntalap-nagar, the capital of king Chandrabhāsa. The Kāli temple outside the village is said to be the one in which Chandrabhāsa was ordered to be beheaded by the minister Dushtabuddhi who, being foiled in his design, put an end to his own life. A severed head in stone, lying in front of the Kāli temple, is shown as representing that of the wicked minister. Tradition accounts for the name of Anauśṭā, a village close by, by the statement that that was the place where the king's elephants and camels (aśe off) were once tied. Kuppatur contains a number of temples, more or less in ruins. In the garbhagriha of the Jaina temple there is a seated image of Jina, about 5 feet high with canopy, flanked by chari-barriers and overshadowed by a seven-headed serpent, all in one stone. An inscription was discovered on the pedestal. Another image outside the garbhagriha had also an inscription on the base. The nacaranga of the Rāmēśvara temple has a large ceiling panel, 8' x 8', of ashajālikābukhi with a figure of Śivaśīvā in the centre. It is curious that Kubera and Agni have interchanged their places. In the Narasimha temple the image of Narasimha is very peculiar, being seated without a crown and with only two hands, the right hand resting on the raised knee and the left hand on the thigh. The face too is more like that of a natural than of the conventional lion. The god is called Chintamani Narasimha. The wooden image of the goddess Dīlāmavī in the Dīlāmmavī temple is a terrible figure with 16 hands, riding a lion, with Mahishasūra flanked by two owls at the feet. At the sides of the lion are two female chari-barriers. The prabhāva or glory is beautifully carved, the two semi-circular rows at the top containing fine figures representing the 10 avatāras of Vishwū and the regents of the cardinal points. The height of the image with the prabhāva is about 8 feet. The Kaitabhēśvara temple situated at some distance to the east of the village is a good specimen of the Chalukyan style and perhaps the largest of its kind. It resembles the Kēdhēśvara temple at Belgām in some respects. There is, however, only one cell with a large tower over it and a projection in front having neither the Hoyāla crest nor a shaha-lakṣaṇa. The doorways are lofty. There are 4 niches in the nacaranga—2 at the sides of the sakhānastī doorway and 2 at a little distance from them facing north and south. The nacaranga is blocked by a new mud wall with a wooden doorway. The front mūstāda has, as usual, a veranda all round and entrances on the three sides. The central ceiling panel is artistically executed. The outer jogati or parapet running round the front mūstāda is about 8 feet high with a rail resembling that of the Sāntinātha-basti at Bandalko (para 41). There are turrets at intervals on the outer walls also on the parapet below the rail. The tower, which is now plastered, is a lofty one with 9 tiers, though containing only a few sculptures here and there. A little away round the temple there are a few dilapidated shrines with fine doorways containing the figures of Virabhādrea, Durgā, Aṅgārā, and so forth. There is also a temple of Pārvati to the north. The god of the temple, though popularly called Kaitabhēśvara, is named Kōṭṭipāvara in the inscriptions. The temple is an old one, being referred to in an inscription dated A. D. 1070. It is fortunately in a fair state of preservation and deserves to be conserved. A compound wall is necessary. Peepul plants are seen rooting themselves in the tower. These have to be destroyed by the scrub eradicator. A new inscription was found in the temple.

43. In Sorab two new inscriptions were discovered, one at the Ranganāthā temple and one at the Purāya-mātha. The neighbouring villages—Hale Sorab, Anige, Kodakani and Māvali were inspected. Two new inscriptions were copied at Māvali and seven at Kodakani. The viergala at the Kallaśēvara temple in the former village are very fine specimens of the kind. The Siddhēśvara temple at Kodakani is a fine building with one cell. The pillars in the nacaranga, which are of a reddish color, are well executed. There are 2 niches at the sides of the sakhānastī doorway containing figures of Mahishāsuramardini and Gānīśa. There are also Saptamātrikā figures in the nacaranga. It is worthy of note that the stone near the ruined Nāsīyana temple, which contains an inscription (Sorab 15) of the time of the Chalukya king Vināyāditya, has at the top a boat with two fishes placed one over the other in front, its snout touching the upper fish. This is perhaps to be taken as symbolising the overthrow of the Pāṇḍyas, whose ensign was the fish, by the Chalukya.
44. The place next visited was Ikkōri, Sagar Taluk. The Aghorēsvāra temple was inspected. It is a large structure, built of granite, in the Dravidian style. There are also some features of the Chalukyan and Saracen styles in it. The temple faces north and has a lofty roof and ornamental doorways on the west, north and east, the north doorway being the best with two elephants at the sides. The garbhagriha, which is built of huge stones, contains a gigantic pedestal occupying nearly three-fourths of the whole space and sculptured all round with 32 seated female figures. In the sikhānanda is a small translucent Nandi carved out of white spar. The temple has no naṭya-mantapa but only a front mantapa. At each side of the sikhānanda doorway there are two niches, those to the right containing the figures of Ganesa and Subrahmanya and those to the left figures of Mahishāsuramardini and Bhairava. The front mantapa is supported by well-carved pillars and has narrow high verandas at the sides of the three entrances. There is a big stone tower over the cell with a projection in front as in Chalukyan temples. On the outer walls there are at regular intervals, with intervening figures, about 20 perforated windows, 2' × 1', with ornamental arches, beginning at the sides of the north doorway and ending at the doorways on the east and west. Below the windows runs round the walls a parapet with ornamental turrets at intervals but without a sloping rail at the top. The Nandi-mantapa in front of the north entrance has 7 arched doorways, a large one on the south and two smaller ones on each of the other sides, with a big Nandi inside. In front of the sikhānanda doorway in the temple three Keladi kings are represented as prostrating themselves before the god with their names Sadāśiva-Nāyaka, Bhadra-Nāyaka and Huchcha Sankana-Nāyaka written over the heads. The temple has a metal image of Virabhadra with 32 hands. There is also a shrine of Pārvati to the west with a stone tower and an arched entrance. A new inscription was found on the north basement of the Aghorēsvāra temple. On my way back to Shimoga I halted at Kurni and examined the Pakahiranāgāthā temple. In it there is a small figure of Vishnu seated on a bird with outstretched wings, like the figure in Ravivarā’s picture, but without consorts at the sides. A copperplate inscription was procured from one Venkappa-dikhita and copied. At Shimoga the Lakshminārāyana and Kote Anjaneyā temples were inspected. An important find at the place was a set of Kadamba plates in the possession of a goldsmith named Virachari. I am indebted to Pandit Samba Sastri of the High School for his assistance in procuring these plates for examination. They were issued by a Kadamba king of the name of Māndālha, son of Kumāravarna. I returned to Bangalore on the 20th of March.

45. On the 18th of June I made a tour to Mulbagal Taluk to examine the Tamil inscriptions at A’vāni and to inspect the Sōmēsvāra temple at Kuruḍumale. On the way Gāṭhakāmādēnhal and Bētāmangala were inspected. Five new inscriptions, 3 in Kannada and 2 in Tamil, were copied at the first village. At the second village several temples were examined. Near the Gaganmāna temple, in which two stones containing the inscriptions Bowringpet 1 and 2 are worshipped, a new Tamil inscription was discovered. On the rock known as Kōṭhīl-bāndge to the north of the Kērava temple 14 short Tamil inscriptions of about the 16th century were found in different parts. These are of some interest as recording grants for some temple by people belonging to places such as Kumāṇḍūr, Tūppil and Māṇgiḷūr in the Madras Presidency. The rock has been blasted in several parts and it is very likely that a number of records has also been destroyed as a consequence. In the Anjanēya temple the image, which is about 12 feet high, is said to have been set up by Arjuna. The Arkēsvāra temple is a good structure with sculptures on the pillars. Two epigraphs were discovered near this temple. The Vijayarangasvāmi temple is an old building in the Dravidian style, with a Naḷamba inscription of the 10th century on its base. The principal image, called Vijayēndra, is said to have been set up by Indra. It is a seated figure, styled Vīryirumāḷ-purumāḷ in the Tamil inscriptions, with consorts, also seated, at the sides. There are also in the naṭya-ranga figures of Vijaya-rakṣini and Ranganāthā to the right and left. A new inscription was copied at this temple and another on a rock to the east of the Gōsămākere tank.

46. A’vāni is a place of considerable antiquity, its correct name being A’luvānīya. The hill near it is said to have been the residence of Vālmiki, and it was here that, according to tradition, Lava and Kuśa, the sons of Rāma, were born.
To the east of the hill are shown two rocks known as Rāmanabandha and Lakshmanabandha; and Sitā is said to have witnessed the battle between Rāma and his sons in connection with the sacrificial horse, which took place on the above rocks, from the top of a huge boulder on the hill called Tījālgundu. Another rock on the hill is called Kuduregundu because, it is said, the sacrificial horse was tied on it by Lava and Kuśa. A cave on the hill with a figure of Vālmiki is pointed out as his residence. This is also known as the temple of Janakarishī, the father of Sitā. To the north of the cave is the Pāṇḍava temple with 5 lingas in a line, said to have been set up by the five Pāṇḍavas. Three new inscriptions were found here and seven more at the Ekaṅtavāmēsva temple. Near the latter is a cave with two lingas on one pedestal, said to have been set up by Lava and Kuśa. A few large holes in the overhanging rock of this cave are said to represent the places where Sitā kept her toilet things. A spring in front is called Kashāya-tīrtha, because, according to popular belief, it was here that Sitā washed the clothes of her children. Another spring between two huge rocks, called Dhanushkōti, is held very sacred, the Śrāddhas performed here being supposed to be equal in merit to those performed at Gayā. Here there is a figure of Bhairava whose permission is necessary, according to the Sivalīgama, for bathing in holy tīrthas. On the rock to the north is figured in several places a single foot with labels giving the name of the god whose foot it represents. There is also a figure of Gaddhāravāṃi with the name inscribed below. On the top of the hill is a temple of Sitā-Pārvati, commonly known as Sitamama. A few other inscriptions were also discovered in various parts of the hill. The temples at A'vāni, which are enclosed in a courtyard measuring about 90 yards by 50 yards, contain mostly lingas said to have been set up by Rāma, Lakṣman, Bharata, S'atrughna, Hanumān, Sugriva and Angada, and hence called Rāmēsva, Lakṣmapaśvara, etc., after their names. There is also a temple of Pārvati and small shrines of Ganesa, Virabhadra and Subrahmayya. The Lakṣmapaśvara, Bharatēsva, S'atrughnēsva and Pārvati temples are fine buildings with sculptures on the outer walls. The linga of the first temple is the biggest of all the enclosures, being about 5 feet high with pedestal and 5 feet in girth. The navaranga has a ceiling panel, about 9 feet square, of ashtakāpsados or the regents of the cardinal points with the figure of Umāmahēsva in the centre. A similar panel is also found in the Bharatēsva temple. In the navaranga of the Pārvati temple stand two profusely ornamented figures, about 4' and 4' high respectively, with beard and mustaches, which are said to represent the brothers Ḫavanirāya and Vāsudēvarāya. The dooryard of the S'atrughnēsva, Sugrīvēsva and Angadēsva temples are of black stone and well carved, the first being the best. On the north outer wall of the Lakṣmapaśvara temple is a seated figure, with a rudrāksha necklace, representing Trībhuvanaakārtā, a famous guru of the 10th century. A label to the right of the figure gives the name. The fragmentary nature of the inscriptions on the north outer wall of the Rāmēsva temple (Mulbagal 42 e-42 f) has to be attributed to a subsequent renovation of the building. On the west outer wall of the storehouse are sculptured in 2 or 3 places a boar and a dagger, indicating that the building was constructed or renovated during the Vijayanagar period. The new discoveries in the temples and their environs were 2 inscriptions on the east base of the Lakṣmapaśvara temple; 2 in the Pārvati temple; 1 in the Kalyāganamaṇḍapa; 4 to the west of Nāgarakunte, 2 of them being old viragola of the Nolamba period; and 6 on the rock to the west of Gopi-tīrtha, 4 of them being short inscriptions in old characters consisting of mere names like those at Sravanabelgola. The rock to the west of Gopi-tīrtha contains some old inscriptions. By allowing people to blast the rock a few of these have already been destroyed and there is every likelihood of the others also meeting the same fate. The case with the inscriptions on the Koṭhika-bāndạ at Botamangala, something has to be done in the matter to save old records from wanton destruction. A new inscription was also found at Rāmāpura near A'vāni. Several of the temples at A'vāni, though small, are good specimens of the Dravīkā style, going back to the middle of the 10th century. They are in a fair state of preservation. But the peepul plants seen in some of them have to be eradicated at once.

47. From A'vāni I went to Mulbagal, inspecting Virūpakṣhaphura on the way. The Virūpakṣha temple in the latter village is one of the largest temples, if not the
largest, in the State, built during the reign of the Vijayanagar king Deva-Raya II. The Párvati shrine here has the figure of a lion in front of it just like the Nandi in front of Siva temples. This is rather unusual. Two new inscriptions were found here. At Mulbagal several temples were examined. The Anjanéya temple is a large structure with a spacious compound neatly kept with flower plants, etc. A few modern inscriptions were found here on the brass-plated doorways. An inscription on the parapet over the front nádaja tells us that it was repaired in 1574. There are also a few labels below the mortar figures of Vishnu on the parapet giving their names. Several other temples are also found in the enclosure. A new inscription was discovered at the Vijhálamárayanapálipa temple and 5 more at the Sómésvara temple in Sómésvarapálipa to the west. The latter temple has a fine large figure of Sábrahumáya seated on the peacock with 12 hands, the faces being shown thus—3 in front, 2 at the sides and 1 on the back. On the Mulbagal hill two new epigraphs were copied, 1 in Tamil and 1 in Kannada. The hill is fortified and commands a good view of the surrounding landscape. There are two gigantic boulders at the top known as Mahádávanagvpudi and Bábáiyanagvpudi. The former has a ruined brick building at the top. The latter, loftier than the other, is held sacred by the Muhammadans. There are two reservoirs on the hill called Rama-tirtha and Lakshmanatirtha. The brindávecana or tomb of Sripádaráya, situated at a distance of about a mile from Mulbagal, was also visited. Sripádaráya was a great Madvá guru who flourished in the latter half of the 15th century and had a matha at Mulbagal which is even now in existence. He and his pupil Vyásaaráya are the only two among Madvás who are distinguished by the title ráya. Tradition accounts for this by saying that the two gurus sat on the Vijayanagar throne for short periods and ruled the kingdom. From the Vyásaevajaya, a work giving an account of Vyásaaráya, we learn that the king being warned of an evil évihála, approaching and advised to put some one else on the throne for the time, Vyásaaráya, who was chosen by the state elephant, was appointed to the throne for that period. This was during Krishna-Deva-Raya’s time. In a stanza of the Sripádaráyaéyaksha, a small work in praise of Sripádaráya, it is stated that he absolved king Vira-Narasínga from the sin of having killed a Brahman and sat on the throne at his request. The stanza runs thus:

srímad-Vira-Nrisínga-Rája-nripätér bhú-deva-hatyá-vyathyáh
durákriyá tat-arpit-ôjyávala-máha-simhasané samasthitah!

The king referred to here is apparently Sálava-Narasínga-Ráya, the supplanter of the first Vijayanagar dynasty. On the brindávecana is sculptured a seated figure of Sripádaráya which is daily worshipped. A small silver brindávecana of the guru is carried in procession on a car every year. The place is held very sacred by the Madvás. To the right of the brindávecana is a temple of Narasínga, in the praka-vahíla of which is a small cavelike shrine with a seated figure of Vyásaaráya. The hillock near Mulbagal known as Hanchukkalbedda was also surveyed.

48. I then went to Kurúdumale and examined the temples there. The Sómésvara temple, though small, is a splendid specimen of Dravidian architecture. It is built of black stone and presents a very elegant appearance without excessive ornamentation. It faces south with a fine porch in front supported by sculptured pillars. The outer walls are decorated with beautifully carved pilasters and niches, the work on those of the navaranga being more artistic than that on the walls of the garbhagriha and s'ukhadevi. This is accounted for by the statement that the former was the handiwork of Jakanáchéari’s son, while the latter was executed by the father. It may be stated here that the stories popularly related of a sculptor named Jakanáchéari appear to be purely imaginary. The word is merely a corruption of Dakshináchéari, a southern sculptor or mason, and does not denote any particular sculptor. The linga faces east with only a perforated window opposite to it instead of an entrance as usual. Near the window stand three figures which are said to represent Ilavanji Vánsudévaráya and his consorts. The male figure is similar to the ones in the Párvati temple at A’vání (para 46). Over the window are sculptured two small standing figures supposed to represent Jakanáchéari and his son, who built the temple. The interior is dark. The pillars of the navaranga are carved with sculptures representing in some cases scenes from the Sáiva Puráñas. The
figure of the sage Kaudinya after whom, according to the śūla-purāṇa, the place is called Kaudinya-khāṭra is pointed out in the lowest panel on the west face of the south-east pillar. Opposite to the south entrance is a linga called Kūṭaṅgēśvara enclosed in mud walls, said to have been set up by the present Pujārī's grandfather. This ugly structure mars the beauty of the navarātra. In the mahādeva the basement has a frieze of black stone amidst others of granite, which enhances its beauty. This temple deserves conservation. The oldest temple in the village is the Mahāgaṇapati temple, with a huge figure of Gaṇēśa about ten feet high with pedestal. In front of it is the figure of a big rat with housings seated on a pedestal. The Chennuravasāvē temple, now in ruins, is also a fine structure with its vedi built of black stone, the other parts being in granite. The images of this temple, which are well carved, are now kept in the Mahāgaṇapati temple. It is said that the correct name of Kurudumale is Kōdumale, because the gods assembled (lādē) here for worshipping and obtaining boons from Mahāgaṇapati; and that the place had the names Gaṇēśagiri, Kūṭaṅgēśa and Yadavāchala in the past three yugas, its name in the present yuga being Kaudinya-khāṭra. The villagers made a pathetic appeal to me with regard to the preservation of the Śūla-mārak temple. They said they had been addressing petitions to Government in connection with this temple for nearly a quarter of a century without any good result. Their request deserves favourable consideration. On my way back I halted at Tambiakudi and inspected the neighbouring villages Huttūr, Gaḷūr, Hoḷabā ḍosūr and Hoḷalī. Near the second village were seen three māṅtikale on which, unlike on other stones, the female figures had both the hands hanging by the sides though with the usual līma and water vessel. Three new inscriptions were discovered at Hoḷalī. I returned to Bangalore on the 27th of June.

49. Some inscriptions at Hirigundagāl, Tumkur Taluk, could not be copied last year as they had been buried in the ground. The Amīlar, who was written to on the subject, had the stones excavated and gave information that the inscriptions could now be copied. Accordingly Pandit Venkannachar was sent out for the purpose. He copied three inscriptions at Hirigundagāl and also two at Jinnagā, a neighbouring village. In connection with the revised edition of the Sravana Belgola volume Padmarāja Pandit was sent out to make a search for inscriptions in the villages around Sravana Belgola. He examined nearly forty villages including Sravana Belgola and brought copies of 14 new inscriptions. One of these is a valuable record as it tells us that the Ganga king Śivamāra built one of the bastis on the smaller hill at Sravana Belgola.

50. Other records examined during the year under report were a set of Ganga plates received from Mr. S. M. Fraser, c.s.i., the Honorable the Resident in Mysore; two copperplates received from the Revenue Commissioner's Office, and 10 original Nirūps, a sale deed and a copy of a copperplate inscription, all belonging to the first half of the 18th century, received from K. Rangaswami Iyengar of Kāḷale, Nanjangud Taluk. The Nirūps relate to the Lakṣmikāntaśāvē temple at Kalale and the copperplates refer themselves to the reign of Krishna-Bāja-Oḍeyar I of Mysore.

51. Altogether the number of new records discovered during the year under report was 511, of which 278 were in the Hassan District, 107 in the Kolār District, 90 in the Shimoga District, 19 in the Bangalore District, 12 in the Mysore District and 5 in the Tumkur District. According to the characters in which they are written, 42 are in Tamil, 13 in Telugu, 7 in Nāgarī, and the rest in Kannada. In almost every village that was visited, the printed inscriptions were compared with the originals and corrections made.

52. While on tour the following schools were inspected: the Kannada School at Jayavāl, Ariskere Taluk; the Sanskrit School, the Kannada Boys' School and the Girls' School at Belur; and the Kannada School at Kuppatur, Sorab Taluk.

Office work.

53. Besides the gold and copper coins examined at Belur (para 32), 172 gold coins, received from the Secretariat, the State Huzur Treasury and the Shimoga District Office, were also examined during the year. The latter were found to consist of maḥāra of the Mughal emperors Akbar, Shah-Jahan, Aurangzeb, Muhammad Shah, Farrukhhsiyar, Alangir II and Shah-Alam,—Vīrāyā janams and janams of the West Coast, Kantīrva janams and janams of Tippu.
54. The printing of the revised edition of the Srvana Belgola volume made very slow progress, only 52 pages of the Kannada texts having been printed during the year. It is to be regretted that absolutely no progress was made during the year in the printing of the revised edition of the Karpataka-Sabdhamusasana. This is partly accounted for by the pressure of work in the Government Press in connection with the Census.

55. In connection with the work relating to the preparation of a General Index to the volumes of the Epigraphia Carnatica, the alphabetical arrangement of all the slips has been completed, and words beginning with the first three letters of the alphabet have been written out and made ready for the press.

56. The Photographer and Draughtsman prepared illustrations for the Annual Report for 1910-11. He took photographs of a number of copperplates and coins and prepared facsimiles of them. He accompanied me on tour to the Hassan and Shitnaga Districts, took photographs of a large number of temples, sculptures and inscriptions, and sketched the plans of several temples. He also prepared two plates illustrating the temples at Harnahlí and Karamangala. He developed a large number of negatives brought from tour and printed photographs.

57. The Architectural Draughtsman completed seven plates illustrating the temples at Hallebid, Arskere, Harnahlí and Karamangala.

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

59. During the year under report the following works were transcribed by the two抄ists attached to the Office:—(1) Alankara-sudhāndhi, (2) Jainendra-vyakaranam (in part), (3) Bharatavesa-charitre, (4) Jatakali, (5) Bhujabal-charitre (in part), (6) Kedadiyarasarasga-charitre and (7) Savanitturdaga-champu. They also compared about 1,200 pages of manuscripts.

60. Of the transcripts prepared in the office, 23 bound volumes containing 34 works in all were sent to the Mysore Oriental Library during the year. A few details about them are given below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Work</th>
<th>Author</th>
<th>Language</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alankara-sudhāndhi</td>
<td>Amritamandya-vyogi</td>
<td>Sanskrit</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Kāvālī</td>
<td>Vidyādharan</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Sankrāsamhitē</td>
<td>Manmada-Tanama</td>
<td>Kannada</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Mōhantaranagī</td>
<td>Manakāda</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Bṛgīlāda Gomnaddavān-</td>
<td>Anantakāvi</td>
<td>Do</td>
<td>Jaina work.</td>
</tr>
<tr>
<td>6</td>
<td>Kṛṅgadramandārapanā</td>
<td>Māṅgarāja</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>7</td>
<td>Kārīlāda Gomnaddavān-</td>
<td>Chandraman</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>8</td>
<td>Sudhākari</td>
<td>Vāṃkāmāya</td>
<td>Sanskrit</td>
<td>Jaina work.</td>
</tr>
<tr>
<td>9</td>
<td>Siddhā-sūtēka</td>
<td>.startsWith(śukara-sūri)</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>10</td>
<td>Paṭhcākāhāla-sūtēka</td>
<td>Māṅgarāja</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>11</td>
<td>Māṅgarāja-rājagāla</td>
<td>Yāstavarmā</td>
<td>Kannada</td>
<td>Do</td>
</tr>
<tr>
<td>12</td>
<td>Kannda Raṭmakaragāla</td>
<td>Yāstavarmā</td>
<td>Do</td>
<td>Jaina work.</td>
</tr>
<tr>
<td>13</td>
<td>Lōr-svarāna</td>
<td>Chandakriti</td>
<td>Sanskrit</td>
<td>Do</td>
</tr>
<tr>
<td>14</td>
<td>Karmaprākṛti</td>
<td>Chandakriti</td>
<td>Sanskrit</td>
<td>Do</td>
</tr>
<tr>
<td>15</td>
<td>Paramāpamaśa</td>
<td>Vadhāsāhimśa-sūri</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>16</td>
<td>Vadhāsaśimḥa-sūrī</td>
<td>Mahādeva</td>
<td>Kannada</td>
<td>Do</td>
</tr>
<tr>
<td>17</td>
<td>Vṛhadṛtarkāhāla</td>
<td>Gubbi Mallapārya</td>
<td>Do</td>
<td>Līngyāt work.</td>
</tr>
<tr>
<td>18</td>
<td>Kṛśīnacāmu-gīmā</td>
<td>Koryaya</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>19</td>
<td>Bhāvāchāhrātrān</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>20</td>
<td>Basvēra-va-panchastōtā</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>21</td>
<td>Kāyālakāra</td>
<td>Bhamahā</td>
<td>Sanskrit</td>
<td>Do</td>
</tr>
<tr>
<td>22</td>
<td>Dhanvantārya-nīgahālu</td>
<td>Kannāra</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>23</td>
<td>Sāmnadhī-lākṣāhāna</td>
<td>Bhadrābhu</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>24</td>
<td>Do</td>
<td>Abhayachandra</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>25</td>
<td>Karmaprākṛti</td>
<td>Abhayachandra</td>
<td>Do</td>
<td>Jaina work.</td>
</tr>
<tr>
<td>26</td>
<td>Kṛṣīncāmu-gīmā</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>27</td>
<td>Gāpṭha-sūtēka</td>
<td>Samantabhādra</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>28</td>
<td>Raṃakārāgāla or Upākā-</td>
<td>Samantabhādra</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>29</td>
<td>dhyāyāna</td>
<td>Nēmichandra</td>
<td>Prakrit</td>
<td>Do</td>
</tr>
<tr>
<td>30</td>
<td>Devyasa-sagāhāmam</td>
<td>Prakrit</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>31</td>
<td>Prabhānjar-va-charitre</td>
<td>Kannada</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>32</td>
<td>Udīyāgāda</td>
<td>Attārīja</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>33</td>
<td>Chaṇḍesātākāsā</td>
<td>Gopāravāma</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>34</td>
<td>Sripāla-va-charitre</td>
<td>Māṅgarāsa</td>
<td>Do</td>
<td>Do</td>
</tr>
<tr>
<td>35</td>
<td>Sannukūmarā shatpādi</td>
<td>Māṅgarāsa</td>
<td>Do</td>
<td>Do</td>
</tr>
</tbody>
</table>
61. A few books received from the Private Secretary to His Highness the Maharaja for review were examined and opinion sent.

62. During the year under report a paper on "The Chalukya Genealogy according to the Kannada poet Ranna" was contributed to the Indian Antiquary and two papers, one on "Dattaka-sūtra" and the other on "The Kešadi Rājas of Ikkēri and Bednur," to the Journal of the Royal Asiatic Society.

63. The office staff have done their work to my satisfaction.
<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Description</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12 x 10</td>
<td>Hoysalesvara Temple, ornamental base (South)</td>
<td>Halebid</td>
<td>Hassan</td>
</tr>
<tr>
<td>2</td>
<td>&quot;</td>
<td>Do Elephant and Garuda</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>3</td>
<td>&quot;</td>
<td>Do North full view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>4</td>
<td>&quot;</td>
<td>Do South-east view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>5</td>
<td>&quot;</td>
<td>Do East side (middle)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>6</td>
<td>&quot;</td>
<td>Do Ravana and Nandi (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>7</td>
<td>&quot;</td>
<td>Do West side (middle)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>8</td>
<td>&quot;</td>
<td>Do South side</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>9</td>
<td>&quot;</td>
<td>Do Trimurti and other figures</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>10</td>
<td>&quot;</td>
<td>Do Varaha and do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>11</td>
<td>&quot;</td>
<td>Do Inscription pillar</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>12</td>
<td>&quot;</td>
<td>Do Narasimha and Sarasvati</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>13</td>
<td>&quot;</td>
<td>Do Ceiling in east entrance</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>14</td>
<td>&quot;</td>
<td>Do Gopala Krishna figures</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>15</td>
<td>&quot;</td>
<td>Do East view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>16</td>
<td>&quot;</td>
<td>Do North-west view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>17</td>
<td>&quot;</td>
<td>Do South-west do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>18</td>
<td>&quot;</td>
<td>Do Trimurti and Subrahmanya (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>19</td>
<td>&quot;</td>
<td>Do Ganapati</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>20</td>
<td>&quot;</td>
<td>Do Trimurti and other figures (South)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>21</td>
<td>&quot;</td>
<td>Do Ganapati and Vishnu</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>22</td>
<td>&quot;</td>
<td>Do niche-full view (North-West)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>23</td>
<td>&quot;</td>
<td>Do East door way</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>24</td>
<td>&quot;</td>
<td>Do South do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>25</td>
<td>&quot;</td>
<td>Do West view—full</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>26</td>
<td>&quot;</td>
<td>Do South-west side</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>27</td>
<td>&quot;</td>
<td>Kodaresvara Temple, Lintel stone</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>28</td>
<td>&quot;</td>
<td>Do South view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>29</td>
<td>&quot;</td>
<td>Do Ornamental base (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>30</td>
<td>&quot;</td>
<td>Do Figures, West</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>31</td>
<td>&quot;</td>
<td>Do Figures with base</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>32</td>
<td>&quot;</td>
<td>Do Figures with base (South)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>33</td>
<td>&quot;</td>
<td>Do Ornamental base do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>34</td>
<td>&quot;</td>
<td>Do Figures with base (West)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>35</td>
<td>&quot;</td>
<td>Do Figures (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>36</td>
<td>&quot;</td>
<td>Do Figures with base (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>37</td>
<td>&quot;</td>
<td>Do Ceiling (East)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>38</td>
<td>&quot;</td>
<td>Do Sarasvati figure</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>39</td>
<td>&quot;</td>
<td>Do South view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>40</td>
<td>&quot;</td>
<td>Do Ornamental base (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>41</td>
<td>&quot;</td>
<td>Do Figures, West</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>42</td>
<td>&quot;</td>
<td>Do Figures with base</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>43</td>
<td>&quot;</td>
<td>Do Figures with base (South)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>44</td>
<td>&quot;</td>
<td>Do Ornamental base do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>45</td>
<td>&quot;</td>
<td>Do Figures with base (West)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>46</td>
<td>&quot;</td>
<td>Do Figures (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>47</td>
<td>&quot;</td>
<td>Do Figures with base (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>48</td>
<td>&quot;</td>
<td>Do Ceiling (East)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>49</td>
<td>&quot;</td>
<td>Do Sarasvati figure</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>50</td>
<td>10 x 8</td>
<td>Hindustani Inscription on the tank bund</td>
<td>Bastihalli</td>
<td>&quot;</td>
</tr>
<tr>
<td>51</td>
<td>&quot;</td>
<td>Do North door way</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>52</td>
<td>&quot;</td>
<td>Do South do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>53</td>
<td>10 x 8</td>
<td>South view of the temple in the fort</td>
<td>Hallegola</td>
<td>Chitradurga</td>
</tr>
<tr>
<td>54</td>
<td>&quot;</td>
<td>Do Ornamental base to caves (South-west)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>55</td>
<td>&quot;</td>
<td>Do North door way</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>56</td>
<td>&quot;</td>
<td>Do South east do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>57</td>
<td>&quot;</td>
<td>Do North west do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>58</td>
<td>&quot;</td>
<td>Do South west do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>59</td>
<td>&quot;</td>
<td>Do Ornamental base (North)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>60</td>
<td>&quot;</td>
<td>Do Ornamental base (South)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>61</td>
<td>&quot;</td>
<td>Do North door way</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>62</td>
<td>&quot;</td>
<td>Do South east do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>63</td>
<td>&quot;</td>
<td>Do North west do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>64</td>
<td>12 x 10</td>
<td>Kosava Temple, ornamental base</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>65</td>
<td>&quot;</td>
<td>Do South tower</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>66</td>
<td>&quot;</td>
<td>Do West do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>67</td>
<td>&quot;</td>
<td>Do North do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>68</td>
<td>&quot;</td>
<td>Do East do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>69</td>
<td>&quot;</td>
<td>Do Front view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>70</td>
<td>&quot;</td>
<td>Do Elephants with base (South)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>71</td>
<td>&quot;</td>
<td>Do Full view</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>No.</td>
<td>Size</td>
<td>Description</td>
<td>Village</td>
<td>District</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
<td>---------------------------------------------------------</td>
<td>-------------</td>
<td>----------</td>
</tr>
<tr>
<td>72</td>
<td>12 x 10</td>
<td>Mahalingesvara temple, Figures</td>
<td>Mavantahalli</td>
<td>Hassan</td>
</tr>
<tr>
<td>73</td>
<td>10 x 8</td>
<td>Do do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>12 x 10</td>
<td>Lakshmimahanalleshwara temple, Figures with base</td>
<td>Javagal</td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>10 x 8</td>
<td>Do South view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>10 x 8</td>
<td>Stone Inscription</td>
<td>Arikere</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>12 x 10</td>
<td>Surya figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>6 x 4</td>
<td>Vishnu do</td>
<td>Neralige</td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>12 x 10</td>
<td>Stone Inscription</td>
<td>Suryan-giri</td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>6 x 4</td>
<td>Do</td>
<td>Belgola</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>12 x 10</td>
<td>Doorway of Onikshobanda</td>
<td>Belgam</td>
<td>Shimoga</td>
</tr>
<tr>
<td>82</td>
<td>10 x 8</td>
<td>Trimurti figure on the tank-bund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>10 x 8</td>
<td>Figures in Kamman-bittal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>12 x 10</td>
<td>Kodareswara Temple, South tower</td>
<td></td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>10 x 8</td>
<td>Do Simin-Lalita</td>
<td></td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>6 x 4</td>
<td>Do South mantapa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>10 x 8</td>
<td>Do Front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>10 x 8</td>
<td>Do Small Temple (east)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>10 x 8</td>
<td>Do Masti stone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>10 x 8</td>
<td>Stone Inscription at Onikshobanda</td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>12 x 10</td>
<td>Triparantesvar Temple, Doorway</td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>10 x 8</td>
<td>Do Panel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>12 x 10</td>
<td>Triparantesvara Temple, Panel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>12 x 10</td>
<td>Do do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>12 x 10</td>
<td>Do Lion on side of steps</td>
<td></td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>12 x 10</td>
<td>Uma-maheshwara figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>12 x 10</td>
<td>Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>12 x 10</td>
<td>Sonesvara Temple, East view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>12 x 10</td>
<td>Stone pillar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>12 x 10</td>
<td>South Brahma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>101</td>
<td>12 x 10</td>
<td>Lakshmi with a big figure on each side</td>
<td>Talagunda</td>
<td></td>
</tr>
<tr>
<td>102</td>
<td>10 x 8</td>
<td>Inscription on a stone pillar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>12 x 10</td>
<td>Do to the right of doorway</td>
<td>Malvalli</td>
<td></td>
</tr>
<tr>
<td>104</td>
<td>10 x 8</td>
<td>Do to the left of doorway</td>
<td></td>
<td></td>
</tr>
<tr>
<td>105</td>
<td>12 x 10</td>
<td>Do on a stone pillar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>10 x 8</td>
<td>Old mad fort</td>
<td>Hunche</td>
<td></td>
</tr>
<tr>
<td>107</td>
<td>12 x 10</td>
<td>Palaquin (pallaki)</td>
<td>Ikkeri</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>12 x 10</td>
<td>Aghoresvara Temple, South view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>12 x 10</td>
<td>Do North view</td>
<td>Bandalike</td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>12 x 10</td>
<td>Do East view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>10 x 8</td>
<td>Do Figures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>12 x 10</td>
<td>Amman Temple, South view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>10 x 8</td>
<td>Do Front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>12 x 10</td>
<td>Amman Temple, South view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>12 x 10</td>
<td>Do East view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>12 x 10</td>
<td>Do West view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>117</td>
<td>10 x 8</td>
<td>Do South view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>12 x 10</td>
<td>Do South view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>10 x 8</td>
<td>Kallabhesvara temple, South view</td>
<td>Anavatti</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>10 x 8</td>
<td>Do East view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>121</td>
<td>10 x 8</td>
<td>Do Small temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>122</td>
<td>10 x 8</td>
<td>Do South view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>10 x 8</td>
<td>Do Small temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>10 x 8</td>
<td>Kali Figure</td>
<td>Kuppatur</td>
<td></td>
</tr>
<tr>
<td>125</td>
<td>10 x 8</td>
<td>Stone Inscription with elephant figure on the top</td>
<td></td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>10 x 8</td>
<td>Virkal</td>
<td>Mavali</td>
<td></td>
</tr>
<tr>
<td>127</td>
<td>10 x 8</td>
<td>Narayana Figure</td>
<td>Kodakani</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td>12 x 10</td>
<td>Stone Inscription</td>
<td></td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>10 x 8</td>
<td>Jog Falls</td>
<td>Jog</td>
<td>Shimoga</td>
</tr>
<tr>
<td>130</td>
<td>6 x 4</td>
<td>Kadambrappa copperplates</td>
<td></td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>6 x 4</td>
<td>Do seal of</td>
<td></td>
<td></td>
</tr>
<tr>
<td>132</td>
<td>12 x 10</td>
<td>Ganga copper plates</td>
<td></td>
<td></td>
</tr>
<tr>
<td>133</td>
<td>6 x 4</td>
<td>Do seal of</td>
<td></td>
<td></td>
</tr>
<tr>
<td>134</td>
<td>12 x 10</td>
<td>Amman Temple, South panel</td>
<td>Halasur</td>
<td>Bangalore</td>
</tr>
<tr>
<td>135</td>
<td>12 x 10</td>
<td>Do West panel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>12 x 10</td>
<td>Do North panel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>137</td>
<td>12 x 10</td>
<td>Do do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>138</td>
<td>12 x 10</td>
<td>Do do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>12 x 10</td>
<td>Do do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>12 x 10</td>
<td>Do South-west panel</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
List of Photographs—concluded.

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Description</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>141</td>
<td>12 x 10</td>
<td>Somesvara Temple, North view</td>
<td>Ulloor</td>
<td>Bangalore</td>
</tr>
<tr>
<td>142</td>
<td>&quot;</td>
<td>Do. Front Tower</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>143</td>
<td>&quot;</td>
<td>Do Navagraha figures</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>144</td>
<td>&quot;</td>
<td>Cloth manuscripts (Kadathan)</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>145</td>
<td>&quot;</td>
<td>Paver Panads</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>146</td>
<td>&quot;</td>
<td>Gold coins</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>147</td>
<td>6½ x 4½</td>
<td>Silver coins and clay seal</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
</tbody>
</table>

List of Drawings.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Portion of the South-west corner of the Siva temple</td>
<td>Arsikere</td>
<td>Hassan</td>
</tr>
<tr>
<td>2</td>
<td>Ceiling in Siva temple</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>3</td>
<td>Section of the ceiling in Siva temple</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>4</td>
<td>Kodaresvarna temple tower</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>5</td>
<td>Ceiling in Buchesvara temple</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>6</td>
<td>Hoyala crest on the tower of Buchesvara temple</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>7</td>
<td>Panel in Buchesvara temple</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>8</td>
<td>Pillar of do</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>9</td>
<td>Capital of pillar in Somesvara temple</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>10</td>
<td>Pillar in Somesvara temple</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
</tbody>
</table>
PART II.—PROGRESS OF ARCHAEOLOGICAL RESEARCH.

I. Epigraphy.

64. A large number of the new records copied during the year can be assigned to specific dynasties such as the Kadambas, Gangas, Rashtrakutas, Nolambas, Chalukyas, Kalachuris, Sevmas, Hoysalas, Vijayanagar and Mysore. There are also a few inscriptions relating to the later Cholas of the Kolar District and to the Ikkeri, Sagar, Velahanka and Belur chiefs. Among the discoveries of the year the old inscriptions of about the 6th century, found at Talgunda and the copperplates procured at Shimoga are important as they supply some new information about the Kadambas. The records copied at Sravana Belgola, Karagada (Belur Taluk) and Nandalage (Arskere Taluk), and those found at Belgami, Haledibid, Boudakere (Arskere Taluk), Chikka Magadi (Shikarpur Taluk) and Hanchi (Sorab Taluk) are also of importance as furnishing items of interesting information with regard to the Gangas and some of the feudatories of the Chalukya, Hoysala and Sowma kings. The copperplates of Krishna-Raja-Odeyar I contain one of the longest inscriptions in Mysore.

The Kadambas.

65. There are only two inscriptions relating to this dynasty, one copied at Talgunda and the other, a copperplate inscription, procured at Shimoga. The latter is noteworthy as it records a grant by king Mandhatata-Raja, son of Kumbara-varma, names not hitherto known from the published records of the early Kadamba dynasty. A second inscription discovered at Talgunda has also to be assigned to the same dynasty, as it speaks of a chief who was a feudatory of the Kadambas and related to them on his mother’s side.

Mandhatata-Raja.

66. The Kadamba plates (Plate II) referred to above are three in number, each measuring 7" by 2½", the first and third plates being engraved on the inner side only. They are strung on a ring which is ½ thick and 2½" in diameter and has its ends secured in the base of a circular seal about 1½" in diameter. The seal bears in relief on a countersunk surface a lion standing to the proper left. The middle plate is somewhat thicker than the others. The plates are in a good state of preservation, the characters being well-named Virachari in Shimoga and are said to have originally belonged to the archak of the Ranganatha temple at Devanahalli, Channagiri Taluk.

67. The language of the inscription is Sanskrit throughout, and, with the exception of the two imprecatory and benedictive verses at the end, the whole is in prose. The record begins, like the Ganga grants, with the phrase jitam bhogavat, the only other Kadamba grant which has a similar beginning being Belur 245. The grant was issued at the victorious city of Uchchhringi (i.e., Uchchhari), which has been identified with Uchchandipura, situated about 3 miles to the east of Mola-kilmuru. In one of the Hasi grants (Indian Antiquary VI, 30) the place is called Uchchha-ringi, but the name given in the present grant is more nearly like its vernacular equivalent. As in other grants, the Kadambas are described here as anointed after meditating on Svarsh-Mahasana and the group of Mothers; as belonging to the Manavaya-gatra; as sons of Hariti; as fully versed in the critical study of their sacred writings; as mothers of their dependants; and as of a lineage purified by the final ablations of the horse-sacrifice. Of this family was Srikumara-varmanaharaja, whose son—possessed of the three objects of worldly existence (trivarga), viz., virtue, wealth and enjoyment; a moon in delighting the lilies, his

Arch. 10-11
PLATE II.

Shinoda Plates of the Kadamba king Māndhāta.

(II) 11 svasti jītam bhagavatā vijaya-vṛddhäbhīrīntī gaṇī-Svāmi-Mahāśeṣa-mātri-gaṇa-
2 bhūyahābhīshiktaṁ Mānaẏa-sa-gōtrānāṁ Hārītī-purānāṁ
3 pratikata-svādvīraya-charchehā-pūrīram āśrita-janamāṁ Mādaṃ-
4 nām avamēdāvabhīrītana-poviṭrikītīnayaṁ āśi-Kumāra-varma-
5 mahārājasya putraḥ trivarga-sampannāṁ mitra-kumāṇāṁ

(II)a 6 kara-chandramāḥ svā-bhuja-parākrrama-pārīkṣaya-kirit-
7 sakhaḷa-rāja-prāśī-tiṣṭha-nilaya-prīthu-pura-vakshēḥ pru-
8 bhinnam-kata-taṭa-vigālita-mada-gandha-dvi-rudana-kshumārī-vigra-
9 ha-naika-samarājūpātta-yāśehīrītā-pataḥkāh śrīmān Mā-
10 dhāta-rājā rājyēṇa varḍhānanaēka puṣchāṁ varshē Kaggī-grāmē

(II)b 11 griha-vastuṇā sārdhām sva-ṣīvarttaṇīm Pāgaljiṅ-grāmasvāyaḥcchau-chatu-
12 sh-paḥ-khētraḥ cha dattavān vidhinā Atrīya-sa-gōtrayā
13 Kārtika-sūlca-paksha-dvādaśayān vidita-kulōdamanāya vēda-
14 pāṅgāyāḥ skhālita-vṛttayē paraṁ-nistargāyā Tṛiyamaka-
15 svāmīnē yar pātā pālyātī vā sa punya-phalām āvānōtī

(III) 16 yōpi harātā harāvītā vā sa cha puṣcāḥ-mahā-pāṭaka-saṃyuktā
17 ṃbhavati Mānāvē cha prōktam sva-dattām para-dattām vā yē harētā
18 vasundhāram shashīṁ varīsha-sahasrāṇi vīśhīyāṃ jāyate kīmī bahu-
19 bhīr vvasudhē bhūktē rājabhī Sagarādhīī bayaṣa yayaṣa yadē bhūmi ta
20 tasya tasyā tādē phalām iti virādhī asta ā

PLATE III.

Residency Plates of the Ganga king Kōngāni-mahādhīrāja (or Avinīta).

A. D. 426.

(III) 1 svasti jītam bhagavatā gata-ghanā-gaganabhāna Padmanabhēna śrī[ma]
2 Jāhna-
3 vēya-kulamāla-vyōnāvabhāsana-bāka-bhāskarasaya svā-bhuja-
4 jaya-jaya-janiita-sa-jāna-janopadasaya ārunāri-gaṇa-vidārapo-
5 palabha-vraṇa-bhūshanā-bhēshitaśya Kāvīyāna-sa-gōtraśya śrī-
6 mat-Kōngāni-varma-dharma-mahādhīrājasya putrasya pīṭhānāvāgata
7 nekha-sahasra-visaṛgasaṛayaya-kārīca śrīnād-Mādhava-varma-dharma-
8 mahādhīrā-
9 jaysa sūmēā nāvamēdāvabhīrībhīshikta-śrīmat-Kadamba-kūḷmāla-
10 bhaṣṭi-
11 malina śrīmat-Krishna-varma-mahādhīrājasya priya-bhāgīneya-vadha-
12 na-saṃ-
13 sāditiṇē cāsīvā-kāḷāvarta-rājyābhīshēkēnā vijjambhamānā-śakti-trayēṇa
14 parasparānavarmāndanocchāyaḥ bhūmanā-saṃtvā bhaṃsramā-
15 vanamīta-sa-
16 maśa-sāmanta-maṇḍalēṇa chira-prēma-bahumānānarakta-prakṛti-varg-
17 gēṇā vityā-
18 yōna vṛtyātīsaya-parikshītātātātāmanā Kārtayugīnā-rāja-charitāvalambita
19 anē-
20 ka-samarā-vijayāpārījita-viṇpū-yaṇaḥ-kshirōdaikārmanvīkata-bhuvana-
21 tra-
22 yēna niravagmā-prabhāṇa-sūryyēṇa avishhāyē-ṛa (jā)dhirāja-maśa-
23 kārpītapra-
24 tīhātā-sāsaneṇa anēka-mukhdhīr varḍhaṁāna-vibhāvāyāṇa-parājīta-
25 Drāvīṇa-
Two Inscriptions at Tālgunda (Shikarpur Taluk).

1

1 svasti mārūhni nyastam śaśiṇam a-sakalaṃ Gaṅgā-saṅgāch-ehhiśiratara-kaṃ.

2 yō vaidaghyād vaḥati sa lali.............., javati Paśupatiḥ

3 tadanu Paśupatē prasāda-jātō javati punar-janitō yathēha..............

4 Pasupati iti yasya nāma dānē dīśi viditam samarē ca dakshiniṣayaṃ Kākūshēna Bhāṭāri-

5 vayāḥ-talakānānaya-rāpa-śriyā mātrā ehāpi Kadamba-vaṃśa-bhavyayā Lakshmyā cha..............

6 tēnānēka-mahādhvarēshu dadatā sammanītaiś pāvitaṃ vipraur akshata-

7 tūngam śirō vibhrata daśa-maudalikēshu nayaṅtvam saha śulkēna cha

8 ...latō vinayēna cha prasāda kshitiṃ svāmaṇam unmatau dhanānāṃ vān-

9 ...pātra-guna-pāra-gāmishu tiruśād-anna-dhanām evam āhutam Śtānakunja-

10 pura-bīṛtta-vaśīṣu ............., gosaya.............., sālayām ..............

2

1 svasti uditōḍita-Kaykēya-mahā-kula-prasūta ēṣa Prabhāvati rājī viṅkhyāta-

2 Kadambe-ku-

3 bōdhīthinā śrī-Śrīgēm-vaṃsma-dharmma-mahārāja-priyō-bhāryyā yā śrī-

4 Ra [vi]vaṃsma-dharmma mahārā-

5 ja-mātā-uditōḍita-mahā-kula-prasūtaḥ vēda-vēdāṅgētihaśa-purānānēka-dharm-

6 nāśatra-pārāgaiḥ

7 yama-niyama-parayyagi śva-karma-nirataih sahasra-saṅkhyaiv dvijaḥ,

8 nityam samstōyamānāḥ

3

3 Inscription at Suvāṇa Belgola. About A. D. 800.

Sivmarana basadi.
PLATE V.

Vīra-gaḷ at Nēraliṅe (Arsikēra Tāluk). A. D. 971.

śvasti Saka-nīpa-kālātītā-sanvatsara-entaṅga 394 neya

Prajāpatā-sanvatsara pravartita Kōṅgumi-varṇa-mahārājādhi-

rāja Kuvalāla-pura-

vārēsvara Nandagiri-nāta Nolamba-kulānta-

ka śrīmat-Mārāṇṭha-Đēva-Satyava-

kya-Permarmaṇḍal Marandale maa-

tṛiyādi śūttaṁ ire Nolambaṁ

kādi gudu kāle gado! Anavasaṁyya

bānche kalanaṁ surig-jīdu kādi sattan ātana magamu Būtugāge Nēriḷageya

kalmādu koṭṭa chandrārkka-tāram-baram

molagava pariṇyam aneyā pa-

ayigeyam anānta balamumām ka-

indu chilaṁ negale paśi pōgale posa

...tūlid ikkidān ānta ghateyan āyada gauḍam

Kāṭṭānc - māllanaṁ karlo-gaṭṭīgan U-

titagan Nolipanām Chattīgaṇān tā-

[ad] tīriyall a saṅgaṭṭīpan endu

garagad osad airavānamam

śvasti Chāgiyabb-arasiyū Būtum-

ganu bittuvaṭṭama koṭṭa chandrarīkka-

tāram-baram naḍegum gvaṁḍiṁ ida ko-

nyu naṭeyisvuru na-

śeyisandu kavile-

nyu lingamumān aḷidom

ṣikāla besa geyda

vībhōgaṅge koṭṭa pa-

[ad]-kōḷaṁ maṇmān

naṇḍeyisade kiḍī-

ṣicāda kavile-

syu Vāraṇāsiyuma-

aḷidom
TWO INSCRIPTIONS AT TALAGUNDA (SHIKARPU TALUK).
ABOUT 450 A.D.

INSCRIPTION AT SHAVANA BELGOLA.
ABOUT 800 A.D.
friends; with a broad chest chosen as her abode by the goddess of sovereignty of all the kings; purchased with the price of the prowess of his own son; and having a raised banner in the shape of the same acquired on many battlefields on which his 'scent-elephants' in rut trampled on the bodies of his enemies—was the glorious Māndhātā-Rāja. The inscription then proceeds to record that on the twelfth lunar day in the bright fortnight of Kartika in the fifth year of his increasing sovereignty, Māndhātā-Rāja granted, with the usual rites, six śriyukta together with a house and necessaries in the village of Kaggi as well as some land (चाँदकपुल-कर्तव्रत) in the village of Pālgajini to Triyambhakavāmi of the Aṭrēya-pitṛa, sprung from a well-known family, well versed in the Vedas, of blameless conduct and perfectly free from worldly attachment (परवर-पवरण). At the close of the grant the verses beginning with मद्वति and बहुविंदि are introduced with the statement, "And it has been said in the Mānava." Here Mānava apparently stands for the Mānava-dharmakāstra. The grant ends with the sentence व्रीथक्तो अस्य, May there be prosperity. The Sanskrit is corrupt in some places. Kaggi is no doubt identical with the village of the same name, situated about 10 miles to the south of Chamagiri, in Chamagiri Taluk.

68. The names Kumārvarma and Māndhātā-Rāja are new, not being found in any published records of the dynasty. It is true that a king of the name of Vījaya-Siva-Māndhātīvrama is mentioned in the Kādgore plates (Shikarpur 29), but the difference in the names is so great as to cause a reasonable doubt with regard to the identity of the two kings. Unfortunately the Kādgore plates do not give the genealogy of Māndhāt ivarma. In case he is identical with the Māndhātā-Rāja of the present grant, he can neither be a younger brother of S'Antīvarma nor a younger brother of Mrigāśvarma as proposed by Dr. Kiernon (Epigraphica Indica, VI, 13), since it clearly says that Kumārvarmac was the father of Māndhātā-Rāja. The present grant is not dated. It has, however, been provisionally assigned to about the middle of the 5th century.

Mṛgāśvarma.

69. An inscription (Plate IV, 2) on the left jamb of the doorway belonging to the garbhagriha of the Pravinēvara temple at Tālgunda, Shikarpur Taluk, belongs to this reign. It is engraved in the same "box-headed" characters as those on the Tālgunda pillar (Shikarpur 176) and reads as there from the bottom upwards, thus rendering the work of decipherment very difficult. It contains four lines and is unfortunately unfinished, though there is much vacant space left below for its continuation. The epigraph, which is in Sanskrit prose, was apparently intended to record some grant by Mṛgāśvarma's queen, but it stops with her praises. The details that are given about her are these:—She was born in the noble Kaikyā family, her name being Prabhāvati; she was the beloved wife of Mṛgāśvarma-dharmamahārāja, sprung from the renowned Kadamba family, and the mother of B[ə]vī] varma-dharmamahārāja; she was daily praised by thousands of Brahmins, born in high families, well versed in the १००० वर्षस्मृतिः दक्षिणसिन्धु ग्रंथसिन्धु परंतुगम् and numerous dharmadāras, devoted to the practice of jāma and niyama, and engaged in the performance of the rites prescribed for them. We thus learn that Mṛgāśvarma's queen was also a Kaikyā princess and that her name was Prabhāvati. In the Kavaḍī stone (Sorab 523) a queen is mentioned along with Ravivrāma, but it is probable that she is his wife, and not his mother. The date of the present record may be about 450.

70. Another inscription (Plate IV, 1) in the same box-headed characters found on the right jamb of the doorway in the same temple at Tālgunda may belong to the same period, though no king is named in it. It is in 10 lines and consists of ५ Sanskrit śrītās with a piece of prose at the end which is mostly defaced. The invocatory stanza is in praise of Pāsupati, described as skillfully bearing on the head the crescent moon along with the Ganges. The epigraph then proceeds to say that through the favor of Pāsupati a prince was born who was known in the South by the name of Pāsupati by reason of his gifts and prowess in battle; that he, Kākustha, an ornament of the Bhaṭṭha lineage, son of a beautiful Kadamba princess, and receiver of blessings from Brahmins who had been liberally rewarded by him in numerous sacrifices, became the chief among the १० mārgakalās with control over the customs-duities, as also the chief among the bīḍā (bīḍā), and pleased his master, the king, not only by his modesty but also by the addition he made to the royal
treasury; and that, being always intent on doing charity, he granted funds for feeding thirty of the worthy residents in the holy city of Sthānaksūlapura (Tāl-
gunda). The record is interesting as it mentions a hitherto unknown Bhaṭaṭar-
vanaḥ in about the 6th century and a prince of that family, Kākustha, born of a
Kadamba princess, as a feudatory of the Kadambas. With regard to orthography,
the forms ṅaṭha and ṇṛṣṭha for kṣvaṅga and triṣṭha, which are also found in a few
other grants of the same period, are noticeable.

The Gangas.

71. About 10 inscriptions copied during the year belong to the Ganga kings.
They include a set of copperplates of Kongani-mahādhērāja or Avinīta. Three are
viragulas of the time of Śripurusha, which refer to the wars between the Gangas and
the Rāṣṭrakūṭas, Siyagella, the famous general of Śripurusha and Śīvamāra (last
year’s Report, para 46), being mentioned in two of them. Two inscriptions of the
reign of Mārasimha are of some interest: one of them refers to a war between the
Gangas and the Chalukyas for the possession of the Uchchāngi fort; and the other
explains by its sculptures a doubtful Kannada expression occurring in a few of the
Ganga records.

Kongani-mahādhērāja or Avinīta.

72. The plates of Avinīta (Plate III) mentioned above are six in number, of
which the second plate is missing. Each plate measures 6½" by 2½", the first plate
being engraved on the inside only. They are strung on an oval ring which is 4½
thick and measures 3½" by 2½". The ends of the ring are secured in the base of an
oval seal measuring 1½" by 1½". The seal bears in relief an elephant standing to
the proper right. The writing is in Hāja-Kannada characters. The plates were
received from Mr. S. M. Fraser, c.s.i., the Honorable the Resident in Mysore.
Unfortunately nothing is known about their provenance. The language of the
inscription is Sanskrit throughout, and, with the exception of three imprecatory
and benedictory verses at the end, the whole is in prose. As the writing of the
fifth plate, which gives details of boundaries, differs considerably from that of the
other plates, it may be doubted whether it formed a part of the set at all. Even
if it is omitted the inscription will not lack completeness. I therefore think that
it was subsequently introduced in place of the missing second plate to make up the
usual number five.

73. The inscription has the usual beginning of the Ganga grants, and the
genealogy and the details about the various kings also correspond with those in
other published grants. The first plate ends with piṅg avadagula, the beginning of
an epithet of Mādhava II, and the third plate begins with the final portion of an
epithet of Mādhava III, so that the missing plate must have contained the details
about the intermediate kings Harivarman and Vishnugopa. After Mādhava III his
son Kongani-mahādhērāja is introduced with a large number of epithets, which are
mostly similar to those applied to him in the Mallōhalli plates (Doddaballapur 68).
The inscription then records that Kongani-mahādhērāja, in the 25th year of his
victorious increasing sovereignty, on the 5th lunar day in the bright fortnight of the
month Kārtika, under the asterism Uttarāshādha, granted, with pouring of water,
exempt from all impost, the village named Ponnamuri, belonging to Mallīgar in
Paruvi-vishaya, to Mādiśarma, a resident of Toṭṭi, and a Taittiriya-charana of the
Maudgalya-gōtra and A'pastamba-sūtra. After three usual imprecatory and benedic-
tory verses we are told that the plates were engraved by Ṛgūrī, skilful in the
art of writing, son of Suvarṇakārachārya. The fifth plate, which appears to be a
later addition, gives details of boundaries, among which are mentioned three moun-
tains named Īrakuruki, Kadāṛipatuvu and Cholviriri, and a tank named Chavrāṇgukagga.
The Sanskrit is corrupted in several places. The surname Kongani-
mahādhērāja is applied to Avinīta in other grants also, e.g., Mālur 72 and Dod-
ballapur 67 and 68. From Doddaballapur 67 we may infer that A.D. 431 was the
first year of Avinīta’s reign. If that is accepted, the date of the present grant
would be A.D. 455. Some scholars, however, are of opinion that Doddaballapur 67
and 68 are spurious (Epigraphia Indica III, 160). I am unable to identify the villages
mentioned in the grant, but a Parivi-nādu, which may be identical with the Paruvi-
vishaya of the present grant, is mentioned in a viragula at Sankēnhalli, of about
A.D. 800 (last year’s Report, para 53).
S'rîpurusha.

74. Three vīragals copied at Hirigundagal, Tumkur Taluk, refer themselves to
the reign of this king. His surname Pritihirī-Virapali occurs in two of them as also
the name of his famous general Siyagella (last year's Report, para 46). The epigraphs
relate to wars between the Gangas and the Râshtrakâtâs. One of them tells us that
in a battle against Kaunara, in which Kitarasa, Valigaήan's son Pulikađâ-aras and
Siyagella took part, Komâra fought and fell at Ogabalî. Another says that
Siyagella's house-son (nâme-magali) fought against Ballaha and fell. The third
inscription is fragmentary, giving only the name of the ruling king. Kaunara is
Krishna I; and Ballaha is either Krishna I or Govinda II (Indian Antiquary
XI, 124). The period of these records may be about A.D. 775.

S'ivamâra.

75. Only one inscription (Plate III, 3) of this king was copied during the year.
It is a short epigraph engraved on the rock to the north-west of the Chandrâ-
âthasvami temple on the smaller hill at Sravana Belgola, giving the important
information that a basadi or temple was built by S'ivamâra. As the inscription is
at a distance of only 5 feet from the above temple, we may reasonably conclude that
that was the temple built by S'ivamâra. This discovery lends strong support to my
identification of the Dîndâ of the epitaph of Arishtanâmi with the Dîndâ, son of
S'ivamâra, of the Udayândiram plates (last year's Report, para 55). It may also
be noted here that the period of the Chalukya chief Balavarma, who was shown by
me to have been a contemporary of S'ivamâra (last year's Report, paras 46 and 53),
is likely to be of value in determining the period of S'ankara-chârya. Mahamahopadhyaya Haraprasad Sastri, M.A., of Calcutta, writes to me thus on this point:

"The date of S'ankara-chârya has not yet been proved by any positive fact. In
your report you speak of a Balavarma in 812 A.D., i.e., about the time when S'ankara-chârya flourished and he mentions in his Vâsyam IV, 3, 4 of Balavarma as being near to him. May not this be a positive proof of S'ankara-chârya's date?"

Eryappa.

76. There is only one record of this reign, being a vîragal in the bed of the
tank to the west of the Râmâvâra temple at Arakere, Arsikere Taluk. It records
that while Satyavâkya Konguniwarma-dharma-mahârâjâdhirâja, lord of the excel-
ten city of Kuvalâ, lord of Nandagiri, Srimat-Permânadi was ruling over the
earth and Srimad-Eryapparasa was ruling the whole kingdom, and while their
sâmanata Śrî-Mattara—an ornament of the Balî-vanśa, champion over attirathas, a
Dilipe in the world and the S'udraka of the Kali age—was governing the Asandi-
nâ, in a battle with the Nolambas, some one fought and fell at Kaikkâttâi, for
whom some lands were granted at Kaikkâttâi and Arakere in the shape of kâladhu.
The Permânadi of this record is Râjamalla II, who began to rule in A.D. 869-70; and
we know from several inscriptions that his nephew Eryappa was associated with
him in the government. The date of the epigraph may therefore be about
890. Kaikkâttâi is the present Kaikkaâti in Arsikere Taluk.

Mârasimha.

77. There are two inscriptions of this reign, one copied at Karagađa, Belur
Taluk, and the other, at Neralice, Arsikere Taluk. The former, dated in A.D.
971, says that Konguniwarma-dharma-mahârâjâdhirâja, supreme lord of the city
of Kuvalâ, lord of Nandigiri, a Yama to the Nolamba family, Śrî-Mârasinga-Dêva
granted, as a vedagine, 5 khandağıgas for Bhâsa-gâvûnda, who fought and fell in a
battle with Râjâditya for the possession of the Uchchangi fort. The inscription
was written by Kâtyaya. Then follow the names of the prabhâs who helped in the (P)
cultivation of the land granted. They were Permađâ-gâmuna, Nâgamayya of Mu-
gulî, Basavâyya of Basavanahalli, Pochi-gâmuna of Uppavalli, Mudda of Valîyare,
and Erega of Mâgudî. The grant was to be maintained by the prabhâs of the
Benevâir 70. This inscription throws additional light on the statements made in
Sravana Belgola No. 38 that Mârasimha became a very forest-fire for the lion
Râjâditya, the crest jewel of the Chalukyas, and that he succeeded in taking the
great fortress of Uchchangi. The other inscription (Plate V) of this king, which is
also dated in 971, records that when (with titles as before) Srimat-Mârasingha-
Dêva-Satyavâkya-Permânadi was ruling (the kingdom) with Marandale as the
boundary, in a battle with the Nolambas, the howdah having become the battlefield, Aṇṇavasyaṇa stabbed with a dagger, fought and fell; and that the king granted to his son Bītuga the village of Nerīlāge as kānumā. Then follow two verses in praise of Aṇṇavasyaṇa’s valour. The second verse seems to give the names of some of the Nolamba chiefs on the opposite side who were wounded. They are Kaṭṭāṇemalā, Uṭṭiga, Nolipā and Chāṭṭiga. We are then told that Ēḥāgiyabāraṇi and Bītuga granted bītunaśeta, and that if the gāmuda did not maintain this gift he would incur the sin of having destroyed a tawny cow and a linga. It is not clear who this Ēḥāgiyabāraṇi was. The record concludes with the statement that 10 kālugas of land were given to the sculptor Vībhōga. This vīyagāḷ is of great interest as its sculptures illustrate the meaning of the Kannada expression bīsage kārṇaḍi, which means ‘the howdah having become the battlefield.’ In Plate V, on the elephant to the right, we see a man, who has just mounted the elephant, stabbing another seated in the howdah. As the fight takes place in the howdah, the howdah is said to have become the battlefield. Another inscription in which this Kannada expression occurs is Māṇḍya 41. The scholars who had dealt with it, not knowing the correct meaning of the expression in question, had accused the Ganga prince Bītuga of treachery in connection with the killing of the Chōla king Rājādiya (Epigraphia Carnatica, III, Introduction, 6; Epigraphica Indica II, 163; III, 282; VI, 52, 57 and Note 1). But a paper contributed by me to the Journal of the Royal Asiatic Society (1909, p. 443) on the subject has since convinced them of their mistake, as evidenced by Dr. Fleet’s remark on my paper in the same journal (p. 445) which runs thus—’It is most satisfactory that it should be so conclusively shown that he (Bītuga) was not guilty of any unfair behaviour in slaying the Chōla king.’

78. An inscription copied near the Basavanna temple at Lakshmīdeviṭṭalla, Arisikere Taluk, which records a grant of land to a Jaina nun named Paramabekantiyar in connection with a basti called Bītuga-Jiṅālaya, may, on palaeographical grounds, be assigned to the Ganga period. So also four short inscriptions found on the rock on the smaller hill at Sravana Belgoḷa, consisting of only the names of the pilgrims who visited the place. They are similar to the ones discovered there before (Rept for 1909, para 47), the names recorded in them being Sṛi-Vaijnyya, Sṛi-Jakkayya, Sṛi-Kaṭḍuga and Basaha.

The Rashtakutas.

Krishna II.

79. Only one epigraph relating to this dynasty was copied during the year. It is engraved on a stone in front of the ruined Basavanna temple at Bandalike, Sīkārput Taluk, and refers itself to the reign of Akālavarsa or Krishna II. The stone has unfortunately scaled off in many parts. The inscription, which is dated in A.D. 902, records that when Akālavarsa sri-pitūḥvīrāḥbhā mahādaruja-bharaja paramāśvara parama-bhātāraka sṛī-Kannaḷā-Dēva’s kingdom was increasing in prosperity, and when, entitled to the band of five chief instruments, the mahādeśapati Lōkāvariṣeṇa, son of Bankyariṣeṇa, of the lineage of Kalinādevya, was governing the 31,102 villages (bāḍa) comprising the Banavasi 12,000, the Palāṣiga 12,000, the Mānyakheṭa 6,000, the Kōli 30, the Lōkāpara 12 and the Toregare 60—Bittaya, the pāpyaṭe of all the nāṁya governed by Lōkāvariṣeṇa, ceased to be built, in the year Lundūbhi corresponding to the Sāka year 824, a bāṣadhi at the holy place Bandaniko; and that, when Nāgāyaṇa held the office of gāmuda of the Nāgaraḥandha 70 with Kalīga as pāpyaṭe under him, Lōkāvariṣeṇa granted to Bittaya Daṇḍiṭṭa, included in the Nāgaraḥandha 70, for the bāṣadhi. We are also told at the end that Bittaya renounced the world and that his wife, who was the gāmuda of Bhārāngyūr, also followed suit, thus establishing her fame in the world. Some one else is also said to have given his village Nandagere for the bāṣadhi. The engraver was Daṇḍiyamma. Some scholars have supposed that the numbers coming after places, as 12,000 after Banavasi, represented their revenue value, but this old record clearly tells us that they represent the total of the villages comprised in them.

The Nolambas.

80. A few records of this dynasty were copied at A’vani, Mulbagal Taluk. They refer themselves to the reigns of Nolipāyaṇa and Daṇḍiyaṇa. A few others, copied at the same place and its neighbourhood, may also belong to the same dynasty, though no king is named in them.
Nolipaya or Ayyapa.

81. A víragal in a field to the west of Nágarakumpe at Á'vani, Mulbagal Taluk, says that when Nolipaya was ruling the earth, on the Mogukas carrying off the cattle of the village Bolls, Beqdará Mákí, having rescued them, fell and attained ātmas. Among the Nolamba chiefs both Ayyapa and his son Dílipa had the surname Nolipaya; but in the case of the latter it is generally associated either with his name or with his title Iriya-Nolamba. As in the present inscription the surname is used by itself, it may be taken to denote Ayyapa. The date of the record may be about A.D. 818.

Bira-Nolamba or Aniga.

82. A short inscription on the basement to the right of the outer entrance of the Lakshmanesvara temple at Á'vani, Mulbagal Taluk, runs thus—svasti śri-Vīra-Nolambam, with another short inscription, svasti śri-Tribhuvanadévam, engraved close to it to the south. Ayyapa's eldest son Aniga had the title Bira-Nolamba. He was defeated by the Ráshtrakúta king Krishna III in 940 (Epigraphia Indica IV, 289; V, 191). Tribhuvanadéva no doubt refers to the famous Śaíva guru Tribhuvanakartárādēva who is stated in another inscription of the same place, namely, Mulbagal 65 of 961, to have ruled the śhána or religious establishment at Á'vani for 40 years and to have built 50 temples and 2 big tanks during the period. In several inscriptions of Dílipa, younger brother of Aniga, he is mentioned along with the king as ruling the kingdom of penance (see next para). His figure, adorned with a rudiksha necklace, is sculptured on the north outer wall of the Lakshmanesvara temple with a label to the right (Mulbagal 43) giving his name. From the above inscriptions on the basement it may be presumed that the Lakshmanesvara temple was caused to be built by Tribhuvanakartárādēva with the help of Aniga. The period of the temple would thus be about A.D. 940.

Dílipaaya.

83. Only one inscription of this reign was copied during the year. It is a víragal in a field to the west of Nágarakumpe at Á'vani, Mulbagal Taluk. The epigraph records that when Dílipaaya was ruling the earth and Tribhuvanakartárābhaṭāra was ruling the kingdom of penance (rājya-rājya), in a fight between Anuvavana-setṭi on the one side and the combined bhaṭa (merchants) of the Gangavádi 95,000 and the Bāgaravádi 12,000 on the other, Ayudhamósa-rāja fought and fell. It is not clear why there was this formidable combination against Anuvavana-setṭi. Tribhuvana kartárā-bhaṭāra was a great Śaíva guru, who had a motha at Á'vani in the middle of the 10th century (see previous para). He was probably the rājya-rājya also. He is likewise mentioned along with Dílipa in Mulbagal 94 and 294 as ruling the kingdom of penance. And we learn from Mulbagal 65 that he had the title Kahiyyag-Rudra and died in 961. The date of the present record may be 950.

84. A few other inscriptions may also be assigned to the Nolamba period. Four short inscriptions in old characters on the rock to the west of Gángi-bhátha at Á'vani record, like those at Srvana Belgola (para 78), the names of the pilgrims who visited the place. Among these are Mándayya, the chief friend of the good; Śri-Dávaya and Śri...-rādaya, the last two names being introduced by the word svasti. An inscription on the sluice of the tank at Rámpara near Á'vani tells us that the sluice was caused to be built by Melakerioḍaya-Duggabbe of Sangamanga. The sculptor was Maraja. Three epigraphs on the basement of the ruined Tívara temple at Gáthu-Kámadénhalli, Bowringpet Taluk, record the construction, consecration and endowment of the temple by Vammagachay-setṭi, as also grants of land by him to Tiruperibhaṭa, the pájári of the temple, and to Nolambáchári, the builder of the temple.

The Chalukyas.

85. Reference has already been made to the Chalukya chief Rájáḍitya when speaking of the Ganga king Márasimha (para 77). A number of Chalukya records was copied during the year at Belgámi and other places in the Shimoga District; but several of them are fragmentary. They refer themselves to the reigns of Sómésvara, Tribhuvanamalla and Jagadékamalla. A few others may also belong to the same dynasty though no king is named in them. One of them appears to be a record of Vinayáditya's reign.

Arch. 10-11.
Vinaśādiya.

86. On the back of the stone containing Sorab 15, which records a grant by the Chalukya king Vinaśādiya, was found an inscription in the same old characters, but mostly worn, which might belong to the same reign. It is worthy of note that at the top of this stone are sculptured a boar and immediately in front of it two fishes lying one over the other, the boar’s snout touching the upper fish. This perhaps symbolises the overthrow of the Pāṇḍyas, whose ensign was the fish, by the Chalukyas, whose crest was the boar. The inscription on the back seems to record the grant of the village of Kodakini by some one intent on acquiring religious merit.

Bhuvanaikaśalla or Sōmēśvara 11.

87. An inscription on a stone in pājārī Basetṭappa’s backyard to the south of the Tripurāntakaśvara temple at Belgami, belongs to this king. This is one of the broadest of the inscribed stones at Belgami which must have once contained a very long inscription; but it has been so severely damaged by fire that all that is left now is only a strip of the original stone. The inscription begins with the praise of some dvaraṇātha who vanquished the Magadhas, Gūjjaras and Nēpālas, and was a servant of Bhuvanaikaśalla-Deva. Among the provinces that he ruled the Māndali 1,000 was one. We are then introduced to a great Kālāmukha teacher of the name of Trilōčhanamuni, whose learning and piety are eulogised in a number of stanzas. At his instance the dvaraṇātha caused a temple to be built, which was an ornament of the earth. His younger brother Barmadevavaya and the dandaññaka Sōmēśvara-bhaṭṭa granted 2 villages for the upkeep of the temple and for the feeding of ascetics. Then follow a number of imprecatory and benedictive verses in Sanskrit and Kannada. By order of the minister (pradhāna) this epigraph was composed by Māla of Kolṅgula, adorned with all learning. The date of the record is about A.D. 1670. The temple that was built is no doubt the Tripurāntakaśvara temple, in front of which the stone stands. Any doubt about this is removed by another inscription within the temple which records a grant to one of the temple servants by Trilōčhanapadita, the guru at whose instance the temple came into existence.

Trīhubuṇamaśall or Vikramāditya.

88. Only one inscription of this king, dated in A.D. 1103, was copied in Patil Gurupadappa’s backyard to the east of the Sōmēśvara temple at Belgami. It begins thus: When the refuge of all the world, favorite of earth and fortune, mahārājādhirāja paramesvara parama-bhaṭṭaraka, glory of the Satyāsraya-kula, ornament of the Chālukyas Trīhubuṇamaśall-Deva’s increasing victorious kingdom was continuing as long as the sun, moon and stars, and he was in the residence of Kaliyā, ruling the kingdom in peace and wisdom—a servant of his was (with praises) the maha-pradhāna-dandaññaka Anantapāla, under whom (with praises) the Māha-pradhāna-dandaññaka Gōvindarasa, was ruling the Banavāsa 12,000, punishing the wicked and protecting the good. Then follows a description of Balipura, said to have been the capital of the demon Bālī, in which resided a generous merchant named Gōpāti-nāyaka, whose praises and pedigree are given at length. Then the inscription goes on to say that, making the saying “this body is for doing good to others” really significant, Gōpāti-nāyaka, having paid pāda-pāja to the nagara and the sthāna of the five mahās in Balipura, in the Chālukya-Vikrama year 27 corresponding to the cyclic year Chitrabhāṇī, made, in the presence of the dandaññaka Gōvindarāja, a grant of lands (specified) and a house together with some money for feeding 12 Brahmans. Gōvindarasa is also mentioned in Shikarpur 131, 137, 192, 311 and 316.

89. A few other inscriptions may also belong to the same reign, though the king’s name is not mentioned in them. An inscription on the pedestal of the Jina image in the garbhagriha of the ruined Jina temple at Kuppāṭhī, Sorab Taluk, mentions a Jaina areṇa named Parvata, of the Māla-sangha, Kondakandavanaya, Kaṅṭī-gaṇa and Tṇṭṭriṇka-grachhin, thus indicating that he had something to do with the construction or consecration of the temple. From Sorab 262, of 1077, we learn that Mālala-Devi, queen of the Kadamba chief Kirti-Devi, built a temple at Kuppāṭhī for Pārśvanātha and had it consecrated by Padmananandī-siddhānti, who was of the same sangha, etc., as the abovementioned Parvata. The image referred to above is one of Pārśvanātha, as indicated by the hoods of the serpent above its head. It may therefore be presumed that this was the temple-
built by Mālala-Dēvi. Parvata may have taken a chief part in bringing the temple into existence. Another inscription on a vīragal near the Kallēśvara temple at Hanchi, Sorab Taluk, records the death, in the year Kālayukti of the Chālukya-Vikrama era, i.e., in 1979, of Bollugētaya, son of Bira, in a fight with thieves who attacked him while on his way to Kadabada. A third, copied at the ruined Male-mallappa temple at Belgami, tells us that in the 14th year of the Chālukya-Vikrama era corresponding to the cyclic year Sūkha, i.e., in 1090, Sīvarāja’s Lalāra Munjavānāyaka set up the gods Munjavāra and Kirapādēvara in Ballipura. A fourth, engraved on the floor of the nēcagarage in the Tripurantakēśvara temple at Belgami, which appears to be dated A.D. 1091, records a grant of land by Trilōchana-pandita (see para 87) to Padumavati, a dancing girl of the temple. Another vīragal at Hanchi informs us that in the year Prajapati of the Chālukya-Vikrama era, i.e., in 1092, on the horsemen of Boppa-Dēva attacking and plundering Hanche, the Arjuna of Hanche went forth, killed several horsemen and went to swarga. It is not clear who this Boppa-Dēva was.

Sōmēśvara III.

90. A vīragal near the Gānḍāharāśvara temple at Tālgunda, Shikarpur Taluk, refers itself to this king’s reign. It tells us that in the Chālukya-chakravarti Sōmēśvara-Dēva’s first year, the year Plavanga, i.e., A.D. 1127, Gōvara Gālajya’s son Nāmaya, a son of the Tānpagundūr 2,000, fought and fell in the battle of Andhāsura. Shikarpur 280, however, gives Plavanga as the king’s 2nd year, though Shikarpur 286, in agreement with the present record, gives Kālayukti, i.e., A.D. 1130 as his 13th year. Andhāsura, now an insignificant village near Anantapur, Sagar Taluk, was once a very important place. It is mentioned in connection with the Sāntara king Jīnādatta-Rāya, who probably belongs to the 5th century. From Sagar 109 we learn that an agrahara was established there in 1042 by the māhā-mandāleva Gōnarasa, a feudatory of Sōmēśvara I.

Jagadēkāmalla II.

91. An inscription on a stone near the ruined Malemalla temple at Belgami is a record of this king’s reign. It tells us that when (with usual Chālukya titles—see para 88) Jagadēkāmalla-Dēva’s increasing victorious kingdom was continuing as long as the sun, moon and stars, and the māhā-prachanda-daṇḍanāyaka, Paṇa-pāda-rāja, Bammā-Dēvaiya-daṇḍa-rāja’s eldest son Rēcharasa was ruling from his residence at Balligāve the Banavase 12,000, with the southern Lanké as the boundary, in peace and wisdom, punishing the wicked and protecting the good—by order of his servant, the customs-officer Dēvadhāra-daṇḍa-rāja, the sūnaka-reyapade Komma-rāja granted, in the year Rudhrdrāgāri of the Chālukya-Jagadēkāmalla era, i.e., in A.D. 1143, certain dues for the god Teliṅgēśvara. Grants were also made by the tālā-ra Sāyidēva and the cilmougers of Belgami. Shikarpur 267 mentions a Bammā-Dēvarasa as ruling the Banavase 12,000 in 1147. He was apparently the son of the above Rēcharasa.

The Kālacuryas.

92. There are only two records of this dynasty, one belonging to the reign of Bījjalu-Dēva and the other to that of his son Sankama. The former, which is a vīragal near the Amjanēya temple at Hanchi, Sorab Taluk, records that in the Kaḷacurya bhujabala-chakravarti Tribhuvanamalla Bījala-Dēva’s 11th year, the year Vyaṇa, i.e., A.D. 1166, Hindya Bammī-setti’s son Maţiga, when attacked by Kaḷle-nāyaka, fought and fell. The other inscription, which is engraved on a beam of the north entrance of the front nāṣṭa of the Kāḷāřēvara temple at Belgami, tells us that the entrance was caused to be made with ornamental work by the māhā-mandāleva Bṛāharasa-Dēva. The latter is mentioned in Shikarpur 96, of 1179, as making a grant to the same temple during the reign of Sankama. The date of the inscription may be about A.D. 1179.

The Sevunas.

93. A few records of this dynasty were copied at Bandalike, Belgami, and Chikka Māgaḍi, all in Shikarpur Taluk. They refer themselves to the reigns of Kandāra-Dēva and Rāmacāndra-Dēva. The epigraph at Chikka Māgaḍi is of some interest as it mentions a great teacher named Mārurjvi of the Lakulīsa-Pāṇapata sect and a feudatory of Rāmacāndra-Dēva of the name of Balugi-Dēva Rāṇeya. In the last year’s Report (para 86) an account was given of a feudatory of Ballala III, named Vinjha-Dēva-Rāṇe.
Kandāra-Dēva.

94. An inscription on a pillar in the trikārtya of the Trimūrti temple at Bandalike, Shikarpur Taluk, records that in the 2nd year of the Yādava-Nārāyaṇa bhujabala-praudha-pratāpa-chakravarti Kandāra-Dēva’s prosperous reign, the year Kīlaka, i.e., A.D. 1248, Jñānāṅkini-Dēva, the deśapuruṣa of the Kṛṣṇa-nātha, granted, as a bhadrapuri, certain lands to the god Kṛṣṇa-dēva’s keśaṇa Singarasa. Grants were also made to Singarasa’s son Dēpayya, to Jñānāṅkini-Dēva, the deśapuruṣa of the Sōmanātha temple, and Vāmaṅkini-Dēva, the deśapuruṣa of the Chikṣēvara temple at Hānugal, in the presence of the two sādhus, five māthas, brahmāṇḍas, prajā and bhakta-sākala (7 servants). Dēpayya was also appointed to the office of keśaṇa in the Sōmanātha temple.

Rāmacandra-Dēva.

95. There are 3 records of this reign. One of them, dated A.D. 1275, which is engraved on the Nandi-pillar to the east of Chikka Māgadi, Shikarpur Taluk, records the endowment of a temple by a chief named Balugī-Dēva-Rāṇya. After obeisance to Sāmbhu the epigraph tells us that in the victorious reign of—entitled to the band of five chief instruments, lord of the excellent city of Dvārāvati, born in the Vishnu-vamsa, having the flag of a golden Garuda, a sun in causing the lotus bud the Yādava-kula to unfold, confounder of hostile kings, Trimūrti to Madana, the Mālava king, a terrible fever to Gūjara king, putter to flight of the Hoysala king, destroyer of the Kālamba king, establisher of the Telanga king—the praudha-pratāpa-chakravarti Vira-Rāmacandra-Dēva, who was adorned with these and other titles, the mahā-mandala-kara, mahā-pāda-yulla, paramaśvara (with other epithets), Balugī-Dēva-Rāṇya of Sāliye was ruling the Nāgarakhaḍa-nāth in peace and wisdom. Under him (with several epithets), were the mahā-
mahā-Śiva-kara Bīru-Dēva and Kali-Dēva, sons of Bommī-Dēva. Then the record introduces a teacher of the name of Mūraljī-muni, whose learning and sacrifice are praised at great length. He was thoroughly well versed in the Vedas and śtras and was a great promoter of the Līkāḷāgama-samaya. He is also styled भृगु-जी-पूजा. We are then told that this guru caused to be built a temple named the Kālambē-
avara with three towers, to which Balugī-Dēva-Rāṇya, on the occasion of a solar eclipse in 1275, made a grant of land in the presence of his son Bēry-Dēva-Rāṇya, Bommī-Dēva of Bandākīke and his sons Bīru-Dēva and Kali-Dēva, and the 7 prakāyak of Nāgarakhaḍa. Another inscription on a śīvajal in Patel Gurupadappa’s backyard in front of the Sōmēvara temple at Balgami opens with a few verses in praise of the valor of Viṭṭhala-prabhu, younger brother of Mādhava-sēshthi, and proceeds to say that in the 12th year, the year Chitrabāhu (i.e., 1252), of the victorious reign of (with titles as above) the Yādava-Nārāyaṇa bhujabala-praudha-pratāpa-chakravarti Vira-Rāmacandra-Dēva, some one, Viṭṭhala prabhu apparently (with several epithets) fought andfell in the battle at Abbalur. This inscription is mostly defaced. Another epigraph on a stone in front of Bhārangi Channabasavanna’s house at Balgami records a grant for the god Bhārmugēvara of the mālaka-sīhāna in the inmemorial royal city Balligrama, in the 25th year, the year Vijaya (i.e. 1294), of the victorious reign of the Yādava-Nārāyaṇa bhujabala-pratāpa-chakravarti. Though the king is not named, it is quite clear who is meant.

The Hoysalas.

96. Of the records copied during the year, those relating to the Hoysala dynasty are the most numerous. They begin in the reign of Vishnuvardhana and end in the reign of Ballāla III, covering a period of nearly 210 years from 1117 to 1328. Some of them are not only good specimens of Kannada composition but also supply items of interesting information. A few inscriptions which are printed from local copies have been revised by a comparison with the originals. Though the king is not named in some of the records, there cannot be much doubt as to the reign to which they belong.

Vinayāḍitya.

97. An inscription on a stone lying in the bed of the tank at Kōligunda, Arskere Taluk, which is printed as Arskere 194 from an incorrect local copy, refers itself to the reign of Vinayāḍitya and records the construction in
A.D. 1083 of a Śiva temple. It says that when, entitled to the band of five chief instruments, the mahā-mandalēśvarā, lord of the excellent city of Dvārakāti, sun in the sky of Yādava-kula, Tribhuvanamalla Poyala-Dēva was ruling Ganga-vādi in peace and wisdom—six warriors, including Dēvapālāya and others (united), of, entitled to the band of five chief instruments, the mahā-mandalēśvarādikēśa, mahāprachanda-dvandanyaka, malla-vijaya-sādvahāri (with other epithets), dvandanyaka Echimayya’s son, the mahā-sandhirisingha dvandanyaka Pōchimayya, caused the Śiva temple there to be built; and that the dvandanyaka Pōchimayya and the ruler of Kōlgunda, Rājimayya, granted some lands for the temple. Vineyasiva was appointed as the head of the akṣara. After giving two imprecatory verses the record concludes with the remark that their meaning should be pondered over.

Vishnuvardhana.

98. There are several records of this king. The one discovered on the pedestal of the principal image in the Kēśava temple at Belur, which is in the form of an anuvartta verse, tells us that the victorious Vishnu-mahipāla, protector of the whole earth, caused to be made [the image of] Vijaya-Nārāyaṇa, the god of gods. The setting up of this god is described in great length in Belur 58, of 1117, in which also he is named Vijaya-Nārāyaṇa. Another epigraph found on the pedestal of the image in the Kapppe-Chennigarāya temple at Belur is of some importance, as it informs us that the image was set up by Sāntale, queen of Vishnuvardhana. This was not known before. The inscription, which also consists of an anuvartta verse, states that the setting up of the god Chennakēśava, bringing peace to all the creatures of the world, was carried out by Sānti-Dēvi, queen of Vishnu. After the verse occurs the word Purī-mahādēśī. As grants are made for this god also in Belur 58, which records the setting up of only Vijaya-Nārāyaṇa, it may perhaps be presumed that the Kapppe-Chennigarāya temple was built a few years before the Kēśava temple. Belur 16, if complete, would have described the setting up of this god as fully as Belur 58 describes that of the god Vijaya-Nārāyaṇa. With regard to the name Kapppe-Chennigarāya, see para 27. As we now know that the two gods in the Belur temple were set up by Vishnuvardhana and his queen Sāntale, we may suppose that the richly dressed and ornamented figures standing with folded hands opposite to the Kapppe-Chennigarāya temple (para 27) represent in all probability the king and the queen. Belur 9 which, though mostly worn, has now been copied as completely as possible, is similar to Belur 58 in its inscription of titles and achievements to Vishnuvardhana. It records a grant in A.D. 1120 to a Join temple named Malli-Jinālaya. A few labels giving the names of gods and sculptors in the Kēśava temple, which evidently belong to the same reign, may also be noticed here. The image in the small niche to the right of the south entrance has the label Mahatvamśdānapārī, while in the big car-like niche on the south face is named Vāstudānapārī. Three of the madanakūta figures (see para 20) over the pillars of the navaranga have the names of the sculptors who executed them inscribed on the base: the figure over the south-east pillar was the handiwork of a pupil of Tribhuvanamalladeva of Bēhur; the great agrahāra in the Kuntaśa-bēsi; that over the north-east pillar was the work of Dāsōja of Balligrāme; while the one over the south-west pillar which, we are told, represents dancing Sarāsvati, was executed by Dāsōja’s son Chāvaṇa, who was a devotee of the god Dharmēśvara of Balligrāme and a bhīma of the sarabha, the rival sculptors. Other names found below images in other parts of the temple are Bhanārapa Madhvavanas, Gummna-Birapa and Bēchana or Bāchaya.

99. Among other inscriptions of this reign, one near the ruined temple in the bed of the tank at Bommēnallī, Channarayapatna Taluk, which is dated in 1138, says that during the rule of Vishnuvardhana Kirya Basāvachāri, through fear of somāka, built a tank and a temple, and turning a recluse, led a pious life; and that this younger brother, son and several others (named) granted certain lands for the temple. The record closes with the statement that the image of the temple was executed by the sculptors Manākachāri and his son-in-law Katāchāri. Another inscription on a stone built into the steps of the tank at Kōlgunda, Arsikere Taluk, which, though referring itself to the reign of Vishnuvardhana, is dated in A.D. 1144 (Rāktačaḥ), records a grant by Boppayya, Jakka-gauda, Chatta-gauda and others. The epigraph opens thus—while the mahā-mandalēśvarā, Tribhuvanamalla, champion who captured Taḷakaḍu, Kongu, Nangali, Noɔambavādī, Hānnungallu and

A町8 9 10.
Banavasi, bhujabala-Vira-Gange-Hoysala-Deva was in the residence of Doraasamudra, ruling the kingdom in peace and wisdom—and mentions a maha-acharya with several epithets but without giving his name. Another epigraph on the pedestal of the image in the Pavanathata temple at Basthilli near Halebid simply names the senior devadandasakhe Ganga-papayya, describing him as a lay disciple of Sumbhachandra-siddhanta-deva, who was a disciple of Kukututasana-Majadhari-deva of the Mula-sangha, Desi-gana and Pustaka-gachchha. This Ganga-papayya or Ganga-raya was a famous general under Vishnuvardhana. From Belur 124 we learn that he died in 1133 and that his son Boppa erected this temple to his memory. This accounts for his name appearing on the pedestal of the image. Another on the pedestal of the image in the Adivathata temple at the same place tells us that Heggade Mallimayya caused to be made the god of the Dinakarno-jinailaya of the Mula-sangha, Desi-gana, Pustaka-gachchha and Konakundanavaya. In an inscription on the doorway of the same temple, noticed in para 39 of my Report for 1908, we are told that Heggade Mallimayya set up the god in 1138.

Narasimha I.

100. There are only two inscriptions of this king, one on a stone in the bed of the tank at Kolligunda, Arskere Taluk, and the other on a stone near the ruined Basavappa temple at the bechakarh village Bhecenhalli of the same Taluk. Both of them are dated in A.D. 1161. The former records that during the rule of the mahad-vardhaka, Tribuvanamalla Narasimha-Deva, Mayadivanta made grants of land to his ahuigkara or follower named Dollabamma and also to the Bhairava temple at Doraasamudra. Further on it is stated that Dollabamma made over the land to Rangavali Devadasi-pandoni. From this inscription we learn that part of Kolligunda was formerly known as Kuduvithi's plain. The other record tells us that the mahad-vardhaka, Tribuvanamalla, champion who took Talakadu, Ganga-vadi, Namaambavadi, Banavase and Hanumangal, pratapa-Hoysala-Narasimha-Deva's body-guard Muddeya-nayaka, built the Muddesvara temple and granted some land for it. A grant was also made several others to Darumarasi, who was apparently the pujari of the temple. On the outer walls of the Chenkaksetava temple at Hullekere, Arskere Taluk (see para. 11), there are 13 labels giving the names of the images below which they are inscribed. The images represent the 24 murtis of Vishnu, such as Madhava, Sridhara, Padmanabha, Sankarshana, Purushottama, Adhiokshaja, Upendra and so forth. As we learn from Arskere 172 that the temple was built in 1163 during the reign of Narasimha I, these labels have to be assigned to the same period. Similarly, the short inscriptions on the outer walls of the Hoysalesvara temple at Halebid (see para 19) have also to be assigned to the same reign, since Belur 239 leads us to the inference that the temple was built or completed during the rule of Narasimha I. The number of these short inscriptions is about 90, the majority of which consist of the names of sculptors. Among the names may be mentioned (1) Bann, (2) Mani-Balaki, (3) Mani-Mabalka, (4) Balka, (5) Mahalaki, (6) Mabala, (7) Bochana, (8) Mani-Bala, (9) Kanka, (10) Changra, (11) Dasari, (12) Ramalaliyana, (13) Manjaka-Balaki, (14) Pama, (15) Gayana, (16) Sidda of Banavase, (17) Rasoja's (son) Hampuga, (18) Rasoja, (19) Bona, (20) Balaki, (21) Harisha of Tappendundi, (22) Kadara, (23) Kesimora's son Masa, (24) Harisha of Chayeengeri, (25) Kavaria's son Manu, (26) Manchandra's son Maba, (27) Maba, (28) Kedara, (29) Kalsi, (30) Brama, (31) Saraswatidasa, and (32) Kala—(1) occurring in 12 places; (4) in 8; (6) in 2; (2) and (3) in 3; (3) in 7; (8), (9), (18), (20), (27) and (32) in 2; and the others in one place only. Of these, only two, Dassara and Brama, correspond with the names of the sculptors at the Belur temple. Besides the names of sculptors, a few other inscriptions were also found on the outer walls of the Hoysalesvara temple. Of these, one to the left of the buttress-like structure on the east face, which consists of a hanka verse, tells us that the sculptors Brama and Sarasvatidasa were unrivalled in the world. Another in the Puratik frieze on the west face (see para 19), which runs thus: Dusasena vaihe (the killing of Dusasena), is the only label in the temple that explains the scene sculptured above it.

Baliha II.

101. There are several records of this reign, some of them giving a few interesting details about the king and some of his feudatories. An inscription near the
Mallēsvāra temple at Yadavanhalli, Arsikere Taluk, which is dated in A.D. 1177, records that during the rule of Vishnuvardhana-pratīpa-bhujaba-la-Hoyisana-Ballāḷu-Dēvarasa, the mēkha-pratīhāna Dēnamayya granted certain lands (specified) for the god Kalidēva of Yadavanhalli; and that the sonda-congaḍa (manager of the customs duties) Nārasingaṇa and reggaḍa Manchayya granted an oilmill for a perpetual lamp for the god. The projayal of the village likewise granted dēva-gotaga and dhāma-gotaga. Further on we are told that the slave of the god Kalidēva, Mādi-ganaḍa's son (with several epithets) Kēta-ganaḍa of Yadavanhalli, set up a linga and built a tank for the benefit of all the people; and that the tax on the marriage penyal was granted for this charity. With regard to the tank there is a curious proviso that no one in pollution owing to the death of a relative ought to bathe in it. The record closes with the statement that the sthāna was made over to Jāsangarasi-jīya. Another inscription at Bilidēva-vaṇgadī-tīṭha near Iyāmēnnhalli, Arsikere Taluk, dated 1189, gives after the introduction a few details about the conquests of Vishnuvardhana and Ballāḷa II. After two verses, which give briefly the descent of the Hoysalas, comes a verse giving a list of Vishnuvardhana's conquests: he did not stop with the conquest of Male but subdued, as if in sport, other places also, viz., Taḷavāna, Kēmekpura, Kōyatī, Male-nāḍu, Taḷu-nāḍu, Nilagiri, Kēkāla, Kongu, Nangāli, Uēchhanga, Vīrā-ṛājagnara and Vallūr. Then follow three verses in praise of Ballāḷa, the last of which tells us that, having slain warriors, he took possession, by the strength of his valour, of Vishnu's conquests, namely, Halasige, Belavala, Huligere and Lokka-γunḍa, as far as the Herdore (i.e., the Krishnā). The inscription records that when the possessor of all titles, the mēkha-mandayāpēvara, lord of the excellent city of Dvāravati, sun in the sky of Yadavara-kaḷa, champion over the Malapas, capturer of Gāngavāḍa, Nogambavāḍa, Banavasa and Hāmangal, Sēvērāssidhi, Gīdir-gamalla, a Rāma in firmness of character, bhujabala-Vīra-Ganga, unassisted hero, niṣsanka-pratīpa-Hoysula-vīra-Ballāḷu-Dēva and his senior queen Taḷavāla-Dēvi were in the capital Dvārasamudra, ruling the kingdom in peace and wisdom, Saudore Dēmāya's son Gāppa-paiya erected the Mallikārjuna temple at Sautore Dēmāvanhalli belonging to Nērlige, endowed it with lands and made over the sthāna to Mallikārjuna-jiya's son Lōka-jiya. An oilmill was also granted for perpetual lamps. Mōra-yāyaka, Bīra-gavunḍa and the praja-pavunḍag of Nērlige were to manage this charity. The information that Ballāḷa II had a senior queen of the name of Taḷavāla-Dēvi in 1189 appears to be new. Another epigraph copied at the ruined Kallōśa temple at Jājār, Arsikere Taluk, opens with a brief account of the rise of the Hoysalas, at the end of which Ballāḷa II is thus eulogised: Though the Sēvūgas came with an army consisting of several hundreds of elephants, several thousands of horses and several lōkha of infantry, Ballāḷa put them all to flight with his one elephant. Other kings, staying behind, gain victory over their enemies by means of their army; how can they stand comparison with this unassisted hero, Ballāḷa, who, putting his army behind, marches forth single-handed and vanquishes the astonished hostile army with his one elephant? Among the epithets applied to him are a lion to the lotus garden the Pāṇḍya-kaḷa, "uprooter of the Sēvūga-kaḷa" and "terrorizer of the Kōkan tribe" (king). We are also told that the king was preparing himself for a victorious expedition. Then follows an account of two gurus of the Kālāmukha sect who are said to be well-wishers of the king and his kingdom. Their pedigree is thus given: Gāṅgarāja-panda; his sons Tribhūvana-sakti and Amṛita-āśi; their sons Trālōkya-sakti and Sīvasakti; son of the former, Chandrabhūshaṇa. Having refuted heretical doctrines by his polemical skill, Sīvasakti established the Sīva-siddhānta and became pre-eminent among the upholders of Sīva-samaya. Chandrabhūshaṇa, a zealous promoter of the Kalāmukha doctrines, was renowned for his knowledge of the characteristics of images and temples and of the ritual in Sīva worship. Sīvasakti's son was Kālāyānaśakta. Sīvasakti and Chandrabhūshaṇa were ruling Bājāvēr, which was their hereditary possession in connection with the Sīva-sūtras at Arasīyakaḷa. The inscription then proceeds to say that, in consequence of a dream in which a linga appeared to him, Kallī-ṣetti erected the Kalidēva temple and made it over to his son-in-law Sānkaradēva; and that, on the temple having gone to ruin, the gurus and gāndagāndi of the place, sent for Sānkaradēva's son Prahlāṣ-ṣetti, and, making a grant of land for repairs and worship, handed over the sthāna to him. The record is not dated, but may be assigned to about 1106.
102. Among other inscriptions, one on a pillar in the navaranga of the Someshvara temple at Belgami, which is dated in 1199, records that during the rule of the Yadava-chakravarti bhujabalajira-Ballala-Deva, when the mohan-pradhana Malliyana-damana-naika was ruling Nagarakshanda Jidjulige and the Tegudi, Heggade Siriyantha, the advaitkirti of the city, and a few others (named) granted certain customs duties to the decharya Padmanandideva for the god Mallikaramoda-Santinathadeva of the Hiriyasasadi at Balligrane. This temple is also mentioned in Shikarpur 130, of 1068.

Another inscription on a pillar in the navaranga of the Siddhesvara temple at Kodakani, Sorab Taluk, dated 1203, says that during the rule of the Yadava-Narayana pratapa-chakravarti vira-Ballala-Deva, a faithful servant of his, like Garuda to Vishnu, was Mahadevaram of Arasikere; and that a servant of the latter, an ornament of the Maheshvara, Chaudaraya Hariyantha, who was ruling all the customs duties of Banavase-nadu, granted certain taxes for the god Ramanatha of Kodakani in the Dvadese-nadu. A third epigraph copied near the Kasi-matha at Belgami states that during Ballala's rule Jakkavav, a female lay disciple of Kamalasena-deva expired by the Jainite rite of samamakhi. The inscription at Kohlgunda which is printed from a local copy as Ariskere 4 informs us that during (with usual titles) Ballala's rule, Hirya Hemmadiya-mavanta and six other mavantas (named) were ruling Kohlgunda; and that one of them, Kettaya-mavanta, erected a Siva temple and made a grant for it, washing the feet of Sankara-jiya's son Sakalesvara-jiya. An inscription copied in Bomme-ganaga's field at Mavitthanalytics, Ariskere Taluk, records a grant of land for the god Ballala-Harihara-Narasingesvara. The reference is no doubt to the gods of the fine temple at Mavitthanalytics (see para 14) now known as the Mahalingesvara, in which we have the images of Harihara and Narasimha together with a Linga in the chief cell. The word Ballala in the above name appears to indicate that the temple was built during his time.

103. Of the records that remain to be noticed, two are important inscriptions of considerable length written in good Kannada verse and giving a number of interesting details. Both of them were copied at Hanchi, Sorab Taluk. They are dated in A.D. 1207, but unfortunately some portions are deficient in both. The one on a stone lying in the pond to the south of the Virabhadra temple opens with an invocation of S'antinatha and then gives the following details about the Kuntaladesa:-In the Bharata-kshetra situated to the south of Mora in Jambu-dvipa was the beautiful Kutaladesa. It was ruled in succession by the Namis, the Mauyasa of the Gupta-kula, the Raajas and the Chakukas, and subsequently by Brijala and Murari of the Kalachurya-vamsa. Then it came under Haysa-vira-Ballala-Deva. After describing his descent, the record proceeds to say that he put to flight the Kaalinga, Grijaya, Malaya and other kings; that he destroyed in an instant the S'eva army in the battle of Sorni; and that he was in the residence of Vijayasamudra, ruling the kingdom in peace and wisdom. Then follows a description of Banavase and Nagarakshanda. In the latter was the splendid city Bhandava-nagara, which was ruled by a line of Kaizamba chieftains: Brahma, his son Boppa, his son Soma, his son Boppa, his son Brahma. The epigraph then gives a list of the Jain gurus connected with the S'antinatha temple at Bhandava-nagara:-Govardhana-siddhanti of the Krapur-gana and Tumrnika-gachohi; his disciple Meghanandi-siddhi-banti; his son Divakara-siddhantadeva; his disciple Padmanandidi-siddhanta; his disciple Menibandra-siddhanta; his son Bhaskaraka-siddhanta; his disciple Anantakirti-bhattarakaka. We are then introduced to Mudda-savanta, said to be a beloved son of the above Anantakirti and an ornament of Ballala-Deva's kingdom, whose descent is given thus:-Singa, his wife Siriyave, their son Malaya; his wife Malava, their sons Enkaga and Kepaha; wife of the latter Arasave, their son Boppa; his wife Chakavva, their son Sankara-savanta; his wife Jakkale, their sons Soma and Mudda. Several verses follow in which Mudda is praised as a pious and liberal Jina and as a worthy successor of Kechinamapati in promoting the Jina faith and maintaining the sacredness of Koppana. To him and his wife Lachchala were born Jakkale, Malava and Ballala-deva. Then the inscription records that S'ampa-Mudda erected a basadi at Magunj, and, washing the feet of Anantakirti-bhattarakaka, granted lands for it. The merchants also granted certain dues for the temple. The composer of the inscription was Ma...jarasa, with the epithet sukavasamantha, and the engraver, S'evanatha. This stone has a large svastika sculptured at the top. Vijayasamudra is also mentioned in Channagiri 73.
and 77, Hassan 139 and Channarayapatna 172 as the residence of Ballāla II. It has been identified with Halfjavur on the Tungabhadra. Kēchā-ehāmāpāti was well known as a great promoter of the Jaina religion. He was formerly a minister of the Kalachuris and on the overthrow of that dynasty placed himself under the protection of Ballāla II. An account of him is given in Arskere 77, Shikarpur 197 and 223, and other inscriptions. Kopāna was a renowned ancient Jaina tirhu, which has been identified with Kopal in the south-west of the Nizam's Dominions. The other inscription at Haneri, which is in front of the ruined Nārāyana temple, opens with an invocation of Śiva but is mostly similar to the above epigraph in its account of the Kuntaḍ-dēśa and its former rulers, of Ballāla and his exploits, of Banavase and Nāgarakhandạ, of Bāndhavapura and its Kadamba chiefs, and of Sāvanta-Mudda and his ancestors. There are, however, two verses in praise of the Chāluṣya kings Aḥavanamella and his son Vikramāditya before Ballāla is introduced. Of the former it is stated that on hearing a messenger say that Polakṣāri burnt Kānchē and Chola burnt Kāvāna he set out with a single elephant and slew the warlike Chōla; and of his son Vikramāditya, that he brought under his orders the Chōla, Lāla, Gauḍa, Malayāḷa, Telunga, Kalinga, Vanga, Pānchāla, Turushka, Gūrjara, Jajāhuti, Mālaya, Konkana and other kings. Then the inscription records that the Bīla Three-hundred of Hanche in the 12,000 country, (with a string of epithets), made a grant to Sāvarāsi-pandita, son of . . . . . pandita and grandson of Mallikārjunapandita, for the god Bīḷēsvara. An inscription on the pedestal of a Jina image in the sukhamār of the Jaina basti at Kuppattur, Sōrab Taluk, tells us that it was caused to be made by Sāvanta Muddaiya, a lay disciple of Bhānukirti-siddhānti-dēva of the Māla-saṅgha, Kāṇur-gaṇa, Tīntrītī-gaṇchchhva and Kondo-kundāvva. We thus learn that Mudda erected a Jaina temple at Kuppattur also. On the base of the Nandi-murtapās in the Hōsavēḷvara temple at Halebid they are inscribed the names of a few sculptors as well as a number of masons' marks (see para 19). Among the former may be mentioned Karika, Dēvīs, Haripa and Dēmōja; and among the latter, Agniy-Indra, pandwāla-badaga, etc., as the murtapās appear to be somewhat later than the main temple, these inscriptions may belong to Ballāla's reign.

Narasingha II.

104. There are four records of this king. An inscription in the Amritāvāra temple at Belur, which is incompletely printed as Belur 85, opens with a verse in his praise which styles him Ballāla's gandhā-basti (scent elephant) and says that it was enough for him if hostile kings could make up their minds to oppose his father or himself, and, no matter where or how the fight took place, whether on prepared ground or open plain, whether hand-to-hand or under cover of a fort, he would exterminate them. Another inscription on the first sluice of the Arskere tank from the Tiptur side tells us that the sluice was repaired by the mahā-pradhāna . . . . ya-dānpāya during the rule of Hōyasā-līnu-Nārāsima-Dēvarasa. The date of this may be about A.D. 1223. Another epigraph near the Rāmēśvara temple at Bendiḷkerē, Arskere Taluk, which is dated in A.D. 1232 and well executed both from a literary and an artistic point of view, opens with an account of the rise and genealogy of the Hōyasālas and then records that when (with usual titles, including) destroyer of the Magara kingdom, establisher of the Chōla kingdom, the nāṭaka-pratāpa-chakravarti Hōyasal-bhāyabala-vira-Nārasiṃha-Dēva was ruling the earth, a merchant from Kērāḷa named Dēmōdaṇa erected the Dēmōdaṇa temple at Bendiḷkerē and made a grant for it. Bendiḷkerē, also called Jayagnadapura, is described as a great agraḷāda adorned with many men of deep learning. The Brahman there were well versed in śāstra, śāstra, purāṇa, śmriti, nāṭaka and kēyaka. It is stated there of the merchant Dēmōdaṇa that his native place was Koḷāmukha-pattana in Kērāḷa; that he had another name Utparevaśa; that he was renowned for his liberality and respected in Nārasiṃha's kingdom; that he built many tanks, temples and choultries; and that he was a mahā-vaidyabharahāri pre-eminent for his skill in judging articles of trade and vehicles, and chief of the mahā-vaidyabharahāri. The grant was made after paying pada-paḷge to the Fifty-two mahājānas of Bendiḷkerē. An inscription in Tammadī Nanjappa's backyard at Kōḷīgunda, Arskere Taluk, dated 1284, records the grant of certain lands, as a kēra-godāgi, by the seven vātīdārs of Kōḷīgunda, namely, Bhāṭṭopādhyāya.
Tippaka-nāyaka, Lakshmīdharampeddi, Baśava-nāmita, Rudrapayya, Vēḍartha-
dayya's son-in-law Mādhavadēva, Tippaka-nāyaka's Kēśavadēva and Chikkha Bhāskar-
peddi of the four languages, to Bapta-gavunda and Māra-gavunda for having built a
tank and sluice. The grant was written by the sūruhāvī Hēppadeyamā. Judging
from some of the names, these eritīdārs seem to have been very learned men.
Another inscribed stone in the possession of Tālavar Ranga in Kōljūndada, which
appears to be dated in 1320, deserves notice. It is a small portable stone, less
than one foot square, about 9 inches thick at one end and tapering towards the
other. The epigraph consists of a seal deed executed by Hōnpā in favor of
Jāmpana. The stone can be carried about with almost as much ease as a set of
copperplates.

Sūmevāra.

105. Several inscriptions of this reign, mostly eir̄ādas, were copied
during the year. Two eir̄ādas near the Anjaneya temple at Chikkol, Belur
Taluk, both dated in A.D. 1243, state that when (with usual titles) the pratāpā-
chakravarthi Hōysala-vira-Sūmevāra-Dēva was ruling the earth in the Chōlā-
nādu, owing to a quarrel between Bōgēyā-dānniyakā and Sōvīdēva-dānniyakā, the latter
attacked Chilakuru and Ibbidi and carried off the cows when the mahādēvas
of those places had gone to Chikkakole, whereupon Mūdī-gauḍa's son Nāgaya of
Mājāgera and Bānava-gauḍa's son Bānachha of Chikkakole fought with the enemy
and fell. Five eir̄ādas at Chandanahili, Belur Taluk, all dated in A.D. 1246, record
deaths of heroes in cattle-raids. In two of them the king is said to be in the
residence of Kānandhr-pattāna in the Chōla kingdom. The reference is, of course,
to Kānandhr or Vikramapura near Sīrāngam. Another is dated in the year Krō-
dhi of the prosperous reign of the lotus feet of Sōyī-Dēva-Rāya (pada-khāmadā-rēptī-
hēppadēva Krodhi). On the outer walls of the Lakṣminarasimha temple at
Jāvagaḷ, Arskēra Taluk (see para 10), 21 short inscriptions, giving the names of
sculptors and gods, were copied. From these we learn that the images on the
south face were executed by Malitamma and Makasa and those on the north face
by Chikkha Malitamma. The first name occurs in 10 places, the second in 5 and the
third in 3. It will thus be seen that Malitamma took a prominent part in the
ornamentation of this temple. And we already know (see last year's Report, para
25) that he had a great deal to do with the execution of the images in the temples
at Nuggihalli and Somathāpur which were built in 1249 and 1288 respectively.
He was thus a famous sculptor of the middle of the 13th century. Though no
inscription relating to the construction of the Jāvagaḷ temple is forthcoming, the
occurrence of Malitamma's name below the images on its walls enables us to fix its
period as about the middle of the 13th century. A few other records, though they
do not name the king, may belong to the same reign. One of these on a beem in
the Bāngaraḷa temple at Halbēd, dated 1215, tells us that, on the death of
Sōma-jīya of the Bōchēvāra temple, the rēptī-guru Chandrubhāsama-dēva and the
120 sīdhānitas of the capital Dōrasāmadra divided his lands among his wife, son-in-
law and another. Whoever violated this arrangement was to be looked upon as
having disregarded the rēptī-guru and the somayā. Another in a field to the south
of the Kēḍārēvīra temple at Halbēd, of about 1250, is a boundary stone marking the
southern limit of the land of the god Sāngēvēra set up by Mōkharīnkhāyā. A
third, also of about 1250, at Sundēhalli, Channayapatna Taluk, records a grant of
land by the mahā-pratāpārāhāra Nēmichandra-pattī-dēva and the pattānasvēmā
Nāgadēva-hēppadey in Māra-gauḍa for having built a tank.

Nārasimha III.

106. Of the records of this king, one copied near the underground
cell (mālī-mātīgo) to the north of Bēmnevgudā in Halbēd is an important inscription
composed in Sunakrit and Kannada verses and giving some interesting details about
the Jaina gurus of the Balakāra-gauḍa. After a few opening verses in praise of the
Jina-sāmama and of Māghamandhi-saṁdhantī of the Māla-sāngīta and Balakāra-gauḍa,
the inscription gives an account of the rise and descent of the Hōysala kings up to
Nārasimha III. Nārasimha I is said to have trampled down the Ayas with his
elephants; and of Nārasimha III it is stated that, having graciously established the
Chōla and Pāṇḍya kings on their thrones, he ruled the earth from the Himālayas to
Sētu. Then the epigraph proceeds to say that (with some new titles along with
the usual ones) the mīsaka-pratāpa-chakravarthi Hōysala-bhūjābaṇa-vira-Nārasimha-
Dēvarasa, in A.D. 1265, granted Kallangere in the Kalukani-nādu, together with the 14 hamlets (named) attached to it, to Māghanandī-sādhīhāntī-chakravarti for the temple named Trikāṭa-ratnātmya-Sāṁitāmā-Jīnālāya. The spiritual descent of Māghanandī was as follows:—In the Balāktāra-gāna, which was an ornament of the Mūlā-sangha, were many men renounced as traiṇīdāyas, kāvī, śāhārya, vāṭīhā-śīnayas and gurus. Vardhamāna-muni and others of the Balagāra-gāna and Nandi-sangha, which was an offshoot of the original Mūla-sangha, became gurus to the Hoyaśa family. Of the Mūla-sangha and Balāktāra-gāna was Sīrīdhara-traiṇīdāya; his disciple Padmanandī-traiṇīdāya; his disciple Vāsūpīyya-sādhīhāntī; his disciple Sūbhachandra-bhaṭṭāraka; his disciple Abhayamandī-bhaṭṭāraka; his disciples Arunandī-sādhīhāntī, Dēvachandra-sādhīhāntī, Aṣṭāparāśi Kānakachandra-sādhīhāntī, Nāyakirti-sādhīhāntī, Māṭīparāśi Rāvichandra-sādhīhāntī, Hāryanandī-sādhīhāntī, Sūtrakriti-traiṇīdāya, Vīrachandra-sādhīhāntī, Gopādamukta Nāmichandra-bhaṭṭāraka, Gupachandra-bhaṭṭāraka, Jīnachandra-bhaṭṭāraka, Vardhamāna-bhaṭṭāraka, Sīrīdharā-sādhīhāntī, Vāsūpīyya-traiṇīdāya, Vidyāmānda-svāmī, Kālakapiṭhādāya Sūtrakriti-sādhīhāntī. Vādī-śīmānā-gāthāka Maleyāka Paṇḍyaddēva, Nāmichandra-bhaṭṭāraka and Mādhavānanda-kalparīkshaya, Vāsūpīyya-bhaṭṭāraka. Sīrīdhara-devī's disciple was Vāsūpīyya-traiṇīdāya; his son Udāyunī-sādhīhāntī; his son Kumāndēva-yogī; and his son Māghanandī. This Māghanandī was the donee. He is described as the author of the four modern visās (abhināca-sūtra-chauṁshīṃtaya), namely, Sādhūdāna-sāra, Sāva-karikādṛśa-sāra, Paḍārtha-sāra and Sātra-sātra-saumacchāya; and as the guru of Kumuchandra-paṇḍita, who was an emperor in the four kinds of learning and a gāndhārabhanda to hostile debaters. We are then told that the grant was made by the king in Kali-Hoyasa-Jīnālāya and that the temple which was endowed by him was also known as Trikāṭa-ratnātmya-Nārisimha-Jīnālāya. It appears to have been situated near another structure called Ḍeṭaladeviy-angadi. The record concludes with the statement that this charity was established with the help of the gāndhāra, vaṭi-managaya-jaḥa, vaṭi-vaṇḍa-jaḥa, mahā-pradhāna Somoyā-vaṇḍayeṣa. There are also inscriptions on the right and left sides of the stone recording money grants by the Jaina residents of Dōrasaṃḍra at the time of the consecration of the image of Sāṁitāmā, and the allotment of the lands granted and their produce for various kinds of services in the temple.

107. Of the other inscriptions, one on the pedestal of the image in the Sāṁitāmā temple at Basōhali near Halebīd is of some interest as it gives us the date of the construction of that temple. It records that Sīrīdharā-bhaṭṭāraka's son Vijēyaṇa of Kontha-nādu and the Jaina merchants of Dōrasaṃḍra erected the temple for the god Sāṁitāmā of the Mūla-sangha, Dēśīya-gana, Pustaka-gauḍhā, Kondakunāvaya and Hanāṣēga... etc., and, having obtained the village of Hiraguppe in Maṇe-nādu from king Nārasimha-Dēva for the temple, made it over in A.D. 1257 to Nāyakrīti-siddhānta-chakravarti and his descendants. A sīmāga at Kōrakītere, Belur Taluk, dated 1273, records the death in some battle of Aṭṭiya Kāṭa, a bodyguard of Hōysala-bhujaṅga-vīra-Nārasimha-Dēva's minister Kʿmēya-kāya-bhujaṅga ... etc. Nīruḍa-dēva. A set of copperplates in the Taluk Office at Belur, which refers itself to the reign of this king, was found on examination to be the original of the photo received from the Secretariat in 1909 (see Report for 1909, para 85). The plates are three in number with a seal bearing the figure of a tiger. Though noticed by Mr. Rice in his Mysore Inscriptions (page 275), they have somehow been lost out in the Hassan volume. An inscription in the Belur temple (Belur 54), dated 1273, which records a money grant by the paṇḍaliśeṣi Sāṅkara for feeding Brāhmaṇas, and another on a beam in the Rāŋganāth temple at Halebīd, also dated apparently in 1273, which records a bond executed by the sīmāvāraka of the Bobbēṣvara temple and the temple situated to the north-east of the fort of Dōrasaṃḍra in favor of the ardha-sūtra Ṛānakrishna-prabha's son Dēvaṇa-prabha, may also belong to the same reign.

Ṛmaṇāṭha. 108. A Tamil inscription copied near the Mēri-guḍi at Dommūr to the east of Banglore tells us that (with usual titles) the nissanga-pratāpa-chakravarti Pōṣaḷa-vīra-Rāmaṇā-Dēva granted some lands to the nāmaḥ (i.e., pūjāri) of the Sōkappa-perumāl temple at Dommūr in Ṛaṇḍapākka-nādu. The date of the record may be about A.D. 1280.
109. Several records of this king both in Kannada and Tamil were copied during the year. Two Tamil inscriptions, copied at the Chokkanathā and Sōmēṣvara temples at Dombūr, which bear the same date, namely, A.D. 1501, and are mostly similar in content, are in the form of a letter addressed by the king to the authorities of all the temples in his kingdom. The first epigraph runs thus:—

The pratāpa-chakravarti Hoysala-vira-Vallāḥ-Dēva addresses the following petition to the heads of mathaḥ and sthāna in the temples situated in the Hesar-Kundāvi kingdom, Virivi-nāḍu, Māṇiṇi-nāḍu, Murnā-sānā, Pumaiyanderam-nāḍu, Ambulungur-nāḍu, Elavur-nāḍu, Kivalalu-nāḍu, Kavīvār-nāḍu, Sōkkanāyana-purru, Ilaippakkak-nāḍu and all other nāḍus—we have remitted all kinds of taxes, including tribute, present, the tax on looms, the tax on goldsmiths, and tolls, hitherto paid in the gifts to temples, etc., namely, dēva-dēnam, trīkaṇṭhādāram, madappuṟṟam and pāṭheñthanam, of our kingdom and granted such and such ribbaṃ for such and such gods, to provide for worship, offerings of rice, enjoyments and temple repairs. We have thus granted for the god Sōkkanāyana-purru of Dombūr in Ilaippakkak-nāḍu the wet and dry lands in Dombūr, excluding the god Sōmānantha’s deva-dēnam and madappuṟṟam, together with the wells underground, the trees overground, houses, house-sites and all kinds of rights and taxes. Be pleased to take possession of these ribbaṃs, make adequate provision for worship, offerings of rice, enjoyments and temple repairs, and live happily praying for the prosperity of ourselves and our kingdom. In this inscription the Kali year 3570 is given as corresponding to the Saka year 1224, instead of 4402. The other epigraph differs from the above only in the lands granted and the god for whom they were granted. The heads of the matha and sthāna in the temple of Sōmānantha at Dombūr are requested to take possession of the lands (specified) in Dombūr and Palaśūr and make adequate provision for the worship, etc., of that god. An inscription copied at Kulkere, Bangalore Taluk, which appears to be dated in 1503, records that when the pratāpa-chakravarti Hoysala-vira-Ballāḥ-Dēva was ruling the earth and the maha-pradēha Chakravarti-daṇḍayaka was ruling Elahaka-nāḍu, on the tanks at Kalukere and Keralabahalali having breached owing to excessive rain, Dāmōdara-ṛeti Kodyappa repaired both the tanks and was given some lands as kera-kodage. Another inscription on the basinment of the Sōmānātha temple at Dombūr, dated in 1228, tells us that during the rule of the pratāpa-chakravarti Hoysala-vira-Ballāḥ-Dēva, the maha-pradēha Pumanna’s son Kāneya-daṇḍayaka and the proṣṭa-guvadugal of Elahaka-nāḍu made a grant of lands and taxes (specified) for the god Sōmānantha of Dombūr in Elahaka-nāḍu.

110. A few more records may also be assigned to the same reign. About 10 inscriptions were found on the west wall inside the south entrance of the Kēṣava temple at Belur. They are dated in 1298, 1297 and 1298 and mention no ruling sovereign. A noteworthy feature about them is that each has a heading inscribed in large characters over it. Among the headings may be mentioned Vīdāyāti, Dhanaparava, Bāleayaruvu, Yadu-bhikṣa, Danamuhamleghu, Setṭhyahalalī and Satvā. The first word stands for the Tamil vidāyāti which means a ceremony intended to give rest to a god after a procession. Another word which occurs in almost all the inscriptions is savatī for the Tamil swatī which means a book. All these headings are referred to in Belur 66, which also indicates the exact position of these inscriptions in the temple. The inscriptions record mostly money grants to provide for festivals, recitation of the Vedas, feeding of ascetics and others, flowers and plantains. Among the donors are the maha-pradēha Sōmēya-daṇḍayaka’s bhalamanaśkya, adhkāri Ranggaṇa of Belur; the maha-pasēdyo Nāgaṇa’s son Gōṇaṇa; Kandide Perumalēdeva of Chikka Irugu; Perumalē-daṇḍayaka’s Ruddan; Gopāla-devanna’s svēmūri Sōvāna; the maha-pasēdyo Gopāla-devanna’s wife Māyādevaiyakka; Holleya Sēhan; Massayya Sēhan of Chammānī; Mācheya-nāyaṇa of Emassand; and Ikkārṇājēyaka’s Lakshmīnārāyan. Grants made formerly in 1259 and 1259 are also alluded to and a measure (sūlaṇa) named after the god Gummēsvara is mentioned. The grants are said to have been entered in the temple books in the presence of the Vaishnavas-mahāśivas. A vīrugaḷ at Oḍjarahalli, Channayapaṭana Taluk, which appears to be dated in 1333, records the death of the possessor of all titles, Chēcha-gavda’s son Kēta-gavda of Odarahalli in a battle with the Turakas (or Muhammadans). A Tamil inscription on the wall to the left of the inner entrance in the Sōmēsvaram
temple at Domur tells us that the front **maṇḍapa** of the temple was built by Arundamai, one of the consorts of the **maṇḍapapādaścara** Tribhuvanamallā Māyasivanandā. Another inscription on a rock to the east of Benpegudā near Halebid, which may approximately be assigned to about A.D. 1300, is of some interest as it refers to a channel drawn off from the Elachi (i.e., Yagachi) river. It says that all people may bathe in the Elachi channel and bears the signature of the **rāja-parv Vishnu-upadhyya.** The epigraph may be looked upon as a municipal notice-board of the 13th century. The remains of the cutting made for the channel, which may be seen even now in some parts, bear testimony, according to expert opinion, to the engineering skill of those days. This is what Captain Mackenzie says about the channel:—"In order to have a sufficient supply of water both for the capital and for the cultivation of the lands in which it is situated, it is said that the waters of the Yagachhe, the river which flows by Bailor (Belur), were brought by a channel into the capital. The story is supported by the remains of a deep cutting near the 16th mile stone on the Hassan-Bailor road. The depth and size of the cutting as it now stands proves that this was no mean work and the whole scheme does credit to the engineering skill of the men of those days. A portion of the aqueduct by which the water was more immediately brought into the capital is to be seen in a garden outside the southern wall." (Description of the Halebid Temple, p. 5.)

**The later Cholas of the Kolār District.**

**111.** There are a few inscriptions of these chiefs. All of them are in Tamil and belong to the 13th century. These chiefs appear to have been mostly independent, rarely acknowledging the suzerainty of the Hōysalas. Two of the chiefs mentioned in the inscriptions copied during the year are Jayangonda-Sōla Ilavanjiyarāyan and Nūlambāda-rāyan. An epigraph on the basement of the ruined Iśvara temple at Gaṭṭu-Kāmādāñkhilli, Bowringpet Taluk, states that, for victory to the sword and arm of Ilavanjiyarāyar, Kāmādevān restored the ruined temple of the god Kaṇṭiśvarar-udaiyar and made an endowment for it. The date of the record may be about A.D. 1225. An inscription on the outer wall of the Eōkāntāmēvāra temple on the hill at Aṉāni, Mulbagal Taluk, tells us that Śīrō-totṛpār ātis Mārā-virata gondār, repaired the temple with the help of Ilavanjiyarāyar’s consort. Two more inscriptions at the same place, dated in 1225 and 1227, record grants for the god Tivuviṟiămēvār-udaiyar of the Māḷattēnāram on the hill at Aṉāniya in Aṉāniya-nadu of Nigarilī-Śōla-mandalam by the consort and the daughter of Nūlambāda-rāyan, lord of Aṉāniya-nadu. Two more at the same place, which are dated 1236 and 1237, record grants by Nennai-kilān Pōna-sēttiśvar’s son Sēmbandai for perpetual lamps and worship in the same temple. To the same period may be assigned 14 short inscriptions in Tamil engraved in different parts of the rock known as Kōṭhala-baṇje to the north of the Iśvara temple at Betanāgalū. It is worthy of note that these records grant land, apparently to some Vishnu temple, by people belonging to places in the Madras Presidency. Among the donors may be mentioned Amudalāvar Sirīṉmadēvar and Aṟavumudāḷvar of Iṟāyū; Tammam-upādhyāy, Kuniĉhena-piḷḷai and Upāttiśvar Jēṉārdu-pēṟumāl of Māṅgaḷar; Nārāyanāḷ, Karunamukkāḷ, Amandiyāḷvar and Pīṟār of Tūppul; and Malaiśigiyānirāy of Kumaṭhār. An epigraph near a channel at the same place calls it Aṭtiraturva’s great channel.

**The Cheras.**

**112.** A Tamil inscription copied on the Mulbagal hill is a record of the Chēra chief Viḍugadalaḥgiri-perumāl or Vyāmuktaśravaṇāvala. The epigraph is on a big rock, about 20’ by 10’, but unfortunately mostly worn. It begins with the phrase Viḍugadalaḥgiri-perumāl śeṇum, i.e., victory to Viḍugadalaḥgiri-perumāl, and appears to consist of a Sanskrit verse in the S’ardīda metre and three Tamil verses. Owing to the breaks in the middle no connected sense could be made out. The words maṇḍalikkuṇam and Ćangbar-pati occur at the close. The inscription consists of 13 lines incised in large characters. In the middle is sculptured a bow flanked by two chāmuras and surmounted by an umbrella, the whole standing on a high ornamental pedestal. As is well known the bow was the Chēra emblem. From other records of this chief (Epigraphia Indica VI, 331-34) we learn that he was of the Chēra-vamsa, son of Rājarāja Adīgān, king of Tāgādūr, the modern Dharmapuri, and a contemporary of Kulottunga-Chōla III who began to rule in A.D. 1178.

Archl. 10-11
VIJAYANAGAR.

113. There are only a few records of the Vijayanagar period. They begin in the reign of Harishara II and end in the reign of Sīrī-Ranga-Rāya II, covering a period of nearly 230 years from 1400 to 1634. Four of the records are copper-plate inscriptions of Sīrī-Ranga-Rāya II. One of the inscriptions is noteworthy as it applies supreme titles to Rāma-Rāja.

Harishara II.

114. A Tamil inscription copied near Bilisavile, Hoskote Taluk, which is dated 1399, tells us that during the rule of the rājādhirāja rāja-paramāravāna vira-Harishara-rāvan, Dāmōdara-setsiṟiyar of Kurkurī, superintendent of Tenkūru-nādu in Sārampainādu of Nīgarīlī-Sōgā-valanādu, had a lamp-pillar made. Another inscription at Chinaga, Tumkur Taluk, which appears to be dated in 1395 and records the grant of the village Chinaga by Sōmaṇā-nāyaka for the god Tirumaladesḍeva of the same village, may belong to the same reign.

Dēva-Rāya I.

115. An inscription on the basement of the Chokkanātha temple at Domlur, dated 1409, tells us that (with usual titles) Vira-Pratāpa-Dēva-Rāya’s right hand Nāgappa-dānāyaka granted for the god Chokkanātha certain taxes (named) in Kāraṇiyahali. A māstikal near the Virabhadrā temple at Bandalike, Shikarpur Taluk, dated 1410, records that the god Vir-Pratāpa-Dēva-Rāya Mudēyunāyaka’s son Sōmeṇa-nāyaka went to svarga and that thereupon his wife Gangarasi became a sāti.

Dēva-Rāya II.

116. Two inscriptions copied in A’nesattabōre near Timmanhalli, Arsikere Taluk, dated 1429 and 1432, record grants of land for the ‘tank-cart’ (keru-bhandi) in connection with the two tanks of Nēyalige known as Hiriyaa-kāt i and Hiriyaa-keṭee. These grants are made for maintaining tanks by carting away silt, strengthening the bund, etc. The grants are said to have been made by order of Dēva-Rāya’s sons (or servants) Nājayaṇa-nāyaka and Māturāya Basavaṇkara-setti-nāyaka. A copy of a copper-plate inscription of this king, dated 1445, was received from Sitarama-bhatta of Gōvanhalli, Belur Taluk, who is said to be a lineal descendant of the recipient of the grant. After the usual account of the rise and descent of the Vijayanagar kings, the record says that Dēva-Rāya, who was suffering from heart disease (hṛdī-rāga), finding that medicines were of no avail, made up his mind to try Vēdic treatment (vaṭikāṇa chikitsā), i.e., the treatment suggested in religious works, and, selecting a learned and pious Brahman named Nāgānāthār, sent him out to holy places such as Prayāga and Kāśi to perform the prescribed rites and make gifts on his behalf; and that, on his return after successfully performing the duties entrusted to him, in the Sāka year 1367, which is coupled with the cyclic year Krōdhana, the king granted to him, as a sannāmāṇa, Gōvāhali, including the hamlet Bonmanhalli, giving it another name of Dēvarāyappu. It is interesting to note that the lands are being enjoyed even now by the lineal descendants of the dones, having escaped resumption during the Mumhammadan rule. An inscription copied at Kalkere, Bangalore Taluk, which appears to bear the date 1428 and records a grant of land for the spiritual merit of Hiriyā-Odeya, Chikka-Odeya, Mallaya-Odeya and Timmarasa-Odeya by Durlagyā Eleya-nāyaka, may also belong to the same reign.

Mallikārjuna.

117. Mulbagal 5, which has now been completely copied, records a grant by Hariyapa for the merit of Narasinga-Rāya-Odeya. The latter is no doubt Sālīva Narasinga I, who was the real ruler of Vijayanagar during the reigns of the last four kings of the first dynasty which he eventually supplanted. Mulbagal 20, of 1468, makes it evident that the date of this record is 1466. It thus falls within the reign of Mallikārjuna.

Krishna-Dēva-Rāya.

118. The inscription which is printed as Belur 57 bears the date 1519 and records a grant by Singappa-nāyaka for the merit of Krishna-Dēva-Rāya.
Achyuta-Rāya.

119. An inscription on the south outer wall of the Sūmēśvara temple at Sōmēdevarpālya near Mulbagal, which is dated in 1536, registers a grant to the temple during the reign of Achyuta-Rāya. Another epigraph copied at Oḍiśarhali, Chanm�arayapataTemuluk, which appears to be dated in 1540 and records a grant to Gangapadeva of Kikkāri by Dāsapa-nayaka's son Tirumularāja-nāyaka for the merit of his father, probably belongs to the same reign.

Saddāśīva-Rāya.

120. An inscription near the Vīthalaśstāyanasvāmi temple at Mulbagal, dated 1547, tells us that, during the rule (with usual titles) the vira-pratāpa Saddāśīva-Rāya, the mahā-mandālākāra Varadarangarāja's son Timmarāja of Nandyāla, of the Aṭṛṇya-gōtra, Aśāvāyana-sūtra and Yajus-sākhā, gave a dharmā-sāstana to all the learned men of various gōtras, sūtras, sākhās, mathas and sects in the Mulbagal kingdom belonging to his office of Nāyaka, to the effect that in compliance with their request certain taxes in their agrahārās have been remitted. A Sanskrit verse at the close gives the information that the donor was well versed in the theory and practice of medicine.

Rāma-Rāja.

121. An inscription at the Kanaive Rāmāśvara temple near Sīnganahalli, Ariske Tulu, which is dated in 1558, refers itself to the reign of Rāma-Rāja to whom it applies imperial titles. After obeisance to Sāmbha it begins thus—To describe the valour of the refuge of all the world, favorite of earth and fortune, mahārarāja rāja-paramāśvara śrī-vira-pratāpa sri-mana-mahā-mandālākāra Rāma-Rājamaḥā-araṇa, and in a succeeding verse says that by the strength of his arm he ruled the country between the three seas, destroyed the Surītāpa (i.e. Muhammand) kings and took captive the kings of Aṛyamāṇava and Kārīla-vatī. The record then proceeds to say that while he was thus ruling the kingdom in peace and wisdom, a servant of his, Hōleyagonda-gavāda, erected the temple of Kanaive Rāmāśvara and endowed it for the merit of his parents. To my knowledge this epigraph appears to be unique in applying imperial titles to Rāma-Rāja. He was no doubt the real ruler during the reign of the puppet king Saddāśīva Rāya, but the latter's overlordship was always acknowledged.

Śrī-Ranga-Rāya I.

122. An inscription copied at Dvārānāhalli, Ariske Tulu, dated 1583, records a grant of land for the god Sākhaśvara (i.e. Hanumān) by Pōtama-Nāyaka, the bearer of the butal-bag (kaṭṭaṇa) of the Rāya (i.e. Śrī-Ranga-Rāya. See Belur 12).

Śrī-Ranga-Rāya II.

123. Three copperplate inscriptions of this king were procured at Belur. One of them, engraved in Nāgari characters, is in Sanskrit, while the others are in Telugu. The former consists of three plates, the first and the third being in the possession of Sīndhuvalli Sambhānacharya and the second in the possession of Sīndhuvalli Gururayacharya; while the latter, consisting of one plate each, are both in the possession of Sīndhuvalli Gururayacharya. After giving the Purānic genealogy from the Moon to Turvasu, the Sanskrit inscription proceeds to say that in the lineage of Turvasu was born Venkaṭaśa-bhāpāla, whose son by Śrīrangamāṁbā was Śrīranga-mśripa. The son of the latter by Vongamāmbā was Gōpāla-Rāya, whose son was Śrī-Ranga-Rāya. The inscription then records that, while ruling the earth in the residence of Suragiri (Penagonda), in the Saka year 1582 the year Sāḥvarī (i.e., A. D. 1660), at the holy time of mahādāya, Śrī-Ranga-Rāya of the Aṭṛṇya-gōtra and Taittirīya-sākhā granted certain lands (specified) to Venkaṭaśa of the Aṭṛṇya-gōtra and Apastamba-sūtra, son of Kānaka and grandson of Timmanā. We are told that these lands were a favorite of the king, and that being desirous of obtaining a son the king made the grant for feeding Brahmins. It is worthy of note that the record contains no impersonal verses. The signature of the king—Śrī-Rāma—which occurs at the end in all the three grants, is in Kannada characters. Of the other inscriptions, one, dated in 1632, records that Śrī-Ranga-Rāya of the Aṭṛṇya-gōtra, Apastamba-sūtra and Yajus-sākhā, son of Gōpāla-Rājaiya and grandson of Arṛṭi Rāmudūj-Rāgapa-Rājaiya, granted certain lands to
Kuchchaya of the Srivatsa-gotra, A'svalayana-sutra and Rik-sakhâ, son of Tiruven-gahâyya and grandson of Venkataiaya, for having newly instituted the car-festival for the god Kâsava of Belur; while the other, dated 1663, in which the king is said to be ruling the earth in Belur, tells us that a grant was made to Allâdî Venkatêsaîaya, the same that received lands in the first grant noticed above, for having built a canal at Gorîr.

SUGATUR.

124. A few records of this dynasty of chiefs were copied at Avani, Mulbagal Taluk. On the rock to the north of Dhamushkotì on the Avani hill (see para 49) are sculptured in several places figures of a single foot with labels, about 16 in number, giving the names of the gods etc., whose foot they represent. Among the names are Vishnu, Rudra, Rama, Sûta, Kârtikâya, Kâmadhvâ, the three fires Dakshînâ, A'havaniya and Gârhapatya, and Vâlmîki. We learn from Mulbagal 76 that these feet of the gods were caused to be made by Sugatûr Chikka-Tammaya-Gauḍa's elder sister Halasa-Râtama, and, as Mulbagal 62, of 1628, is a record of Chikka Tammaya-Gauḍa's son Immâdi Tammaya-Gauḍa, the period of these short inscriptions may be about 1600. An inscription on the rock to the west of Nâgarkunte at Avani records that Immâdi Tammaya-Gauḍa's daughter Kempama had a sacrifice performed; and the pillar close to it, on which is engraved the short inscription gîka-konka, was apparently the sacrificial post used during the sacrifice. The date of these records may be about 1630.

BELUR.

125. A copperplate inscription of his dynasty, received from Kondi Narayanacharya of Belur, records the grant in 1675 of the village Gummanhalli to Puppiya of the Nâdârayâna-gotra. A'pâstamba-sûtra and Yajus-sakhâ, son of Vasantaiya and grandson of Narasaiya, by Venkatâdri-Nâyaka of Belur, of the Kâsaya-gotra and A'pâstamba-sûtra, son of Krishnapa-Nâyaka and grandson of Venkatâdri-Nâyaka, for the merit of his parents. The village granted is said to be situated in Lakundarâja of Bélhamsime, which was favored by (with usual titles) Krishna-Deva-Nâyaka to the donor's gîlisha-prapâtana Yarâ-krishnapa-Nâyaka. The titles applied to the latter are sîndhu-Gîrîwâna, kinnacara-gûrâ, dhâvalanâka-Dhîma, mawinâyâ-jâvabadhâvâ and bariyudâ-saptânâ-hevâ.

IKKERI.

126. A copperplate inscription in the possession of Venkappa-dikhâta at Kûmsi, which is dated in 1720, records that the Edeva-Murâri, kîrê-kîlkalâ, vishuddha-vaidikâdvata-siddhiya-pratishâkya, Sîvâjumur-thakî-pûramaya, a descendant of Sâdâsîvarâya-Nâyaka of Kallâi, great grandson of Sivappâ-Nâyaka, Sûmâskharâ-Nâyaka's lawful consort Channammajji's grandson, Basappapa-Nâyaka's son Soma-sêkhâra-Nâyaka, at the request of his son-in-law Nirvânaiya, made a grant to provide for the expenses of the Someshvara temple erected in his name by Sûrajâ Venkappa's (son) Tirumalaiya at Tirtharâjapurâ.

YELAHANCA.

127. An epigraph on the rock to the west of Gîdîtirtha at Avani, Mulbagal Taluk, records the visit to the place of Immâdi Kempa, the prakhu of Elahanka-nâdu. The date of the record may be about A.D. 1630.

MYSORE.

128. A number of records relating to the Mysore dynasty was copied during the year. Ten of these are Niripas (see para 50) issued by the Mysore kings in connection with the Lakshmikântasvâmi temple at Kâlê, Nanjangud Taluk. Three are copperplate inscriptions, one of them being the longest that has been copied for some years. The latest is an epigraph recording the visit in 1901 of His Highness the present Maharaja to Belgâmi.  

Dodda-Deva-Raja-Deppâ.

129. An inscription at Râgibommanhalli, Channarayapattana Taluk, dated 1672, states that the village was granted by Dodda-Deva-Raja of Mysore for feeding Brahmans. Two copperplate inscriptions, consisting of one plate each, received from the Revenue Commissioner's office, refer themselves to the reign of this king.
(1659-1672), though they appear to be dated in 1753. These plates are said to belong to Cheluvadasaay’s son Venkatapataiya of Chamarahalli, Gubbi Taluk. Both of them record grants of certain dues by merchants assembled at Sivaganga for the purpose to Kempadasaayi of Kallur for having successfully performed some miracle in front of the Ranganathaaswami temple at Seringapatam. It is stated that the grant was made by order of Doddà-Dèva-Rāja in the Sākha year 1689, which is coupled with the cyclic year S’rimukha. But S’rimukha corresponds with the S’aka year 1676. Further, the year S’rimukha does not at all occur in the reign of Doddà-Dèva-Rāja. In both the grants a string of long high-sounding epithets, making up more than half of the records, is applied to the merchants.

Chikka-Dèva-Rāja-Odeyar.

130. An epigraph at Bantēnhalli, Belur Taluk, which belongs to this reign, is remarkable for its simplicity. It consists of only two words—Chikka-Dèva-Rāja’s gift—and may be assigned to about A.D. 1680. The stone apparently marks the boundary of some land granted by the king.

Kalūthirana-Narasī-Ḍiyā-Odeyar II.

131. Five of the Nīrāps relating to the Lakshmiikantasañvämi temple at Kalale, Nanjangud Taluk (see para 128), which are dated 1707, 1708 and 1711, belong to this reign. Two of them are addressed to Chaluvaiya, superintendent of the Mysore city hōbatī-sīne, directing him (1) to grant to the above temple a village with an annual revenue of 100 arāka within his hōbatī-sīne and to set up a stone to that effect; and (2) to supply all the things required for the car festival in the same temple. Of the others, one is addressed to Doddā-Chāmimaya, telling him that Upanahallī together with its hamlet Sorekāyipura has been granted to the same temple and a copperplate issued; the remaining two being addressed to the mañgūru of the customs-houses, giving them immutation of the grant and directing them not to levy taxes in the village.

Krishna-Rāja-Odeyar I.

132. An inscription on a gold ornament in the Belur temple, which is dated in 1713, tells us that it was a present from this king. Three of the Nīrāps connected with the Lakshmiikantasañvämi temple at Kalale were issued during this reign. One of them, dated 1720, is addressed to Chaluvaiya, who is directed to allow the lands of the above temple to be irrigated from the Krishnarājasāgara tank newly built by him; another, dated 1722, is addressed to Krishnaiya, pūtaptayag of the Ṛravāhā-sīne, telling him that the village Kuppamupura has been purchased by Chaluvaiya and granted to the above temple; while the third, dated 1724, directs superintendent Gopālarājaiya to grant a village of the revenue value of 200 arāka in his hōbatī-sīne to the same name in place of the two villages of the same total revenue value formerly granted in the Narasimhapura-sīne. An interesting sale deed, dated 1720, was also received from Rangaswami Iyengar of Kalale along with the Nīrāps referred to above. It records that, while the mahā-rājāḥrāja Rāja-paramēśvara pradhaṇ-pratāp apratīma-vira narapati Śrī-Krishna-rāja-Odeyaraya, seated on the jewel throne in Śrīrangapatṭana of Paschima-Ranganathaasvami, situated between the two branches of the Kāvīrī in Gautama-kṣetra of Bāhatājana-hōbaḷi in Kuruvanka-māḍu of Hoyissa-daśa, was ruling the earth in peace—Tirumalaiyāharyā of the Kusu-kōṭra, Aāstanta-sūtra and Yajus-sākhā, son of Emberumāṇiḥ and grandson of Kandāla Kēsavaiyāngar, having received full payment from Chaluvaiya-arasu of the Bhāradvājā-gōtra, Aśvaḥaṣa-sūtra and Rīkṣākhā, son of Krishnaiya-arasu and grandson of Kajule Timmaraṇa-Odeyar, sold with all the usual rights to the Lakshmiikantasañvämi temple at Kalule certain çittē which he had formerly received as a gift from Tirumalaiyāharyā. The writer of the deed was the Palace Pandit Venkaṭeśhāharyā, son of Vīne Venkatānāmaya. In the original all the important words are in gold letters. Tirumalaiyāharyā mentioned above was the minister of Chikka-Dèva-Rāja-Odeyar. He was a great scholar and a voluminous writer both in Sanskrit and Kannada.

132. The most important of this king’s records is, however, a copperplate inscription, a palm leaf copy of which was received from Rangaswami Iyengar of Kalale. It is one of the longest inscriptions in Mysore, similar in some respects to Seringapatam 64 of 1722, of the same king, but issued six years earlier than that grant. After invocation of the Boar incarnation of Vishnu, it begins with the statement that

Arch. 09.10
there ruled in S'riranagapattana of the Karṇāṭa-dēśa a famous king named Krishnā-
Rāja and then proceeded to give his pedigree thus:—Purānic genealogy from the
Moon to Yadu, some of whose descendants came and settled in Mahāśē-para.
From them sprang Beṭṭa-Chāma-rāt, who acquired the title ant-emalāra-ganḍa. His
sons were Timma-Rāja, Krishnā-bhāpāti and Chāma-riṇa. The last, who conquered
Rāma-Rāja's general Rēṇaṭi-Venkata, had four sons—Rāja-riṇa, who punished the
ruler of Kārūrāhali, conquered Tirumala-Rāja and took possession of Sėrėngapatam,
Beṭṭāda-Chāma-rāja, Dēva-Rāja and Channe-Rāja. Dēva-Rāja's sons were Dōdja-
Dēva-Rāja, Chikka-Dēva-Rāja, Dēva-Rāja and Māriya-Dēva. The third made an
agāṭhāra in Manikārṇikā-kṣētra to the north-east of Sėrėngapatam. Dōdja-Dēva-
Rāja's consort was Amritāmā, their sons Chikka-Dēvendrā and Kāṇṭhāravā-maḥāpāti.
The former vanquished Sambhu, Kutupā-Sāha, Basava of Ikkerī, Ekkōjī, Dādōjī,
Jaiṅaṭi and Jassavat. He gave prominence to the Vaij-a-makutī festival (Vaiča-mudī)
at Melkone and celebrated the Gaṇḍendrā festival there. His consort was Dēva-māmā,
their son Kāṇṭhāravēndrā. His consort was Chalvājamāmā, born of the Kāḷīle fami-
ly, their son Krishnā-Rāja. Then the inscription records that Krishnā-Rāja made an
agāṭhāra in Kāḷīle-nagara, naming it Aṇṭāmā-Krishnārājasamudra after himself,
granted six villages, namely, Kasavīnhalī, Sūrāhalī, Bēḷār, Nīvīlā, Mārānāpura
and Bosapura, the first three on the occasion of his marriage and the other three on
the birth of a son, and, dividing them into 43 vṛtīs, bestowed them on various
Brahmans (named with gōtras and sūtras). Then follow details of boundaries in the
Kamāda language. By order of the king, the grant was composed by the Vaiśnava
poet Rāmāyaṇam Tirumalārāya of the Kāṇḍīnya-gōtra, the same who composed
Sērėngapatam 64 and 100 of the same king. The signature of the king—S'rī-
Krishnā-Rājā—occurs at the end.

Krishnā-Rājā-Odeyar II.

134. Two of the Nīrīpa relating to the Kāḷāle temple, both dated in 1750,
belong to this reign. One of them, addressed to Rāmāyaṇ, superintendent of the
Pattāga kēḷaḷi-sīmē, tells him that, in accordance with the request of Dalavāyī
Dēvarājaiya in 1728 when Krishnārājanagāra was taken possession of by the
Palace, an order was issued that the revenue value of 100 corahā in Chikka-
Kāḷāle-sīmē should be granted to the Kāḷāle temple; and that accordingly he
should see that the order is duly carried out. The other, also addressed to the same
individual, intimates the grant of a similar village in Dyāvaṅgaḷahali-sīmē to the
same temple in accordance with the request of Nānjarājaiya at the time when Dyā-
vaṅgaḷahali-sīhāḷa became a Palace possession.

Krishnā-Rājā-Odeyar III.

135. Two inscriptions on a silver pitcher and a gold cup at the Belur
temple, both dated 1860, tell us that the articles were presented to the temple by
S'rī-Krishnā-Rājā-Odeyaraiya's Nāmatīrtha-tōtī parītāraka Aṅgūr S'rīnīvāsaiya's
elder brother Rāngaiya.

Krishnā-Rājā Odeyar IV.

136. An inscription near the mohāḍārā of the Kēḍārēvāra temple at
Belgami, Shikarpur Taluk, records the visit of His Highness the Maharaja to the
place in 1901. It states that on the 21st of December 1901 the great Krishnā-Rājā-
bhāpāla of Mysore visited the Kēḍārēvāra and Tripurāntaka temples and pro-
ceeded on his journey, and alludes to the visit of Dewān Seshadri Iyēr before
Chāma-Rājā-Odeyar paid a visit to the place. It was written by Kallumāni Patē-
gurjina Gurupāḍappa of Bāljīvī. There is also an inscription on the left side of
the same stone telling us that the stone was set up on the 8th of August 1902
and that the Installation of the Maharaja took place on Friday, the 8th of the same
month.

Miscellaneous Inscriptions.

137. A few of the miscellaneous inscriptions which cannot be assigned to any
specific dynasty may be noticed here. An inscription near the Aṉjanēya temple at
Bāṭaḷnāthī, Belur Taluk, dated in 1857, records a grant to Khappārā-dēva's son
Bayinarppa by the mohāḍārā and mātārā-prajeyal of Bāḷtūṇāhallī for having impro-
ved the village by building a tank and several ponds at his own expense. Another
at Belur (Belur 13) tells us that Lakkhana-nayaka of Muttagadahalu, son of Madhuvarasa-nayaka and Nagamibikā, erected the yagadāla in the Kēsava temple in 1434. The engraver was Hanumōja of Belugul. Another epigraph at Saulanga, of about 1571, states that the place belonged to the Lingayat guru Divijendri-odeyar of the Anegondi matha.

2. Excavations.

138. As stated in para 21 above, some excavations were made in the mound to the south-west of the Hoyasalākara temple at Halebid with the result that portions of the basement of the garbhagriha and nacaranga of the temple which once stood on the site were exposed. The pillars and ceiling slabs which were also unearthed lead us to the conclusion that the temple of which these formed parts must have been a neat structure. Owing, however, to want of sufficient labour, the work had to be stopped. Some excavation was also conducted on the site of an old temple at Belvalli (para 13), Arsikere Taluk. A seated image, about 18' high, of the village goddess known as Elukoteyamma was dug up. It is made of a white kind of pot- stone, which looks like marble, and is pretty well carved. It was handed over to the pailal of the village for preservation in the temple newly erected in close proximity to the site of the old one.

3. Numismatics.

139. During the year under report 172 gold coins were dealt with. They were received in three batches: 66 from the Deputy Commissioner, Shimoga District; 78 from the Secretary, and 28 from the Officer in charge of the State Huzur Treasury. The first batch from Shimoga, which was found at the village of Gabbūr, Kumāli Sub-Taluk, consisted wholly of Veerāyayanam of the West Coast. These coins, four of which are figured on Plate VI (21-24), differ in some respects from the specimens noticed in the last year's Report (para 114; Plate V, 9-11). They are, however, exactly like the specimens, Nos. 189-192, figured on Plate IV of Elliot's Coins of Southern India. It appears they are known as Chandari haṇa in the Shimoga District.

140. Of the coins forming the second batch, which was found at Basavanahalli, Maddagiri Taluk, 75 are paṇas of Kanṭhirava-Narasā-Itāja I of Mysore or “Kanterioru haṇas” as they are popularly called. They have on the obverse a seated figure of the god Narasimha and on the reverse some marks the meaning of which is not quite clear (Plate VI, 17 and 18). Two of the remaining three coins are Tippu's paṇas, which bear on the obverse Hyder's initial (H) within a circle and on the reverse the name of the mint place, Farkhi or Farhi, with the date above it (Fig. 19). They are dated 1217 and 1218, not according to the usual Hijra system, which dates from the flight of the prophet from Mecca, but according to an era of Tippu's own invention, dating from the prophet's birth, called Maulidi from the Arabic mawlidi which means 'born.' Tippu introduced this innovation in the 5th year of his reign, i.e., in A. D. 1780 or A. H. 1201-02, so that coins struck in that year bear the date 1215 of the new era. Another innovation introduced by him was the writing of the numerals from right to left instead of from left to right as usual. Farkhi or Farhi is supposed to represent a place that once existed near Calicut. The remaining coin (Fig. 20) of this batch looks like a "Seerphee faanam" of Sira (Howkes, p. 13; Plate III, 10), but I am not sure of its attribution.

141. The third batch of coins consisted of 28 mohurs of the Mughal emperors. These coins were hidden in the ground by the side of a big boulder in the Mudugere Amritanamālī Kāval, Sira Taluk, and were discovered by a boy of the Oddar caste while grazing his sheep. The find originally consisted of 32 coins; but when it was produced before the Deputy Commissioner, Tumkur District, 4 of the coins had been melted and made into a bar and 1 converted into a pendant or tāli. Of the 28 mohurs, 1 represents Akbar, 1 Shāh Jāhān, 4 Aurangzib, 3 Shāh ‘Alām, 1 Farraksh-siyar, 14 Muhammad Shāh, 3 A‘lāmgir II and 1 Shāh Jāhān III. Each coin weighs nearly a tola.

(1) Akbar.—The coin of this emperor (Plate VI, 1) has been converted into a pendant. On the obverse, in a wavy pentagon, there is the Kalima or Muhammadan formula—‘Ilā ilaḥa illa allah Muhammad rasūl allah, i.e., "there is no god but God, Muhammad is the prophet of God," while
round the margin occur the names of the 4 Khalfas, namely, Abu Bakar, Umar, Usman and Ali, with their attributes. The reverse gives the full name of the king—Jalal-ud-din Muhammad Akbar Badshah Ghazi—with a prayer that God may perpetuate his rule and kingdom. Ghazi means ‘a warrior of the faith.’ The reverse also bears the date A. H. 974 (i.e., A.D. 1566).

(3) Sháh Jahán.—The obverse of Sháh Jahán’s mohur (Fig. 3) is the same as that of Akbar’s, only there is a lozenge in place of the pentagon. The reverse bears in a lozenge his name, Sháh Jahán Badshah Ghazi, and round the margin his titles, Sháháb-ud-din Muhammad Sáhib qirán Sámi. Sáhib qirán means ‘lord of the qirán or fortunate conjunction of the planets.’ This title was first applied to Taimúr; after him to Sháh Jahán, as Sáhib qirán Sámi, i.e., Sáhib qirán the Second; and lastly to Muhammad Sháh. The reverse also gives the date A. H. 1043 (i.e., A.D. 1633) and the regnal year 6. The place of mintage, Akbarábád (i.e., Agra) is also mentioned.

(3) Aurangázib.—The coins of this king (Figs. 4-6) show on the obverse the following couplet—

\[\text{dār jahán sikka zad cho maheh munir}\]

Sháh Áurangázib A’lamgír

which means ‘Sháh Áurangázib A’lamgír struck coin in the world like the shining sun,’ the dates given on the four coins being A. H. 1696, 1697, 1108 and 1110, corresponding to A. D. 1679, 1685, 1696 and 1698 respectively. From the reverses we learn that the coins were issued in the jahán or regnal years 22, 29, 41 and 42, the mint towns being Dárn-l-khíldífat (the seat of the Khalifate) Sháhjahánábád (i.e., Delhi) in the case of two of them and Muntágirrá-l-khíldífat (the permanent seat of the Khalifate) Akbarábád (i.e., Agra) in the case of another. The mint town of the fourth coin (Fig. 5) is illegible. When mentioning the reign, the adjectives maimanat and mánás, which mean ‘fortunate or auspicious,’ are as a rule coupled with it.

(4) Sháh Á’lam I.—On the obverse of this king’s coins (Figs. 13 and 14) appears his name, Sháh Á’lam Badsháh Gházi, the first three figures of the Hijra dates, 111 and 112, being also visible on two of them. The reverse shows that two of the coins were issued in the second regnal year and one in the fifth, the places of mintage being Dárnás-sallámat (the seat of the Saltámát) Láhor in the case of two of them and Ellává in the case of the other.

(5) Farrúkh-siyávar.—This king’s mohur (Fig. 7), which is rather worn, likewise bears a couplet on the obverse which runs thus—

\[\text{sikka zad az fazal hag bar sim va zar}\]

Badsháh bahar va barr Farrúkh-siýár

and means ‘By the grace of God, the monarch of sea and land, Farrúkh-siýár, struck silver and gold coin,’ while its reverse informs us that the coin was minted at Dárn-l-khíldífat Sháhjahánábád in the first year (ahad) of his fortunate reign.

(6) Muhammad Sháh.—Among the mohars of this king, 11 show on the obverse his name and title—Muhammad Sháh Badsháh Gházi Sáhib qirán Sámi (Figs. 8 and 9), while the remaining 3 give his name only (Figs. 10-12). On all the coins the appears the phrase sikka muðrák which means ‘auspicious coin.’ Only the first three figures of the Hijra dates, 113, 114 and 115, can be read. From the reverses we learn that four of the coins were minted in the 5th year of his reign, two each in the 9th, 11th and 13th years, and one each in the 3rd, 6th, 14th and 26th years. The place of mintage of one of the coins was Dárnás-sallámat (i.e., Láhor), of another, Sárát, and of the remaining twelve, Dárn-l-khíldífat Sháhjahánábád.
(7) Alamgir II.—On the obverse of two of this king’s coins (Fig. 13) we have his name and title—Alamgir Bâdshâh Ghâzi, with a prayer that God may perpetuate his kingdom; while on the obverse of the remaining coin (Fig. 14) appears a couplet with the Hijra date 1171 (i.e., A.D. 1767). The couplet, of which only a few words are legible, when complete, would read thus—

sîka zad bar haft khisvâr tâbâ mahar va mâ
Aziz-ud-din Alamgir Bâdshâh
meaning “Aziz-ud-din Alamgir Bâdshâh struck coin in the seven chimes, brilliant as the sun and moon.” The reverses of the coins give the regnal years 2, 3 and 5, and the mint place Dârul-khilâfat Shâh-jahanâbâd.

(8) Shâh Jahân III.—This king’s mubârak (Fig. 2) shows on the obverse his name, Shâh Jahân Bâdshâh Ghâzi, with the phrase sîka mubârâk; while on the reverse appear the mint town Mahâ Indrapur (i.e., Bharatpur) and the regnal year 1 (akhâb). I am indebted to Mr. H. Nelson Wright, L.O.S., F.R.S., M.R.A.S. for the decipherment of the mint name on this coin.

142. Figure 26 on Plate VI represents a silver talisman or medal, received from a private gentleman for examination. It has on one side the Kûtima or Muhammadan formula (see previous para), and on the other, the words Allâ, Muhammad, Fatima, Ali, Hasan and Husen. It is apparently a Shâhî medal.

143. Besides the coins mentioned above, I also examined a large number while on tour at Belur (para 32). The copper coins kept in a sealed pitcher in the Virunâkhya temple at Belur were found on examination to consist mostly of Mysore coins and those of the East India Company. Some gold coins, about 75 in number, belonging to the temple, are kept in the Taluk Treasury. These were also examined. They consisted of Virarâya hânas, Kântiroy hânas, and hânas of Hyder, Tippan and Krishna-Râja-Odayar III.

4. Manuscripts.

144. My discoveries of the earliest Saka date, viz., 380 in the Jaina work Lokarthâpaya, and of the plays of the ancient dramatist Bhâsa have been appreciatively noticed in the February and March numbers of the Indian Antiquary by Mr. Vincent A. Smith. I may also note here that Dr. Fleet, who had expressed a doubt about the date, has since written to me that it may be accepted. He writes—

“I am inclined to think, on the whole, that it (the date) may be accepted.”

145. Of the manuscripts procured during the year under report, Jâtakatilaka is a work of some interest. It is a Kannada poetical work bearing on astrology written in A.D. 1049 during the reign of the Châlukya king Somesvara I or Alharmulla by a Jaina poet of the name of Sridharasâkya. The author belonged to Nârâygunda in Belvâlā-nâdu and was the first to write on the subject in Kannada. He names Arjuna among his predecessors and had the title Gadypadaya-vidyādârâha. He also wrote a Kannada Champa work called Chandraprabha-chandâra. Another manuscript deserving mention is a Sanskrit Champa work named Virabhadrasamhâra, son of Muktiâvâra-dikshita, who lived in the 17th century. The author was the court poet of the Yelahanka chief Mummadji Kempa-dhâpâla. His work, which is mainly devoted to a description of the car festival of the god Virabhadra on Savandurga (Savandur) near Mâgâdi, incidentally gives some important details about the dynasty to which his patron belonged. The pedigree of Kempa-dhâpâla is given thus:—Hiriyâ-Kempa; his son, Immadji Kempa, who defeated S'rî-hanga-Râya's army; his sons, Mummadji Kempa (I)—who conquered Shâhji several times and put to flight the army of Kaphiruva-Narasâ-Râja—Halasa and Immadji Hiriyâ-Kempa; sons of the first, Immadji Kempa (II), Do'djâ Vira, Halasa and Channâvira; son of the second, Mummadji Kempa (II).

R. NARASIMHACHAR,

BANGALORE,
12th August 1911.

Officer in charge of Archaeological Researches in Mysore.
Proceedings of the Government of His Highness the Maharaja of Mysore, General (Miscellaneous), dated 19th February 1913.

Read—

The Report on the working of the Archaeological Department for the year 1911-12 submitted by the Officer in charge of Archaeological Researches in Mysore with his letter No. 41, dated the 26—27th September 1912.


Order thereon.—Recorded.

2. The number of new records discovered and copied during the year under review was 535 in Kannada, Tamil, Telugu, Nagari and Mahratti, the majority of them being in Kannada. An important Tamil inscription of 1117 A.D. was discovered during the excavations carried on at the Kittinarayana temple at Talkad. Of the manuscripts examined during the year, two are of some special interest, the one Trivarnisachara being a Jain law book of the 15th century, and the other a Kannada poem in the Sangatyam metre, composed in the 17th century.

3. The Chief Engineer, the Muzrai Superintendent and the Deputy Commissioners concerned will be addressed regarding the suggested preservation of the temples near Kannambadi and Amritapura brought to notice in paras 12, 13 and 46 of the report.

4. Government are pleased to note that the Officer in charge of Archaeological Researches continued to carry on his work during the year with his usual zeal and earnestness.

K. R. SrinivasIengar,

To—The Officer in charge of the Archaeological Researches in Mysore.

Exd.—G. 8.
ARCHÆOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1912.

PART I.—WORK OF THE DEPARTMENT.

Establishment.

In their Order No. G. 675-6—G. M. 45-10-23, dated 29th July 1911, Government sanctioned the temporary employment of two peons on Rs. 8 per mensum during actual touring periods so that trained men on the permanent staff might be taken on tour and replaced at Headquarters by the temporary men.

2. The services of the clerk employed in connection with the preparation of a General Index to the volumes of the Epigraphia Carnatica were extended for a further period of one year by Government Order No. G. 4237-3—G. M. 117-11-11, dated 19th February 1912.

3. By Government Order No. G. 6614-15—G. M. 117-11-12, dated 17th June 1912, the pay of the first peon in the office was raised from Rs. 8 to Rs. 9 and that of the second, third and fourth peons from Rs. 7 to Rs. 8.

4. In Government Order No. G. 6862-3—G. M. 117-11-20, dated 28th June 1912, sanction was accorded to the extension of the services of the Tamil Pandit for a further period of two years with effect from the 1st July 1912.

5. Anandalvar and Padmaraja Pandit had leave without allowances for 3 and 4 months respectively. M. V. Srirangachar had privilege leave for about a month and a half and Ramaswami Iyengar leave without allowances for about a month.

Tour: Exploration Inspection, of Temples, etc.

6. In connection with the revised edition of Parts I and II of Inscriptions in the Mysore District, I made a tour in some taluks of the above district in January, February and March 1912. A few temples of archaeological interest in the Chitaldrug and Kadur Districts were also inspected in connection with the architectural portfolio in June 1912. I left Bangalore for Seringapatam on the 20th of January 1912.

7. On the way I observed a pretty good figure of Tandavāvara about 2½ feet high, set up at the Sattikere Station and a good figure of Bhairava, about 1½ feet high, at the Seringapatam Station. The temples at Seringapatam were inspected. The Ranganātha temple, which is one of the largest in the State, is in the Dravidian style of architecture with a lofty tower or pūrparā in front. The god Ranganātha is a grand figure reclining on Aḍīśa or lord of serpents. He is said to have been worshipped by the sage Gautama, who had his aśrama or hermitage to the north-west of the northern bank of the Kāvēri, the locality being known even now as Gautama-kshētra. An image of the sage is kept in the garbhagriha or sanctum sanctorum near the feet of the god. According to the ēkānāyika or the god took up his abode here at the request of the Kāvēri. Unlike in some other temples, there is neither a lotus springing from the navel of the god nor are there figures of his consorts, Śrī-lāvi and Bhūdēvi, at the feet. There is, however, a seated figure of the goddess Kāvēri at the feet with two hands, one of them holding a lotus. In the second prakārā or enclosure are small cells enshrining figures of the Aṭāvāra (Śrīvaishnavas saints), āchāryas, etc., the figures, both litic and metallic, representing the discus of Viṣṇu, known as Chakratālvar, being noteworthy for their fine workmanship. Two pillars in front of the inner entrance are known as Chaturvimśat pillars, because on them are sculptured the chaturvimśat or 24 mātritis or forms of Viṣṇu with labels giving their names inscribed.
below. Several new inscriptions were discovered in the temple. A few found on the silver vessels give us the interesting information that the vessels were gifts from Tippu Sultan. But the most important of the discoveries here is a Tamil inscription on the base of the outer wall of the *garbhagriha*, which is dated in A.D. 1210. The earliest of the hitherto known records took us back to about A.D. 1430. The present epigraph, being more than 200 years older, affords valuable evidence of the antiquity of the temple. It has, however, to be stated here that owing to the inconvenient position of the record the task of decipherment is rendered extremely difficult. The stones on which it is engraved are only a few inches above the level of the floor and there is only a very narrow passage left between them and a high veranda that runs all round the *garbhagriha*. Further, the place is dark and most of the last line is buried in the mortar of the floor.

8. The Gangādharēvara and Narasimha temples are also large structures in the Dravidian style. In the *nāvaranga* of the former there is a figure of Ganesa to the right of the inner entrance and figures of Subrahmanya, Saptamatrikā, Nārāyaṇa and Chāmunḍēvari to the left. Subrahmanya is represented by two figures, one of them, seated on a peacock, with 12 hands and 6 faces, one of the latter being shown on the back; and the other a small one, standing with four hands on the coils of a serpent sheltered by its 10 hoods. We have figures at Halebid similar to the latter, but the serpent there is shown as standing at the back forming a canopy with its 7 hoods. At the sides of the *nāvaranga* entrance are figures of Śūrya and Chandra, the former holding lotuses in its two hands and the latter lilies. Śūrya is flanked by two female figures, holding a lotus in one of the hands. Usually the female figures are shown as shooting arrows, such being the case with the Śūrya figures at Halebid and other places. The same is also the case with the figure of Śūrya set up in the compound of the Maharaja's Chattram in Serimgapatam itself. Figures of Chandra are not very common. In the Hoyāḷēvara temple at Halebid there is a separate Śūrya shrine and tradition has it that there was a Chandra shrine also corresponding to it to the north. But neither the shrine nor the figure of Chandra is now in existence. The *ūbha-cīraṇa*, or metallic image for taking out in procession, of the Gangādharēvara temple is a very handsome figure of Dakshināmūrti. To the left of the shrine in which this image is kept is a large figure of Bhairava. In the adjacent cell is a metallic image of Tāṇḍāvēvara with a label on the pedestal stating that it was presented by Kajale Nanjarāja. We meet with several similar images in the Siva temples of the State presented by the same individual. In the *prākāra* of the temple are kept in a shrine 15 well exerted figures of Śiva devotees with their names inscribed on the base. It is worthy of note that the labels also give the caste of the devotees. These figures represent only a few of the well-known 63 devotees of Siva, known as Aruvattumūr, all the 63 being found in the temples at Nanjangud and Chamrajnagar. Along with these figures are kept 2 figures representing Virabhadra and his consort. Usually these are kept in the *navaranga*. Virabhadra holds in its four hands a sword, a bow and an arrow and has a figure of the sheep-headed Daksha at the side. The female figure has also the same attributes. Besides the labels referred to above, a few other inscriptions were also discovered in this temple. In the Narasimha temple the inner veranda running round the outer *prākāra* has been pulled down and the slabs used for the bathing *ghart* behind the Maharaja's Chattram. In a shrine to the left in this temple stands a magnificent figure of Kanṭhīrava Narasarāja Odeyar, the Mysore king who built the temple. The statue, which is about 33 feet high, stands on a high pedestal with folded hands and is richly ornamented. It wears a long robe with a sword, shield and dagger on the left side, large earrings and a *vītra-pendeyā* or hero's badge on the right foot. The figure is beautifully carved and has a life-like majestic appearance. The name of the king is engraved on the pedestal. Another of the shrines contains a pretty good figure of Anugelā-Krishna or Child Krishna in the attitude of crawling on the hands and knees. Two inscriptions in Grantha characters were discovered in the temple—one on the pedestal of Vēḷāntēkārāya and the other on the portion representing a palm leaf manuscript held in the hand of the same image. It is said that on Tippu dismantling this temple the images of the gods Narasimha and of Kanṭhīrava Narasarāja Odeyar were removed to the Ranganātha temple and were again set up in their former places by Krishna Rāja Odeyar III in A.D. 1828.
9. The A'dilâvâra, Râma, Kâlamma, Ankâlamma, Lakshminârâyanâ, Jyôtîmâyâ-
âvâra, Mûbâdgil (i.e., East Gate) Anjânâyâ, Nagaratâvâ, Janârdana and Mârî temples
were also inspected. The first, which is a Jâma bostî, has a seated figure of
A'dinâthâ, the first Tirthankara, flanked by his usual Yaka and Yakshi, viz., Gô-
mukha and Chakrâvâri. In the subbandel or vestibule are placed on stone benches
figures of the 24 Tirthankaras, fine black-stone images about two feet high with
canopy, twêle to the right and twelve to the left. In the navaranga there is a
well carved seated figure, about 5 ½ feet high with pedestal and canopy, of Dharma-
hândrayaksha to the right with four hands, sheltered by the five hoods of a serpent;
and a seated figure, about 3 feet high, of Padmâvatî to the left also with four hand,
under a canopy formed by the three hoods of a serpent. Both the figures have the
same attributes, namely, a noose, an elephant-goad and a fruit or lotus. A new
epigraph was copied here. In the Râma temple, which appears to be maintained
by the barbers, two inscriptions were found. The Kâlamma and Ankâlamma
temples belong to the goldsmiths. In the former there are two beautifully carved
elephants at the sides of the steps leading to the Kâlamma-mântra. In the cell
opposite to the main entrance is a linga known as Kâmâsthâvâra; the cell to the
left has a small figure of Kâlî, while the cell to the right has a fine figure of Laksh-
minârâyanâ, about four feet high flanked by his consorts. The last cell also
contains a figure of Chandra and, curiously enough, figures of Râminâjârâya, Sa-
ûkârâs or Nâmâvâ or Vîshvakâsma, the last three being usually found only in
Vishnu temples. In the navaranga there are figures of Ganapatî, Subrahmanyâ,
Bhaivrava, Virâbhadrâ and Bêgu Krishna, i.e., Child Krishna with balls of butter
in both the hands. In the prâkara are shrines dedicated to Sûryâ, Subrahmanyâ and
Sûkârâs. In the cell opposite the main entrance are shrines dedicated to Brahmâ,
Subrahmanyâ and Sûkârâs, the first and the third with Vaishnava devapâdakas at the sides.
Subrahmanyâ, as represented here, has a bare head and only two hands, holding
a staff in one of them. Such a figure of Subrahmanyâ is known as Dandâyudhâpati
(i.e., armed with a staff). The Ankâlamma temple has a figure of Bhaivrava in the
cell opposite the main entrance, while the left and right cells enshrine figures of Kâlî
and Ganapatî respectively. A few inscriptions were discovered on the images,
vessels and door frames of the Kâlamma temple. The Lakshminârâyanâ temple,
which is a modern structure, has three cells in a line, enshrining figures of Sûrîvâsa,
Lakshminârâyanâ and Sîtârâma respectively. At the left side are three figures said
to represent Nârâyâ nâ-șettî, the builder of the temple, and his wife; while the
figures opposite to these at the right side are said to represent Nârâyâ nâ-șettî's father
and his wives. The Jyôtîmâyâvâra temple, which is also known as the Dalvâv
..., temple, is a large structure, though in an unfinished condition. It is said that
Dalvâv Dôjñâyâvâ, who began to build this temple, died before its completion and
that his son, who began to build the Nandi-mânîtapâ in front, also died before
finishing it. Being thus a structure of sad memory, it appears that the members of
the Dalvâv family do not like to visit it, though an annual grant is still made for its
upkeep. Attached to this temple is the shrine of the "East Gate" Anjânâyâ, which
also is said to have been built by Dalvâv Dôjñâyâvâ. The image of Anjânâyâ,
which was preserved from Muhammadan vandalism by being immersed in a portion
of the Kâvârî known as Guârikâ, but its temple, appears, on the site on which
the big mosque now stands. A new inscription was copied in the Mârî temple.

10. The mosques in the town and the Daryâdulat Bungalow were also visited.
The mosque and the Daryâdulat Bungalow.

The mosque and the Daryâ-
dulat.

Two new inscriptions were copied near the Sûngîn
mosque. The big mosque is a fine structure with two
lofty minarets. It has 5 Persian inscriptions, one giving
A.D. 1787 as the date of its construction and the others
containing extracts from the Korâ and the 99 names of Allah. The Daryâdulat
Bungalow is a good specimen of Saracen architecture, the paintings on the east
and west outer walls being a noteworthy feature of the building. On the east wall,
to the right of the entrance, are portrayed Hyder and Tippu riding at the head of
their troops, along with their Viciss. Hyder has a clean-shaven face, while Tippu is
represented as wearing a thin mustache. To the left of the entrance we have a
graphic representation of the battle near Conjeevaram and the defeat of Colonel
Baillio. On the east wall are delineated among other scenes several ruling chiefs
such as the Rajas of Tanjore and Coorg, the Nawabs of Oudh, Savannur, Aroet
and Cuilâpâh, Medakeri Naik, Krishna Raja Odayar III and the Rani of Chittoo.
11. The places that were inspected in the neighbourhood of Seringapatam were:

- Paschimavâhini, Chandravana, Bonmûr Agra-hâra, Kâla-sânâdi, Balâgola, Bâlumâ, S'ribivâsakshêtra, Kari-gânta, Dodda-Kirangâ, Kengalkoppal, Melâpurâ, Nagunâlalli, Ganjâm, Kênnâl, Haravâ, Kêtanâlalli, Râmpûra and Gântamâkshêtra. In a small temple at Chandravâna 3 labels below mortal figures of Vishnu were found. This may be the Châmarâjêsvâra temple said to have been built by Krishna Raja Õdeyar III near the brinâ-dâsâna or tomb of his father Châmarâjë Ödeyar. A new Tamil inscription was copied near Kervâlakoppalmanjti to the east of Bonmuhr Agra-hâra. Tradition has it that there were once not less than one hundred bâstis or Jaina temples at Kâlasânâdi, but not a vestige is now left of any of them. Under the bridge near the village was found a mutilated figure of Vishnu, about 4 feet high, lying in water. At Balâgola the ruined Janârdana temple was inspected and a new inscription discovered in front of it. To the south-west of the temple is a small shrine of some architectural merits, said to have been dedicated to Bhâktâvâsala, a form of Vishnu. The structure is circular, about 6 feet in diameter and 10 feet high, ornamented with three projecting bases and two cornices above, the whole once surmounted by a dome in brick and mortar similar to that of the main temple. Outside the latter is lying in a mutilated condition a huge Gâgêsa; and in front of it stands a lofty stone-piller, known as Gâruda-gâmba, about 40 feet high, with two iron windlasses placed within a cage-like iron structure on the top. The windlasses were apparently intended for hauling up lamps from below. Another inscription was found on a similar pillar to the east, which once stood in front of a Kailâsâsvâra temple which is no longer in existence. On the walls of the Agastya-Vara temple at Bâlmûr 3 new epigraphs were discovered. On two pillars in front of the shrine of the goddess are sculptured a male and a female figure with folded hands which appear to represent either Prud-bâhun Subhâ-pandita, who built the front maugèpa, and his wife, or some royal personage and his queen. The Nâga stones below the pipal tree here are very fine specimens of their class, several of them having a dancing figure of Kriishna or a ânga within the top coil. At S'ribivâsakshêtra 3 modern inscriptions were copied. According to the Sîkalapurâna this place was the hermitage of the sage Uddhâsaka who worshipped the god Narasimha here. A portion of the Kâveri here is known as Chakratartha. The god Narasimha, called Kâlyâna-Narasimha is a seated figure flanked by his consorts who are also seated. Figures of Narasimha with two consorts are rare. In a shrine facing east stands Srinivasa, after whom the place is named S'ribivásakshêtra. But it is said that this god was set up recently, Narasimha being the original god of the place. Instead of the usual dvârapâdekas there are figures of Gâruda at the sides of the entrance to the Narasimha shrine. It appears that a S'ribivâsakshêtra samânyâjâ had his matha in a portion of this temple some 60 years ago. Three new inscriptions were copied near Kengalkoppal and one Persian inscription in Ganjî Makân to the west of Dodda-Kirangâ. The Râma temple at the latter place was examined. The god is said to have been set up by the sage S'uka. Opposite to the temple, on the other side of the public road, are shown a garden and a well, where Anandâlâr or Anantâchârya, a contemporary and disciple of Râma-nâjâchârya, is said to have had his residence. Two new records were copied at Kênnâl, a complete copy of Seringapatam 149 was made at Melâpurâ and a new epigraph discovered at Nagunâlalli. The large ruined temple at Haravâ was examined. Originally dedicated to Râma, it has now a figure of Lakshminârââyana recently set up. A new inscription was found on a fine sluice, about 16 feet high, to the east of Haravû, and another at Râmpûra.

12. The place next visited was Kannambâdi. On the way the villages Arai-lu-guppe and Kâttêpurâ were inspected and a new inscription discovered at the former. Kannambâdi is according to the Sîkalapurâna Kannâpurâ, because the sage Kanya had his hermitage here and set up or worshipped a linga since known as Kanyakâvara after him. A mound is shown in the bed of the Kâveri as representing the site of Kanya's âsravâna or hermitage. The village is likened to Kâsa, Kanyakâvara, Gopâlakrishna and the Kâveri being taken to represent respectively Visvâvara, Binumâdâva and the Ganges. The Kanyakâvara, Gopâlakrishna and Lakshmidevi temples were inspected. The first is situated on the bank of the Kâveri and appears to be a structure of great antiquity. In the navaranga there are two niches at the sides of the sâkhândâdi entrance which contain figures of Ganapati and Mahishasurmardini as usual. In another niche to the right is a fine figure of
Umāmahēśvara flanked by Gaṇeśa and Subrahmanya, the mongoose being shown as the vehicle of Umā. The temple is called Kannēśvara in an inscription dated A. D. 1114; and since reference is made in another inscription, of A. D. 1118, to a grant made to the temple by Kannara, i.e., the Rāṣṭrakūṭa king Krishna, there is ground for supposing that this may be the Kannēśvara temple mentioned in the Kadaba plates (Gubbi 61), of A. D. 812, as having been built by the Rāṣṭrakūṭa king Kannara or Krishna I. If this supposition is correct, the period of the temple is carried back to the close of the 8th century. It has 4 old records, Krishnarājarājapete 31-34, which are incompletely printed. These have now been fully copied. Krishnarājarājapete 35 was found to consist of 3 separate inscriptions engraved on 3 separate pillars. Estampages were taken of all these records. As the temple will be submerged when the reservoir is completed, it is earnestly hoped that these old epigraphs of considerable historical importance will be preserved in the new temple of Kannēśvara which, I hear, is proposed to be built somewhere else.

13. The Gopālakrishna temple is a large structure, about 100 yards by 60 yards, being a mixture of the Dravidian and Chalukyan styles. It is a symmetrical building of considerable architectural merit enclosed by two mahāvāra or outer gate has verandas on both sides. To its right and left are the yāgaśāle and kitchen, both in ruins. There is also a second mahāvāra with verandas on both sides leading into the inner enclosure which is cloistered like that of the temple at Sōmanāṭhapūr. Around the inner prakāra are 46 shrines—17 on the south side, 12 on the west and 17 on the north—the west ones having also an open sukhavast. The shrines contain figures of the 24 mārtis and 10 acatāravas of Vishnu besides others such as Brahma, Sarasvati, Harīhana, Hayagriva, Jālāṣyāna, etc., the names of the deities being engraved in characters of the Hoysal period on the lintels of the door-ways, though in some cases we find other images substituted for the original ones. Every shrine has an ornamental ceiling panel in front, those on the west having two, one in the sukhavasa and the other in front. The temple, situated in the middle of the courtyard, consists of a garbhagriha or adytum, a sukhavast or vestibule, a navarama or middle hall and a mahāmangalagopura or front hall. In the last, which consists of 13 anikṣuras and 2 empty cells, each anikṣura has a flat ceiling panel with some ornamentation. But the ceilings of the navarama, 9 in number, are all well executed, each being about 2 feet deep. The cell opposite the entrance has a figure of Kāśava. The south cell, containing a figure of Gopālakrishna, appears to be a later addition. The three south anikṣuras of the navarama in front of it have been converted into a sukhavast and two dark side rooms. The image of Gopālakrishna is beautifully carved. It stands under a ḍāru tree, which is likewise well executed, playing upon the flute, the whole being about 6 feet high. At the sides of the image are shown cows eager to listen to the flute; above these come gopas or cowherds, gopis or cowherdesses, gods and sages; and above these again are sculptured around the head of the image the 10 acatāravas of Vishnu. The cloths on a few of the gopī figures are shown as falling away from their waists. A monkey is represented in the act of climbing the tree. It may be noted here that the Garuda-gamba of this temple is not exactly in front as usual, but a little to the north-east as in the temple at Sōmanāṭhapūr. This temple is said to have been enlarged by Rāja Odeyar’s son Narasa Rāja Odeyar, who is also said to have died here. I hear that the Gopālakrishna temple also will be submerged. Though it may not be possible to rebuild the whole temple in some other place, it is very much to be desired that in the interests of archaeology the 9 anikṣuras of the navarama together with the cells of the two gods and the sukhavast at least will be preserved and rebuilt. Two new records were discovered in this temple, one on the wall to the right of the outer gate and the other on the balīpītha. Under the original labels in the shrines of the prakāra a few modern ones giving the names of the images subsequently set up were also found. The name of the king in Krishnarājapete 25 was found to be Ballāla III; and as this epigraph appears to tell us that the temple was repaired during his reign, it must have been in existence before A. D. 1300.

14. The Lakṣmahādevī temple is a modern structure, built in A. D. 1838. It has 8 cells standing in a line, with Mahālakṣmi in the middle and Sarasvati and Mahākāli in the right and left cells. All the figures are seated with 4 hands and are about 4½ feet high with prabha or glory. Mahākāli is well carved. She has a crescent on the crown and holds a noose, an elephant-goad, a kalasha or water vessel
and a rosary in her hands. These attributes are peculiar. In Krishnanarapeta 23 reference is made to the Mahākāli of Ujjain, and it is stated that the Mahākāli of Kannambāḍi was made on the model of the one at Ujjain. Mahākāleshāmi holds lotus- es in two of her hands, while Sarasvāti plays on the vīṇā or lute with two hands and holds a book and a lotus in the others. A figure of A’vēṣadahma, who built and endowed the temple, is kept in a niche to the right in the navaronga. An inscription in the temple states that she was a virgin of the fourth (or Śrīdā) caste, named Naujamā; that the goddess Mahākāli became manifest in her, which accounts for her name A’vēṣadahma which means a "possessed woman;" and that through her agency cholera and small-pox, which had been raging in parts of the country, were stamped out. It is said that on her fame reaching the capital, Krishna Raja Odeyar III sent for her and made a grant for the temple founded by her. Six new inscriptions were found here, 1 on the temple car, 2 on brass-plated door-ways and 2 on bells.

The Hiridēvate temple was also visited. A jātre on a large scale takes place here every year. It appears that formerly human sacrifices were offered to the goddess; but now, as a reminiscence of the old practice, it is said that a man selected out of the villagers is tortured till he becomes quite unconscious and that when he regains consciousness after a long interval the villagers cry out bhatte jīva bantu, which means "the victim has revived," and then proceed with their other work. Another curious custom in these parts consists in setting up images of the men who have died unmarried in the village and marrying a bull to a cow in front of them with certain ceremonies. This is done to propitiate the spirits of the unmarried dead, so that they may not envy and molest the married people of the village.

15. I went over to the other side of the river where the work in connection with the Cauvery Reservoir was being conducted with great activity. Mr. Subba Rao, Superintending Engineer, kindly explained to me the work that was being done. I spoke to him about the desirability of preserving the old inscription stones of the Kanvēśvara temple and of removing the navaronga of the Gopālakrishna temple with the cells of the two gods and the sukhandast and rebuilding the same in some other place. While going over the place I came across a stone containing a Persian inscription. It is close to the spot where the water engine is working. The epigraph refers to an anikat or embankment, about 70 feet high, built across the Cauvery at considerable expense by Tipu Sultan in A.D. 1797. People say that the pākāra of the Kanvēśvara temple was demolished by Tipu in order that he might easily procure stones for the embankment. This inscription stone should be preserved.

16. From Kannambāḍi I went to Bannur, inspecting on the way Arakere and Mandyaḍakoppal. A new inscription was copied at Bannur.

Arakere and two at the other village. The temples at Bannur were examined and two new epigraphs discovered, both in the Hanumanṭēsvēra temple, 1 on the wall to the left of the south entrance and 1 on the base below. Two more records were copied at Attahalli, a village about a mile to the south of Bannur. Seshachala Jois of Bannur produced a palm leaf copy of an inscription, said to be at Honaganhalli, Malvalli Taluk, recording a grant of land to one of his ancestors by the Vijayanagar king Virūpāksha. A copy was made of this. During my visit the jātre of the goddess Hēmādramma was being celebrated at Bannur. The goddess is a four-handed gold image, about 15 inches high with glory, holding a discus and a conchshell in two hands, while the other two are in the boon-conferring (abhaya) and fear-removing (vamana) attitudes. Tradition has it that the original image of the goddess was being worshipped by Vidyāraṇya who, on becoming a saṅghāsī, handed it over to a Vijayanagar king. But, about a century ago, the original image having been stolen, the present one was substituted. The image is kept in the Taluk Treasury and is handed over to the party concerned at the time of the annual jātre. The jātre commences on the 13th lunar day of the bright fortnight of Māgha and continues for 5 days. One curious incident in the jātre is worthy of note. The goddess is worshipped by the Brāhmans, but, on a formal invitation attended with great ceremony by the Holeya on the 11th lunar day, the goddess is carried in procession on the full-moon day to the Holeya quarters to accept the offerings of rice prepared by them with great ceremonial purity. The goddess is, however, purified
on the following day by the Brahmans. This privilege of the Holeyas is said to have been procured thus:—The goddess had taken her abode at a place about 3 miles from Bannur, and, on being invited to go to Bannur, agreed to do so on condition that a head was offered to her at every step. Naturally people hesitated to accept this condition, but the Holeyas, nothing daunted, came forward ready to offer the desired heads; and as soon as the first head was cut off, the goddess, being pleased with the sincere devotion of the Holeyas, directed, out of her mercy, that tender coconuts might be offered in place of the heads. In this manner she was brought to Bannur. When directed to ask for a boon, the Holeyas begged of her to accept offerings of rice at their hands once a year. This was agreed to.

17. The next place visited was Malvalli. The Anritesvara, Arkesvara, Gangadharesvara, S’rungapàpi, Birldeva and Mâri temples were examined. On the west base of the first temple 2 fragmentary records, 1 in Tamil and 1 in Kannada, were found. Several inscription stones in this town had to be excavated for procuring complete copies of the epigraphs. Over the lintel of the sêkhandi entrance in the S’rungapàpi temple is a representation of the coronation of Râma with fine figures in mortar. In a shrine to the left in the nava-ranga is kept the adisesa-digrama of the Narasimha temple at Mârehalli, a village about a mile from Malvalli. A Christian epigraph, dated 1869, was found near Kunnirkatle. I hear that the inscriptions in the Malvalli Taluk had been copied before the Archaeological Department was formed. This very well accounts for the inaccuracy and incompleteness of many of the printed inscriptions of the taluk. Nor are there impressions available in the office to check the printed copies, the only solitary exception being Malvalli 31 out of a total of 122 records in the taluk. Almost every other printed inscription has appended to it the remark “a further portion illegible,” but on examination it was seen a large number of them was found to be perfectly legible.

A thorough re-survey of the taluk is therefore indispensable before a revised edition of the first volume of the inscriptions in the Mysore District could be issued.

The places surveyed in the neighbourhood of Malvalli were Mârehalli, Kanna
dalli, Emmadûr and Râgibommanhalli. The Narasimha temple at Mârehalli appears to be a structure of the close of the 10th century. In an old Kannada inscription, dated A. D. 1014, the temple is called Râjâsraya-vinâgaram. As Râjâsraya was a title of the Chola king Râjârâja (958-1012), we may perhaps conclude that the temple was founded by him or during his reign. Altogether 22 new inscriptions, 4 Tamil and 18 Kannada, were discovered in this temple. One of them is of some interest as being engraved on a festoon consisting of brass plates so fashioned as to resemble mango leaves. A new epigraph was also copied at Kannaillahi. The inscription at Emmadûr, which is incorrectly printed as Malvalli 68, was correctly copied, the king mentioned in the record being Nitimarga Permândi.

18. I then proceeded to Sivanasamudram and inspected the Ranganatha, Sômësvara, Virabhadrâ and Mâri temples. The first is a large structure in the Dravidian style but without a gôpara. The god, known as Jagannâhâra Ranganâtha, is very much smaller in size than the one at Seringapatam. The figure of the goddess Kâvârî is found here also (see para 7). The god is said to have been worshipped by Takshuaka, the chief of serpents, whose image is kept in the last niche to the right in the navaranga. The figure, serpentine in the lower portion but human above, has four hands, 2 folded and 2 holding a discus and a conch, and stands on a high pedestal sheltered by its own 7 hoods. It is a fine figure, about 2 ½ feet high. There is also a well-carved image of Anjaneya, about 4 feet high, in the first niche to the right. No inscription was found in the temple. Sivanasamudram is called Madhyâ-Ranga in contradistinction to Seringapatam and Srirangam, which are respectively known as Alidi-Ranga and Atyaya-Ranga, all the 3 places on the banks of the Cauvery being presided over by the deity Rangânatha. Seringapatam is also called Paschima-Ranga as being in the west in relation to the other two places. The Sômësvara temple is also a large structure with a lofty and well executed mahâdevâra. The latter faces west, but the god inside faces east. There is also another plain, though lofty, mahâdevâra on the east; but this is now walled up. Two mahâdevâras for the same temple in front of and behind the god are not very common. The god Sômësvara was the tutelary deity of the Ummattur chiefs, who had their principal fortress on the island of Sivanasamudram. In the navaranga of this temple are good figures of Gañâsa and Subrahmanya to the right.
and left. The latter stands under a canopy formed by the 7 hoods of a serpent with only 2 hands, one of them holding a staff and the other resting on the hip. This is apparently the same as the Daudayudhapani of the Kalanma temple at Seringapatam (see para 9). There are also figures of Surya and Chandra at the inner sides of the entrance. The central ceiling panel has a large figure of a fish, 4½ feet x 2 feet, sculptured on it. In the shrine of the goddess Minakshi is a fine four-handed figure, about 4½ feet high, with a discus and a conch in two hands, the other two being in the boon-confering and fear-removing attitudes. An inscription in Grantha character was copied in this shrine. In a small shrine in the prakara is a seated figure in an attitude of meditation with rosaries, a Rudra-vinā and what looks like a book for its attributes, which perhaps represents Dakshinamurti. The basement of the garbhagriha of the Sōmeśvara temple consists of about 30 inscribed stones, the characters used being Tamil. The inscriptions are fragmentary, which may be taken as evidence of the renovation of that part of the temple with stones brought from other structures. Two of these fragments are printed as Malvani 112. But now all the 30 fragments have been copied. Only a few of them, however, can be pieced together. A lofty mantapa supported by 4 pillars stands in front of the Ranganatha temple. Another mantapa at some distance with 12 lofty pillars presents an imposing appearance. A large inscription stone was found buried on the road leading to the pumping station, but as no help could be had from the Juhur authorities in the matter of getting the stone excavated, the epigraph was left uncopied. Judging from the size of the stone, the inscription must be very long. It deserves examination. The English inscription, which records the completion of the bridge over the Caanveri here in A.D. 1832, was copied. Two inscriptions were found in the ān̄i temple, 1 in Tamil and 1 in Kannada, on a slab built into the ceiling. The hill to the west of Sivansamudram is known as Pratamabhaṭa, because, according to tradition, it was here that Rama offered pīṭa or balls of meal on hearing of his father’s death.

19. From Sivansamudram I went to Talkāḍ, inspecting on the way Belakavāḍi and Boppagaṇḍanapura. Three new records were copied at Belakavāḍi, two near the Māri temple and one near the Holagbā or quarters of the Holeys. The mantapa of Maṇṭesvāmi at Boppagaṇḍanapura was visited. It has a hall supported by lofty ornamental wooden pillars, with paintings on the walls representing scenes from the Rāmacarita and Sivapurāṇas. The Svāmī is a member of the Arasu community, aged about 25 years, who was seated with a shirt on along with his mother who appeared to command much influence. He has, I am told, a very large number of disciples and is in receipt of a respectable income. A large number of gaddiges or tombs was found to the east of the village, as also at Muṭṭhanbali. In fact there are several villages in this taluk and elsewhere containing gaddiges of Maṇṭesvāmī, which are objects of worship. At Talkāḍ the Vaidyēśvara, Pāṭalēśvara and Mahākēśvara temples, containing three of the well-known pūṇaṭhīgus, the remaining two being Arkēśvara at Vijayāpurā and Mallikārjuna at Muḍukudore or Bejgalbbi, were examined. The Vaidyēśvara temple is a handsome structure, built of granite, in the Dravidian style. It faces east and has the outer walls ornamented with sculptures. The devārāṭakas, about 10 feet high, are the tallest that I have seen in the temples of the State. The sculptures on the outer walls consist of miniature turrets, pilasters and figures of gods, etc. There is a fine porch in front of the south entrance with two sculptured pillars; and two beautiful pilasters, resembling those of the Sōmeśvar temple at Kurudumale (last year’s Report, para 48), at the sides of the devārāṭakas of the same entrance. In the prakāra there are figures of Dakshinamurti and Saktiyanapati, the latter excellently carved with his consort seated on the lap. This figure is rather rare. There is also a large unfinished figure of Subrahmanya lying in the prakāra. The maṇḍapa, which consists of 12 akshanas, has ordinary ceiling panels except the central one which is carved with figures representing Śiva-llas. There is a big seated figure of Sarasvatī with a large nimbus in the maṇḍapa. The goddess of the temple, known as Maṇḍamanyambā, is a fine figure, about 5 feet high, holding lotuses in two hands, the other two being in the boon-confering (āvda) and fear-removing (abhaya) attitudes. The maṇḍapa is either a late structure or has undergone renovation as evidenced by the fragmentary nature of the inscriptions on it. The fragments printed as T-Narsipur 6-12 are here. No. 6 was found to consist of 3 separate fragments, lines 1-7.
forming one fragment and lines 8-11 and 12-13 forming the other two. Numbers 6 and 7 are on the west wall of the yādaśāle and No. 8 contains only the first two lines of the upper fragment on its north wall. Several more Tamil fragments were copied at the anāndeśvara as well as one on the south wall of the Panchalinga shrine to the east. Two Kannada inscriptions were also found in the temple, 1 in the shrine of Bhogēśvara to the right and 1 on the pedestal of the metallic image of Tāndavēśvara. It is strange that the Vaidyēśvara temple does not possess any old inscription, though the Stihamārāṇa attributes a very great antiquity to it. The Pātālesvara and Marudēśvara temples appear to have been recently excavated. They say that many temples here are buried in sand. It was only a few years ago that the two temples, Aṇāndēśvara and Gaurīśankara, were unearthed. Four fragmentary records were found on the outer walls of the Pātālesvara temple. One of these is an old inscription in Kannada of the Ganga period, the others being in Tamil. The Aṇāndēśvara temple is said to have been built by one Chūkānandasvāmī, a contemporary of Hyder. A story is related of the Svāmi that he once crossed the Cauvery on full flood seated on a plaited leaf and that Hyder who witnessed the miracle greatly honored him and made a grant of land for the temple founded by him. A Tamil inscription was copied at this temple as also one in Kannada at the Gaurīśankara temple. The latter epigraph tells us that this temple was built during the reign of the Mysore king Chikka Dēva-Rāja-Odayar (1672-1704).

20. Among the other temples at Takkad, the Naṅkuṭhānārāyaṇa, which contained T.-Narsipur 15 and 16, is no longer in existence, having been dismantled some time back with the object of rebuilding it in some other place. Not a vestige of the temple is now left on the site. A small shrine for the god was built by some one to the north of the travellers' bungalow with some of the old materials, but being left in an unfinished state by his death, the image is now kept in the Anjanēya temple. An inscription was found on a slab built into the wall of this shrine, which appears to have belonged to some Jaina temple. Another was copied near the ruined Kālamma temple. The site on which a Jaina temple once stood has now become a private garden attached to a house and the images were, I hear, removed to Mysore. Two old inscriptions were discovered near the Ganesa temple, one of them, dated A.D. 913, being the oldest now available at Takkad, if we leave out the earlier record of the place, namely, T.-Narsipur 1, which is now in the Jubilee Institute, Mysore. At Dāsikere Odda near the same temple were copied 4 Tamil fragments, 2 of them being portions of Rādjāhiraḷa's inscriptions. T.-Narsipur 19, which is said to be in the Viṣṇuhadra temple, was not found. The two figures in front of this temple, standing one behind the other at an interval of a few feet with folded hands and armed with bows and arrows, are said to represent the hunters T. ja and Kāda after whom, according to the Stihamārāṇa, the place was named Talkad. The mārṇaya in front of this temple is supposed to be built over the spot where the body of the wife of Tirumārāyaṇa, the last Vijayanagar Viceroys at Sergapattam, was cremated. It was she that uttered the well-known curse and died here. The original of T.-Narsipur 20, which is printed from an incorrect copy supplied by the villagers, was found behind the Karibasava temple and correctly copied. But T.-Narsipur 21 and 22 are not forthcoming. There is a Lingāyat māṭha, known as the Hattikere māṭha, near this temple. An inscription was also found near the Anjanēya temple. Several records of the place register grants to a temple named Rājañārēśvara which is not now in existence. It may have been founded by the Chola king Rājārāja or built during his reign. We have an inscription of this king at Tāḏāmāḷingi. In fact Talkad itself was named Rājārājēpura after him. The large number of inscribed stones strown over the place and put to various uses bears testimony to the existence at one time of several more temples at Talkad. And it is quite possible there are also many buried under sand.

21. The Kirtinārāyaṇa temple is the only structure at Talkad which is built in the Chalukyan style. It is, however, mostly buried in sand, only the tower over the garbagriha and the top of the front portion being visible. The sand near the entrances is removed so that people may enter into the temple. The temple consists of a garbagriha, a sukhaśālā and a natarānga. The figure of Kirtinārāyaṇa, about 8 feet high, is well carved and stands on a high pedestal. It holds a discus and a couch in two hands in front, the other attributes being a lotus and a mace. Such figures of Vishnu are known as Nampanārāyaṇa among the Śvētāsvarnas. We have a similar figure in the Lakshminārāyaṇa temple at Tonkur near French Rocks. The pillars of the natarāṅgas are well executed and all the beams without any exception are ornamented with either scroll-work or rows of animals or bead work. The
ceilings are mostly flat and oblong as in the Hoysalesvara temple at Halebid, only 4 of them being deep and artistically executed. The navaranga has now only two entrances, one in the east and one in the north with verandas on both sides. It had also an entrance in the south with verandas, but this has been walled up and converted into a cell for the goddess, whose temple in the south-west of the prakara lies buried in sand along with the prakara itself. The north entrance is known as Svarga-hāgala or heavenly entrance as in the Kāśava temple at Belur. The navaranga, which appears to have been originally left open as at Belur (last year's Report, para 28), has subsequently been walled up with brick and mortar. These walls conceal the inscriptions on the sides of some of the pillars. There are 2 niches at the sides of the inner entrance, one of them containing a standing figure of Vishvakarma and the other being empty. Standing figures of Vishvakarma are uncommon. There are also stonc seated figures of Śiva-kāpā and Lōkāchārya in the navaranga. The former was a saint, also known as Nāmakalīvar, who composed the Tamil work called Tiruvāyur. The latter was a great theologian, who flourished in the early part of the 12th century. Three new Tamil records were discovered on the walls and pillars. A few more were also found on other pillars, but these are fragmentary, the portions on the sides of the pillars being concealed, as I said above, by the newly erected wall. An important correction was made in T.-Narsipur 3. There is nothing in this record to support the theory of the derivation of the word kava from the Sanskrit words kava and āja. It merely tells us that Sarvasati-kapṭhābharaṇa-dēva was the name of the poet who composed the verses of the inscription. The record is engraved in beautiful Grantha characters. But it is to be regretted that an unfinished Kannada inscription incised on it renders the first line partly illegible. The tower of this temple, though built of brick, is in plan exactly like the stone towers of Chalukyan temples. The mahadevāra in the east which, I hear, had no gopura, is now buried in sand. The navaranga-dēha of Kirtinarayana has been removed from the temple and kept in a house at some distance for greater safety. The stone containing the inscription T.-Narsipur 3 stands to the right of this house. Parts of the stone have scaled off and the middle portion from top to bottom, both in front and on the back, is rendered illegible owing to the oil that is constantly poured over it in the belief that some of the oil in contact with the stone, when rubbed on the abdomen of a parturient woman, has the power of inducing an easy delivery.

22. So far only the interior of the temple has been described, the sand dunes around the temple preventing us from getting a glimpse of the exterior. A close examination of the temple led me to think that there might be inscriptions on the outer walls and the basement, but these could only be got at by the removal of the dunes. The magnitude of the task to be done, the length of the stay to be made and the heaviness of the outlay to be incurred, all combined, however, to dissuade me from attempting excavations on a large scale in view of the problematical nature of the result. But an old servant of the temple assured me of the existence of an inscription on the steps in front of the east entrance. So I made up my mind to have this portion at least excavated. The work went on for two days and on the 3rd day a Kannada inscription on the steps was exposed. The top lines of a Tamil inscription also revealed themselves on one of the pillars. Encouraged by this result, I continued the excavations near the pillar till a portion of the inscribed basement of the temple was reached at a depth of about 15 feet. The epigraph was in two lines. The exposed portion of the 2nd line referred to the consecration of the god Kirtinarayana by Vishnuvaradhana. It was thus a record of very high value historically and I resolved upon procuring a complete copy of it. The digging was carried on vigorously with a large number of coolies, both male and female. Removing the whole sand was out of the question as it would involve an expenditure of several thousands of rupees. I therefore hit upon the plan of cutting a narrow passage by the side of the temple to allow of the inscription being copied and stampages prepared. But this was not an easy task, as the passage became filled in a short time with streams of sand from the adjacent heaps. The work was however, persevered in, till we came to the end of the inscription near the north entrance. More than half of the record, which was to the right of the east entrance, had yet to be exposed. But very serious difficulties confronted us here. The sand dunes to the south of the temple were nearly 50 feet high and sloped towards it. No sooner was the passage made than it became refilled by the
subsidence of the superincumbent heaps. Planks were used to prevent the upper sand from falling, but they were of no use whatever. We had therefore to remove the whole of the upper layer of sand to the south of the temple before attempting to cut a passage. Water was also continually poured over the sand hill to prevent a possible slip over the coolies working below. In spite of these precautions 5 coolies were about to be engulfed in sand owing to the unexpected slip of a big upper heap.

On several occasions the passage made with the greatest difficulty in the morning was filled up in the afternoon, so that the digging had to be done over again. In the face of these almost insuperable difficulties the work was proceeded with, exposing day by day further portions of the record, till at last the beginning was reached near the south entrance. Several more epigraphs also came to light one by one. It was necessary to be very alert in copying and taking impressions of the epigraphs or portions of them as soon as they were exposed. Because unexpected slips soon blocked the passage and we had to wait for hours together for a favorable opportunity. At the place where the beginning of the epigraph was revealed the sand bank was more than 20 feet high and with all our alertness and promptitude our attempt to copy the portion was frustrated more than once. It was indeed tantalizing to be in full view of the inscription and yet not to be able to procure a copy of it. Success, however, attended our persistent efforts at last. The excavations were carried on for 14 days and 12 inscriptions in all, 8 in Tamil and 4 in Kannada, were brought to light. Of these, the one relating to the consecration of the god by Vishnuvardhana is the most important. It is a long inscription engraved in Grantha characters with a poetical introduction in Sanskrit. It tells us that the king, having rooted out Adiyamam, the Chola Viceroy, took possession of Talkad and set up the god Kritimārāyaṇa in A.D. 1117. This was also the year in which he set up the god at Belur. Tradition attributes to him the consecration of 5 images of Nārāyaṇa at different places, namely, Belur, Talkad, Melkote, Tumārur and Gadag, though according to one account Gunduipet comes in for the honor instead of Gadag. Hitherto there was epigraphical confirmation of the traditional account with regard to only one of the places, namely, Belur. The present inscription bears out the tradition with regard to Talkad also.

23. After excavation the features of the exterior of the temple revealed themselves to our view. The temple is Chalukyan in style, though there are no sculptures on the outer walls. A railed parapet runs round the front mūraṇaṇa with flowers in panels between single columns. At the north and east entrances are left on both sides only the bases on which 2 tower-like niches or pavilions once stood as at Belur and other places. The same appears to be the case at the south entrance also, though we did not excavate the whole of that portion. This temple deserves to be fully excavated and conserved. Altogether the number of new records discovered at this temple was 18. Old people of the place assured me of the existence of inscriptions to the right of the south entrance, near the temple of the goddess and the mahādevi and at a place known as Mājamadakṣaṭṭe. But all these are buried beneath sand-hills at a depth of not less than 40 or 50 feet and it is not easy to determine the exact spots in some cases. A trial is, however, worth making and the work of excavation requires my presence here for at least a month. As I had already spent 18 days at Talkad in connection with the excavations and the inscriptions in and around the place, I had to reserve this work for future consideration in view of the work to be done in other taluks.

24. There is a Śrāṅga matha of the Bhāgavata-sampadāya at Talkad, presided over by a sāuyāda of the name of Bālakrishnānanda-svāmī. A village named Kopāla, a few miles from Talkad, belongs to this matha; and from this circumstance the matha is sometimes called Kopāla matha.

The Kopāla matha. The Svāmī is said to be descended in spiritual succession from Padmapādāchārya, the immediate disciple of Sanka-rīchārya, the three Svāmīs that came after Padmapādāchārya being Vishnuśvāmī, Kārhiraśvāmī and Krishṇānanda-svāmī. In apostolic succession to the last, after a long interval, came Abhinava Bālakrishnānanda-svāmī, whose disciple was Bālakrishnānanda-svāmī. The disciple of the latter is the present Svāmī. The god worshipped in the matha is Gopālakrishna. The agent of the matha showed me a manuscript containing the Śrīla-purāṇa and certain quasi-historical matters relating to Vijayānagar, the Talkad chiefs and the Mysore kings. He also gave me two palm leaves containing copies of two inscriptions which register grants to the matha by
Mādhavamantri and by a Talkad chief named Chandrācēkha Čeṭyar in S'aka 819 and 916 respectively. The former inscription is printed as T.-Narsipur 47. There is an anikat or dam across the Cauvery near Talkad which is known as Mādhava-mantri-kattha, the Mādhavamantri who built it being supposed to be Vidyāranya. The manuscript referred to above contains a verse giving S'aka 816 as the date of the construction of the dam by Mādhava-mantri, nearly 500 years before Vidyāranya's time! The verse runs thus—

S'āke shōdaśa-miśrīṭaḥ-śatake hy A'anda-samvatsareḥ
Vaśaṅkaḥ ēsita-saptami-Bhṛgu-dinē lagnē cha simhōdaye
sētum Mādhava-mantri-rāt Kārisvanē badhīnāt Kavērātmajām
pratyutthām udādhiṃ Daśāya-rūpavad dēva-dvijānāṃ krītē. II
(Kari-vans = Gaţhāranya = Talkad).

The Mādhava-mantri who built the dam is probably identical with the Mādhava-mantri of the Goa plates (see Report for 1909, para 91), who was a contemporary of Vidyāranya. With regard to the Talkad chiefs, the manuscript informs us that the first chief Sōmarāja Čeṭyar, who received a few districts as an utkāi from Vidyādēva-Rāya of A'negōudi, ruled from S'aka 783 to 837! It was the second chief, Chandrācēkha Čeṭyar, who is said to have ruled from S'aka 838 to 915, 78 years, that made the grant to the māţha in S'aka 916. Other Talkad chiefs are stated to have reigned for 91, 86, 84, 76, 85 and 87 years each. The above statements are enough to show the worthlessness of such manuscripts for historical purposes.

25. During my stay at Talkad, the jātre of Banḍarasamma was celebrated.

A jātre is a village goddess whose temple is situated opposite to the travellers' bungalow. There are also several other seated female figures in the temple, which are said to be her associates. On the first day three country carts with solid wheels, adorned with flags, festoons, etc., are driven through the village with different pairs of bullocks yoked to them at short intervals. These carts are sacred to the goddess and are not allowed to be used, for any other purpose. After the jātre is over they are preserved in some safe place to be taken out again at the next jātre. In fulfillment of vows taken hundreds of people bring new pots and prepare made (i.e. rice boiled with jaggory) in the temple compound and the adjacent fields for the goddess. On seeing the carts they offer the made to the goddess and carry home the pots with their contents for distribution as prasāda among the members of their families. On the second day thousands of people carry torches and move around the temple in the small hours of the night also in fulfillment of vows. The usara-rāgaka is brought in procession. By that time people have in readiness for sacrifice numbers of sheep, goat and fowl, and, as soon as the tomāmādi or worshippers of the goddess sprinkles itirika or holy water on the victims, their heads are cut off and the carcasses are at once removed by the owners to their houses. All this takes place before sunrise. The procession with torches is a very fine sight. On the third day a large pit is sunk at some distance in front of the temple and filled with water. People dance in joy around the pit and throw their friends into it in merriment. This sport is kept up the whole day and the jātre ends.

26. It may not be out of place to give here in brief the Purānic account of Talkad as found in the manuscript of the Koppala-māţha (para 24.) Sage Sōma-datta and his disciples were directed by the god Viśvēvara of Kāśi to go to Siddhāranya-kṣētra and perform penance there. On their way they were attacked and killed by wild elephants; and, as their last thoughts were about the elephants that killed them, became elephants themselves. Meanwhile the god Viśvēvara, accompanied by Maṇḍikarnika, came over to Siddhāranya-kṣētra and abode at the foot of a sālīndali or silk-cotton tree. Maṇḍikarnika became Gōkarna-tirtha. Sōmadatta and his disciples, now metamorphosed into elephants, also came over to Siddhāranya-kṣētra, by virtue of their former penance. Every day they bathed in the Gōkarna-tirtha, plucked lotuses from there and threw them at the foot of the silk-cotton tree. Two hunters, named Tāla and Kūda, who observed this, began to fell the tree out of curiosity, when a stroke of the axe falling on the Rūgā at the foot of the tree caused a stream of blood to flow from it. The hunters stood amazed, when a heavenly voice bade them to dress the wound with the leaves
of the tree. They did accordingly and the flow of blood ceased. Further, the blood that had flowed formerly changed into milk. As directed by the god the hunters drank the milk and instantly became members of the Pramatha-guṇa or Siva’s hosts; and the place was thenceforward known as Talkadū after their names. The elephants did likewise and were transported to Kailāsa, the place having acquired a second name, etc., Gaṅgāranyaka-kshetra, after them. As the god treated himself for the wound caused by the hunters, he became known as Vaidyēsvara. The same god manifested himself as Arkēśvara on the bank of the nīttanēdhūni (flowing northward) Kāverī and was worshipped by the sun; as Vāsukiēśvara or Pātālēśvara on the bank of the īttukēśhūni (flowing eastward) Kāverī and was worshipped by Vāsuki, the king of serpents; as Śāṅkatēśvara or Maraṭēśvara on the bank of the dōkēśhūni (flowing southward) Kāverī and was worshipped by Brahman; and as Mallikārjunā on Sōmagiri or Muḍukadore-betta on the bank of the pachchēśhūni (flowing westward) Kāverī and was worshipped by Kāmadhēnu or the cow of plenty. These five lingās represent the five faces of Siva. The positions of the lingās are given in the following verse—

Arkanāthas tu parataḥ Pātālēśas tu dakshinē t
pachchini Śāṅkatāthā uttarā Mallikārjunām t
Vaidyanāthas tu bhagavān maṇḍhyē Kailāśa-nāyakah

The day on which a visit to the five lingās confers the highest merit is specified in a
verse which runs thus.—

Kārtikāyasitē pakhē tu amāyāṁ indu-vāsārē
dārśanam mōkshadām viprāḥ kītāsthē cha divākārē

The Gōkarna-tirtha mentioned above is a pond to the north of the Vaidyēśvara
temple.

27. Besides the inscriptions mentioned in connection with the temples, there
were also some others mentioned at Talkad. One of these was in a mound in
Kōṭikanyādānām Nārasiṁhachārya’s wet land to the east of the village; 3 near
Turukittattēla in the same direction; 2 in front of Tammadi Channabasavaiya’s house;
1 in the kedēgitt field of Anjanēya, and 1 in the bathing ghāṭ of the Mādhavāryā
canal. This canal is drawn off from the Caunery near the Mādhava-māntri dam
and is said to have been made by Mādhava-māntri himself (para 24). The bathing
ghāṭ is built of the architectural members of ruined temples. The same is the case
with some of the bridges across the canal and elsewhere. Altogether the total of
new records copied at Talkad was 50, of which 34 were in Tamil.

28. The villages surveyed around Talkad were Tadēmālini, Kaliyūr, Māvin-
halli, Hemmige, Muḍukadore or Beṭṭahalli, Vijayāpura, Akkōru, Jālāballi, Marḍipura,
Kāvāripura, Hōnguliyādē, Sārāgūr and Sōnahalli. Two new
epigraphs were copied at the 7th village, 3 each at the
9th and 12th, and 1 each at the 8th, 10th, 11th and
13th. Tadēmālini is called Jānātāhāpura in the inscriptions. The Janārdana and
Mallikārjunā temples at the place were examined. The Chola inscriptions
here gave much trouble owing to the basement on which they are engraved
being deeply buried. Besides, it was very difficult to find out where the further
portions of the records were continued. Around the above two temples excavation
to a depth of several feet had to be made. Complete copies were thus procured of
T.-Nārsipura 3, 35 and 36. The further portion of T.-Nārsipura 32 could not be
found, though a thorough search was made. Six new epigraphs, I in Kannada and 5
in Tamil, were copied at the Janārdana temple and four Tamil ones at the
Mallikārjunā temple. One more record was found in a field to the west of the
village. At Kaliyūr 4 new inscriptions were discovered and T.-Nārsipura 42 com-
pletely copied. The stone containing the important inscription T.-Nārsipura 44,
which gives an account of a battle in A. D. 1096 between the Hoysalas and the
Chola general Āṭramāyā, has at the top a panel, about one foot wide, containing
sculptures of horsemen, warriors etc, representing a spirited battle scene. Four
new records were copied at Hemmige, one of them being an inscription of the
Ganga king Sripuruṣha. T.-Nārsipura 39 and 51 were not found. Muḍukadore
gave us 15 new records, 7 in Tamil and the rest in Kannada. Of these 12 were found
at the Mallikārjunā temple on the hill, 1 in Āṭarama’s field to the east of the
village, 1 in the grove near Kunipirkaṭe and 1 near the tank bund. The hill is not

Archl. 1911-22

4
very high, but the temple on it with its gopura presents a pretty appearance when viewed from below. The linga here, known as Mallikakaruna, is one of the pancha lingas of Takkal (para 26). In the prakara is a mantapa, said to have been built some 70 years ago, which is known as Chitra-mantapa on account of the paintings on its walls, which represent scenes from the Sāiva-purāṇas. There are also Kannada passages explaining the scenes as well as labels giving the names of individual figures. A jātira on a grand scale is held here every year in the month of Māgha, at which many thousands of pilgrims from various parts of the country collect together. It lasts for 15 days, during which period an apamāna from Mysore discharges the duties of the officiating priest, though at other times a tammaḍi of the Lingayat sect worships the linga. The image representing the consort of Tāṇḍāvēśvara is brought from the Vaidyēsvēvara temple at Takkal and kept here during the jātira. On the last day a bull race takes place, the winner receiving a garland from the archak in the presence of the god. He has also the privilege of being taken to Sripurva in the Kurnool District. Excellent bulls are brought from various places to compete in the race. The village contains a large number of mantapas built by charitable people for the accommodation of pilgrims during the jātira. The Arkēsvaram temple at Vijayāpur was inspected. The linga of this temple is also one of the pancha-lingas of Takkal. In front of the temple is a small shrine containing a figure of Śūrya with lotuses in the two hands, flanked by two female figures armed with bows and arrows. The stone forming the roof of the Śūrya shrine has T.-Narsipur 25 on the under-surface and T.-Narsipur 29 on the back; while those forming the right and back walls have respectively T.-Narsipur 56 and 55 on them. T.-Narsipur 29 was found to be an inscription of Rājendra-Chola, with the Tamil introduction written in Kannada characters. Three new epigraphs were copied at the temple, one of them being an inscription of the Ganga king Śivamārapati, engraved on a slab built upside down into the west wall of the garbhagriha. The left side of the slab is a little damaged, so that one or two letters there are illegible. There is a ruined fort to the south. A huge mud wall there is pointed out as having once formed part of a storehouse. To the south of this wall was discovered another Ganga inscription of the time of Bṛjeyappa. In another part of the fort were seen two Jina images lying half buried in the earth I was told that a few other images from here were removed to Mysore. In the inscriptions the Arkēsvaram temple is said to belong to Kṛṇagāra, which is apparently identical with Kinnāgara, a bhedāṭha or ruined village to the wests. The name Polnagara, in contrast to Kṛṇagāra, also occurs in them. This may perhaps refer to Takkal itself, situated only about 2 miles to the west. T.-Narsipur 57 and 58 do not belong to Vijeyāpur, but to T.-Narsipur. Venkatānasirāsimhāchārya, the Patel of Vijayāpur, who is a lineal descendant of Kōṭikanyādāman Venkatānavarānāchārya, the recipient of the copper grant T.-Narsipur 23 of Sāka 1535, gave me nine original Nirūps for examination. He also produced the above copper grant. Seven of the Nirūps were issued by the Mysore kings and two by the Beur chiefs. They mostly belong to the 18th century.

29. I then went to T.-Narsipur, inspecting on the way Mādāpura, Hiriyur and Hosapura. A new inscription was found in the second village and another in the third. The stone containing the latter was almost completely buried in the earth and the work of excavation occupied nearly two hours. The Gunjānarasimha and Mūlāstānēsvēvara temples were inspected. The former is a pretty large structure in the Dravidian style with a gopura and a fine four-pillared mantapa in front. At the sides of the outer entrance two inscriptions were found on two lamp pillars. Near the boli-pitha in the front mantapa are two richly ornamented figures on opposite pillars, wearing a beard and standing with folded hands, which are said to represent the Māgūr chief and his brother who built that portion of the temple. A similar figure near the mahādeva is said to represent another Māgūr chief who built the gopura. In the prakara there are several small shrines containing figures of Rāma, Krishna, Varadarāja, Aṇḍa, etc. In the shrine of the goddess there is a fine figure of Hanumān to the right. The top parapet around the temple contains fine mortar figures of mūrtis and avatāras of Vishnu with, in some cases, labels below giving their names. There are also figures representing the sports of Krishna. A few comic figures also occur here and there. On the south and west parapets are given nine different figures of Narasimha: one issuing out of a pillar, another fighting with the demon Hiranyakasipu, another tearing out his entrails,
another in the posture of meditation, another with Lakshmi seated on the lap, another showing grace to Prahlada, another with one arm round the neck of a woman—the label calls this Śūlagūḍākabha, i.e., favorite of the midwife (?), another standing alone, and the last with eight hands having Prahlada in front. The meaning of the seventh figure is not apparent. The same is the case with another figure on the south parapet which is seated with Hanuman’s hand resting on the thigh and Lakshmana standing to the right with folded hands. The label calls this Ekāntārāma. Twelve such labels were found on the parapet. The god of the temple is known as Gunjānārasmīna, because he bears in the right hand between the thumb and forefinger a berry with its stalk of the gunjā plant (Abrus precatorius), which is supposed to indicate the superiority of T.-Narsipur to Kāśi by that much of weight in sanctity. Two more records were copied at the temple. To the left of the temple at a little distance is a small shrine containing a well carved image of Janārdana. To the west of it is a small building known as Parhālāma-manṭapa built in 1855. It is said that Janārdana had once a large temple and that on its going to ruin the materials were removed for building the kitchen of the Narasimha temple. A new inscription was found at the Mūlasathānāśvara temple, another at the Māri temple and three more on the steps of the middle bathing ghāt. A panel containing a seated Jina figure flanked by a Yaksha and a Yakshi was found lying in front of the Taluk office.

30. The places visited near T.-Narsipur were Tīrmukāḍalu, Gargēśvarī, Sōsāle, Benakanhallī, Aḷṅgōḍu and Nīḷāṅge. The temples at the first village were inspected. The Agastāyēśvara temple is a large structure. In front of it is a lofty torana or gateway over which stand at both ends two lamp pillars with the necessary appliances for lighting lamps. There is also at some distance another lamp pillar, similar to but lesser in height than the above two, with an iron framework on the top for placing lamps which were once hauled up with iron chains found even now on the pillar but no longer in use. Agastāyēśvara is a svētāḷa-līṅga or ṭīṅga formed of sand, with a cavity at the top in which there is always some water which, people say, represents the Ganges. When the cavity is filled, the excess water flows through an aperture below which is called the mālī or navel of the līṅga. The water is taken out of the cavity with a spoon and distributed among the devotees. It is said that Agastya, being desirous of worshipping a līṅga, directed Hanuman to bring one from the Narmaidā within one mukhārā, but the latter did not return within the appointed time. So, Agastya fashioned a līṅga out of sand and worshipped it. Soon after Hanuman returned with the līṅga, and, seeing what had happened, flew into a rage and resolved upon rooting out the līṅga of sand. But his efforts proved abortive, though a few marks of violence were left on the līṅga, the cavity at the top being one of them. The līṅga brought by him was apparently set up in another temple at the place known as Hanumantēśvara. In the mācavānga of the Agastāyēśvara temple is a fine figure of Subrahmanya. There are also figures of Sūrya and Gaṇeśa. The latter, though mutilated, is being worshipped, I am told, in accordance with the wish of the god as revealed in a dream. In the prakārā there is a figure of Aśvathānārayaṇa, about 2 feet high, in a dancing posture with 8 hands—6 of them holding a discus, a conch, a mace, a lotus, a noose and an elephant-goad, the 7th raised like that of Tāṇḍavēśvara and the 8th in the fear-removing attitude—flanked by two drummers. There are also figures of the sheep-headed Dakhsha with 4 hands and of Dakshināmūrti, seated in the posture of meditation with matted hair under a Banyan tree, on a pedestal containing sculptures of the saptarishis or seven sages, the attributes in the 4 hands being a rosary, a book, a serpent and a Rudra-vīṇā. The goddess of this temple, known as Pūrpaamangalā-Kāṁakshi, is a very fine figure, about 4 feet high. Two new records were copied at the temple, 1 on the south wall of the garbha-griha and 1 on the pedestal of the uṣnīśa-rigrama, called Manōmāni, of the temple of the goddess. A few fragments were also found on the east walls of the kitchens and the prakārā. In the Virabhadra temple is kept a fine figure of Mahishāsuramardini, said to have been recently unearthed. A new inscription was also copied at the Hanumantēśvara temple. There are two more līṅgas besides Agastāyēśvara in the Agastāyēśvara temple, viz, Somēśvara and Mārkandēśvara; these three, together with Hanumantēśvara and Gargēśvara of Gargēśvari, form the pānca-līṅgas of Tīrmukāḍalu. Aśvatha-Nārāyana, i.e., Nārāyana in the shape of the holy fig tree, was visited. It is said that the tree has been
in existence from time immemorial and that it was originally worshipped by Brahmas. Only one branch is now visible. They say that as soon as one branch withers, another puts forth leaves. The tree is surrounded by a large number of Nāga stones set up by people wishing for offspring. In the prakāya there are several images of Hanumān and a few kīrtanas. One of the former is said to have been set up by Vyāsa rāya, a Mādhva guru of the 16th century, who founded a māṭha at Sōsāle, about 2 miles to the east, known as Vyāsa rāya-māṭha after his name. He set up in all, according to tradition, 737 such images in various places. A few fragmentary inscriptions were found on the steps of the bathing ghūt to the west. The name Tirumakūḍal is a corruption of Tiru-mukhād, the holy confluence of the three, namely, the Kāvērī, the Kapilā and Sphati kā-sa rāvāra, the last being a pond supposed to be situate in the bed of the Kāvērī. The Bhikshāvēra and Annādēvārā temples on the other side of the Cauvery were visited and a new record discovered at the former. The latter is said to have been built by the same Sāchechānanandaśvāmi that built the Annādēvārā temple at Takkād (para 19).

The Gārgīvēra temple at Gārgīsvāra and the Janārādana, Hombādevi and Virabhadra temples at Sōsāle were inspected, but no inscriptions were found. Two inscriptions were copied at Benakanhallī, 1 in Tamil and 1 in Kannada, and one more at Nilgōge. In the Siddhāvēra temple at Alpūṇḍ two slabs containing old records of the Ganga period, one of them of Sripurusha, were found built into the ceiling. There was also another inscribed stone built into the wall. In the Čennigārāya temple an old inscription was found on the basement. The image of Čennigārāya or Kēsava is well carved, the prathēkāja or glory being sculptured with figures of the 10 avatāras of Viṣṇu. Another old record was copied at the Basava temple. Similar records, but fragmentary, were also discovered in the houses of Puttārāje Urs and another individual. Two more were found near the tank, 1 on the since and 1 on a pillar. T.-Narsipur 66 is incomplete, breaking off abruptly in the middle of a verse. Below the Alpūṇḍ appears to be a place of considerable antiquity seeming that almost all the epigraphs discovered there, though fragmentary, are engraved in characters of the Ganga period. The village was evacuated at the time of my visit. It is likely there are several other inscribed stones in the houses of the villagers put to various uses.

31. While at T.-Narsipur I paid a visit to the present Svāmī of the Vyāsa rāya-māṭha, who was staying at Tirumakūḍal owing to the plague at Sōsāle, and requested him for me examination all the copper plates in the māṭha. The Svāmī kindly agreed to do so. I also asked the Amīdar to assure the Svāmī that the plates would be carefully returned to him as soon as they were done with. After this assurance 14 plates containing 12 inscriptions in all were received. They are engraved in Tamil, Telugu, Nāgari and Kannada characters; 5 of them recording grants by the Vijayanagar kings, 1 by a Nāyak of Madura, 2 by the Setupāris of Rāmād, 1 by a Zamindar of Sīvagiri, 1 by a chief of Kōljār and 2 by guilds of merchants. None of these is printed. I also sent for the 2 sets of copper plates in the Taluk Treasury, T.-Narsipur 64 and 94, for examination and checked the printed copies. The plates of No. 64, which measure 10½" by 5½", are fashioned into rims at the edges to protect the writing. The seal does not bear any figure. The plates of No. 94, which measure 5½ by 1½", are strung on a ring bearing a seal on which stands to right an animal looking like an elephant with a raised tail.

32. I then proceeded to Chānamarājanagār, stopping for a few hours at Māgūr. The Dēśēvāra temple at Māgūr is a large building with Māgūr temples. a fine gopura and a lofty lamp pillar in front. Opposite the south nava ranga entrance stands in a niche on the wall a figure with folded hands, which is said to represent the builder of the temple. The Pūrakōga shrines in the prakāya have well-carved door-ways and lintels. There is a well-executed sugar cane mill in stone which was formerly used to get sugar cane juice for the abhikābha or anointment of the god. A similar one, but rough in make, was also seen at the Vaidya vēra temple at Takkād. A number of modern inscriptions on brass-plated door-ways, vehicles and bells were found in the Tibhādevi or Tripurasundari temple. T.-Narsipur 88, which was found to be an old Jaina epitaph, was correctly copied. The top paras- pet round the temple contains murti figures of various forms of Pārvati, Lekshmi and Sarasvati, as also figures of the asa ha-dīsālaka or regents of the directions, the 10 avatāras of Viṣṇu, the Śrīparṇīprakā, etc., with labels below giving their names.
Several of the labels have, however, become illegible, the number of the legible ones being 57. In front of the temple is a beautiful mantapa built in the Saracenic style in brick and mortar. It has 4 pillars joined together at each corner surmounted by ornamental arches and parapets and stands on a high base. The house of Dēvāraj Urs to the left of the temple is a quaint old structure. Two records, 1 in Tamil and 1 in Kannada, were copied at the Nārāyana temple. Other discoveries in the village were an inscription on a eavayal near the entrance and another on the pedestal of the goddess in the Dabulamanna temple to the north.

33. The temples at Chāmārājānagar were inspected. The Chāmārājāsvāra temple is a large structure in the Dravidian style built in 1826 by Krishna Rāja Odēyar III in memory of his father Chāma Rāja Odēyar. Inside there are 3 cells standing in a line, the central one having a linga named Chāmārājāsvāra after Krishna Rāja Odēyar III's father, the left one a figure of Pārvati named Kēmpananjamāmbā after his mother and the right one a figure of Chāmārājāsvāri, the tutelary goddess of the Royal Family. To the right and left of the nacarama there are 6 cells with lingas named after the 6 other queens of Chāma Rāja Odēyar. At the inner sides of the nacarama entrance are figures Sūrya and Chandra. Inside the prākāra there are small shrines all round containing images or lingas: The south shrines have figures of the 63 Siva devotees, the north ones figures of Siva representing his 23 Ida or sports and the west ones lingas, set up in the names of the king, his queens and other relatives. Every one of the shrines has a label over the doorway and every brass-plated door-way has an inscription on it. Altogether 50 such labels and 35 such inscriptions were found. Some of the Ida-ādivīs of Siva are well executed. In a shrine to the right are found statues as well as metallic figures of Krishna Rāja Odēyar III, his four queens and Nanjarāja Bahadur, standing with folded hands, with labels on the pedestals, the statue of the king having also a Sanskrit verse engraved on its pedestal. The top parapet round the temple contains mortar figures representing varieties of Ganēsa, etc., with labels below. Altogether 56 such labels were noted. Among other discoveries in the temple may be mentioned an inscription near the mahādvāra, another on a beam over the Nandi-mantapa and a few others on the dēvīja-stambha or flag-staff, doors, bells, etc. In the Virabhadra temple stands a big figure of Virabhadra with sword, shield, bow and arrow for its attributes. There is also a figure of Bhadrakāli, his consort, standing at the side with the same attributes. Such figures were also seen in the Gangālharāsvāra temple at Seringapatam (para 8). There is a seated figure of Pārvatāsvāta in the Pārvatāsvāta temple, with his Yakshe Dharanajēndra seated in a separate niche and his Yakshe Padmāsvati standing in a separate cell to the left. The latter is said to have been brought from Terakāmēbī. There is also another standing figure of Pārvatāsvāta canopied by the seven hoods of a serpent, said to have been brought from Haralakoṭe. A new record was copied at this temple. Another in Tamil was found on the basement of the Lakshmikānta temple, and one more on an oil-mill near the Chata. The structure known as janma-maṇīṣaya, built to commemorate the birth in A.D. 1774 of Chāma Rāja Odēyar, father of Krishna Rāja Odēyar III, at Arikoṭā, the former name of Chāmārājānagar, has a pretty appearance with paintings on the walls and a flower garden in front. The pond known as Dōḍḍe Amsinakoṭa, which supplies drinking water to the town, was built by Kanthirava Narasa Rāju Odēyar (1638-1639) and named after his father-in-law Dōḍḍe Urs of Arikoṭā.

34. The temples at Haradanhalli, a village about three miles from Chāmārājānagar, were visited. The village has a ruined fort and appears to have been once a place of some importance. The Divyaśingāsvāra temple is an old structure with a big pāṇḍava and a stout lofty lamp-pilar in front. The ceiling of the mahādvāra has in the middle an oblong trough-like concave panel, which I have not seen in other temples. In the nacarama there is a fine figure of Virabhadra in a shrine to the right. Near the drāvāpiṭalakas is a large ceiling panel containing figures of ashtakoṭipalakas with Tāndavāvara in the centre. At the right inner side of the entrance is a figure of Sūrya. In the prākāra there is a shrine of Sarasvati. To the right of the shrine of Kāmakashi, the goddess of the temple, is a figure of Subrahmanya with only one face, seated on a peacock. The front ceilings of the linga shrines in the west have paintings, at least one hundred years old, representing scenes from Sāiva-purāṇas. One of the maṇḍapas in the prākāra is said to have been dismantled and the materials removed to Chāmārājānagar for building the
Janana-mantapa (see previous para). The temple was apparently a very rich one, judging from the list of gold and silver vessels, jewels, precious stones, gold cloths, etc., which, as recorded in a kadiya (i. e., a book of folded cloth covered with charcoal paste) produced by the shanbog, were carried away to the boshakhada or treasury at Seringapatam in A. D. 1737 by order of Tipu. The list includes even brass vessels, lamps and silk cushions. The same fate overtook almost all the temples in the State during the rule of Tipu. The kadiya also contains copies of the inscriptions in the temple and supplies detailed information about the endowments made and the jewels, etc., presented to the temple by various persons. Altogether eleven new records were copied in the temple—five on the pillars, three in the Râmakshi shrine, two on the pedestals of images and one on a trough. It was at this village that the Lingâyat guru Gosh-Chanmbasaavaya had his matha, where Tostada Siddhalinga, another great teacher and author of the same sect, who flourished at the close of the 15th century, was initiated in the tenets of the Vîraśiva faith. It is said that Chikka-Deva-Râja-Odeyer dismantled the matha and built the Gopalakrishna temple with the materials. Some of the pillars in the latter have Śiva figures on them. An inscription was also found on one of them recording a grant to the Lingâyats. The figure of Gopalakrishna is well executed. In the naavaranga there are figures of Varadara, Śrîvásasa, Sathakâpo, Râmânrâja, Chârâya and Vishvakâna, as also two standing figures of Lakshmi in two separate cells. In a shrine in the prakâra are lying in confusion several figures of the Aâlârâs or Śrivishnava saints. A new epigraph was also found in Kamanna's backyard.

35. From Châmârâñjager I went to Gundulpet, inspecting Terakkanâmbi on the way. The temples at Terakkanâmbi, several of which are in ruins, were examined. The Lakshminarasârama temple is a large building with some well-executed pillars. The interior is pitch-dark; a slab or two in the roof may be removed with advantage and light let in by means of a raised skylight. The metallic images of the ruined temples and in some cases the stone images also are kept in this temple for safety. The present metallic image of the shrine of the goddess here bears an inscription stating that it was a present from Krishna Râja Odeyer III, who is said to have removed the original image to the Prasannakrishnaswâmi temple built by him at Mysore. The temple has metallic images of Child Krishna and Child Balarâma and of Yasodâ suckling Krishna. In the Hanûâ Gopalasvâmi temple the god is a fine tall figure camouflaged by the 7 hoods of a serpent. Usually the god is represented as standing under a bâna tree as at Kamambâjî (para 13). The Râmabhadrâ temple is a large solid structure. At the sides of the inner entrance are two figures which are said to represent Bâsakâsava-sejâ, the builder or restorer of the temple. The same figure is also sculptured on a pillar opposite the entrance. There is a huge trough here, measuring 6' x 3' x 4', carved out of a single stone. In the Sâgriya temple there is a large figure of Sâgriya, about 6 feet high. The pillars of the veranda in front of the Hanumanta temple are beautifully sculptured. The stone images of the Râmabhadrâ temple, now kept in the Lakshminarasârama temple, consist of seated figures of Râma, Lakshmana, Bharata, Sâtârugha, Sîta and Vibhishana. It is said that the metallic images of the Râmabhadrâ temple also removed to the Prasannakrishnaswâmi temple at Mysore and the metallic image with consorts of the lakshminâtâ temple at Kâthinár Malvâryapura sent instead. An inscription, of 1489, in the Râmabhadrâ temple records a grant of land to a temple of Aâlê There is a tradition among the Śrivishnavas that the image of Sathakâpo or Nâmâlâvâr of Aâlârâtirumâgari in Tumvelly District was kept at Terakkanâmbi for some time. I am not sure if the reference is to this Aâlê. The village has a ruined fort. Three new inscriptions were copied here—one on the north outer wall of the Lakshminarasârama temple, one near the Hanumanta temple and one near Ranga's field to the south.

36. The temples at Gundulpet were inspected. The Vijayanârâyana temple is a small structure. The image, which is much smaller than those at Belur and Tâkkâd, holds a tiny lotus with its stalk between the thumb and forefinger of the right hand. There is a tradition that this god also was set up by Vishnuvaridhara. The images of the Parâvâsudâyâ temple, now in ruins, are also kept here. Parâvâsudâyâ is seated on the coils of Aâlê with his consorts standing at the sides.
The goddess of the Paravasudēva temple, which is a seated figure, is named Kamalavalli. The temple also contains figures of Ananta, Gana, Vishvakarman, Hanumān and a number of Aiyars. The ubsasa-vigrahā of Paravasudēva is a handsome figure, with the usual discus, conch and mace in the 3 hands, the 4th being in a peculiar attitude, neither boon conferring nor fear-removing, but slightly slanting with fingers joined and made a little concave. This attitude is called the attitude of granting deliverance to Brahma-kapāla and is said to be found nowhere else. The image is said to have been originally at Hastināvatī. It was then removed to Śivānandamūra whence it was brought to this place. There is also another mutilated metallic image, called Varadaraja, which is said to have originally belonged to the temple of Varadaraja or Allāndātā at Madur and to have subsequently become the ubsasa-vigrahā of the Paravasudēva temple. But owing to mutilation it was replaced by the other image. The consorts of the mutilated image are also said to have been taken to the Prasannaśrīnivasāna temple at Mysore. Three new records were copied at this temple—1 on a stone to the left of the front veranda and 2 on the pedestals of images. The Paravasudēva and Rāmēsvara temples, situated about a mile to the east, are in ruins. The former was built by Chikka-Deva-Rāja-Odyar in memory of his father who died here. It is a large structure of some architectural merit. The pillars of the mūrana are sculptured on all the 4 faces and the 4 pillars of the front veranda are beautifully carved with figures of lions with riders in front. The door-ways likewise show good work. The māhādeva is a lofty structure with verandas extending to a great distance on both sides. There is also a pretty large temple of the goddess to the left of the main temple. The Rāmēsvara temple close by also shows pretty good work. The inscriptions on its basement are engraved in excellent Kamada characters. Three new epigraphs were found here—2 on the south basement and 1 to the right of the east entrance. Gunipet has a ruined fort. It is called Vijayāpur in the inscriptions.

37. The last place visited during this tour was Nanjangud. The Śrikanṭhēvara temple here is a large building in the Dravidian style with a fine gopura and a veranda in front supported by 8 huge but well carved black stone pillars. It appears that some of the shrines have been removed with their inscriptions with the object of giving more light to the interior of the temple. In the mūrana there are cells to the right and left, as in the temple at Čāmējsinagar, containing lingas set up by the queens and relatives of Krishna Rāja Odyar III. There are also in a shrine, as there, statues as well as metallic figures of Krishna Rāja Odyar III and his four queens, standing with folded hands, with labels on the pedestals, the king’s statue having also a Sanskrit verse incised on its pedestal. In the prāveśa we have again, as there, shrines all round, the south ones containing figures, both in stone and metal, of the 63 devotees of Siva, the west ones lingas and the north ones figures of Siva representing his 25 līlā or sports. Many of the figures here are, however, much better carved than those at Čāmējanagar. Pārvati, the goddess of the temple, is a fine figure, as is also Nārāyana with his consort. In a shrine in the north is a figure of Subrahmanya, the Daṇḍayuḍhapāṇī variety (part 9), with a bare head, seated on a peacock and sheltered by the 7 hoods of a serpent, holding a staff in one of the two hands. Besides the 9 labels on the pedestals mentioned above, 20 modern inscriptions were found on brass-plated doorways, vehicles, etc. The smaller vehicles are mostly made of silver and gold, some of them being artistically executed. The larger ones, such as the Gajarattha, Kangā and Turaga (horse), are fine pieces of workmanship. These have wheels and can be easily moved, the Gajarattha being drawn by an elephant. The larger vehicles are all gifts from Krishna Rāja Odyar III. The top prāveśa round the temple has mortar figures, as at Muggur and Čāmējanagar, representing varieties of Gānapati, etc., with labels below giving their names. The total of such labels is about 35. An inscription of the 16th century was discovered on the bali-pitha. I returned to Bangaluru on the 8th of March.

38. On the 29th of May, I went to Mysore in connection with a meeting of the Board for the management of the Local Examinations to be held there on the 30th of May. While in Mysore I inspected all the temples in the town and also
few places in the neighbourhood. In the Prasannakrishnasvāmi temple, which was founded by Krishna Rāja Odeyar III in 1829, a dozen modern inscriptions were found on brass-plated doorways, vehicles, silver vessels, etc. Labels were also found on the pedestals of metallic figures of gods, saints and sages, about 39 in all, the king’s name being also given. We have likewise here in a shrine statues and metallic figures of the king and his queens with labels, 9 in number, on the pedestals. The Varāhasvāmi temple gave us 6 records, 3 on the pedestals of images and 3 on prabhārates, etc. One of them mentions Chikka Dēva Rāja Odeyar (1672-1704) as the donor. The labels on two of the above images show that they belong to the Prasannakrishnasvāmi temple. Varāhasvāmi had been set up at Seringapatam by Chikka Dēva Rāja Odeyar, but as the temple was demolished by Tippu, the image was brought to Mysore and set up again in 1809. The Varāhasvāmi temple is a fine structure, especially the shrine of the goddess, which has a finely carved door-way and well executed pillars. The towers show good work. In the navarātas there are stupe niches at the sides of the entrance. Four inscriptions were found on the vessels and jewels of the Lakshmiramanasvāmi temple. This temple was in existence before 1499, since an epigraph of that date found in Cole’s Garden registers a grant of land to it. A few modern records were also found in the Kōṭe Venkatarama, Tripayanēsvara and Prasannamanjunāthasvāra temples. In the garden below Doddakere, called Madhurana, which contains the brindavanam or tombs of the deceased members of the Royal Family, about 15 epitaphs were noted, but only one of them is dated. An inscription was also discovered on the ornamental stone cot kept in the Oriental Library. The cot, which measures 3½ by 6’, is well carved and ornamented on all the four sides and has a flower in the middle of the upper surface. The legs, which are separate pieces about 2 feet high, are also well executed. It is said that the cot once belonged to Kempe Gouda of Magadi. Two sets of copper plates were procured, not, however, without some difficulty, from Gundal Pandit Lakshmanachar and Lakshminayayam Jois of Mysore. One of them is a long grant, consisting of 10 plates, issued by Chikka Dēva Rāja Odeyar in 1674; while the other, consisting of 3 plates, records a grant by Doddā Dēva Rāja Odeyar in 1695. I have to acknowledge here the assistance rendered by Messrs, Ketanahalli Narasimhachar and Kalale Kangasvami Iyengar in procuring the plates for examination.

39. The places that were visited near Mysore were the Chāmūndi Hill, Kukkarhalli, Tanasikoppal, Hālē Bōgādi, Cole’s Garden and Belavatta. At some distance up the foot of the Chāmūndi Hill is a mekhla to the left, known as Annadānappa’s mekhla, with a spring at the back. A new inscription was copied here. Further up is a huge bull, carved out of granite, and artistically executed with rich ornamentation. The figure, which is 23 ft. long, 10 ft. broad and 11 ft. high, is seated on a terrace facing south. The head is at a height of more than 15 ft. from the ground level. It is said that the bull was caused to be made in 1664 by Doddā Dēva Rāja Odeyar. The building of the steps, 1,000 in number, is likewise attributed to him. The Chāmūndēsvāra temple on the top is a pretty large building with a fine gopura. About 13 inscriptions were found on the temple vessels and jewels. One of the gold jewels, called Naksatramulika, a present from Krishna Rāja Odeyar III, is of interest as having 30 Sanskrit verses inscribed on it. The inscription on another tells us that it was presented to another temple, namely, the temple at Uttanahalli. We have also here in a shrine statues of Krishna Rāja Odeyar III and his queens with the names engraved on the pedestals. The king’s statue, about 6 feet high, is well executed. In the prakkara of the Mahābālasvāra temple two old epigraphs of the Ganga period were discovered near a Bilva tree. Five inscriptions were also found on the temple vessels and brass-plated door-ways. Further discoveries were a Tamil record near the mahādeva and a Kannada one on a rock to the south-west. The oldest record hitherto discovered on the hill was Mysore 1o, of 1127. The two epigraphs now copied are at least 150 years older. The stone containing the inscription of the Chālūkya chief Naraśimhāya, noticed in para 33 of my Report for 1908, was not found at Kukkarhalli. The villagers say that there was an inscribed stone in the Tōṭi’s field to the west of the village and that it might lie buried in the bank of the canal newly dug in the field. There is, however, an impression of the record in the office. Mānāl-vađi, the village granted by Naraśimhāya in this inscription, is now a bëckāva village situated between Tanasikoppal and Kannegudānoppal. The Iśvara temple at Hālē Bōgādi
was inspected. In the navaranga are figures of Bhairava, Durga and Surya, the last flanked, as usual, by female figures armed with bows. There is also a slab here containing in the upper panel a figure on horse back with an uplifted sword in one of the hands, attended by an umbrella bearer; while the lower one has the figure of a pig attacked by dogs both before and behind. There is a small shrine to the north containing separate figures of Saptamatrika. Impressions were taken of the old inscriptions here, namely, Mysore 14 and 15. The inscription in Cole's Garden of Narasa, father of Krishna-Deva-Raya of Vijayanagar, noticed in para 66 of my Report for 1908, and the inscriptions at Belavarta, Mysore 5 and 6, were examined and impressions taken. The former records a grant in 1499 for the god Lakshmiramaṇa of Mysore (Māśīrdarādhivaśāya Lakshmiśāntāya) and gives the name Maśīr just as it is pronounced and written in the present day. I returned to Bangalore on the 5th of June.

40. On the 24th of June I made a tour to Davangere and Tarkere Taluks to inspect the Harīharaśwara temple at Harīhara and the Aṃrītāśvara temple at Aṃrītāpurā. The former is a large temple in the Chalukyan style of architecture, built in 1224 by Pōlāvya, a general of the Hōysala king Narasimha II. It has a garbhagriha or adytum, a sukhanda or vestibule, a navaranga or middle hall and a muhka-mantapa or front hall. The image of Harīhara, which is about 4 feet high, stands without any prabhāsaka or glory, the left half representing Vishnu with the Vaishnava attributes, the discus and conch and the right half Siva with the Saiva attributes, the trident and rosary. The head wears a crown on the Vishnu side and matted hair and a crescent on the Siva side. The upper two hands rest upon two panels on both sides, the right one containing figures of Parvati and Gānapati and the left one figures of Lakṣmi and Iṣṭiṣyaṅśinga. Some say that the image, having been mutilated by the Muhammadians, was immersed in water, being replaced by a smaller figure of the same kind, about 14 feet high, called Chikka Harīharaśwara; and that subsequently it was pieced together and set up again, the smaller image being removed to the small shrine to the north-west of the main temple in which we found it now. The door-way of the sukhanda entrance has ordinary screens at the sides with pairs of detropālakas above, the left pair holding a discus and a conch and the right pair a drum and a trident. The navaranga has also entrances in the north and south in front of which are fine porches with good pillars, door-ways and ceilings. The pillars of the navaranga are well executed. The ceilings, though flat, are neatly and delicately carved with rows of lotusas, the central one being sculptured with fine figures of aśtādīpalakas. The middle space of the latter is now vacant, the panel containing a figure of Harīharaśvara which was there having been removed. It was this figure that was worshipped for some time in the temple, as stated above, and was subsequently set up in the small shrine to the north-west. The muhka-mantapa is a grand structure with three entrances in the three directions and a high veranda running all round. There are also two narrow entrances in the north and south at the ends of the navaranga front wall. This is peculiar. The ceilings are similar to those of the navaranga. Around the muhka-mantapa outside runs a railed parapet, about 5½ feet high. At the bottom of this comes a frieze of fine scroll-work with well-carved figures in every convolution; above this runs a frieze of elephants, horses and camels, with riders, horses or camels coming between elephants; above this again come figures between pilasters surmounted by miniature turrets and finally runs a rail with figures between double columns surmounted by a band of ornamental scroll-work with figures or flowers in the convolutions. Around the sukhanda and garbhagriha outside there are friezes of scroll-work, as elsewhere, and of swans. Above the latter at some interval come figures between pilasters with turrets above. Over the caves runs round a parapet containing delicately carved figures of animals, men or gods, the majority consisting of figures of lions attacking elephants. The latter appear to be peculiar to the temples of this part of the country. The top parapet of the front mantapa has no sculptures now but only small uncarved blocks of stone, which may be supposed to indicate that the portion was either unfinished or subsequently restored. The Saracen's door-way said to have been made by the Muhammadians into the dome over the image of the god, (Epiografica Carnatica, Vol. XI, Introduction, page 32) is no longer in existence, having been removed when the temple was repaired. The garbhagriha has a tower built of brick and mortar and three ornamental niches on the outer walls of the
three directions with pairs of elephants at the sides. There are two mahādevas, one opposite the east entrance and the other opposite the south porch of the navaranga. It is said that there was likewise a mahādeva opposite the north porch; but now we have a cell of Kālabhairava in the porch with a fine door-way, which blocks the passage. The north porch has two narrow entrances in the east and west. On both sides of the east mahādeva stand two ornamental lamp pillars built of separate pieces of stone with stands for lamps jutting out on all sides from the bottom to the top. The temple resembles in several respects the Kādaśāvara and Kaigabhāsvara temples at Belgāmi and Kuppatur. To the left of the temple stands the shrine of Lakshmi, consisting of a garbha griha and a front mantapaya. The latter has three entrances and a veranda running all round inside. The ceilings are flat like those of the main temple except the central one which is about 2 feet deep with a big lotus bud in the centre. There are two niches at the sides of the door-way, one containing a figure of Gajapati and the other a Nāga stone. In the adytum we have instead of the original Lakshmi a marble figure of Mahīsāsuramardini, about 14 feet high, with eight hands, said to have been set up by Subēdār Lakshman Hari during the time of the Peshvas. Around the mantapaya outside runs a jagati or railed parapet, about 6 feet high, which has no friezes at the bottom, but has in the middle single pilasters surmounted by turrets and at the top a rail with flowers between double columns. The shrine has a fine tower built of brick and mortar. It is said that corresponding to this shrine there was a shrine of Pārvati to the right of the temple. This may be true as it is in conformity with the dual nature of the god.

41. A number of new inscriptions were discovered at the temple: one on the wall to the left of the entrance, two on the wall to the right, two on a huge wooden box in the mukha-mantapaya, two on the left pillar of the south porch, one on the right pillar, one on the west base of the garbha griha, one on a stone near the west outer wall of the Lakshmi shrine and one below Davangere 40. A few more were also found on the bells kept in the temple store-room. One more record was copied at the Durgī temple, which belongs to the Paṭṭētigira. Three sets of copper plates were procured from Sahukar Chinnappa Teerkar of Harihar for examination. It appears that these were unearthed some years ago when digging the foundation of an old house site adjoining the fort wall. Two of them register grants by the Vijayanagar king Harīhar and the third belongs to Dēva-Rāya II. The records are fine specimens of Sanskrit composition. My thanks are due to Mr. R. Mahadeva Rao, retired Assistant Commissioner, for his help in getting these plates. The shanbog of Harīhar, Srinivasa Sītarama Kulaśārim, showed me some old records relating to the temple, one of which says that Tippu broke the images (a large number named) of the temple, carried away its belongings and converted a portion of it into a mosque. The shanbog also give me for examination 5 Marāthi annads, 3 issued during the time of Peshwa Bālaji Rao and 2 by Krishna Rāja Odeyar III, as also a brief quasi-historical account of Harīhar compiled from old records in 1686. In Davangere 40 more than 50 lines have been newly copied. The structure which contained Davangere 46 and 47 has been demolished. The stone containing Davangere 41 lies on the ground broken into 2 pieces. Davangere 58 and 69 are not forth coming. The stones containing Davangere 39 and 59 have at the top a figure of Harīhar as in the temple, flanked by Nandi and Garaḍa on the right and left. The stone containing Davangere 39, about 15 feet high, is perhaps the tallest of the inscribed slabs that I have seen set up. Though the temple was built in 1224, the god of the temple is referred to in several earlier inscriptions. In the inscriptions Harīhar seems to be called Kūdālur as being at the confluence of the Tungabhadrá and the Harīdrī.

42. The Iṣvara temple at Nandītāvare, about 8 miles from Harīhar, was inspected. It is a small neat structure in the Chalukyan style. The garbha griha and sikhānāsī are intact, but the navaranga has been restored with mud walls. The god is named Amritalingamāpikēsvāra in Davangere 69, of 1220. The temple appears to have been built at about that period. The lintel of the sikhānāsī door-way has a figure of Tāndāvēsvāra in the middle flanked by Brahma and Vishnu on the right and left. In a niche to the left of this door-way is a good figure of Mahīsāsuramardini. There is now no niche to the right, though a mutilated figure of Gānāpati, which once occupied it, is lying there. Other figures found in the navarangā are Sarasvati and Saptāmātrikā to the right, and
Subrahmanya, Umāmahēvāra and Nāgadampati to the left. In a cell to the left stands a fine figure of Vishnu, about \(4\frac{1}{2}\) feet high, flanked by 2 pairs of female figures, one pair bearing charūvi and the other, pitchers. Beyond the female figures there is also on the right a figure of Garuda and on the left a figure of a man standing with uplifted hand with an elephant behind. The central ceiling has delicately carved figures of ashtadikākṣas. Opposite the temple is a large Nandi enclosed in a shrine. The outer walls of the garbhagriha and subhaṅgaṅga have sculptures on them. A row of large figures, mostly mutilated, runs round in the middle. The figures are 36 in number, 14 being female. The gods represented are Siva, Ganapati, Virabhadra, Hāmanāman and the robed Dakshināmūrti with his companion Mōliṅu. Above this row is a fine cornice with bead work. Below the row of figures runs a delicately executed frieze of foliage, and between this and another similar frieze come finely carved figures of lions attacking elephants, etc., as in the top parapet of the Harīharēvāra temple at Harīhari. There are also similar figures at the top, but they are roughly worked. Around the garbhagriha are 3 fine niches in the three directions with turrets above and female charūi-bearers at the sides. The north niche has a broken figure of Durga, the other two being empty.

In this temple is kept an ornamental wooden frame, named Ele-chattu, mounted on small wheels and decorated with five knobs at the top. It is a board, about 32½ by 21, with ornamental borders and rows of small cavities all over the front surface. It is said that those who grow the betel vine, in order to guard the leaves against disease and insect-pests, vow to the god of the temple that they will worship the frame and give doles of rice, etc., to the pájāri; and that in fulfillment of the row they insert numbers of betel leaves in each cavity of the frame, tying at the same time large quantities of the same to the knobs at the top, and move the frame side ways on the wheels. The number of leaves required for the purpose is above 2,000. After the pájāri or worship is over the leaves are said to be distributed among the villagers. They say the worship of the frame takes place almost every year.

43. From Harīhari I went to Davangere. The Śiva temple at Anekondā, a village about 2 miles from Davangere, was visited. It is a small neat temple in the Chalukyan style, restored recently with mud walls and plastered. Originally it had 3 cells, though there are only 2 at present, the south cell being no longer in existence. The north cell is now empty. The main cell has a saṅkhaṅdā and a moḷavaranga. The garbhagriha door-way is well executed and has a figure of Gajalakshmi in the middle of the lintel. The saṅkhaṅdā door-way, which is also good, has ornamental screens at the sides and a figure of Siva on the lintel flanked on the left by Vishnu and Subrahmanya and on the right by Brahma and Ganapati with maṅgaras beyond them on both the sides. At the sides of the door-way are 2 fine niches with female charūi-bearers on either side, the right one containing a figure of Sarasvati and the left one, of Mahishakasamardini. The left cell has the finest door-way in the temple. The ceilings are deep and show good work, 8 of them having on the circular under surface of the hanging central piece figures of ashtadikākṣas in the particular directions, while the central one has a figure of Siva as Gajasuramardana flanked by Brahma and Vishnu. The four pillars of the moḷavaranga are well executed with bead work and sculptures at the bottom. The latter are fine figures of gods and goddesses in niches under ornamental canopies. Beyond the moḷavaranga are verandas on both sides with three beautiful pillars on either side, the front pair being of special design rarely seen in other temples. Outside, a railed parapet, about 4½ feet high, runs round the front portion up to the plastered walls of the moḷavaranga. At some distance from the bottom runs a frieze of Yakshas, seated in niches, every alternate figure being placed a little inward. Above this comes a row of turrets. Above this again comes a rail with figures between ornamental double columns which are in a slightly slanting position. There are also ornamental bands above and below the rail. Opposite the temple is a fine Nandi in a shrine. A new inscription was discovered on the base to the left of the entrance. It is in praise of one of the sculptors named Brava. The temple appears to have been built in the first half of the 12th century. To the south-west of the temple is a small shrine containing a seated female figure, about 3 feet high, with 4 mutilated hands, which the villagers call Gangaṅbikī. On an elevation close by is the temple of a four handed goddess known as Marāḍamma. At Davangere a new epigraph was copied at the entrance to the
Anjaneya temple. Anekonda appears to have been a place of some importance at one time. Till recently small gold coins used to be picked up there after heavy rains. One of these was shown to me at Davangere by Su harsh Virupakshappa, the builder of the Chatram near the Railway Station. The coin was very small, weighing about 3 grams, with a caparisoned elephant on one side and a bird or foliage on the other. It probably belongs to the Pandyas of Uchchangi, which is only 6 miles from Davangere.

44. I then went to Tarikere. At the entrance to Purmalaya’s Chatram in the town are set up 4 pillars belonging to some temple and figures of two lions at the sides. The latter are well carved and are said to have once adorned the gate of the Tarikere Pâlegar’s palace in the fort, which is no longer in existence. The lions have one of their paws resting on a man who holds a sword. The Pâlegar’s palace in the town is an old dilapidated structure, which, I am told, was sold by public auction some years ago to some Sahukar in Bangalore. It has a tiled porch with a well carved wooden door-way and some old-fashioned wooden screens on the upper floor. Halseyur, a village about 2 miles from Tarikere, was inspected and I saw 2 new inscriptions discovered in the ruined Kâsava temple. The image of this temple appears to have been removed to Tarikere and set up in a small shrine newly built near the tank. From one of the newly found inscriptions at Halseyur we learn that Tarikere, otherwise called Amarnâtpura, was an agnishastra brought into existence by Lakumarasa-dânandana, a general of Ballâla II (1173-1220), before 1180, the year in which the image of Kâsava was set up at Halseyur.

45. The Amrîtâvara temple at Amritâpara, about 6 miles from Tarikere, was visited. It is a very fine specimen of Chalukyan architecture, built in 1196, with some features which are unique in design and execution (see Plate I). It consists of a garbhagriha, a sukhanda, a nave or antarala and a mukha-mantapa, and stands in the middle of an extensive courtyard enclosed by a stone wall, about 7 feet high, with a small domed gate in the front. The garbhagriha door-way has a figure of Gajalakshmi on the lintel and small finely carved devarâvâkâs at the bottom of the jambs. The sukhanda door-way has ornamental screens at the sides and fine figures of Mahamati and Rati on the jambs, the lintel having a figure of Tândava-vârâ in the middle flanked by Brahma and Vishnu and by makaras. All the 9 ceilings of the nave or antarala, which are more than 2 feet deep, are beautifully executed. The middle one has a round central piece depending from the top with a fine figure of Tândava-vâra sculptured on its circular under surface, while the one to its north has a finely carved conch-shell hanging down from the top. The remaining ceilings have lotus buds. The conch-shell is peculiar. To the right in the nave or antarala are figures of Gânapati, Svâpatimârikâ, Sarasvati and Nâgadampati (i.e., Nâga couple); and to the left, figures of Virabhadra and Subrahmanyâ. The 1st, 3rd and 4th are fine figures with rich ornamentation. The nave or antarala has also an entrance in the south with a fine porch. The mukha-mantapa is a grand artistic structure with verandas all round and the usual three entrances. It is connected with the nave or antarala by a porch, which has verandas on both sides and two well executed ceilings. Altogether there are 50 beautiful ceilings, each about 3 feet deep, in this hall. Some of them have labels on the sides below giving the names of the sculptors who made them. Among the names may be mentioned Malitama, Padumama, Bâluga and Mahâyâ. Altogether fifteen such labels were copied. The verandas running round the hall have in the middle a frieze of flowers between pilasters. The pillars are polished and have a black shining surface. Outside the hall runs round a jâpati or banded parapet, about 6 feet high, with delicately carved turrets in relief and an artistic rail, about 2 feet wide, above them containing figures between single columns. Above and below the rail are exquisite finished bands of scroll-work, the convolutions having in some places figures of animals, flowers, etc., the lower band also containing some obscure figures here and there. The rail here takes the place of the Purânic frieze in other temples. On the north or left side of the hall begin the rail sculptures illustrating the story of the Bhâgavata-purâna, chiefly of its 10th Skanda which treats of the boishôpôs of Krishna, the last incident illustrated being Kamsa-vadha or the killing of Kamsa. One of the sculptures represents Vasudeva, father of Krishna, as falling at the feet of an ass. This incident is not mentioned in the Bhâgavata but is based on a vulgar tradition, which says that Kamsa had kept an
ass near the room where Dēvaki, wife of Vasudēva, used to be confined with instruc-
tions that he should pray as soon as a child was born, so that Kamsa might be ap-
prised of the occurrence and kill the child; and that, when the 7th child was about
to be delivered, Vasudēva fell at the feet of the ass entreating him not to pray.
The sculpture is worthy of note as showing that the tradition was current as far
back as 1196, the year in which the temple was built. To the right of the north
entrance begins the story of the Mahābhārata, ending with the acquisition by Arjuna
of the Pāṇḍavastra from Śiva. On the south or right side of the hall the story of
the Rāmaṇaṇa is completely delineated. The sculptures on the rail are all well
carved. The turrets around the hall are of two sizes: the smaller ones flanked by
pairs of lions come between the larger and add considerably to the beauty of the
structure. To the left of the south entrance is a fine turret below which a man,
standing under a canopy formed by the seven hoods of a serpent between two pairs
of lions which attack elephants, stabs the lion to the right; and another near it with
a creeper, perfectly natural, twining itself round the pilaster below. Around the
garbha-griha, subhānāsti and nāveranga the outer walls have fine turrets, pilasters and
perpendicular bands of scroll-work. The latter are rarely found in other temples
of this style. The only other temple where I have seen similar bands is the Śaṅkara
temple at Jīvanātha pura near Sravan Belgola. Around the garbha-griha in the
three directions the turrets are flanked by pairs of scroll-work bands. The exterior
of the wall opposite the north entrance of the nāveranga, has a fine turret in relief
flanked on either side by seven gradually receding scroll-work bands. The whole
presents a charming appearance. Above the eaves, which are decorated with bead
work, runs a parapet containing fine figures all round. The tower is sculptured
with figures on all the sides. But in the three directions there are rows of protrud-
ing figures one over the other from the bottom to the top, surmounted by simha-
liṅga or lion's heads. This too is peculiar. In front of the tower we have the
Hoysala crest, adjoining which there is a very fine figure of Gajāsura-mardana, carved
out of black stone, with a prabhākara containing figures of the regents of the direc-
tions. The original kolaśa having disappeared, a brass one has been substituted.
The front hall has gigantic drip-stones all round in place of the ornamental eaves
of the other parts; and above the drip-stones runs a parapet with well executed
figures, some of which have labels below. Figures of lions attacking elephants
occur here and there as in the temples at Hardhar and Aṅmekūḍa. Opposite the
north entrance of the front hall is a structure in ruins, known as Būje (the dancing
girls') mantapa, which appears to have been a mahadeśa once. It is said that this
was the passage through which the god was taken out in procession and that the
dancing girls waited here to accompany the god. To the south-east of this is a
small shrine in ruins containing a fine but mutilated figure, about 4 feet high, of
Bhairava. To the right of the garbha-griha is a beautiful temple, also in ruins, said
to be of Śarasvati, with elephants at the sides of the entrance. It has a garbha-
griha, a nāveranga and a narrow veranda in front. A fine jagati or parapet runs
round the last. It is worthy of mention that a single beam, measuring 24' × 12' × 14',
is carried over all the 4 pillars of the veranda. The door-way of this temple is an
exquisite piece of workmanship. The stone prakātra or compound wall is now in ruins.
It had on the top all round thick stone discs, about 14 feet in diameter, with rect-
angular bases, both in one piece, the outer faces being sculptured with fine figures
of flowers, animals, gods, etc., in relief. This is another special feature of this tem-
ple. A few of the discs are in position, though most of them have fallen down.
The prakātra must have once presented the appearance of a veritable art gallery,
seeing that the artistically carved figures are of various kinds and designs. About
a dozen varieties were observed in flowers alone, some standing by themselves and
some enclosed in fine geometrical figures such as squares and circles. The same
was the case with the figures of animals. A new inscription was found at the east
entrance of the front hall.

46. This temple is by no means inferior in workmanship to the temple at
Halebid. Though not possessing a row of large figures and a large number of
friezes as the temple there, it has some fine architectural features which are not
there. The delicacy of touch and originality of design displayed here are admir-
able. The temple ought to be conserved and prevented from lapsing into further
ruin. It is a pity that pipal plants have rooted themselves over the tower and
other parts. Arrangements have to be made to destroy these as early as possible
by means of the scrub eradicator, as otherwise this gem of architecture will be no
more in a few years. The exterior of the front hall is disfigured by a number of rough stones used to prop up the huge drip-stones; these have to be replaced by dressed pillars. The roof has to be made water-tight by a coat of concrete where necessary. A compound wall is urgently needed. The old stone wall is already there; it has to be repaired and the top discs put in their places. The restoration of this wall will considerably add to the beauty of the temple. The employment of a watchman is also necessary. There is a well in the temple enclosure and persons visiting the place sometimes cook their meals, I hear, in the front hall. This ought not to be allowed. If the Śīle-maṇḍapa is made water-tight, people can cook there and the front hall will be saved from injury. I returned to Bangalore on the 2nd of July.

47. Pandit Venkannaachar was sent out to Melkote to bring impressions of all the new inscriptions discovered there by me in 1907 and 1908 and also of a few printed inscriptions. He was also instructed to inspect a few villages in the neighbourhood where, I was told, there were some new records. He visited six villages in Seringapatam Taluk, two in Krishnarajpete Taluk and one in Nagamangal Taluk and copied nearly twenty seven new inscriptions. One of the printed inscriptions of Melkote, Seringapatam 93, of which an eastampage is now available, takes us back to the time of Vishnuvardhana, with whose assistance Rāmānūjāchārya is said to have built the Nārāyapasvāmi temple. Ten of the inscriptions brought by Pandit Venkannaachar are epitaphs, mostly dated in the first half of the 19th century, found on the bṛiṣadēvās or tombs of Sāpoys at French Rocks, the language used being Tamil or Telugu.

48. T. Namassivayam Pillay, the Photographer and Draughtsman of the office, brought impressions of three new records from Halebid, where he had gone to take photographs of the temples. The stones containing these records were under water at the time of my visit to Halebid. He also brought an impression of a new epigraph at Aḍugūr near Halebid.

49. Other records examined during the year under report were three sets of copper plates. One of them, received from Anayiyasetti of Gummaregdpura, Srirangapatna Taluk, is an important Ganga record, issued in the 4th year of Durvinita’s reign. I am indebted to Mr. G. Venkoba Rao of the Madras Archaeological Department for giving me information of the existence of this grant. The second set was received from the Amlidar of Hole-Narasipur, who discovered it in the possession of Pājirā Higgins of Gavisomahalli, Hole-Narasipur Taluk. The third was found by me in the possession of a beggar, named Sitārāmā Bairāgi, who belongs to Chingarhalli, Devanhalli Taluk.

50. Altogether the number of new records copied during the year under report was 535, exclusive of labels below figures in stone, copper or mortar and inscriptions on a number of temple bells, which together make a total of 400. Of the 535 records, 488 belong to the Mysore District, 27 to the Chitradurg District, 13 to the Radur District, 5 to the Hassan District, and one each to the Kolar and Bangalore Districts. According to the characters in which they are written, 91 are in Tamil, 14 in Telugu, 11 in Nāgarī, 5 in Marathi, 1 each in Persian and English, and the rest in Kannada. In almost every village visited the printed inscriptions were also checked by a comparison with the originals. Complete and accurate copies have thus been procured of a large number of them, especially in the Mysore District.

51. My thanks are due to Mr. Rajakaryaprasakta Rao Bahladur D. Shama Rao, Superintendent, Mysore Revenue Survey, for sending me transcripts and translations in Kannada of the Marathī swadās received from Srinivasa Sitarama Kulakarani, shanbhog of Harītar, (para 40).

52. In connection with the revised edition of the Coorg volume of inscriptions, which he is bringing out in England, Mr. Rice sent to me for decipherment eastampages of two inscriptions found at Bhagamandala and Pālāy (Coorg 8 and 9). The task of decipherment involved considerable labour extending over several days, at the end of which transcripts and tentative translations of the records were sent to Mr. Rice. The first epigraph tells us that while Mechupti Kunjiyaraman was ruling the aḍūr, Bodhiśāṣṭra Bhagavaranasa of the assembly of Purashottama gave a copper plate grant, apparently to the temple of Mahādeva. The second informs
us that a 'sīttā-śāsana was set up for the god Mahādeva by Bōdhārīpa Bhagavara-
pāḷāyya, no doubt the same as the one mentioned in the first, and adds that he was a
disciple of Avidyāmārya-bhājāṭāraka of the assembly of Purushottama. The in-
scriptions are not dated, but may belong to about the 12th century. The characters
of the records are a mixture of Grantha, Malayālam, Tamil and rarely Vaṭṭēḻuttī.
The language, though mostly Tamil, has some Tulu and Malayālam words, besides
a few which are used in a technical sense on the West Coast. Nearly a half of both
the records consists of peculiar imprecations not met with in other inscriptions.
The Pāṭhīr inscription says that the grant is placed under the protection of the
Śrivarsṇapivas, the Vālunjiyar (merchants) and the "armed several thousands," of
the 18 countries, and of the Brahmins of the 18 addus.

Office work.

53. Besides the gold coin examined at Dāvangere (para 43), 830 coins,
consisting of gold, silver and copper, received from the Deputy Commissioner,
Shimoga, were examined. These were found to consist of Vijayanagar coins of
Krishna Deva Rāya, Achyuta-Rāya and Sadāśiva-Rāya, Mysore coins of Hyder,
Tippu and Krishna-Rāja Odayar III, and coins of the East India Company. There
was also a solitary Virarāya pagāna of the West Coast.

54. The printing of the Karnada texts of the revised edition of the Srvana
Belgola volume was completed. The Roman portion was in the press. The printing
of this was not taken in hand owing to the accented letters not having arrived from
England. The translations were being got ready for the press.

55. The printing of the revised edition of the Karpāraka Sābhāmānasam has
made some progress during the year, 64 pages having been printed. A portion of
the revised copy of the Sābhāmānasam, consisting of 32 printed quarto pages,
having been somehow lost in the press, the work of revision had to be done over
again at considerable inconvenience.

56. The work in connection with the General Index to the volumes of the
Epigraphia Carnatica made fair progress during the year, words beginning with
the letters D to L having been written out and made ready for the press. There was,
however, some interruption caused by the absence of the temporary clerk for a period
of 5 months, being the interval between the expiry of the sanctioned period of his
services and his re-employment according to a subsequent Government Order.

57. The Photographer and Draughtsman prepared photographs and facsimiles of
a number of copper plates and coins. He accompanied me on tour to the Mysore
and Chitaldurg Districts, took photographs of a large number of temples and sculp-
tures, and sketched the plans of a few temples. He went to Halebid and took
photographs and sketches of several architectural details of the temples there.
He went out on tour in connection with the Ethnographic Survey and prepared a
number of photographs for that department. He developed a large number of
negatives brought from tour and printed photographs.

58. The Architectural Draughtsman completed 7 plates illustrating the temples
at Srvana Belgola, Chatuchāṭahalli, Halebid, Hārnahalli, Kōramangala and Jāvagul.
He went to Halebid and took sketches of the temples there in connection with the
architectural portfolio. He was engaged for over a month on the special work of
drawing in color the Gaṇḍikottaruja jewels of the Palace.

59. A list of the photographs and drawings prepared during the year is given
at the end of this part of the Report.

60. During the year under report the following works were transcribed by
the two copyists attached to the office:— (1) Blūjābali-charitre, (2) Uttarapurāna
(in part) and (3) Jainēdura-vyākaranam (in part).

A. Ramachandra Iyer, B. A., B. L., Dewan Bahadur L. D. Swamikannu Pillai, M. A., B. L.,
Shankar, Barrister-at-Law of Ajmer, and Professor K. Rangasawmi Iyengar, M. A.,
F. R. H. I. S. of Trivandrum visited the office during the year under report and inspected
among other things the antiquities unearthed by me at Chitaldrug.

62. The office staff have discharged their duties to my satisfaction.
<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Description</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12x10</td>
<td>Gurusaba, north view</td>
<td>Guhaja</td>
<td>Myore</td>
</tr>
<tr>
<td>2</td>
<td>10x8</td>
<td>Do, south view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>3</td>
<td>10x8</td>
<td>Do, south door-way</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>4</td>
<td>12x10</td>
<td>Darya Dungri, west view</td>
<td>Sreengapatra</td>
<td>do</td>
</tr>
<tr>
<td>5</td>
<td>10x8</td>
<td>Do, north-west wall</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>6</td>
<td>10x8</td>
<td>Do, north-east wall</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>7</td>
<td>10x8</td>
<td>Do, southeast wall</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>8</td>
<td>12x10</td>
<td>Swinging Bridge</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>9</td>
<td>6x12</td>
<td>Banyanathaswami Temple, east view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>10</td>
<td>6x12</td>
<td>Do, entrance in Banyanathaswami Temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>11</td>
<td>6x12</td>
<td>Elephant at the entrance of Banyanathaswami Temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>12</td>
<td>10x8</td>
<td>Wooden car of Siva Temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>13</td>
<td>10x8</td>
<td>Elephant in front of Kali Temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>14</td>
<td>12x10</td>
<td>Mahamantran Mosque, south-east view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>15</td>
<td>10x8</td>
<td>Gopanaakrishna Temple, east view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>16</td>
<td>8x10</td>
<td>Do, stone inscription</td>
<td>Kannebudhi</td>
<td>do</td>
</tr>
<tr>
<td>17</td>
<td>6x12</td>
<td>Do, pillar in the compound</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>18</td>
<td>12x10</td>
<td>Kaveri river with the bridge</td>
<td>Sreengamudram</td>
<td>do</td>
</tr>
<tr>
<td>19</td>
<td>12x10</td>
<td>Do, Bhadarabali waterfall (top)</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>20</td>
<td>8x12</td>
<td>Do, (bottom)</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>21</td>
<td>8x12</td>
<td>Do, Someswara Temple, front view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>22</td>
<td>10x8</td>
<td>Stone inscription in Kirti Narayanaswami Temple</td>
<td>Talkad</td>
<td>do</td>
</tr>
<tr>
<td>23</td>
<td>16x10</td>
<td>Kirti-Narayanaswami Temple, north-east view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>24</td>
<td>12x10</td>
<td>Do, north-east corner will have to be cut</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>25</td>
<td>12x10</td>
<td>Do, Kirti-Narayanaswami Temple, east view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>26</td>
<td>10x8</td>
<td>Stone inscription near thirupur temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>27</td>
<td>10x8</td>
<td>Vaddeswar Temple, east view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>28</td>
<td>12x10</td>
<td>Do, figure of Ganesa</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>29</td>
<td>12x10</td>
<td>Do, south view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>30</td>
<td>12x10</td>
<td>Do, south-east mantapa</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>31</td>
<td>6x12</td>
<td>Do, south mantapa</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>32</td>
<td>6x12</td>
<td>Do, south panel</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>33</td>
<td>6x12</td>
<td>Do, do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>34</td>
<td>18x8</td>
<td>Do, drapanapale in front</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>35</td>
<td>12x10</td>
<td>Two pillars in front of Siva Temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>36</td>
<td>10x8</td>
<td>Long pillar in front of Siva Temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>37</td>
<td>12x10</td>
<td>Narsimba Temple, front view with steps</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>38</td>
<td>8x12</td>
<td>View of Tirumukkudili village with Kapi and the Kaveri</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>39</td>
<td>8x12</td>
<td>Aravasana Temple, stone inscription</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>40</td>
<td>12x10</td>
<td>Picture of Jamarsana</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>41</td>
<td>10x8</td>
<td>Do, Deswara Temple, front tower</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>42</td>
<td>10x8</td>
<td>Do, do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>43</td>
<td>12x10</td>
<td>Hamunauma Temple, front view</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>44</td>
<td>6x12</td>
<td>Piller in front of Vishnu Temple</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>45</td>
<td>12x10</td>
<td>Dakshinamurti</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>46</td>
<td>12x10</td>
<td>Sankaranayammanurti</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>47</td>
<td>6x12</td>
<td>Markandepura yamuna-ramul</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>48</td>
<td>12x10</td>
<td>Soopadaswaminur</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>49</td>
<td>6x12</td>
<td>Ucharesanamurti</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>50</td>
<td>12x10</td>
<td>Vishnakathaswami</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>51</td>
<td>10x8</td>
<td>Divyalingaswar Temple, front tower</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>52</td>
<td>10x8</td>
<td>Taranarana Temple, front mantapa</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>53</td>
<td>10x8</td>
<td>Do, pillar in front mantapa</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>54</td>
<td>6x12</td>
<td>Do, North tower</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>55</td>
<td>6x12</td>
<td>Do, Narsimba Temple, front tower</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>56</td>
<td>6x12</td>
<td>Do, Darshamurti</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>57</td>
<td>6x12</td>
<td>Do, pillar in front mantapa</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>58</td>
<td>8x12</td>
<td>Do, Eknadunurti</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>59</td>
<td>8x12</td>
<td>Do, Scul of copper plates</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>60</td>
<td>12x10</td>
<td>Do, Vinnagareswar Temple, Ashta-Dikshagas</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>61</td>
<td>12x10</td>
<td>Do, Iridge on an Elephant</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>62</td>
<td>12x10</td>
<td>Do, Kamurasaharim</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>63</td>
<td>12x10</td>
<td>Do, Kripasa and the kensback</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>64</td>
<td>12x10</td>
<td>Do, Krishna and Indu</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>65</td>
<td>12x10</td>
<td>Do, Kreshna and Kamara</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>66</td>
<td>6x12</td>
<td>Do, A figure with a long coat and kamaswara</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>67</td>
<td>16x12</td>
<td>Do, Manlo and Hanma</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>68</td>
<td>6x12</td>
<td>Do, Some of a battle between Karna and Arjuna</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>69</td>
<td>6x12</td>
<td>Do, Some of a battle between Arjuna and Arjuna</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>70</td>
<td>6x12</td>
<td>Do, Some of a battle between Karna and Arjuna</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>71</td>
<td>6x12</td>
<td>Do, Giripakaynaya</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>72</td>
<td>6x12</td>
<td>Do, momo</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>73</td>
<td>6x12</td>
<td>Do, Sharanakshin and Simudua</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>74</td>
<td>6x12</td>
<td>Do, Laksana-nama</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>75</td>
<td>6x12</td>
<td>Do, Figures wearing ornaments</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>76</td>
<td>6x12</td>
<td>Do, Pritadakshimesh</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>77</td>
<td>6x12</td>
<td>Do, do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>78</td>
<td>6x12</td>
<td>Do, A drive in the aguka-panda</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>79</td>
<td>6x12</td>
<td>Do, Narsimba and Hirama</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>80</td>
<td>6x12</td>
<td>Do, Figures wearing ornaments</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>81</td>
<td>6x12</td>
<td>Do, some of a battle between Arjuna and Karna</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>82</td>
<td>6x12</td>
<td>Do, Mandaswada vaddhe</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>83</td>
<td>6x12</td>
<td>Do, Paishakya</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>84</td>
<td>6x12</td>
<td>Do, Some of a battle between Arjuna and Karna</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>85</td>
<td>6x12</td>
<td>Do, Figures wearing ornaments</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>86</td>
<td>6x12</td>
<td>Do, some of a battle between Arjuna and Karna</td>
<td>do</td>
<td>do</td>
</tr>
</tbody>
</table>
### List of Photographs—contd.

<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Description</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>87</td>
<td>8x10</td>
<td>Hoyaleswars Temple, Scene of a battle between Arjuna and Bhishma.</td>
<td>Halebid</td>
<td>Hassan</td>
</tr>
<tr>
<td>88</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>89</td>
<td>6x8</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>90</td>
<td>8x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>91</td>
<td>8x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>92</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>93</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>94</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>95</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>96</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>97</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>98</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>99</td>
<td>8x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>100</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>101</td>
<td>8x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>102</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>103</td>
<td>12x10</td>
<td>Haribhakureswar Temple, North view</td>
<td>Haricha</td>
<td>Chitradurg</td>
</tr>
<tr>
<td>104</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>105</td>
<td>12x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>106</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>107</td>
<td>8x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>108</td>
<td>8x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>109</td>
<td>8x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>110</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>111</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>112</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>113</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>114</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>115</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>116</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>117</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>118</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>119</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>120</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>121</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>122</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>123</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>124</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>125</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>126</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>127</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>128</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>129</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>130</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>131</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>132</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>133</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>134</td>
<td>6x8</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>135</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>136</td>
<td>12x10</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>137</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>138</td>
<td>do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
</tbody>
</table>

### List of Drawings.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pillar to Someswara Temple</td>
<td>Hornaball</td>
<td>Hassan</td>
</tr>
<tr>
<td>2</td>
<td>Elevations of Chakramudra, Bas ni</td>
<td>Basni</td>
<td>do</td>
</tr>
<tr>
<td>3</td>
<td>Cupola of Basni Temple</td>
<td>Basni</td>
<td>do</td>
</tr>
<tr>
<td>4</td>
<td>Ground plan of Siva Temple</td>
<td>Chitradurg</td>
<td>do</td>
</tr>
<tr>
<td>5</td>
<td>De of Vishnupadipa</td>
<td>Vizianagaram</td>
<td>do</td>
</tr>
<tr>
<td>6</td>
<td>Shivaswara Temple, ornamental base</td>
<td>Halebid</td>
<td>do</td>
</tr>
<tr>
<td>7</td>
<td>Basini pillars</td>
<td>De</td>
<td>do</td>
</tr>
</tbody>
</table>

*Arche. 1911-12*
PART II.—PROGRESS OF ARCHAEOLOGICAL RESEARCH.

1. Epigraphy.

63. Most of the new records discovered during the year under report can be assigned to specific dynasties such as the Gangas, Cholas, Hoysalas, Pandyas, Vijayanagar and Mysore. There are also a few inscriptions which relate to the Nāyakas of Madura, the Sētupatis of Rāmmad, the Maharattas, and to the Ummattur, Yalabanka, Belur, Talkad, Sōlur and Kārugahalli chiefs, besides two more which refer to the minor chiefs of Kōḻar and Śilvagiri. Among the discoveries of the year the plates of Durvinita and the old epigraphs copied at Talkad, Hemmige, Vijayapura and Alīgōḍa, all in T.-Narsipur Taluk, deserve special mention as they supply some new items of information about the Gangas. Several records found in T.-Narsipur and Seringapatam Taluks are also of importance as giving some interesting information about the Hoysala and Vijayanagar kings and their feudatories. The plates of Haribara display considerable literary merit, while those of Chikka-Dēva-Rāja-Odeyar contain the longest record copied during the year.

THE GANGAS.

64. About a dozen records copied during the year are assignable to the Ganga kings. A few more may be of the same period though they do not name the reigning king. The most important of these records is a set of copperplates of the Ganga king Durvinita.

Durvinita.

65. The plates of Durvinita (see Plate II) mentioned above are 5 in number, each measuring $\frac{3}{4}^\prime$ by $\frac{1}{4}^\prime$, the first plate being inscribed on the inner side only, while the last plate is inscribed on both the sides. They are strung on a circular ring which is $\frac{1}{4}$ in diameter and $\frac{1}{6}$ thick, and has its ends secured in the base of an oval seal measuring $\frac{1}{2}^\prime$ by $\frac{1}{4}^\prime$. The seal bears in relief an elephant standing to the right. The plates, which are in a good state of preservation, are engraved in excellent Hāla-Kāmada characters. They were in the possession of An̄gāraya-setti, a resident of Gummadigipura, Srirangapatna Taluk. Mr. G. Venkoba Rao, I.A., of the Madras Archaeological Department gave me intimation of the existence of these plates in a letter which he wrote to me from Kōḻar on the 1st September 1911.

66. The language of the inscription is Sanskrit throughout, and, with the exception of the five imprecatory verses at the end, the whole is in prose. It is mostly identical with Dodballapur 68 as regards the genealogy and the details about the various kings. But, with regard to Durvinita, the present inscription gives more details than are to be found in Dodballapur 68, Tumkur 23 and others. It says of him that he was the son of Jyēshthā; that he was adorned with, among others, the title Avlītstara-prajādāya; that he was equal to Krishpa, the ornement of the Vrishni race; that he was of the lineage of Krishpa; and that he was an abode of matchless strength, prowess, glory, modesty, learning and magnanimity. It then proceeds to record that Durvinita, in the 40th victorious year of his reign, on the 12th lunar day in the dark fortnight of the month Māgha, on a Wednesday, on the day of the madhura under which he was born, at the celebration of the anniversary of his birth-day, granted, with pouring of water, exempt from the thirty-two (imposts), the village named Koduṇjevuru in the Pudalnadā-rāṣṭrā to the Brāhmaṇas Bhava-sarma and Agni-sarma of the Bhāradvāja-gōtrā, residents of Kōṇṭṭāra, who were well versed in the science of sacrifices (gajñā-visīya), devoted to the study of the shadangas, incessant drinkers of the Sōma juice (avīchēkāna-somaj-pīlāhṛtya) and strict performers of the six duties. Then follow 5 imprecatory verses at the end of which we are told that the plates were engraved by Kōṇgagī Pernaṅṭakāra of the lineage of Kūṇāhāraya and that land that could be sown with one khaṇḍaka of seeds was granted to him. The names Bhāravadra- sarma, Dīṇā-sarma and Śrīkāla-sarma are written below line 33 with marks.
Table II. Gummaipura Plates of Durniuita. A.D. 550.

(I b) 1. svasti jūtim bhagavatā gata-ghanā-gaganābhēna Padmanābhēna śrīmāj-Jāhnavyā-kuha-mālā-vyōma-
2. vahbāsana-bhūskaraśaya sva-khūḍgai-ka-prahāra-khaṇḍita-mahā-śilāstam-
   bha-labāla-bala-parākrama-ya-
3. sās dārāmāi-gaṇa-vidāram-ra ṣāpalabdha-vraṇa-vibhūṣhaṇa-vibhūṣhitas-
   ya Kangyāna-
4. sa-gōtrasaya śrīmat-Kongapivarṇama-dharmma-mahādhīrājasya putrasya
   pitur nīvagata-guṇa-yuktasya vidyā-
5. vinaya-vihita-vṛittasya samyak-prajāpālana-matrādhihigata-rājya-prayō-
   janasya nānā-sāstrārtha-

(II a) 6. sad-bhāvādhihigama-pranita-mati-viśēshasya vidvat-kavi-kāñchana-uktīsho-
   pala-bhūtasya viśēhatō py anavaśē-
7. asaya niti-sāstrā-vakti-prayōktri-kuśalasya su-vibhakta-bhakta-bhṛitya-
   janasya Daṭṭakaśoṭtāra-vrittēpy prajētu
8. śrī-Mādhava-mahādhīrājasya putrasya pitri-paitāmaha-guṇa-yuktasya
   anēka-chaturdanta-yuddhā-
9. vāpta-ohutur-udadhi-sālīsāvādita-yaśasa samada-dvirada-turagārōhapa-
   tiśayōptamana-ṭējasa
10. dhanur-abhiyōga-sampādita-sampad-viśēhasya śrīmadd-Harivarmma-
   mahādhīrājasya putrasya guru-gō-

(II b) 12. Brāhmana-pūjakaśaya Nārāyaṇa-charanānudhyātasya śrīmad-Vishnugōpa-
   mahādhīrājasya putrasya
13. Triyambaka-charanānbhūru-rujal-pavitrnikūṭamāṅgasya vyāyā-
   mōdṛvitta-pina-kathina-bhuja-dvayasya
14. sva-bhūja-bala-parākrama-kkra-krītī-rājasya kshut-kshamāshtā-
   pīśṭāsena-pritiṣṭara-nisita-dhūrāsē
15. Kaliyuga-bala-paṅkāvasamna-dharmma-vīshdolharana-ṇītya-sannad-
   dhasya śrīman-Mādhava-mahādhīrājasya putrasyā-
16. viechhihnaṅvānaṇāvabhirōhahshikta-śrīmat-Kadamba-kula-gaganā-
   gahastimālīna śrī-Krishnavarṇa-mahādhīrājasya

(III a) 17. priya-bhūgināyasya janani-dēvataṅk-a-pariyanka ēvādhigata-rājyābhi-
   shēksasya viśjīm bhūmāṇa-ṣakti-
18. trayasya paraspara anvamarddēnopahjuhamāṇa-trivaragga-sārasya a-
   sambhrāma-vanamita-sāmasta-sāmanta-
19. manḍalasya nirantar-prēma-bahumāṇaunrakta-prakṛiti-varaggasya vidyā-
   vināyāśīsyà-pariṇē-
20. tāntaratana Kārttyungina-rāja-charitāvalambina anēka-samara-vijayō-
   pārjītya-vipula-yasē-
21. kshirōdānīkāraṇayāvīrā-bhuvana-trayasya niravagraha-pradāna-sany-
   yasya avishāhya-parākrama-

(III b) 22. krānta-prati-rāja-mustakāppitāprathi-kās-sāsasasya vidvatā pratham-
   ganasya śrīmāt-Kaṅgānī-mahādhīrā-
23. jasya Avinita-nāmmah putrēga Punnāta-rāja-Skandavarṇma-priya-pat-
   rikā-jnanāna sva-guru-guanvigumānā pī-
24. trāpara-suta-samāvarjītavāpi Lakshmyā svayam abhipratyālígita-vi-
   pula-vaksha-sthāleṇa viśjīm bhumā-
25. na-ṣakti-trayōpanamita-samasta-samanta-mandalaṇa Aṇṭārīya A ṛattāra-
   Purājana Prerunagārāy-
26. nēka-samara-mukha-mahāhāta-prapāta-sūra-purusha-paśūpahā-va-gig-
   hasa-vihaṣṭīkāta-Kriṭāntāgni-mukhēna

(IV a) 27. Sādvvatārā-karēṇa Dévabhārati-nibaddha-Vaddkathēna Kirātārjuniyē-
   pāñche-huṣa-saryga-tikākārēṇa
Stone Inscription of S'ivamāra at Vijayāpur near Tadak.

1. svasti śri-Koṅgumi-Muttarasara S'iva-
2. māra prithuvi-rājyaṁ kiye Manalo-arasa
3. KUMBADI KILÀE-nād ale Kullūṭur Oda-
4. di Kirupelnága arlale Kirupe-
5. mnravarkkam unpupal am ell patondi vi.
6. idan alippom pańcha-mahā-pátaka...
7. ntañ okkal kula-nāsam aruvon ida...
8. ay alale gangalam amamālu
9. "Piriȳm Ganglan varedon ava
10. ...kal-kudādongam adune

Stone Inscription of Nitimārga II at Tadak.

1. svasti śri S'aka-nīpa-kālāti.
2. saṃvasaranagal ena-nara-siyattai-ē-
3. lane pravarttīse Vijayam emba saṃ-
4. vatsaramum āge Nitimārga-Perma-
5. nādīgal prithuvi-rājyaṁ ga=v A-
6. sañjugu-nāsodel Tālakāḍa ma-
7. hā-nagaramum Patēnaavasaantara Ma-
8. śiśhayaśuippatta-siyavrur kaye-
9. ya,...besake trivargadavaru
10. sa...dravyama koṭṭu chandrādi-
Tamil Inscription of Vishnuvadhanam on the base of the Kirtinaraya temple at Talkad.

Vishnuvadhanam-POysaḷa-Dēvar Hāmalambi-samvarṣarattā Mārgaḷi-māsattu pūrva-pakshattu Vellikkilamaiyum trayūḍa-liyum pēra Viśākattu nāl Adiyimānī niruddhīttu Talaikkādu koṇdu śei-Kirtinarayana-pennyālai-tittira-pritishthai-pamni-y-inna

PLATE IV.

Harivar Plates of Dēva-Rāya II, A. D. 1426.

(1 b).

1. śrī-Sarasvatyai namah śrī-Gaṇḍhipatayē namah śrī-Narasīnḥaya namah
2. ūpar anuśūnam śrī-Gopālakrisnāya namah ātad rājādhirājasya trā-tur ambodhi-mēkhalāyē saugrāma Tārakārātēr Dēva-Rājasya šā-samaṃt ayak tvām ānanē hati dīśāyē yasya dayā-duḥāyē nadi-mātrikatām yānti naraṇām kāya-nivṛttaḥ kalayaṇāni karē
dvā-rotān vasudhān vārākarād udhāran damshtri-bānti-tatit ya-ya ti diśi diśi vyātanuvi chandrikāyē lōka-grāmā-viraḥāna
8. lōlupā-dhiyā krōḍikritē Vēdhasū sūte vṛōmanī sūtra-pā- 
ta-sushamāṃ sōyāṃ Kīrī-grāmānēḥ dhāte śītrī pōtriśvarōṭsangā-bhūl-
9. shā pushṇātu va śīṛyayē anuśuddhāvē yā śindhōkā śikāri
10. śvēda-bindubhiḥ asti chūḍāmaṇiḥ S’ambhōv ambūrāsēs tānubhā-

Mahādra-nagari-naṁ-magalya-sthāpanaushadhamati tātō Ya-
11. dōr abhūd vamśo bhajan parvabhir unnatim yaśo-dhauta-dīṣām rāja-

ratnāmam yatra samabhavah tatrābhūd Bukka-bhūpālo Vītrāri-sa-
12. ma-vīkramāḥ krōḍa-purīkritārātih kirti-skhā-mahi-
13. ruhā pālayan yeh praṇaḥ saṁcāraḥ pakṣapāta-parāmukhaḥ y-

vyatanōḍ viratotkhaṇṭham āharitrī chakravartisāḥ putrōṣh-bhū-
14. d asya punyāma mahībājāma mahīyēsā rājā Hariva-
15. rō nāma nāmaśeṣhīkṛtāhīṣitāhīṣitāhīṣirāmbhāvī udānpadāhūm Taṅgabhadrā
16. yad-dāna-dhārayāḥ parjanyopajīva-sadhāhyāḥ pratyaṇādī. ti
17. niṃmagāḥ bhadrā yad-rājadhānī mani.nivaha-ma

Gavisōmanhali (Hole-Narsipur Taluk) Plates.

A. D. 1474.

1. śrī subhām asta nirvyggham astō
2. nāmas tunga śīśas-stumbi-chandra
3. chānura-chāravē tārālōkya-nagarā-
4. rambha-mūla-stambhāya S’āṁ-
5. bhavē śvastī śrī-jayābhuddaya-
6. S’ālimāna-S’aka-varusha 1395
7. sanda varttamāna Jaya-samvatsarada
8. Kārttika 12 la śrīnum-mahā-sāvan-
9. tāchhipati mūvāra-rāyara-geṇ-
10. ča gūnda bhērūṇḍa gaja-sinhva Sō-
11. vauna-Vedeyarin Gaviya Tir-
12. mala-devarige koṭṭa dharmma-sāsanada

Arch. 1911-12
13. kramav ent endare namage Déva-Ráya-
14. mahárâyara amarada náya-
15. ka-tanakke páliśada Sáti-grámada
16. stálakke saluva Teránayada
17. stálada Sóvanahali-gráma l Karu-
18. ganahali-gráma l ubhaya gráma-
19. ná Udvána-dvádaśeyulli su-
20. herannyaóchaka-dána-dára-púrvva-
21. tavaí Gaviya Tirumala-déva-
22. rige dáreyan eradu ko-

Stone Inscription at Ganji-makán, Dodda-Kirangur, Seringapatam Taluk.
Bismilläh ir rahimân ir rahim
dor t' álluqai dárus saltanat
ek qite zamin dar tül
panj sad dira dar arz
panj sad dira baráye qubúr
ahile Islám az huzúr
Bádsháhí zamán Típú
Sultán khalladakkhu mulkohú
va saltanatahú muqarrar farmuđa
talilíyate án ba shafaqtatt
Shâhe darvêsí istikhrâr
yâfta penjum mâhe Rabbi-
ús-Sâni san 1207 Hijri
mutábiikhe shashume mâhe Zâkari
sále Sahar san 1220 Muhammad.

Labels over doorways in the Gópálakrishnasvámi temple at Kannambađi.
S'ri-Késava.
S'ri-Trivikrama.
indicating that they should precede the names of the donors. These are no doubt intended to represent the three ancestors of the donors, who appear to have been brothers. The meaning of another epithet applied to the donors, namely, pramaharmanalapabhiyam, is not clear. Of the places mentioned in the record, Pudalnadu is mentioned in an inscription of Rājarāja (Mullagag 123), of A.D. 1003, as being situated in the Ganga 6000 District. I am unable to identify the other places. It is not likely that Kottūr of Śrinivasapur and Mullagal Taluk is identical with Koraṭṭūr.

67. This inscription is of considerable importance in other ways also, as it enables us to interpret correctly some of the expressions occurring in other Ganga plates.

(a). From the expression—Sābdāvātārakārā Ṛeverahārati-nibaddha-Brihatvathah—in Tumkur 23 it has been supposed that Durvinita had Pūjyapāda, the Jain of Sābdāvātāra, for his teacher. But the corresponding portion of the present record which runs

Sābdāvātārakārā Ṛeverahārati-nibaddha-Vaḍukathāna Kirātārjunyī paṇeḥādaśa-sarga-taka-kārūna Durvinita- nāmādhyāya

takes it quite plain that Durvinita himself was the author of a Sābdāvātāra, as also of a Sanskrit version of the Paśāchhi Vaḍukathā or Brihatkatthā and a commentary on the 15th sarga of the Kirātārjunīya, so that there is no ground at all for connecting Pūjyapāda with Durvinita. We can now confidently correct the expression in Tumkur 23 thus:—Sābdāvātārakārā Ṛeverahārati-nibaddha-Brihatvathah. That Durvinita was the author of the third work had long been known, but his authorship of the other two works is learnt for the first time from this record. It is interesting to know that the Brihatkatthā had been rendered into Sanskrit centuries before Sōơnadāva and Kehinchhān wrote their versions. In case this king is identical with the Durvinita mentioned in the Kāśivijayamāṇa as a great Kannada prose writer, his many-sided scholarship is really worthy of admiration.

(b). The expression—pitā para-suta samādra jayā pi Lakshmyāsvayam abhipratyālita-vipula-vakshatadalena—which also occurs in Bangalore 141, Muddagiri 110 and Dodballapur 68, can only mean “Though the father, Avinita, had intended the crown for another son (apara-suta), the goddess of sovereignty came of her own accord to Durvinita.” This is a fact of some historical importance, which appears to derive support from Chikmagalur 50 which tells us that Nirvinita’s youngest son was placed on the Kōngari throne by Kāṇḍavatti (i.e., the Pūllaṇa king) and Vallavanasa (i.e., Ballaha or the Rāṣṭrakuta king). Nirvinita here stands for Avinita and his youngest son is no other than Durvinita. It is remarkable that centuries later we find a repetition of the same incident, though under different circumstances, in the case of another Ganga king, Śivamāra II, who was crowned by kings of the same two dynasties, namely, Nandivarman and Gōvinda III.

(c). The present record agrees with Dodballapur 68 and Tumkur 23, though the latter does not name the king, in stating that Durvinita was the son of the daughter of Skandavarman, king of Punnāṭa, Punnāṭa-rāja-Skandavarman-priya-purtikā-janman, and adds that her name was Jēṣṭhāra. The expression says-gura-gura-guṇagunayinā, which is also found with some variations in Muddagiri 110, Bangalore 141 and Dodballapur 68, simply means “following in the footsteps of his father (gura)”.

68. The inscription is not dated. According to Mr. Rice, who gives A.D. 517 as the date of Dodballapur 68, which was issued in the 38th year of Durvinita’s reign, the date of the present record, which was issued in the 40th year, would be A.D. 532. But I venture to think that the word viṣaya in Dodballapur 68, on which his date is based, does not represent the cyclic year of that name, but merely means “victorious”. This becomes evident when we compare puruṣottamav-sarga-samādASA of that record with chaturmāsA-viṣayA-samātsarA of the present inscription, inasmuch as both the 35th and 40th years cannot be Viṣaya. In this connection the expression prathama-viṣaya-samātsaram of Tālaṇād may also be compared. The same remark also applies to the word viṣaya of Dodballapur 67, taken as Jaya by Mr. Rice, on which his date A.D. 459 is based. It will thus be seen that the specific dates for Avinita and Durvinita derived from Dodballapur 67 and 68 have no strong base to stand upon. Nāgar 33, of 1077, which gives the genealogy of the Gangas.
exactly as it is found in the copper plates, appears, however, to give us a clue to the period of Durvinita. In describing Durvinita it tells us (lines 28-29) that he seized Kāduveṭṭi on the field of battle and placed his own daughter’s son Jayasimha-Vallabha on his hereditary throne. I venture to think that the reference here is to the Chalukya king Jayasimha, grandfather of Pulakeshi I, who is said to have been at war with the Pallavas and to have been eventually slain by a Pallava king. If he was the daughter’s son of Durvinita, as stated in the above inscription, this synchronism ought to help us in determining Durvinita’s time. His period may therefore be taken broadly as the first half of the 6th century.

69. As far as I can see, there are no indications that would lead one to suspect the genuineness of the present record. Its language is not corrupt; the orthography is mostly unexceptionable and the palaeography free from blunders with regard to the test letters ba, bha, etc. The plates are beautifully engraved and appear to be a genuine record of the 6th century.

66. Two inscriptions copied at Al’gōḍu and Hemmige, both in T.-Narsipur Taluk, belong to this reign. The former, on a stone built into the ceiling of the Siddhāśvara temple, cannot be completely read. It appears to record that while Śrīpurusha-mahāraja was ruling the earth Mādigō...granted some land, and ends with this imprecatory sentence—May the family of him who destroys the grant perish. The other record, which is on a stone near the Kannada School at Hemmige, tells us that while Konguni-māraja was ruling the earth and Permanadigal was governing Pemoge, the residence of the queen (arasaṅga boseti), Dēva...made some grant. This Konguni-māraja is apparently Śrīpurusha, who had the title Pṛthvi-Kongapi, and Permanadhi his son Śivamāra. It is also likely that the names represent Śivamāra I and Śrīpurusha, who were the first to assume the titles Pṛthvi-Kongani and Permanadhi respectively. Pemoge is the village Hemmige itself. A fragmentary Sanskrit inscription on a stone brought from some other place and built into the north outer wall of the Pātāḷāśvara temple at Talkad, which mentions Permanadhi and a Nolamba king, may also belong to the reign of Śrīpurusha. None of the three records is dated.

67. There is only one inscription of this reign. It is engraved on a stone built upside down into the west wall of the Arkēśvara temple at Vijayapura near Talkad (Plate III). The stone is damaged on the left side. The epigraph, which contains no date, tells us that while Konguni Muttarasa’s (son) Śivamāra was ruling the earth and while Manale-aras and Odeki of Kulatīr were governing respectively Kumbaja (?) Kijaleṇḍu and Kirupelnagara, some grant was made to the Twelve of Kirupelnā [gara]. The engraver was Piriṇāṃ Gaṇḍān.

Ereyappa.

72. An epigraph of this king was copied in the ruined fort to the south of Vijayapura near Talkad. The meaning of portions of this record is not quite clear. It says that while Ereyappper was ruling the earth and Saucha-Maṇḍeyar and Nanni-Malalur were governing? Santāna, a grant of money in the shape of taxes was made to the Twelve of Kiruvelmagara with the consent (saṅdāhi) of Rana pārar and Maṇḍeyarasa. A further grant of 25 kandugas of paddy was also made. The lands of the Brahmans were to be exempt from taxes. After mentioning another grant by Arasasa, the first portion of the record ends with the statement that he who devises taxes shall be childless and the seeds sown in his fields shall not sprout. Then follows a supplementary grant recording the gift of a sluice and some lands to Noyyavalarayanman. The epigraph is not dated; but the mention of Maṇḍeyarasa and the Twelve of Kiruvelmagara may well lead us to suppose that the date of the present inscription cannot be far removed from that of the inscription of Śivamāra referred to in the previous para. And this supposition also derives support from the fact that only the square form of ba is used in the record. If this be so, the Ereyappper of this inscription cannot be identical with Ereyappper, son of Bṛtuga, who ruled at the beginning of the 10th century. He is in all probability the son of Śivamāra mentioned in Seringapatam 15 and Nelamangala 60. In my Report for 1909, para 53, a Raṃpārara, who probably lived at about A.D. 800, is mentioned. He is no doubt identical with the Raṃpārara of this record, k
there being an excusable mistake on my part for r, the two letters being very similar in old Kannada records.

Nittimarga I.

73. An inscription at Emmadur (Malvalli 68), which has now been correctly copied, is a record of this king. It tells us that while Nittimarga-Kongunivarmandharma-maharavigirah, lord of the excellent city of Kovalala, lord of Nundagiri, srirama-Peranadigal was ruling the earth, a grant of paddy was made to the 99.... Its date may be about 860.

Nittimarga II.

74. An inscription of this king (Plate III) was found on a stone forming one of the steps of the canal in front of the Ganapati temple at Talkad. The letters are worn on the right side at the bottom of the stone. It records that while Nittimarga-Peranadigal was ruling the earth, in the Saka year 857, the year Vijaya, (i.e., A.D. 333), in the month of Asvayuja, the mahamagara of Talekada, Pattapur-vasanthara Manchayya and the Twenty-five, having paid money for the repair of the tank, received bhumipata. The Nittimarga of this epigraph is Ereyappa, son of Bittuga. Another inscription found on the sluice of the tank at A'ligodu, T.-Narsipur Taluk, probably belongs to the same reign. It records that during the reign of Satyavakya Permanadi Govindara's perge is Chambhugayya built the sluice, and ends thus--May there be longevity and prosperity; may all be well. But it may be objected that the king's name does not occur here at all. As Chamarayapattana 251, which applies the title Satyavakya-Permanadigal to Ereyappa, mentions a Govindarasa under him, who may be identical with the one in the present record, the latter has been assigned to that king. T.-Narsipur 69, found at the same place, mentions a Govinda, who was a contemporary of Marasimha, and a Chambuda, his grandson. From this it may naturally be concluded that the king meant was Rachenalla Satyavakya Permanadi IV. But it is not likely that Govinda's grandson would be mentioned as his perge.

75. A few other inscriptions which, judging from their paleography, appear to belong to the Ganga period, may also be noticed here. On a pillar near the tank at A'ligodu, T.-Narsipur Taluk, is an inscription, dated in A.D. 992, which records a grant by Maha-gavumda. An inscription on the gomukha of the image of the village goddess Dubbalamma in a temple to the north of Mogur, T.-Narsipur Taluk, says that it was caused to be made by Chingidganda-Malkaka. Another at Mogur (T.-Narsipur 68), now correctly copied, is a Jaina epitaph. It records that Ami [an]bavakanyal, senior disciple of Toyvabbe-kantiyur of Sivalayya's babadi at Mogur who was endowed with all the ascetic qualities, expired by the rites of mallekana, and that her disciple Ayvabbe-kantiyur set up the stone. Two more records near a Bel tree in the pakkara of the Mahabalalesvara temple on the Chambudi Hill near Mysore, which also appear to be Jaina epitaphs, record the death of some women and the setting up of the memorial stones. The place is named Mabbela-tirtha. In Mysore 18, of 1137, it is called Marbaja-tirtha. The present name Mahabala is very likely an adaptation of the old name Mabbela or Marbaja. The epitaphs bear testimony to the antiquity of the place.

The Cholas.

76. A number of records of the Chola dynasty was copied at Talkad, Tadimalingi and Bommuru Agraivara near Seringapatam. Those copied at Talkad are all fragmentary as the stones which contain them have been removed from ruined temples and put to various uses or have been brought from other places and built into temples at the time of their renovation. Some are printed inscriptions which have now been corrected and completed by a comparison with the originals. Most of the epigraphs are in Tamil, only a few being in Kannada. One of them has the Tamil introduction written in Kannada characters. For other instances of such records see para 67 of my Report for 1910.

Rajgaru.

77. Three records of this king, two of them fragmentary, were copied at Tadimalingi near Talkad. All of them are engraved on the basement of the Jnanadana temple, which they call Irivikulamanikka-Viigugara, Viigugara being the Tamil form of Vishnu-Grha or a temple of Vishnu. They include T.-Narsipur 35 which

Arch. 1911-12
has now been corrected and completed. This record appears to be dated in the 20th year of Rājarāja’s reign (i.e., A.D. 1004); the others also may be of about the same period. After the usual historical introduction in which the destruction by the king of the ships at Kāndalār-Sīlāi and his conquests of Vengai-nādu, Ganga-pādi, Nulambapādi, Tadigavarāl, Kudamalai-nādu, Kollam, Kalingam, Ila-māndalam and the Iraṭapādi Seven-and-a-half lakh country are mentioned, T-Narsipur 35 proceeds to say that in the 20th year of the reign of śrī-Kov-Irāju-jākēśari-vanman ādīś śrī-Rājarāja-Dēvar, Vaṣava-gāmaduṇā and other citizens of Māyilangai in Iḍai-nādu on the southern bank (of the Cauvery) of pādi, having received 100 kalāṇjū of gold from the temple treasury out of the pon that had been paid from the treasury of Periya-Kundavi-ālāvār to provide for the daily services in the temple of the god Iravikulāmānjiṅka-Vināgārālāvār of the place, sold certain lands of their village to the temple. Periya-Kundavi-ālāvār was the elder sister of Rājarāja. She is called Periya (senior) to distinguish her from Rājarāja’s daughter who had also the same name. Iravikulāmānjiṅka was probably one of the titles of Rājarāja. Another epigraph records a similar sale of 12 ḍēḷ of land to the same temple by Irugamaiyan and other citizens of Mādēva-echatuppādimangalām, who had also received 100 kalāṇjū of gold from the temple treasury. This sale-deed was written by the village accountant Dēvan Kārālān and was placed under the protection of the Sīrivaisnhavas. The mention of Sīrivaisnhavas in this old record, engraved long before the birth of Rāmānuja-chārya, is of some interest, in view of the remarks made by some scholars that the Sīrivaisnhavas came into existence only after his time. The third inscription tells us that the citizens of Jāmānthapura in Iḍai-nādu granted one ḍēḷ of land to the same temple for the purpose of providing the daily services. This was written by the village accountant Velādēvaiyan.

Rājendra-Chola I.

78. Two fragmentary inscriptions of this king were copied at Talkad and Tādimalingi. T-Narsipur 29, 34 and 38 have also been correctly copied. No. 29, which is at Vijayāpura near Talkad, has the usual Tamil introduction written in Kannada characters and is dated in the 6th year of the king’s reign (A.D.1017). The introduction generally gives a list of the king’s conquests, which are added to as the regnal years advance. The present inscription, being dated in the 6th year, gives a small list, namely, Iḍaiunai-nādu, Vanavāṣi, Kolippakkai, Māṇaiakkaṅkam and Ila-māndalam. It records that in the 6th year of the reign of Kōp-Parakāśirāvanman ādīś śrī-Rājendra-Penumdi the gaṇavāraṇai of Kīravannāgai made a grant of land. No. 34 at Tadimalingi, dated in the 10th year (1021), adds a few more conquests, namely, many islands in the sea and the Iraṭapādi Seven-and-a-half lakh country. It tells us that, in order to provide for a servant to look after the flower-garden of the god Iravikulāmānjiṅka-Vināgārālāvār of Māyilangai ādīś Danānthapura in Iḍai-nādu on the southern bank (of the Cauvery) of Gangapādi ādīś Mudigonda-Sīḷai-māndalam, Kūravān Ulagalāndān ādīś Rājendra-Sīḷai-jaya-mūrṇādlāvān, the general of the king’s great city, deposited 10 kaṇjū of gold with the citizens of the place, who pledged themselves to carry out the wishes of the donor for as long as the sun and moon endure. The charity was placed under the protection of the Sīrivaisnhavas. No. 38, also at Tadimalingi, which is dated in the 31st year (1042), gives these further conquests: - Chakragoṭṭam, Madurai-māndalam, Nūmaṇi-kōṟai, Panjappalli, Māṇuni-dēsam, Oṭṭa-vishaiyam, Kōsai-nādu, Tāndabutti, Dakkana-Lāḍam, Vangalā-dēsam, Uṭṭara-Lāḍam, Gangai, Vijayām, Panam, Mālaiyār, Māyirundangam, Hāṅgālūm, Māyya-Poppālām, Mēvīlippangam, Valiapāppadīra, Takkōlām, Mādamalinam, Lāmuri-dēsam, Mā-Nakkavārām and Kīrām. The inscription records that the citizens of Jāmānthapura in Iḍai-nādu of Gangai-kōṟa-Sīḷai-vāḷanāḍu in Mudigonda-Sīḷai-māndalam made a grant of land for the god Sūta-mallāṇḍav-uṇ-ṇaiya Mahādēvar of their village. Of the new inscriptions, a fragment copied at Turukittip'alā at Talkad, which mentions one of the later conquests, namely, Lāmuri-dēsam, appears to record a grant of land by Mādēvan and others. The remaining record, found on the north and west bases of the Jānārada temple at Tādimalingi, though dated in the 24th year of the king’s reign, contains itself with giving only two of his conquests. It has a short introduction like Kōlar III and 1496 and Heskote 142, and states that in the 24th year of the reign of Kōp-Parakāśirāvanman ādīś vira Rājendra-Sīḷai-Dēvar, who look [the East country], Gangai and Kāḍāram, Uttama-Sīḷai...raiyai deposited with the citizens
of Jananathapura 3 Mudigonda-S‘alan mālai in favor of the god Iravikulamānīkka-Vinmaparāyār of the same village and that the citizens pledged themselves to apply the interest on the sum to providing special offerings of rice for the god during the festival in the month of Panguni. This grant appears to have been made by order of the queen. The record ends thus—May S‘rivaishnavas protect this charity.

79. To the same reign may belong 3 Kamada inscriptions, dated A.D. 1014, which are engraved on the basement of the ‘Narasimha temple at Māreshalli near Malavalli. One of them on the south base records that in the Śaka year 936, the year A‘nanda, Puliyamayya’s son Basavayya of Balluru made a grant of 10 kōlaga of wet land to provide for the burning of a perpetual lamp before the god of Rāşārāya–Vinmaparā. Another on the north base records a grant of 8 kōlaga of wet land by Dāvayya’s Kiriya–Nārāyana to provide for offerings of rice for the same god. It is worthy of note that the Tamil word tirun-aunudu is used for offerings of rice. The third inscription, also on the north base, whose beginning is built into, merely gives the details of the date of the god’s annual festival. It says that the festival of Rājārāya–Vinmaparāt-ālār falls on the 5th lunar day of the bright fortnight in the month of Phālguna of the year Pramādīcha, occurring in the last twenty of the cycle of 60 years and corresponding with the Śaka year 935. Further details given are Rōnijī–nākṣātra and Kumbha-lagn. As Rājārāya was a title of Rājārāja, we may perhaps suppose that the temple was built by, or during the reign of, Rājārāja (985–1012). The details given of the date of the festival appear to indicate that it was celebrated for the first time in that year. Two other points in this record deserve some notice. One is the expression adhama–etịgyā meaning “the last twenty of the cycle of 60 years.” The cycle is divided into 2 parts of 20 years each, adīna or the first, mathayya or the middle and adhama or the last, the word bis게, a tadbhara form of the Sanskrit vimātī, being added to each. These divisions are taught in the indigenous schools even now and it is of some interest to know that the divisions with the names were also in vogue 900 years ago. The same remark applies to the incorrect form of the name of the year, the conjunctive particle cha being added on to it.

Rājādhirāja.

80. Three fragmentary inscriptions of this king were found on stones built into Dāsikere Oḷḍu to the east of Tālkad and on stones lying in front of Tammadi Channasavaya’s house in the new village. They give only a portion of the historical introduction with gaps in the middle and one of them mentions a Vaśava–saṭṭi of Rājarājappura or Tālkad. Rājādhirāja’s records have a very long introduction giving details of his conquests and other doings. The incidents mentioned in the fragments now copied are:—the cutting off on the battle-field of the head of Mānabaraṇ, one among the three kings of the South (the Pāndyas); the chasing away to Mullaiyār of S‘māra–pāḍiyār; the killing of the king of Vēnāṭi; the destruction of the army of A‘havamalla which was led by Gandappayya and other generals; and the performance of the horse-sacrifice. The date of these records may be about 1060.

Kulottunga-Chākura I.

81. A Tamil inscription of this king was copied at Bommār Agraḷāra near Seringapatam. It is dated in the 33rd year of his reign (A.D. 1102) and records that Ponnā Ilākan aśva Viṣṇugiriṇayayākara-mārāyana repaired the breach of a tank at S‘riya Kalaśatapādi aśva Vānavinudādeva–chatupādīyamaḷagalam in Ṭaduṇasāṅāru, which was governed by Kulottunga-S’ōla’s mādulika Vanti. It is also added that the breach had continued for many years without anybody coming forward to repair it. A few Tamil fragments at the mahākāḷa of the Vaidyāśvara temple at Tālkad mention this king’s name and appear to record a grant of land by the merchants of some place. Two more fragments at Taramittipāḷa to the east of Tālkad, which record a grant of land for the god Rājārājāvaram-aḍiyār, may belong to the same reign. The same may be the case with two inscriptions on two pillars in the Janajñāna temple at Tadumāḷingi, which tell us that the pillars were gifts from Alagaiyan Virāgamundu’s son A‘ditā–gaḷumandu and a gāḷumandu’s son Vira–gaḷumandu; both residents of Mūgar aśva Madurantakosānlallur in Ṭadī–nādu aśva Periyā–nadu. We learn from the last two epigraphs that Mūgar was known as Madurantakasānlallur in the Chola period.
82. Of the inscriptions copied during the year, a very large number belongs to the Hoysala kings. These begin in the reign of Vishnuvardhana and end in the reign of Ballāla III, covering a period of nearly 225 years from 1117 to 1341. Some of them supply interesting information with regard to certain localities in the State. A few printed inscriptions, now corrected and completed, will also be noticed under this section.

*Vishnuvardhana.*

83. There are several records of this king. One of them found on the newly excavated basement of the Kirtinārāyana temple at Takkad, is of great historical importance as it refers to the consecration of the temple by Vishnuvardhana after rooting out Adiyanām, the Chola Viceroy, and taking possession of Takkad. It is a long Tamil inscription in 2 lines running over the south, east and north bases; and just below it there is another inscription of Ballāla II, dated in 1173, the year of his coronation. Both the records appear to have been put on stone in that year, since the first inscription, though it gives 1117 as the date of setting up the god, brings down the genealogy up to Ballāla II. After obeisance to Kēśava, the record gives in Sanskrit verses the usual account of the rise of the Hoysalas. Then Vinayāditya is mentioned. To him and his senior queen Kailayābē was born Ini-yanaga, whose son was Vishnu-Dēva. Of the latter it is stated that he was keenly interested in the discussions of the learned and in Bharata-vidyā. His son was Narasimha-Dēva. To the mahā-mandālikēvara, Tribhuvanamalla, capturer of Talaikkādu, Kongu Nangili Koyārur Uchehangi Vanavasī and Punnagai with Pērtirai as the boundary, Bhujabalu-Vira-Ganga-pratāpa-Hoysala Narasimha-Dēvar and Echchala-Dēvīyār alias Patta-mahā-devīyār was born āri-vira-Vallāla-Dēvan. After this preface titles of Vishnuvardhana are given thus—entitled to the band of five chief instruments, mahāmukāvēvara, lord of the excellent city of Dvāravatī, ornament of the Yādava race, a Nārāyana among nandālikas, hunter of nandālikas, crest-jewel of nandālikas, king of the hill chiefs, champion over the Malaijviss, and owner of boons from Vasiṣṭhikā-Dēvi of Sāsakapura. Then comes a good Sanskrit verse in which a pun on the words a reference is made to his incursions into the Chola and the Chālukya dominions. The verse runs thus:

śīthilākursā Kānchimā Akareshan Kuntalān ilā-mahīlām!
anubhavasi tvam Vishnō nishkaṇṭakam ēva kathaya katham!

The epigraph then records that the mahā-mandālikēvara, Tribhuvanamalla, capturer of Talaikkādu Kongu Nangili Koyārur Uchehangi Vanavasī Punnagai Pulikirinī Vēvala Palaśagaiand Vējukkirmāma with Pērtirai as the boundary, Bhujabalu-Vira-Ganga-pratāpa Vishnuvardhana, Poyṣala-Dēvar—on the 13th lunar day of the bright fortnight in the month of Mārgalī of the year Hēmālabi, on a Friday, under the asterism Viṣṇukha—having rooted out Adiyanām and taken possession of Talaikkādu, set up the god Kirtinārāyana and granted, with pouring of water, 4 villages besides the city of Takkad and a tank with the areca gardens below it to provide for the services in the temple. We thus learn that Vishnuvardhana set up Kirtinārāyana at Takkad in A.D. 1117, the same year in which he set up Viśyānārāyana at Belur. According to tradition he set up 5 images of Nārāyana at different places (see para 22). Hitherto we had epigraphical evidence in support of the tradition with regard to Belur. The present record confirms the tradition with regard to Takkad also.

84. An inscription at the Kannambādi temple at Kannambādi (Krisnaraipete 31), which has now been correctly copied, says that on hearing from his mahā-pradēvē bāguna devadārayaka Lingapaya and others that a grant had been made to the temple by Kannara-Dēva, Vishnuvardhana confirmed the grant in A.D. 1118 to last as long as the sun and moon. The temple is called Kannambādi in another inscription at the place, which is dated in 1114. I venture to think that the Kannara-Dēva of this epigraph is the Rāshtrakūta king Krishna I, and that the Kannambādi temple mentioned in the Kadava plates (Gubbi 61) as having been built by Krishna I, is no other than the temple at Kannambādi. If so, we need no longer assume that the temple built by Krishna I has entirely disappeared or that its original name was forgotten and exchanged for another (*Epiygraphia Indica*, IV, 337). A close
examination of another inscription in the navaranga of the Nārāyanasvāmi temple at Melkote (Seringapatam 93) disclosed the important fact that the temple went back to the time of Vishnuvardhana. The record tells us that the mahā-pradhāna Hoysaḷa Surigeśa Nāgīḍeṇa made a grant for the god. From an inscription at Tōmār (see my Report for 1908, para 32) we learn that the same man built the front mandapa of the temple of the goddess there by order of Vishnuvardhana. Though tradition has it that Rāmānājāchārya built the temple at Melkote with the help of Vishnuvardhana, no inscription of that king’s time had hitherto been found there, the oldest inscription hitherto known being one of Mādappi-daṇḍiṇaya’s, a general of Ballāḷa III, dated A.D. 1312 (see my Report for 1907, para 24). The present inscription may therefore be taken to confirm in a way the tradition about the connection of Vishnuvardhana and Rāmānājāchārya with Melkote.

85. Of the other inscriptions of this king, a vitragal at Sunkatāndanaḥ, Seringapatam, records that during the rule of the mahā-pradhāna’s own Hoysaḷa-Dēva, Māravagudā killed many and fell in the battle of Hitīya,..., and that a kodjg was granted to his wife Sōmavī. A Tamil epigraph on the inner wall of the Kirtinarāyaṇa temple at Takkāl, dated 1141, says that while (with usual titles) Bhūjabala-Virā-Gangā Poyaḷa-Dēvar was pleased to rule the earth, Tiruvanangattalaicōli Petti Varāndarumperumāḷ aḷḷi Kirtinarāyaṇa-talaicōli, a female servant in the temple for having presented a gold image of the goddess to be fixed on the breast of the god. Another inscription on a same temple records that 200 kud of land were purchased from Maṇḍalāsūvām of the city and presented to the temple for a flower garden by Valāndarumperumāḷ Tālaicōli, who was apparently identical with the one mentioned above. A Tamil inscription on the basement of the Narasimha temple at Mārēhalli, Malvāḷa Tāluḍ, which is dated in the cyclic year Vibhava, i.e., A.D. 1148, records the grant by Vishnuvardhana of the village Gāṇjanaḥ in Vādakaral-nāḍu for the god S’ināppurumāḷ of Jātigrāma. It is added that the grant includes all that is mentioned in a former inscription within the four boundaries of the village. The introductory portion has a few of the Sanskrit verses of the Takkāl inscription (para 83), but they are given piecemeal in a confused order. Among the king’s titles are given—a Yadhishṭhiru of the Kalige, illuminator of the Hoysala race, worshipper of the lotus feet of Vasantikāḍēvi, a moon to the ocean of the Hoysala lineage, P Śva-Brahmās, a terror to enemies and a patron of the Brahmins; and among his conquests—Kuḍaṇ, Kollāhala, Pururū and Vāgībhādā. The inscription ends thus—

1. Vishnu-Dēva, will bow my head to him who protects this charity. The date 1148 does not fall, however, within the reign of Vishnuvardhana, if we accept 1141 as the date of his death. But there are several other inscriptions of his which bear dates later than 1141, e.g., Nāgamangala 100, 1146; Kadur 34, 1148; and Hassan 65, 1149. From the present inscription we learn that Jātigrāma was the old name of Mārēhalli.

To the same reign may also belong another Tamil inscription on the wall of the Mallikārjuna temple at Taḍingaṅgī near Takkāl, which appears to be dated in 1117 and records that Nīdiyōdaiyān Gāṇavati, the poṭṭaṇas’vēdāṇi of Māyīlāṇi, deposited with the S’īva-Brahmās of the temple of S’uttamaḷḷivaran-udaiyār at Māyīlāṇi aḷḷi Janaṅāthapura in Periyāṇuṇadi aḷḷi Íṭai-nāḍu a gachehānam with the condition that the interest on the sum should be utilised for burning a perpetual lamp before the god; and an epigraph in the Lakshmīnarāyaṇa temple at Anugūr near Halebid which records a grant for the god by Ereyamaraṇa and Echalaḍēvi.

Nārasimha I.

86. There are one or two records which fall within the reign of this king, though his name is not mentioned in them. One of them, on the newly excavated base of the Kirtinarāyaṇa temple at Takkāl, dated in 1160, says that during the rule of Bhūjabala-Virā-Gangā-Poyasala-Kelāḷi-Rāya, sandhiṭikṛatṛi Sōmamāṇa’s brother (name gone), having purchased [some lands] from the gaṇadugal of Kurnagara, granted the same for feeding Brahmins. The titles applied to Kelāḷi-Rāya are—disperser of hostile chieftains, champion over janguli-nāmāṇyas (? assembled chieftains), a Sūdraka on the battle-field, an incarnation of Virā (i.e., Virabhadra), lord of Karvīrī, worshipper of the feet of the god Rāmaṇātha and vanquisher of hostile armies. A Tamil inscription on the outer wall of the Mallikārjuna temple at

Arch. 1911-12
87. A large number of the inscriptions of this king, both in Kannada and Tamil, were copied during the year. The earliest of them, dated in 1173, is a Tamil epigraph on the newly excavated base of the Kirtinarayana temple at Takkal, engraved below the inscription recording the consecration of the god by Vishnuvar-dhana (see para 83). It tells us that the mahendra-deva, Tribhuvanamalla, capturer of Talai-kakudi, Kongu Nangili Koyarjuru Uchchangi Vanavasi and Pannangal with Perumal as the boundary, Bhujabala-Vira-Canga, unassisted hero, Sanviraasiddhi, Giridurgamalla, a Rama in firmness of character, pratapa-Poyala-vira-Vallala-Davan, on the day of his coronation in the month of Sravanma of the year Vijaya, granted, with pouring of water, exempt from all imposts, the village of Ijhumuddur in Padinjuru for the god Kirtinarayana. Hamarudur appears to be identical with the modern Jalandur. An inscription at Akkuri near Takkal (T.-Narsipur 92), now fully copied, records the gift of the tax on oilmills by Bacheva-nayaka and others for the god Cholapandeyvar of Akkiyur in 1179 during the rule of Ballala II. A Tamil one in Doddanna’s field at Bt’ahabali near Takkal, dated 1179, states that in the same reign, when Machaya-nayaka was the governor, Perag di Vainchchapa and Tramaya made a grant for the god Mullikarjuna on the hill. Another in front of the Mohalinigavara temple at Sargur, Malvali Taluk, tells us that when (which usual titles) Ballala-Deva was ruling the earth from his residence at Dorasamudra, by order of the mahapradhaka, sarvadikikari, mahapadhyagita, bhaktarava-vijnaga-hipati, Hiriya (senior) danjavanayaka Lakunumaya, Hebadagikayya made a grant in 1180 for the maintenance of a perpetual lamp in the Amriti-vara temple at Sargur. Another on the ruined site of the Chennigaraya temple at Haljur, Tarkere Taluk, is of some interest as it gives the origin of the town Tarkere. It informs us that in the agarakarya of Amaranativipura alias Tariyakere brought into existence by the mahapradhaka of Lakkurandavanayaka, Heggade Vijaayaditya-deva, the prabhu of Tariyakere, and his wife Heggaditi Dchavve built a temple and set up the god Prasamakayava in A. D. 1180; and that on their application to the mahajanava of Tariyakere to provide for offerings, festivals, servants and repairs of the temple, the 102 mahajanava of the place made various grants to the temple. The grants include one of Ballala II, being a permanent money grant of 7 godadhas. The descent of Vijaayaditya is given thus: —Madhava-raya; his son, Visvanitra; his son, Kakidasa-vihru; his son, Pampa; his son Rudra; his son, Naraya; his son, Sarjashakhi t.e. Surya; his son, Madiraja; his wife, Mallikabbe; their son, Vijaayaditya. The Lakkurama of this record is the same as the one mentioned above. There are also six more Tamil inscriptions of this reign in the Kirtinarayana temple at Takkal, 4 on pillars and 2 on the newly excavated base. One of them, dated 1188, records a grant, on the occasion of a solar eclipse, of certain quantities of rice to Bharatayyan, Tirumaraayapatadhan and others. Another, of about the same date, mentions a deposit of 4 guhcchedham with the condition that the interest on the sum should be utilised for supplying garlands for the god Kirtinarayana of Talai-kakudi alias Rajarajapuram. A further grant to provide for special offerings of rice for the same god by the wife of some Peragdiyvar is also mentioned at the close. Two more, of the same date, record grants for the same god by Daddara-nayakakan and the oilmongers of Takkal. The fifth tells us that Peragdi-maman made a grant of 2 nak of rice and 2 pon for a servant to look after the flower garden of the goddess situated to the north-west of the temple; and the last, dated 1203, says that S’tariyadil’s daughter Nachedhiyalvar, a dancing girl of the temple, presented a big metal lamp-stand and paid into the temple treasury 3 guhcchedham for the permanent maintenance of the lamp.
83. Among other inscriptions, a Tamil one on the basement of the garbhagriha of the Ranganātha temple at Neringapatnam, dated in 1210, is of some importance as it affords evidence of the existence of the temple before this date, the earliest of the hitherto known records taking us back to only about 1430. After an introductory Sanskrit stanza in praise of the god Ranganātha, the epigraph records that, when the refuge of the whole world, favorite of earth and fortune, mahāraja Durlabhaja paramāsvara parama-bhisṭāruka, lord of the excellent city of Dwāravati, sun in the sky of the Yādava family, crest-jewel of rectitude, king of the hill chieftain, champion over the Malapās, terrible to warriors, fierce in war, a Rāma in wielding the bow, sole warrior, unassisted hero, Śunāvahūrādhikī, Giridurgamalla, a Rāma in firmness of character, niśanka-pratīka-chakravarti śri-Vishvanardhara-Pūsā-la-sūrī-Vallāla-Dēvar was pleased to rule the earth, Varundar-perumāl of the Kāśyapa-gōtra, son of Tiruvavangam-udaiyand Kālāgumundāl and grandson of Nārāyanā of Tumbākūḍu. Śrīnu ..., mangalam, having purchased Chataturmāhāraṇāyaṇa-chetanāvarṇāva-mangalam, which was a brāhmaṇapura belonging to the bhaṭṭas of Tiruvavangam-nārāyaṇa-avatavayam-mangalam, and divided it into 65 cēttis, granted 33 of them to 88 persons as Alagippurumāl-puram. Another on a pillar near the tank at Betṭahalli near Tالক, of about the same date, tells us that the citizens of Talikākādu altas Rājaṅaripuram in Vaḍakaraṇa-nādu of Rājendra-Sōla-valanādī in Madugonda-Sōla-mangalam, having received full payment in gold from Kumandai Paṭ-amavavuvu, granted to him, as a kudugai, the tank at Veṛgaṇalī together with the wet lands below it, to be enjoyed by him and his posterity for as long as the moon and the sun endure. Then follow names of witnesses. A third on the outer wall of the Patālēśvara temple at Tالক, dated 1206, appears to record a grant of land by Mayivelan to Kātapan, son of Gangādara-dēvar and grandson of Hāvala-mudelīyār, the sṭhānapati of the temple of Rājaṅarājśvām-udaiyar at Talikākādu altas Rājaṅaripuram. A number of fragmentary records were found on the base of the Somāśvara temple at Sivairamadur. A few of these, which have been pieced together, inform us that during the rule of Ballāla II Kārikudikkittān built the Ulagamundāva, Tillaṅyāśvāra and Talikākāvaridanga temples at Madugonda-Sōla-puram altas Dēsi-Uyākkondu-Sōla-paṭanām and made grants of land to the same. A few other fragments record grants to the same temples by other individuals. A fragmentary eṭrauyal at Chitīnthali, Krishnarājapetē Tāluk, mentions a mahāpradhāva sarvāḍhikāri Śrīkaranadā-Heggōda, the name being defaced. The reference is no doubt to Ereyführen, a general of Ballāla II, who is mentioned with the same epithet in an inscription at Tōmōr (see my Report for 1908, para 42), only a few miles from Chitśanalli. The labels giving the names of sculptors in the ceilings of the mukka-mayapā of the Amritisvārā temple at Amritisvārā, Tariroku Tāluk, which have been referred to in para 43, may also be noticed here, as their period must be about A. D. 1196, the year in which, according to Tārikēri 45, the temple was built by Amīta-dārānayaka, a general of Ballāla II. They are 15 in number, the sculptors named being (1) Malitām, (2) Mali, (3) Malaya, (4) Padumānam, (5) Subhajī, (6) Balōgga, (7) Padumaya and (8) Mulana. The first and second names occur in 4 places each and the others only once. We are already familiar with the name Malitām, which occurs below figures in the temples at Nāgghaṇi, Somnathapur and Javagali (last year’s Report, para 105). The Malitām of the Amritisvārā temple (1196) was apparently the grandfather of his namesake who worked at the temples mentioned above which belong to the middle of the 13th century. The 8th name, Mulana, is engraved in Nāgarī characters below a figure in the top parapet over the south entrance. Two more records—a Tamil one near Kūrīkanṭhe at Betṭahalli near Tالک, recording the grant of a village to a gurū named Vāgīśvara-dēvar by Kālikudikkittān; and a eṭrauyal at the entrance to the Aṇjaniya temple at Dāvavagere, which appears to be dated in 1203 and records a grant of land to the son of a man who died during a cattle raid, by Vāmāsakī-dēva, the senor sthānapati and dēlvarī of the Pānḍava temple—may also belong to the same reign.

Nārasimha II.

89. There are two inscriptions of this reign, one copied at the Harivarāvāra temple, Harthur, and the other at the Kītīnārāyaṇa temple, Talkīd. The former is a small record telling us that the Harivarāvāra temple was caused to be built by the mahā-pradhāva Pōḷāluva-dānāyaka. The same fact is stated at great
length in another inscription at the place, Davangere 25, dated A.D. 1224. Pólahala was a general of Nárasimha II. The inscription at Talkad is T.-Naraspur 3, which has now been correctly copied. It consists of two fine Sanskrit verses with an introductory note stating that they were the composition of a poet named Saravati-kaṇḍābhārana-dēva. It will thus be seen that there is nothing here to support the theory of the derivation of the word कर्मेत्ता from the Sanskrit words कर्म and एत. Of the two verses, the first is in praise of Ballāla II and the second, in praise of his son Nárasimha II. The first verse says:—Formerly the birth of tigers was in the mountain caves, but, after Ballala was born, in the breasts of kings. The meaning is that during Ballala’s time hostile kings were always afraid of the tiger, which was the Hoyasala emblem. The epigraph is no doubt a contemporary record. It is to be regretted, however, that its first line is rendered partly illegible by a later unfinished Kannada inscription being engraved on it. A Tamil inscription on the wall of the Hammantēvara temple at Bannur, dated 1228, which records a grant for the god Hanaṃśvaram-udaiyar, and a Kannada one at Haleyur near Tarikere, also dated 1228, which registers a grant by Tiruvārāsa for the god Prasannakēśava of Amarāvatipura oṅas Tariyake, may perhaps be assigned to the same reign.

Sūṃsē vara.

90. Of the records of this king, a Tamil one on the newly excavated base of the Kṛitānārayana temple at Talkad, dated 1259, tells us that Mahāmāli Gōvinda-nāyakkar deposited 7 gajāpanam with the gāmāṇḍa of Sīrūrūmangar for the maintenance of a perpetual lamp in the Kṛitānārayana temple. Another near the Basavēsvara temple at Kannali, Malvalli Taluk, which is dated 1251, records that Bidiyana Malla-gavūḍa and others of Emmādūr, having assembled, made some grant to the bangle-seller Mālli-setṭi oṅas Ḥasiyappa for having converted their village into a town. The villagers had to pay 32 gajāpanā in the year A’nanda, i.e., 1254 and afterwards only the taxes alippa and anvāṇṇa. The grant was written by sēnābōra Gōpāyya. The meaning of the record is not quite clear. It looks as if people willingly taxed themselves for municipal purposes so far back as the middle of the 13th century. It is curious that the Tamil expressions nōṇjai, punjai and nāl-pāḷ-ellai occur in this Kannada epigraph. To the same reign may belong 3 viragal at Kaliyūr near Talkad, all of which appear to be dated in 1241. Among records of this class, these are rather peculiar in their brevity and lack of details. One of them merely states that it is Allōja’s viragai; another tells us that it is the viragal of Māroja, who was a terror to death itself (maraṇaṅgaḥvambara); while the third informs us that the second lunar day of the dark fortnight in Aṣvayujah of the year Plava was the day on which Ballāla fell fighting in the battle of Mālāngi-Māvinahali. The inscription on the doorway of the south narāraṇa entrance of the Harivārēśvara temple at Harihar, which appears to be dated in 1244 and records a grant by Immaḍi Chaladanka Aḍimalla-setṭi for the supply of garlands of flowers and tulasi for the god Hariha, may also be of the same reign.

Nārasimha III.

91. There are several inscriptions of this king. One of them on a stone at the east end of the tank at Halebid is of some interest as referring to a law-suit and its decision by the king. It states that Dēvaṇa sold a house site to Bhāṇḍāri A’dīyaṇa in 1251; and that subsequently his son Nāgamara and Sōvamaṇa, not knowing this, wanted to take possession of the site, whereupon the case went up to Nārasimha-Dēvarasa, who told them that they were in justice bound to carry out the wishes of their father and decided the case in favor of the other party. Another inscription on the base of the Nārasimha temple at Mārēhalli near Malvalli, which appears to be dated 1230, records a grant of land by Nārasimha-Dēva to the goldsmith Kāḷaijai for having done some gold work. Another on a newly excavated base of the Kṛitānārayana temple at Talkad, dated 1270, says that Tilla-yappan, grandson of Mūkkudai (triple umbrella) Uḏaiya-gāmūḍan of Ilamaraḍu in Pudūṉdu, a village endowed to the Kṛitānārayana temple, made some grant for the god. Ballala II granted this village to the temple on the day of his coronation (para 87). Another Tamil inscription at Talkad, T.-Naraspur 26, which has now been fully copied, records that during the rule of Nārasimha-Dēva the sthāna-pāṭi of the 5 mathas at Talkad granted, with pouring of water, the village Mālā-
méruvidangampalji provide for the expenses of a festival in the temple of Rájarájésvaram-udaiyáur at Talaikkádu alias Rájaráajapuranam, and also the village Manálipalji for conducting the procession of the same god in a palanquin. The epigraph concludes with the statement that he who violates the charity shall be looked upon as a traitor to the king and to the two nanugas or conventions. Another at Móugur, T.-Narsiipur 78, which has also been correctly copied, tells us that, while Desinátha was ruling Kumárana-nádu alias Tórenádu and Sankanna Vijayamána of Móugur in Hiriyanádu was the governor, the prabáhab of Móugur and all the gánavagúag agreed among themselves to make their village into a town and establish a santhe or weekly market in it and gave a tsána to the new town. Those who built houses in the new town were exempted from the payment of taxes during the first year and in the case of outsiders the exemption was continued for two years. This may be taken as an instance of local self-government in the 13th century.

92. Of other records of this reign, a Tamil one on the base of the Náráyana temple at Móugur, T.-Narsiipur Taluk, records a money grant by Ságangaon, apparently the Sankanna of the above record, to the temple. Another at the same place, dated 1279, tells us that when (with usual titles) a lion to the elephants his enemies, uprooter of the Magara kingdom, establisher of the Chóla kingdom, raiser up of the Pápyaa-kula, the rítána-pratápa-chakravartri Hoyasala-bhujabala-vira-Narasimha-Dévá was ruling the earth, and when Bommanáma-dannáyaka and Ráchaya-dannáyaka, younger brothers of the adamanéte cage to the refugees, the unshaken warrioí, sundiéngal Haríhara-Síváma-dannáyaka, were governing Kumárana-nádu alias Tórenádu, Bommača-gavúnda’s son Dáli-gavúnda of Móugur, who was the mahu-prabáhab of Hiriya-nádu and ruler of Alagéyya-nádu, and all the prajá-pranudgágaí made a grant of certain taxes for the god Alagéyyúma of the Vishnu-grhí of Móugur. Another at Kávéripur, T.-Narsiipur 30, now fully copied, appears to record that on a representation made in 1285 by the mahá-jávanas that the officers of Hongavlú-nádu levied taxes on a sarvamárgha village, the king was pleased to renew the grant and had it engraved on stone, affixing his own signature, Málatarévan-balída, to it. The inscription also refers to a former grant by the mahá-prabáhab Kumára-vira-Kébya-dannáyaka, who was a celebrated general under Narásimha III. An inscription on the wall of the Hanumántésvaara temple at Bannur, which appears to be dated in 1259, states that Panmámínda-héggrāha presented a metal lamp-stand to the Hanumántésvaara temple at Banníyáur and deposited with Góiniyátiya Paradéśiyáppa’s son Ukkávamsódbhavá, the stháñika of the temple, 3 gónigáda with the condition that the interest on the sum, at the rate of a hápra per pon, should be utilised for maintaining the lamp. The weight of the lamp presented is given as 100 phála. A few inscriptions at the Haríhára-vénta temple, Haríhara, which appear to bear the dates 1261, 1265 and 1272 and record money grants by Bomídéyá, Tipparasa’s daughter Uddávé and Víttháma of Kuppágađdá for the supply of garlands of flowers and tujási for the god Haríhára, may belong to the same reign.

Balláda III.

93. Of the inscriptions of this king, a cingál at Chitéñallá, Krishnarajapé Taluk, dated 1303, states that in a battle between Sómya-dannáyaka of Bematrákulu and Lenkampéla of Holalakóre, Sáyyána, the bearer of the bolt-bag (kañapa) of Sómya-dannáyaka, fought on behalf of his master and fell; and that his elder brother Bhímañka set up this stone. Bematrákulu is the old name of Chítakárug. It is of some interest to note that Sáyyána, a resident of Chitéñallá, had gone all the way to Chítadrug to serve under Sómya-dannáyaka. Four inscriptions on the four pillars of the námaranga of the Divyalingésvara temple at Harádannála, Chama-rajánagar Taluk, dated in 1314, tell us that the pillars were the gifts of certain individuals to the Anilésvara temple at Maggaya in Eme-nádu, the birth place of the mahá-prabáhab Mádhaya-dannáyaka. We thus learn that the hápra called Divyalíngésvara was formerly known as Anilésvara, that Harádannála had once the name Maggaya and that it was here that Mádhaya-dannáyaka was born. The latter was a general under Balláda III and governed the Pudmacikánu-nádu with the seat of his government at Térakamámbá, Gundlupet Taluk. He was the son of Perumálé- dannáyaka, the great minister of Narásimha III. Among other inscriptions that mention him are Gundlupet 56, Chamarajanagar 116 and 193. Two epigraphs at
Melkote, Seringapatam 92 and 102, record his grants. The latter, now correctly copied, is a sale-deed executed by the Fifty-two of Yadavargiri, also called Vaikuntha- 
vardhana-kshetra and Jhuma-manstapa, in favour of Madhava-danayaka. He purchased a village belonging to the temple and granted it to provide for certain festi-
vals. For the Fifty-two of Yadavargiri and the other name of the place see para 26 and 28 of my Report for 1907. An inscription at Kannambadi, Krishnarajapete 28, which has now been completed, says that when Ballala-Deva was ruling the earth from his residence at Anuramale...danayaka restored [the temple] and made a grant of some taxes to it. Two among the taxes are named Sijadayevas's 
hodake and Kameye-danayakas's hodake. Anuramala is Tiruvannamalai in South Arcot 
District, where Ballala III had his residence for some time. A Tamil one on the 
base of the Lakshmi-kantaseswari temple at Chamarajanagar, dated 1341, records the construction of a maraja named Nanyavan-manstapam at Siruvengur alto 
Pugalavathi-chaturvedimangalam by Vaijayanmmugiyar Eduttakai Abagiyam of Iravi-
vannarasur during the rule of Vira-Vallala-Deya. To the same reign may be as-
signed an epigraph on a pillar in the Narasimha temple at Marethali near Malvalli, 
which tells us that a grant was made to the temple by the mahat-slamantikhipati Hede-
nya-nayaka's son Chikeya-nayaka. It appears to be dated 1386. The labels over 
the doorways of the shrine in the prakara of the Gopakakrishna-vasi temple at 
Kannambadi (see para 15) and an inscription on the wall to the right of the mahad-
edvara of the same temple may also belong to the same reign. The former, 46 of number, 
engraved in characters of the Hoyasala period (see Plate IV), give the names of the deities installed in the shrines, which consist of, among others, the 10 
avatars of Vishnu and his 24 avitis, namely, (1) Kéyava, (2) Nárayana, (3) Má-
dlava, (4) Góvinda, (5) Vishnu, (6) Madhusúdana, (7) Trivikrama, (8) Vámana, 
(9) Sridhara, (10) Harshikása, (11) Padmanábha, (12) Damodara, (13) Sankara-
shana, (14) Vaasudava, (15) Pradyumna, (16) Aniruddha, (17) Purushottama, 
(18) Adhithksaíya, (19) Narasimha, (20) Achyuta, (21) Janardana, (22) Upendra, 
(23) Hari and 
(24) Krishna. The other deities represented in the shrines are Sarasvatí, Nara-
Nárayana, Yagamatri, Góvardhana, Kálinga-mardana, Hayagriva, Haribara and 
Jalasayana. The epigraph to the right of the mahävedvara informs us that one of the 
mahavas in the temple was built by the sculptor Chik-Bâcheya, son of Puttañar. 

The Pandyas.

94. There are only two records of this dynasty, both copied at Hayar. One 
of them is Davangere 40, which has been completed by transcribing 60 more lines, 
and the other, a new inscription at the end of the same epigraph. The former is 
dated in 1109 and is similar to Davangere 39 in the introductory portion. Then 
follow a few verses in praise of Vijaya-Hermadi-dandananatha, the great minister of 
Vijaya-Pandya-Deva. He had the title Ramaranga-Bhairava, was equal to Chânjikya 
in politics and had the honored name Kanyâra bestowed on him by his sovereign. 
We are then told that Vijaya-Pandya, at the time of making a grant for the god 
Haribara, addressed Hermadi-dandananatha thus—"You are as a son to me; you also 
make a grant for the god," and gave him the village Haribarasamudra, otherwise 
called Gaudatatikâ; whereupon Hermadi-dandananatha made a grant of the village to 
provide for the offerings at the three times for the god Haribara. Then follow 
details of the boundaries of the village and particulars about the way in which the 
income of the village was to be utilized. A list is also given of the jewels and 
vessels presented to the temple with their respective weights. The record closes 
with a request to present and future kings not to violate the grant in consideration 
of its acceptance by the god Haribara or out of respect for the Brahman or out of 
fear for the sin resulting from the violation of the gifts to gods and Brahman. The 
kanyâra was composed by the poet Dévârya, son of Sridharama, who was an orna-
ment of the Kaśmira country; and it was written with baka (a piece of pot-stone) 
by Ragunathâ Sankara-deva. The other inscription records that the mahä-pradhâna 
śrīganga-svaredhikayaka Aditya-danda-vanayaka presented certain vessels and jewels to 
the Haribarasamudra temple. The weight is also given in each case. Aditya-danda-
vanayaka was the father-in-law of Vira-Pandya, elder brother of Vijaya-Pandya, the 
master of Hermadhi-dandananatha.

Vijayanagar.

95. There are numerous records relating to the Vijayanagar period, begin-
ing in the reign of Bakka I and ending in the reign of Sri-Ranga-Rayar 11. They
cover a period of nearly 310 years from 1554 to 1663. Nine of the records are copperplate inscriptions of Hariraha II, Deva-Rāya II, Virupāksha, Krishṇa-Dēva-Rāya, Rāma-Dēva and Sṛi-Ranga-Rāya II, those of the first two kings being fine specimens of Sanskrit composition. A few of the printed inscriptions, which have now been revised, will also be considered under this head.

Bukka I.

96. A viraya at Hirivār, T.-Narsiṇpur Taluk, dated 1554, records that during the rule of Vira-Bukkāna-Odeyar Rāmoja died in a fight with thieves and that Humaṣoja’s son Madōja set up the stone.

Chikka Kampanṇa-Odeyar.

97. A fragmentary record on the base of the Rāmeśvara temple to the east of Gundlapet mentions Bukka-chakrāsva’s son and a grant to the temple by a woman named A’lamma. The inscription to the right of the present one at the same place, Gundlapet 32, which is dated in 1572, records a grant during the reign of Bukkāna’s son Chikka Kampanṇa-Odeyar. The present inscription evidently belongs to the same reign.

Hariraha II.

98. There are several records of this king. One of them in the Virabhadra temple at Pura, Krishnarajapete Taluk, dated in 1402, says that when the mahārāja-dhārāja rāja-paramāsva vira-pratāpa-Hariraha-mahārāja was ruling the earth, Lakṣkānana made a grant of certain taxes in the two villages Pura and Māramanahalli for the god Virabhadra of Pura. There is also another epigraph at the same place recording the same grant but engraved a few months later than the above. Two more inscriptions mention a Lakşkannana-Odeyar without naming the king. One of them on the outer wall of the Agastyaśvara temple at Balmari, Seringapatam Taluk, states that by his order Balagola-Anna’s son Alaguvama built the front mantapa of the temple as Lakṣkannana-Odeyar’s charity. The other at Vijayapur Taluk, dated 1556, which has been revised, records the grant of certain taxes in Koppalāhu, a hamlet of Kīrunagara, for maintaining a perpetual lamp in the Ankanāṭha temple, by Nanjanāṭa, a subordinate of Lakṣkannana-Odeyar. The Lakṣkannana-Odeyar of these epigraphs appears to be identical with the Lakṣkannana mentioned above. We may therefore take the cyclic years Chitrabhuma and Ṛṣva mentioned in them to represent A.D. 1498 and A.D. 1507. Chamaraṇanagar 120, now revised, records a grant for the god Aplīśvāra when Peddarasa was the customs-officer; and from Chamaraṇanagar 114, also revised, we learn that he held the same post in 1397 during the rule of Hariraha II. The year Dhaṭu of No. 120 therefore to be taken for A.D. 1596. The first 13 lines newly copied of Chamaraṇanagar 119 mention Hariraha II as the reigning king.

99. Two copper-plate inscriptions of Hariraha II were received from Sahukar Chinnappa Terkar of Hariraha. These are said to have been found when digging the foundation of an old house site near the fort wall at Hariraha. One of them consists of 3 plates, each measuring 10½” by 7½”, but the third plate has no writing on it. The other consists of 5 plates, each measuring 8½” by 5½”. Both are engraved in Nāgari characters. They had neither ring nor seal when they came to me. After obeisance to Śiva and invocation of the Boar incarnation of Viṣṇu, Gaṇeśa, the goddess earth, Śūrya and Čandra in separate verses, the former proceeds to give the genealogy of Hariraha II thus: In the race of the Moon Śambhu became incarnate as Sengama to clear the times of the taint of Kali. To him, as Rāma to Dāsāra, was born Bukka-mahāpata. When his strong arm bore the burden of the earth, there was a dispute between Viṣṇu and Śiva for the possession of Aḍīśāla, the one wishing to have him for his bad while the other wanted him for his ornament. His son was Hariraha. The inscription then records that the rāja-paramāsva, sole lord of the eastern, western, southern and northern oceans, a bhūjanāga to kings who break their word, suratāvaa of the Hindu kings, punisher of the wicked, worshipper of the feet of the rājarajāya-Pitānukha Kriyāśakti-dēva who was the worshipper of the feet of Svakāmbhu Triyambaka-dēva, performer of the 16 gifts, śrī-vira-Hariharā-mahārāja, on the 12th lunar day of the bright fortnight of Vaiśākhī in the year Bahudhānya which corresponded with the Saka year 1320, (i.e. in A.D. 1398), in the presence of the god Viṣṇu of the Bhāksara-kṣātra at Tāmpā, on the southern bank of the Tungabhadrā, granted, with pouring of water, the village
Bāgasvādī, naming it Pratāpa-vijayaharihara-pura, with all the usual rights, to Vīthālāchārya of the Gauṭaṇa-gōṭra and Rīk-sākhā, son of Aṇandārāma-yōginda. Then follow details of the boundaries of the village in the Kannada language and the usual imprecatory verses. The record concludes with obeisance to Kūmārāṅga-kumārī-Nrisima-guru and bears the signature of the king—Sṛ.-Vīrāyīpākha—in Kannada characters. The other inscription of 5 plates, which is dated in 1399, is mostly identical with the above in the introductory portion, genealogy and titles applied to Harihara, the recipient of the grant being also the same individual. Unlike in the other grant, it is stated here that Viśnu became incarnate as Saṅgama in the race of the Moon. The inscription records that on the 12th lunar day of the bright fortnight of Kārtikā in the Sāka year reckoned by the moon, the eyes, the fires and the moon (i.e., 1321), which was the cyclic year Prāmāṇi, in the presence of the god Viśrāmaka, etc., the king granted, with pouring of water, the village Blavige, also called Vyaṅgahatātāka, naming it Dharmanūrtiharihara-pura, with all the usual rights, to Vīthālāchārya; and that the latter, forming the village into 120 vṛttis, retained 25 for himself and bestowed the rest on Brahmans of various gōtras and sūtras. Then follow, as in the other grant, details of boundaries in the Kannada language, imprecatory verses and the king's signature. The apportionment of the 25 vṛttis retained by Vīthālāchārya is given thus:—For himself 8 vṛttis, for his younger brother 8, for his son Dēvāchārya 5 and for his other son Aṇandārāma-chārya 4. Besides the 8 vṛttis mentioned above, rice-land measuring 2 kāḍrī, was also given to Vīthālāchārya for his share as yojāna. We are also told that Viṭṭālāchārya and other mahājanas, being pleased with the tank and village built by Tripurārā-bhatā's son Nāgadeva-bhātā, granted to him, for (maintaining) a palace, rice-land measuring 1 kāḍrī and 5 kudupā. Kriyāsakti-dēva, mentioned in these records as the guru of Harihara II, is apparently identical with his namesake mentioned in Śiṅkara's 281 as the guru of Madhava-mantri. The latter is not to be confounded with Madhavāchārya, brother of Śiṅgadeva (see my Report for 1909, para 91). Both were contemporaries. Some of the works such as Saṅkara-deva-tattvavāyu-dīpikā, which are ignorantly attributed to Madhavāchārya, are by Madhava-mantri, disciple of Kriyāsakti, as is evidenced by the colophon at the end of the work.

100. A few other records which may also belong to the same reign may be noticed here. One of them on a pillar in the Kanvēsvara temple at Kannambādi, which appears to be dated in 1399, says that Sa... puti Sankara-nāyaka, having purchased some land from Rāma-gauḍa, made it over to the Kanvēsvara temple. Another on a stone near the east of Haravu, Seringapatam Taluk, tells us that it was built by Sītārāma of Chennarāmāsāgara as a charity of Piriyama-Odeyar. Another in a field to the west of Tejjīlāmbi near Talkad records that when Sangama was carrying off to Mūgar the cattle of all the preyo-jaya of Halli-Hiriyāl, the cattle were restituted by the payment of 50 gadyāra by Malleya Māra-gauḍa of Kāla-vūr, and that, as the money had not been returned to him, the mahājana of Śrīrangapura akṣa Māyilange granted to his son Chauḍappa 4,000 kambo of land in lieu of it and gave him a sādasa. The period of the last two records may be about A.D. 1400.

Vīrāyīpākha-Odeyar.

101. An inscription at the back of the Mallikārjuna temple on the hill at Beṭṭahalli or Mudakkadore, which appears to be dated 1384, records a grant for lamps in the temple as a charity of Virupāma-Odeyar. Another grant of certain taxes by the custom-officer Narahari-dēva and Lingarasa-Odeyar is also mentioned. This Virupāma-Odeyar is probably the son of Harihara II.

Bukku II.

102. An inscription of this king at the mahādūraka of the Narasimha temple at Mārachalli near Malvalli, dated 1406, says that when the mahādūrakaṭara Virupāma-Harihara-mahārāya's son pratāpa-Bukku-mahārāya was ruling the earth, Heggappa of the Aṭrīyā-gōṭra, the mahā-pradhān of the palace, and Mullarasa made some grant for the god Lakshminarāmasāgara of Jāṭigrāma, also known as Chōlandrachaturvīdīmungala. They may have built the mahādūraka itself. The temple was known as Rājāraya-Vīnagara during the Chola period (see para 79).

Dēva-Rēga I.

103. There is only one record of this reign. It is engraved in the shrine of the visnava-vigraha in the Divyalingēsvara temple at Haradanhalli, Chamrajānagar.
Harihan Plates of Devaraya II
A.D. 1426.

Gavisomannalli (Hole-Narsipur Taluk) Plates
A.D. 1474.

Labels over doorways in the Gopalakrishna Temple
at Kannambadi.

Signature of Krishnaraaja Odeyar III.

One inscription near Ganjamakun,
43 of Dogga, Kirangur, Seringapatam Taluk.
Taluk. From it we learn that during the rule of Vira-Dèva-Rāya-Ödeyar a pampa made a grant in A.D. 1416 for lamps in the temple for the merit of the mahāpuruṣāhāna. Another at the same place, recording that a doorway was caused to be made by Haradayya's son Lingana of the Atrēya-gotra, may also belong to the same reign. A palm leaf copy of an inscription received from the Koppāla mutta at Talkad (para 24), which professes to be dated in Saka 916, mentions a Vijaya-vidyā-Dèva-Rāya of A'negondi and records a grant to the mutta by the Talkad chief Chandrasēkhar-bhūpālaka. The reference may be to Dèva-Rāya I, and Saka 916 is perhaps substituted for Saka 1336 (i.e. A.D. 1413) to give the grant an air of antiquity. The record tells us that in the Saka year 916, the year Nandana, the rājadhirāja rāja-virumaṇi Chandrasēkhar-bhūpālaka, ruler of the Talakādu kingdom, gave, for the spiritual merit of his parents, a grant, with all the rights and taxes, of the village of Gулāghata, included in Nelamākanahali of Māvali-sthala belonging to Talakādu, which had been granted, as an umābhūta to his father Sūmarāja-bhūpālaka by Vijaya-vidyā-Dèva-Rāya of A'negondi, to the mutta of Bālākriṣṇananda-svāmī of the Bhāgavata-sampradāya at Talakādu, otherwise named Dakshina-Kasi and Gajāranyakṣētra. The grant was to be enjoyed by the Śvāmi and his spiritual successors for as long as the moon and the sun endure.

Dèva-Rāya II.

104. A set of copper plates (Plate IV) of this king was received along with the two sets of Harihara II (see para 99) from Sahukar Chinmappa Tarkar of Harihar. This is also said to have been unearthed while digging the foundation of a house near the fort wall at Harihar. Like the other sets, it had neither ring nor seal when it came to me. The grant consists of 3 plates, each measuring 5 ¼" by 3 ¾", and is engraved in Nāgarī characters. After obeisance to Sarasvati, Gaṇapati, Narasimha and Gōpālakrishna, the record opens with the statement—This is the sahasa of the rājadhirāja, protector of the sea-girt earth, a Kumāra in war, Dēva-Rāja; and, after invocation in separate verses of Gaṇapati, the Boar incarnation of Vishnu, the goddess earth and Chandra, it proceeds to give the pedigree of the king thus:—From the Moon arose the Yadu-family, in which was born Bukka-Bhūpāla. His son was Harihara, whose son was Dèva-Rāya. The latter's son by Dēmāmbikā was Vijaya-bhūpati. He is praised as a great patron of letters and as a great scholar. It is said that he wiped out the tears of Sarasvati caused by the death of Bhūja. To him and Nārāya-dēvi was born Dèva-Rāya. Then the inscription records that the mahārājadhirāja rāja-paramēśvara, Swātrāma of the Hindu kings, favorite (vallaba) of the three kings, Dēva-Rāya, on the 12th day of the dark fortnight of Margasirsha in the Saka year reckoned by the planets, the Vedas, Śiva's eyes and the moon (i.e. 1344, A.D. 1426), which was the year Parābhava, on a Tuesday, in the presence of the god Chandramani, granted, as an adjunct to the gift of a palan- keen on the day of the mahaṭatra under which he was born, the village Mākamūr in Bātthalī-sthala of the Chandragudi kingdom, naming it Pratāpādevarāyaprāna, with all the usual rights, to Viṭṭhālāchārya of the Gauṭama-gotra and Rīk-sākha, preeminent among those versed in the vidyās, son of Dēvarājayya and grandson of A'nadārūma-Viṭṭhālāchārya, who was a great authority on the Kapila-sidhdhanta and a thorough master in dialectics. Then come 5 usual imprecatory verses followed by the king's signature—S'rī-Virūpāksha—in Kannada characters. It will be seen that the recipient of this grant was the grandson of the recipient of Harihara's grant (para 99). An inscription on the bali-pitha of the Śrīkantēśvara temple at Nanjundūdi, which appears to be dated 1432, says that the bali-pitha was made by Gaṇāchāri Hariyanaṇa for the merit of Hariyappa-Ödeyar and that the inscription was caused to be engraved by Nanjaya. The Hariyappa-Ödeyar of this record is apparently identical with his namesake mentioned in Channapatna 68, of 1443, as the agent of king Bukkamana-Ödeyar.

Mallikärjuna.

105. An inscription at Malvalli, Malvalli 64, now correctly copied, records that Appayya and other mahāpurus dismantled the garbhagriha, sukhanda, tower and mantapa of the ruined Arkanātha temple and renovated it in 1465 during the rule of Vira-pratāpa-Dèva-Rāya-mahārāja, i.e., Mallikärjuna. An inscription at the mahādvara of the Narasimha temple at Mārshahali near Malvalli, which appears to be dated in 1459 and records a grant of land to the sculptor Dēvarasa, son of Binukījā, for having prepared and set up a lamp pillar, may be assigned to the same reign.
Viriāpākṣha.

106. There are two records of this reign. One of them on a stone in front of the Janārḍana temple at Taldadā, which is apparently dated in 1482, tells us that when the mahārājādhirāja rāja-paramēśvara, lord of the four oceans, Viriāpākṣha-mahārāya was ruling the earth, the mahā-mundalēśvara Sōmaṇa-Odeyar’s mother Sāyana, to whom had been granted for pin-money Śrīrangapura abhis Mālāni, otherwise called Dakshina-Vārānasī, in Hadimādu-veṇṭhaya on the southern bank of the Kāvēri, gave 15 parvālus out of her income to provide for some festivities, offerings etc. for the god Janārḍana of the place. We are told that Sōmaṇa-Odeyar, also called Vira-Sōmaṇa-ñāyaśaka, was the governor of Hoysala-nādu. The record is dated also in the Kaliyuga era. A copperplate inscription, dated 1474, recording a grant by the above Sōvana-Odeyar, was received from the Amīldar of Hole-Narsipur Taluk, who discovered it in the possession of Pūjāri Bangayi of Gavisōmanahalli of the same taluk. It consists of two plates of a peculiar shape (see Plate IV), each measuring 6½” by 2½”, and records that the mahā-sadvindadhāpata, champion over the three kings, gandhabhṛvada-gajasimha, Sōvana-Odeyar granted for the god Gavi-Tirumalādeva the two villages Sōvanahali and Karugahalli in Taranāda-sthāla belonging to Satigrāma-sthāla, which had been bestowed on him by Dēva-Rāya-mahārāya for his office of amara-ñayak. An epigraph in Narayana Rao’s backyard at Hardanahalli, Chamarajnagar Taluk, which is mostly defaced, records a grant of land to the Herodanahalli mōṭha. This is evidently the Lāṅgāyata mātha of Gōsala-Chammasavaya, who was the guru of Tōṭaṭa Śiṅḍhalinga, a great Vīrāsaiva teacher and author who, according to the Chennalasveta-purāṇa, flourished during the reign of Viriāpākṣha.

Krishna-Dēva-Rāya.

107. There are several inscriptions of this king, two of which are copper plate grants received from the Vyāsāraṣa-mātha of Sōsale, T.-Narsipur Taluk. One of the latter consists of 3 plates, each measuring 10½” by 6½”, while of the other, only the last plate, measuring 11½” by 7½”, has been received. Both are dated in 1521, the writing being in Māgari characters. The genealogy and details about the kings are the same as those given in the numerous published grants of Krishna-Dēva-Rāya. The record of 3 plates tells us that on the 12th lunar day of the bright fortnight of Phālguna in the Saka year 1442, which was the year Vikrama, on a Monday, under the asterism Pushya, in the greg of Venkaṭēśvara, the king granted Jakkarajahanalli, surnamed Krishnārayapura, situated in īrunkoté-rājya, to the paramahamsa-puritrojākācharāya, Vaiṣhanavacidhānta-pratikāhāpaka, padavedyagrama-puritvā-purīva-purīva, Vyāsa-tirtha, disciple of Brahmanya-tirtha. The other inscription records the grant, on the same day and to the same individual, of the village Kammarūndugā with the hamlets attached to it, situated in the Kannagiri-country. The composer of the records was Sakhāpata and the engraver, Vaiṣhanāhārya, son of Mallana. There is a tradition that Vyāsa-tirtha sat on the throne of Vijayanagara for one mētīla during the rule of Krishna-Dēva-Rāya (see last year’s Report, para 47). His guru Brahmanya-tirtha had his mātha at Abbūr, Channapatna Taluk. An inscription on the brass-plated doorway of the navaśaṃpa of the Gunjamarsimha temple at T.-Narsipur, tells us that it was the gift of Vyāsarāja, who, according to tradition, was identical with the Vyāsa-tirtha mentioned above.

108. Among other records of this king, one in a field to the south of Hosapura, T.-Narsipur Taluk, dated 1519, records that while the mahārājādhirāja rāja-paramēśvara vira-pratāpa śri-vira-Krishna-Rāya-mahārāya was ruling the earth, Sālupa Govindarāju of the Kaudinya-gōtra, Āpastamba-sūtra and Yajus-sākha, son of Rājīrāja, granted the village of Hosapura in Māgūr-sthāla belonging to rājya, which had been bestowed upon him for his office of Nāyak by Krishnā-Rāya-mahārāya, for the god Astgīvēśvara of Tirumakudai, which was the Dakshina-Vārānasī, the Kaliṣṭha situated in the middle of the six banks (śāla) within the five kṛṣṇā at the confluence of the Kapil and the Kāvēri and the presence of Rādrāpāda. The six banks referred to are the four banks of the above two rivers together with the two banks of a pond named Śphatā-sārāvāra which is said to be in the bed of the Kāvēri, the union of the three giving the name Tiru-mēkādudai to the place. Another inscription at Maradipura, T.-Narsipur 76, which has now been
revised, records the grant by the same man, here called Sāluva Gōvinda-raja-Odeyar, of Moraḍiyapura to the establishe of the path of the Vodas, Mahājiya-guru in A.D. 1528. Another at Kaliyar, T.-Narsipur 42, now completed, which bears the date 1621 and records a grant by the same man, has among the imprecatory verses at the end the following stanza which is a quotation from the Anurāgadhara of Murāri—

Madhu-Kaśibha-dānavaṇḍra-mēdhal
plava-viśramisham ēva mēdiniyavi
ādhivāya yadi svakuir yaśōbhīśī
cirham ēnum upabhunjate marāndrāh

I do not remember having seen this quotation in any other inscription. An epigraph in Dāsegonda’s field at Talkad records a sale of land in the year Svabhānu by Śrīvamsadeya’s Viraya-Odeya to the Jangama Mallaya’s son Chennamallaya in the presence of Ďēvapa-setṭi, agent of Kenchasomma-nāyaka. From Channapatna 156, of 1518, we learn that the latter was the son of Timmapodeya of Dēvarāyapaṭṭaṇa, and that Krishna-Dēva-Rāya had bestowed on him Channapaṭṭana-sime for his office of Nayak. In another inscription noticed in para 90 of my Report for 1910 he makes a grant in 1520 for the merit of Krishna-Dēva-Rāya. Therefore the year Svabhānu of the present inscription represents A.D. 1523. In the Channabasavapuraṇa, which was written in 1584, Kenchasomma-nāyaka is mentioned (Somkhī 63, verse 56) as one of the chiefs who patronised Lingayats. To the same reign may belong an inscription at the entrance to the Pārvanāthā temple at Chamarajanagar, which is dated 1518, and records a grant for the god Vijayanāthha by Rāmaṇya-nāyaka’s son Viraya-nāyaka, the mahā-prahku of Arikutṭāra; as also another on a pillar of the Gopāla-krishnasvāmi temple at Haradankallī, Chamarajanagar Taluk, which appears to be dated in 1527 and records a grant to the Lingāyats by Tagadbīr Mallarāja-Odeyar’s son Nanjarājaya.

Achyuta-Rāya.

109. There are two records relating to this reign. One of them near the entrance of the Īśvara temple at Mārehali near Malvalli, dated 1527, says that on the occasion of a lunar eclipse, for the merit of Achuta-mahārāja, a grant was made on the bank of the Kapila by some one to provide for lamps for the god Mūladhānadeva of Mārhallī in Hoyasala-sime. The other at Mūgūr, T.-Narsipur 80, now revised, which is dated 1534, tells us that during the rule of Achyuta-Rāya-mahārāja, Dēvapa, with the consent of Sankṣam, made a grant of certain taxes for the god Dēśēvara.

Sadasīva-Rāya.

110. An inscription on the south wall of the Agustyēśvara temple at Tirumakūḍalai, T.-Narsipur Taluk, dated 1556, states that during the rule of virajapāṭaṇa-Sadasīva-Rāya, Timmarāja’s son Rāyasaṇa Venkatādri of the Harita-gōra, A’pastamba-sūtra and Yajāṣ-sākhā, agent of the rāja-mahārāja-bedheṭa, mahā-mūraduṭ śvara Komara Kondarajadēva-mahā-arasu, made, on the occasion of a solar eclipse, for the spiritual merit of his father Timmarāja, a grant for the god Agustēśvara of Tirumakūḍalai, which was the southern Prayāgē, the southern Vāraṇasi, the Kallāśa etc. (see para 108), and for the god A’digunji-Nārāsimha of the Dakshina-Prayāge at the confluence of the Kāverī and the Kapila. The signature of the donor, tri-Venkatēṣa, occurs at the end. T.-Narsipur 108, of the same date, records a similar grant by the same individual. An inscription at Melkote records a grant by the above Kondarajayadēva-mahā-arasu in 1554 (see my Report for 1907, para 46). Another inscription at Sunkatōnūr, Seringapatam Taluk, of A.D. 1559, tells us that during the rule of the same king Rāmarājaya-mahā-arasu remitted the tax on barbers in Sīrrangapapaṭṭana-sime and gave them a sērava to that effect. The record closes with the statement that those who violate the grant are the sons of barbers. The remission of the tax on barbers by Rāmarājaya is recorded in several other inscriptions (see my Report for 1907, para 39). A third at Melapura, Seringapatam 149, which has now been completed, records a grant in 1567 during the rule of the same king by the police officer (koundalakara) Nanjaya-Timmappa for the god Tiruvengalānātha. Incidentally the epigraph states that on finding that Vedanta-Rāmānuja-jīyar was still in the enjoyment of certain devadāya and Brhadādaya lands, which he had enjoyed before receiving an umbali, Nanjaya-Timmappa held an enquiry and excluded those lands from the grant made by him. Similarly he excluded the lands
formerly granted as *kodagi* to the *prabhus*, *garudhas* and *sNJabOcAs*, and granted for the god only those lands and taxes that were his exclusive property. Vedicanta-Rammani-jyotyr, mentioned in this epigraph, was a *spOkap* of the Yatiraj-maha at Molkote. An inscription at Molkote records certain privileges granted to him in 1514 by Naryаждeva-maha-arasu (see my Report for 1907, paras 40 and 41). A few other records, which may belong to the same reign, may also be noticed here. One of them in front of the Vijayanarayana temple at Gundupet, dated 1554, says that some Odayar made a grant of certain lands in Vijayapura belonging to Vijayapurasimha, which had been bestowed on him for his office of Nayak, to provide for lamps for the god Vijayanarayana of Vijayapura. It is added that these lands were being fraudulently enjoyed by the *pArapPajyAva*. Another at Marelhalli, Malvali 66, which has now been completed, records a grant in 1562 for the god Narasimha by Varada ... *nuva*’s agent Sankarapa-asya, in order that merit might accrue to Amaya. A third at the same place, which appears to be dated in 1551, tells us that the *dvOrajTyakas* of the Narasimha temple were caused to be made and set up by Malu-bharati’s son Bharati of Banmura.

Sri-Ranga-Raya I.

111. There are two inscriptions of this reign. One of them in the Rama temple at Seripagapatam, dated 1576, says that when *vira-pratapa*-Sri-Ranga-Raya-Deva-maharya was ruling the earth, the *maharoodatYako* Ramaraja-Ramayadiva-maha-arasu granted a *dusOka* to the barbers of Sriivangapatana-sime (that no tax would be levied on them). The last portion of the record is defaced. The other epigraph at Holebid, Seripagapatam 47, now correctly copied, tells us that during the rule of Sri-Ranga-Raya the *maharoodatYako* Ramaraja-Tirumalarajaya’s agent Dalapayyaji Venkatappa-nyaka, in the year *Tara* corresponding to the Saka year 1506 (A.D. 1584), on the occasion of a lunar eclipse, granted, on the bank of the Manikarnika between the temples of Vrishesvara and Narasimha, Haleya-bidvu, naming it Timma-samudra, to Brahmins of various gotras, sutas, sakhas and names.

Venkatapatapi-Raya I.

112. An inscription in front of the Janardanaeavani temple at Balagola, Seripagapatam Taluk, dated in 1598, states that when *vira-pratapa*-Venkatapatapi-Deva-maharya was ruling the earth, Betti-Chamarasa-Odayar of the Atreyagota and A’svalayam-sutra, son of Chamarasa-Odayar of Mysore, made a grant of land for a *RamanaSakuta* and a *Chatra* in the precincts of the Janardanaeavani temple at Balagola, where twenty Sriivashnavas and thirty Vaidikas were to be fed every day. Among the lands granted are mentioned some which he had received as a *kodaj* from Tirumalarajaya, son of the *maharoodatYako* Venkatapatapi-maharya’s elder brother Ramaraja. The food, after being offered to the god Janardanaeavani, was to be distributed among the Brahmins. Some of the imprecations at the end are rather curious. Those who violate the grant shall incur the sin of having put poison into the offerings of the gods Nanjundesvara (of Nanjangud), Chelapileriya (of Melkote), Ranganatha (of Seripagapatam), Agastyesvara of Tirumakudalu and Janardana (of Balagola); and of having killed within the temple their own parents, cows and Brahmins. They shall be successively born as the children of the dancing girls of Nanjangud, Melkote and Tirumakudalu. The grant was written by Apramayya, the Shanbog of Balagula-sthalu. The donor of this grant is evidently Bettada-Chama-Raja, younger brother of Raja-Odayar and son of Bola Chama-Raja. Tirumalarajaya, who granted the *kodaj* to Bettada Chamarasa-Odayar is the same as the one mentioned in Seripagapatam 39 and 40, of 1586, and Nanjangud 141, of 1586. Another epigraph at Sivamamadum, Malvali 33, now fully copied, records that during the rule of Venkatapatapi-Raya, Ramaraja-Nayaka’s son Tirumalarajaya-Nayaka of Hadinadu built a *LangaSatYako* in the Vrishesvara temple at Sivamamadum belonging to Hadinadu-sime and granted some lands in 1604 for feeding Jangamas. It is added that in case Brahmins came they were also to be fed. From Nanjangud 141, of 1588, we learn that the donor of this record called himself by the name of Tirumalarajaya, son of Ramaraja, mentioned above. An inscription near the Sangin mosque at Seripagapatam, which begins with obedience to Ramakumara and appears to record some grant by Tirumalarajaya to some one who was the establisher of the path of the Vedas and an authority on both the Vedantas (i.e., Vedaanta as propounded in Sanskrit and Tamil), evidently belongs to the same reign.
The only record of this king, which is a copper plate inscription was received from the Vyasa-raya-mathi of Sosale, T.-Narsipur Taluk. It consists of only one plate, measuring 10" by 6", and is dated in A. D. 1627. It informs us that, while the maharajadhiraaja rajaparamesvara virupa-pratapa-vira-Rama-Raya-Deva was ruling the earth from his residence at Penugopale, the probhu of elakkakanada, Immeddi-Kempaya-Gauda of the chaturtha-gotra, son of Kempaya-Gauda and grandson of Kempinachaya-Gauda, granted, on the occasion of a lunar eclipse, in the presence of the god Somesvara of Halasur, for the merit of his father Kempaya-Gauda, the village Vyasaraya-samudra in Sondakoppa bhadri of Bengaluru-stime which was under his rule the matha of Rama-chandra-odeyar, son of Sripatiodeyar and spiritual son (hara-kanolu-sanjati) of Lakshmi Kantadeyar, in order to provide for offerings and lamps for the god Gopalakrishna of the matha and for the exposition of sastvas and Puranas. We are told that the village was newly built together with a tank by Raya Sada Seshagiri according to the order of the donor. The signature of the donor—Kempaya—is given at the end of the grant. The suffix odeyar attached to the names of the submis is rather peculiar.

Sri-Ranga-Raya II.

Two copperplate inscriptions of this king were received from the Vyasa-raya-matha of Sosale. They consist of one plate each and are dated 1652 and 1663 respectively. The plate of 1662 measures 10½ by 7½, while the other measures 11 by 7½. After invocation of Siva and the Boor incarnation of Vishnu the former proceeds to say that the maharajadhiraaja rajaparamesvara viupa-pratapa-sri-vira-Sri-Ranga-Raya-Deva-maharaya-srayya of the Atreya-gotra Apastamb-sutra and Yajus-sakha, son of Gopalarajyaya and grandson of Aryan Rama-raya-Rangapa-raja of the lunar race, was ruling the earth in Velapuri, he granted, in the presence of the god Channakusa, on the bank of Vishnumadra, the village Yavanka with its hamlets in Javagallu-stime belonging to Belur as also the village Kelaginasetthallial in Tavara-nadu to the matha of the perumahasu pankajadhara, asokala-sastra-pattrasadra-pragadhara, Vannakara-vihara-pattishthapadadhara, worshipper of the lotus feet of the godRama-chandra, lord of the spiritual kingdom of Vyasaraya, Lakshminathathirtha-sripada, son of Ramachandritirtha-sripada and spiritual son of Lakshminivallabha-tirtha-sripada, for the service of the god Gopalakrishna of the matha. The signature of the king—Sri Rama—occurs at the end. The grant was written by Raya Sada Vabana of Lakharasu-panta. The other inscription, which is mostly identical with the above in its wording, records the grant to the matha, for the pleasure of the god Venkataacha, of the village Hosavurm in Hettiuliga-nadu belonging to Belur together with certain taxes.

Ummattur.

An epigraph at the Mari temple at Akkur near Takkal, which is dated 1469, records a grant by Deppana-Odeyar, who is probably identical with the Ummattur chief of that name. Another at Tumakoodanu, T.-Narsipur 68, now revised, which appears to be dated in 1486, tells us that Devaraya-Odeyar’s son Chandramanji-Odeyar granted some land in Chandahalli belonging to Hemmughe for the god Agastyanatha of Tirumakkudal, which was the presence of Rudra-pada in the middle of the six banks within the five krakas at the confluence of the Kaveri and the Kapila (see para 108). Deppana-Odeyar of Ummattur had also the name Devaraja-Odeyar. It is not clear if the present inscription refers to him. From the published records of the dynasty we learn that he had two sons, but neither of them was called Chandramanji-Odeyar.

Belur.

Two of the paper sanads received from Venkatanesasimhaparya, Patol of Vijayapura near Takkal (see para 25), which are dated 1773 and 1774, were issued by the Belur chief Krishnappa Nayaka. The earlier one tells us that Belur Krishnappa-Nayaka of the Kasyapa-gotra and Apastamba-sutra, son of Venkatadri-Nayaka, grandson of Krishnappa-Nayaka and great grandson of Venkatadri-Nayaka, granted, on the occasion of a solar eclipse, for the spiritual merit of his parents, on the bank of the Hemavati, certain lands situated in Koraudi-sthalaja included in Aygurisime belonging to the Belur kingdom, which had been favored by the rajadhiraaja rajaparamesvara pradha-pratapa vira-narapathi Krishna-Rayaraya to his pradha-pratipadma Yarre-Krishnappa-Nayakaraia, to Rangacharya of the Atreya-gotra,
A'pastamba-sūtra and Yajus-śikhā, son of Lakshminárāṇaiyangār, grandson of Kēsava-
chārya and great grandson of Rangāchārya. The titles applied to Yare-Krishnapa-
Nāyakaraya are śrīda-Girindu, kimakara-gauna, dhaivațaka-Bhīma, bhrīda-
saptānga-harana and Maṇivisuppararadvī cil me. The donor’s signature Śrī-Krishna-
is given at the close. The other record, which is mostly similar to the above,
registers a grant of lands in Kuḍungaravalī of Kibbat-ṇādu in Aigūru-stone belong-
ing to the Bāllīr kingdom to Śrīrānivāsiyāngār of the Aṭṭaya-gotra, A’pastamba-
sūtra and Yajus-śikhā, son of Lakshminårāṇaiyangār and grandson of Śrīrānivāsi-
yāngār. Both the sanads bear a seal at the top which contains the word Śrī-Channa-
vādy in Nāgarī characters. Channaraya is another name of the god Kēsava at
Belur.

Śour.

117. An epigraph near the west wall of the Lakshmi shrine in the Harharē-
vāra temple at Harīhar, dated 1607, refers to a chief of Sōlūr named Channabasavappa-
Nāyaka and applies to him several titles. No records of this line of chiefs had
hitherto been met with in Mysore. After invocation of Śīva and Harīhara the
inscription proceeds to say that, the upper storey of the north entrance of the Harī-
harēvāra temple having gone to ruin, by order of Sōlūr Basava-bhūpāla’s son
Channabasavappa-Nāyaka, the latter’s right arm Bōgūr Akkiya Houni-setṭi’s son
Chikka-Malli-setṭi renovated it. The titles applied to Channabasavappa-Nāyaka of
Sōlūr are—a devout worshipper of Śīva, a proficient in the 64 dralas, the modern
Būjā, kunāra-Kandaraya, twaga-śrēvanta, a royal swan among the lotuses the hearts of
women.

Karegahalli.

118. An inscription on the wall of the Gangādhārēvāra temple at Seringa-
patam, which appears to be dated 1600, records a grant of lands, for his own
merit, by Kāraganahalli Vīre-Odeyar’s son ⋅⋅⋅⋅ jeya-rāja, to provide for the ex-
penses of taking out in procession the god Gangādhārēvāra to a mūrapa built
by him at the Mira-tirtha. This Vīre-Odeyar is perhaps identical with the
Kāraganahalli chief Virarājaiya, who is said to have been a contemporary of Rāja-
Odeyar of Mysore (1578-1617).

Kōlūr.

119. A copperplate inscription received from the Vyāsarāya-māṭha of Sosalo,
dated in 1712, records a grant to the māṭha by Kanaka-Rāya of Kōḷūr. It consists
of only one plate, measuring 11½ by 7½", the language being Telugu. The grant,
which consisted of a pāṭikē for every ten rākṣas of the amount which he was paying
to Nagari, was made to provide for lamps, etc., for the god Gopālakrishna, the con-
ferer of boons on Vyāsamuni, in the maṭha of the paramahamsa-pārivaśa-jātakāhāra,
V akhavanācchāudā-prialāhāra-paṇḍotādārā, worshipper of the feet of the god Rāma-
chandra, padmācāya-padmā-vaṇrā-vaṇrā-vatつい, sarvataṇḍra-vaṇrāvataṇḍra, lord of the in-
tellectual throne (vidyā-sūhāsānta) of Vyāsarāya, Raghunāṭhi-tirtha-sripāda, son of
Lakshmināṭhi-tirtha-sripāda and disciple or spiritual son (kuru-kunala-sambhava) of
Lakshmināṭhi-tirtha-sripāda. The signature of the donor—Kanaka-Rāyars—is in
Tamil characters.

The Maharattas.

120. Three of the Marāṭhi sanads received from Śrīnīvasa Sitarāma Kula-
karai, shanbhog of Harīhar (see para 41), relate to the Maharattas. All of them
were issued by Rāmachandra Bāvāji, a subordinate of the Peshwa Bālājī-pandit, to
an ancestor of the shanbhog. One of them is dated in A. D. 1750 and the others
may be of about the same period. One of them have a seal at the top which
contains 6 lines in Nāgarī characters running thus—

Śrī
Bālājī-pandit
pradhāma-kantāra-
rā Rāmachandra Bāvā-
ji prabhu miram-
tara

The Śrī of the first line is flanked by the sun and the crescent. One of
he sanads grants to the Kulakarni some lands for having built a tank; another
accords to him certain privileges in the Harinarasvaram temple; while the third confirms a former grant of certain mîrds to him. The donee is stated to be the Vissvamitra-gôtra and Aśvalâyana-sûtra. He was the Kulakarmî of Mahâjanhallî, Harihar Hissâr.

**Madura.**

121. A copperplate inscription received from the Vyâsarâya-matha of Sôsale, which is dated in 1708, records the grant of certain dues to the matha of (with titles as in para 119) Raghunâthârtha-sîpa-pâda, son of, etc. (as in the same para), by the lord of the Pûndya throne, Vijayaranga-Chokkanâtha-Nâyaka of the Kâyapa-gôtra, son of Ranganâtha-Muddavirappa-Nâyaka and grandson of Vissvâmitra-Nâyaka-Chokkanâtha-Nâyaka. Whatever dues were being paid in the Madura kingdom to the temple at Chokkanâthapura were to be paid to the matha also. The inscription consists of one plate, measuring 11\(\frac{1}{2}\) by 7\(\frac{3}{4}\), and is in the Telugu language. It was written by Râyasam Balaya. The signature of the donor—Srivijayaranga-Chokkanâthayya—is given at the end.

**Ramnad.**

122. Two more copper plate inscriptions received from the Vyâsarâya-matha, which are in the Tamil language, register the grant of certain taxes on the imports, exports, etc., of the kingdom by Vijaya-Raghunâtha-Sêupati-Kâttadévâr of Ramnad to the matha of (with titles as in para 119) Vyâsarâya. Both the grants consist of only one plate, measuring 11\(\frac{1}{2}\) by 6\(\frac{1}{4}\) and 11\(\frac{1}{2}\) by 7\(\frac{3}{4}\), and dated 1707 and 1712 respectively. In the earlier inscription the Svâmi is called merely Vyâsarâya and the grant was made on behalf of the matha to its agent at Ramesvaram, Tirupati Venkatâcharyâ. In the other the grant was made in the presence of the goddess Râjarâjâsvari to (with usual titles as before) Lakshminâthîrtha-sîpa-pâda, disciple of Raghunâthârtha-sîpa-pâda, who was the disciple of Lakshmi-nârâyana tirtha-sîpa-pâda. In both the inscriptions a long string of titles is applied to the king. Among these may be mentioned—lord of Devangara, mohâmanâlîsavar, husband of titled kings, anteramba-gâdham, champion over traitors to masters, a Râvanta in controlling horses, a Hariśchandra in speaking the truth, patron of Brahmas, a Râma to the Râvânas the hostile kings, servant of devotees, a Guruḍa to the serpent-hostile kings, establisher of the Pāndi-mângala, punisher of kings who break their word, capturer of the country he sees and no relinquisher of the country once captured, the râjâdhârâja who has seen elephant-hunt in every country, a Nakula in training horses, a Vijaya in wielding bows, a Bhima in strength, a Dharma-râja in patience, a Râma in compassion, lord of S’embi-nâdu, creator of Raghunâthâsamudra by damming the Vaigai, a Karuṇa in liberality, Mâmanâtha incarnate, destroyer of hostile armies, lord of the southern throne, lord of Sêtu, possessor of the Hanumân Gurûḍa lion and fish banners, performer of the tâlâpersenka and other great gifts, manager of the services of the god Râmanâtha, champion over the three kings, establisher of the S’elâ-mângala, the râjâdhârâja who has seen elephant-hunt in I’lam (Ceylon) Kongu and Yelâm, champion over wicked kings, Urigola (Orangali)-sûrâtânu, râmanâthâ-sûrya-râhukalâ, confounder of the Vanniyar, possessor of a red umbrella, a moon to the solar race, sort-mângal-Vanniyan, lord of the Sêtu lineage. The king is said to have his residence in Kâttûr alâca Kollottunga-S’elâ-nallur in Tugavur-kâram. He as well as his father—Raghunâtha-Sêupati-Kâttadévâr—has the epithet Hiranganâthâ-sîpa added to his name. His signature—S’ankaran twâîi—occurs in the middle of the plate. The record of 1712 concludes with the statement that the grant was written by Râyasam St’kkapillai’s son Dharma-râya and that Nâlangarâyan affixed his signature to it.

**Sivagiri.**

123. Another copperplate grant from the Vyâsarâya-matha, which is likewise in the Tamil language and appears to be dated in 1847, tells us that the prabhâ of S’ivagiri, Varagurnârâma-Pândiya-S’immatambiyâr gave some lands near S’riviliputtur for the god Gopâlagriśna in the matha of (with titles as in para 119) Vidyânâthârtha-sîpa-pâda, disciple of Jagannâthârtha-sîpa-pâda. The signature of the donor—S’ankaran twâîi—comes at the end of the record. This plate measures 11\(\frac{1}{2}\) by 8\(\frac{1}{8}\). Sivagiri is a Zamindari in Tinnevelly District of the Madras Presidency.
MYSORE.

124. A large number of records relating to the Mysore kings was copied during the year. Two of them are copperplate grants, one of which, issued by Chikka Dēva-Rāya-Odeyar, is a very long inscription consisting of 10 plates. Nine are Nīrājya granted by various kings to private individuals. The majority of the inscriptions under this head belong to Krishna-Rāya-Odeyar III and record his many acts of piety in different parts of the State. The earliest of the records relating to the Mysore dynasty has already been noticed under Vijayanagar (see para 112).

Kauṭīrava-Narasā-Rāja-Odeyar.

125. An inscription on the pedestal of the statue of this king in the Narasimha temple at Seringapatam (para 9) gives his name. The temple was built by him.

Dodd Dēva-Rāja-Odeyar.

126. There are three records of this reign. One of them, a copperplate inscription, dated in 1665, was received from Lakhminarayana Jois of Mysore. It consists of 3 plates, each measuring 9 2/3 by 7", and is engraved in Nāgarī characters. The introductory portion, consisting of 16 lines, is in Sanskrit and the rest in Kannada. After invocation of Śiva and the Boar incarnation of Vishnu the record proceeds to say that to the south of Mēru was the celebrated Kārṇaṭa-dēśa where the Kāvērī flowed and where, having the Kāvērī for its moat, was Rangarājā-rajadhāni (Seringapatam) in which the ornament of the lunar race, Dēva-Rāja's son Dēva-Rāja ruled. By him, in the S'aka year reckoned by six, eight, the arrows and the earth (i.e., 1566), in the year Krōdhī, on the occasion of a solar eclipse and the conjunction of the sun, the moon, Mars, Jupiter, Mercury and Ketu (the descending node), at the time of making the śvara-tulādēva gift, was granted the village Lakkūr to the astrologer Lakkappa. Then begins the Kannada portion of the inscription giving further details about the donor, donee and the donation. It says that Dēva-Rāja-Odeyar of the Aśvālāyana-sūtra and Rik-sākha, a king of the lunar race, son of Dēva-Rāja-Odeyar and grandson of Chāmarasas-Odeyar, granted Lakkūr in Teraṇāmbi-sthalu to Lakkappa-ja-śūtisha of the Jāmadagnyavatasa-gotra Aśvalāyana-sūtra and Rik-sākha, son of Bandānapa- ja-śūtisha and grandson of Lakkappa-ja-śūtisha. Then follow details of boundaries. The signature of the king—S'rī-Dēva-Rāja—is in Kannada characters. Another inscription at Belakavadi, Malvali Taluk, dated 1698, records a grant of land to a resident of Talkad by the mahārāja, rajādhirāja, lord of the throne at S'rīrangapattana, Dēva-Rāja-Odeyar of Mysore. A mutilated metallic image called Varadarāja in the Vijayamārakṣita temple at Gundlupet has the label Dudda-Dēva-Rāja-Varada on its pedestal. It is said that the image originally belonged to the Parasvānāśvāna temple built by Chikka Dēva-Rāja-Odeyar at Gundlupet in memory of his father Dodda- Dēva-Rāja-Odeyar. An epigraph in the Aśvāva temple at Seringapatam, which is dated in 1666 and records a money grant to the temple treasury by Chāruśri- panditāchārya's disciple Pāyana to provide for the ceremony of asādhaṇika, may be assigned to the same reign.

Chikka Dēva-Rāja-Odeyar.

127. Of the inscriptions of this king, a set of copperplates received from Gundal Pandit Lakshmanachar of Mysore is of great importance. It consists of 9 plates, each measuring about 9 2/3 by 8 2/3", and is engraved in Kannada characters. There is also a supplementary plate of a smaller size, measuring 6" by 5 3/8". The ring, which was cut when the plates came to me, is about 4 1/2" in diameter. The seal, about 2" in diameter, bears in relief the figure of a boar standing to the left. The language is mostly Sanskrit, the concluding portion giving the boundaries, etc., being in Kannada. The inscription, which is dated 1674, is in some parts similar to Seringapatam 64 and to the inscription noticed in para 132 of my last year's Report. After obeisance to Rāmanuja and invocation of the Boar incarnation of Vishnu, it proceeds to give the pedigree of the donor thus:—Purānic genealogy from the Moon to Yadu, some of whose descendants came and settled in Mahishapura. From them sprang Beṭṭa-Chāmā-Rāja, who acquired the title antembaragam. He had three sons—Timma-Rāja, Krishna-Bhūpati and Chāma-nripa. The last, who defeated Rāma-Rāja's general Rama-Venkata, had four sons, namely, (1) Raja-nripa, who
horsewhipped the proud Kārugahalji chief on the field of battle, conquered Tirumala-Rāja and took possession of Serimgapatam; (2) Bēttada-Chāma-Rāja, who slashed his enemies in the battlefield with wounds of the shape of the sacrificial thread; (3) Dēva-Rāja and (4) Channa-Rāja. Dēva-Rāja had likewise four sons—Dōḍḍa-Dēva-Rāja, Chikkka-Dēva-Rāja, Dēva Rāja and Maṇiya Dēva-Rāja. The third made an agrahāra at the Manikarnākā keśṭhā to the north-east of Serimgapatam. Dōḍḍa Dēva-Rāja's consort was Amritāmbā, their sons Chikkka-Dēva-Rāja and Kanthiravā-mahīpāti. Then follow several verses in praise of Chikkka-Dēva-Rāja. Vishnum, when incarnate as Rāma, killed Khara, Dūshana and other demons; now incarnate as Chikkka Dēva-Rāja, he kills the same demons now born as Dāḍājī, Jaitajī, etc. Chikkka Dēva-Rāja vanquished Sambhū, Kuta-pā-Sāhā, Basava of Ikkēri, etc. Kōjī, Dāḍājī, Jaitajī and Jasavant. His consort was Dēvamāmbā, daughter of the Būlendunagāra (Yālandūr) chief Lakṣīmāvarna. A few verses are devoted to her praise. Then is given an account of the king's benefactions and gifts to various temples. He gave prominence to the Vajra-makutrī festival (Vāra-mādi) at Melkote in the month of Phālguna and inaugurated the Gajendra festival there. Desirous of making an agrahāra, he fixed upon Māḍala-nādu—situated to the south of the Kapilā, to the north of Nilāchala (the Nilgiris), to the north-east of Kanjagiri (Gopāla-svāmibettac) and to the west of Tīkacakambanagāra (Terakanṭambā)—as the suitable place for it; and, in order that his father Dōḍḍa-Dēva-Rāja might attain Vaikunthā-lōka, built a large temple for the god Paravāsudēva on the west bank of the Kānḍinēi and an agrahāra to the west of it, naming it Dēvamagāra after his father, for the residence of the learned men of the three sects—Advaitīs, Dvaitīs and Visishtādvaitīs—who were brought from different places for carrying on the services in the temple. Vṛtīs were granted to the residents of the agrahāra, which was called Pāra-satakā, with a copperplate grant bearing the Varāhā seal and the signature of the king. Subsequently the king made another agrahāra to the north-west, named Dvitiya-satakā, solely intended for the Śrīvaishnavas, of whom he was always a favorite. By his order the copper grant of this agrahāra was composed by the scholar Rāmāyana Tirumalārya. Then follow details of the grant. In the Sāka year reckoned by the arrows, the jems, the senses and the earth (i.e. 1696,) which was the year Aṁjai, the rajadhirāja rāja-paramāsvara pradhā-pratāpā apratimā-vira-marapati lōka-vira bīrādamāmāra-paṇḍā, a thunder-bolt to the mountains the Mahattaras, a forest-fire to the forest the Turūkākas, a gale to the cloud Basava of Keladi, Kānṭhakā-chaṅkravarti, Śrīvaṁśavāmāla-pratihātāpa, vīravarpa-gavā, gāḍavagavā, Chikkka-Dēva-Rāj-Odeyar of the Aṭṭrya-gōera, Aśvalayana-sūtra and Rik-sākē, son of Dōḍḍa Dēva-Rāj-Odeyar and grandson of Dēva-Rāj-Odeyar of Mysores, made the agrahāra, named Dvitiya-satakā, consisting of houses, each 50 feet square, and, on the day of the anniversary of his father's death, in the presence of the god Ranganātha, granted 16 villages of the annual income of 828 nīkhas in Hadimān of Arkiṭhā-nāda-saṭhala. The villages were divided into 80 vṛtīs, which were bestowed on 80 Brahmins of various gotras, sūtras and sākhās (all named). The boundaries of the villages as well as the summary of the grant with all the titles of the king follow in the Kannada language, the essence of the king coming at the end. The supplementary plate adds one more vṛtī to the number and names the donee to whom it was granted. This is the longest inscription dealt with during the year. The composition, both in Sanskrit and Kannada, is good. Many of its verses are quoted in latter Mysores grants. We learn from this, as from several other inscriptions, that Beṭṭada-Chāma-Rāja was the younger brother of Rāja-Odeyar, though Mr. Rice, following Wilks, makes him his elder brother. A grant made by him in A.D. 1658 was noticed in para 112 above, though the published accounts record his death in 1575 or 1579. The literary works of Chikkka Dēva-Rāja's time which give the genealogy of the Mysores kings, uniformly support the inscriptions in the king that he was the younger brother of Rāja-Odeyar.

128. Among other inscriptions of this king, one on the doorway of the Gaurisākara temple at Tālkad, which is dated 1679, tells us that Kottūrāyja, agent for the affairs of Chikkka Dēva-Rāja, set up the god Mallēsa at Karivana, i.e., Tālkad (see para 26). Thus we learn that the linga in this temple is Mallēsa, though people call it Gaurisākara. From an inscription on the padma-pīthā of the utkūra-vigraha or metallic image of the Varāhaśvāmi temple at Mysores we learn that the pīthā was a present from Apratimā-Chikkka-Dēva-Rāj-Odeyar. Other inscriptions
of this king, such as Chamarajanagar 92, tell us that the ancient image of Varaha-
vämi at S‘rimushna, which had been removed during a Yavana invasion, was
brought by him and set up at Seringapatam.

_Krishna-Raja-Odeyar I._

129. One of the _Nirûps_ received from Venkutanarasimhacharya, pateel of
Vijayapura near Tarkal, which is dated 1719, was issued during this reign. It is
addressed to Apramäya Hebbaaruva, _pâryapatyagâra_ of the _Devasühâna-sûne_, telling him
that Tâbinakere in Amritâr-sthal, which had been transferred to the _Devasühâna-
câlvâdi_, was ordered to be given back, as a _sareamânda_, to Kanchi Tâtâchârya’s son
Venkatavaradâchârya; and that accordingly he should see that the order was duly
carried out.

_Krishna-Raja-Odeyar II._

130. Four _Nirûps_ received from Vijayapura near Tarkal relate to this king,
as also a record registering a grant by private individuals received from the same
place. The latter, dated 1753, tells us that during his rule the Rânuve of Kunigil
and the _sânyâgâra_ and _sânûrijâna_ (named) of the militia ( _kaundâchâra_ ) made, for the
merit of the king, in the presence of the god Narasimha, an annual grant of 12
vara of their pay for a _Râmânjânaéâga_ in the Narayânaswâmi temple at Melkote.
The charity was to be managed by the establisher of the path of the Vedas,
expounder of both the Védântas ( _i.e._ , in Sanskrit and Tamil), Tirumâla Innâdi
Lakshmi-kumâra Kôti-kanyâdânam Tirumalatâtâchârya’s grandson Venkataanarasimhâchâryarayana.
The grant was written by Râyasa Vâjâlayya of the Kunigil _kaundâchâra_. Three of the _Nirûps_, dated 1769, relate to the sale of certain villages
to a private individual. One of them, addressed to Venkataanarasimhacharya, tells
him that 5 villages (named) of the revenue value of 10 vara in Hojaangunda-hobâli
of Amritâr-stthal belonging to Pâtjana-hobâli _vâchârâchâladvâdi_ have been sold to
him for 1080 vara; another issued by Khunda Rao to Mallârâjaya gives intimation
of the sale and requests him to come over the villages to the party concerned;
while the third, addressed to Nanjârajaya, superintendent of the Pâtjana होबालि _sûne_,
also intimates the sale and directs him to have a sale-deed executed in favor of
the buyer and to transfer the villages to him. Another _Nirûp_, dated 1765, which is
addressed to Krishnâlai of the _dyakattâ_ department, tells him that one-half of the
village Kaçattâr in Sâlyâ-stthal, which had been in the enjoyment of Kâti-kânya-
dânam Tâtâchâr’s grandson Narasimhâchâr, was ordered to be made over, as a
_sareamânda_, to Narasimhâchar’s grandson Venkataanarasimhâchar; and directs him
to carry out the orders. Six inscriptions of Kâlahe Nanjâ-Râja, who lived in this
reign, were found on certain metallic images in the temples of the State. All of
them state that the images were the gifts of Nanjâ-Râjajiya of the Bhâradyâja-gotra,
A’svâlâyana-sûtra and Rik-sâkhâ, of Kâlahe Vir-Râjaiya and grandson of the
Mysore Dâlâvâiyya Dcorna. The images containing the inscriptions are (1) the
_uşâva-nirâhâra_, called Manûmanâi, in the shrine of the goddess in the Agastyâsvâra
temple at Tarkumkâla; (2-3) the metallic images of Tândâvâsvâra and his consort
in the Vaidyâsvâra temple at Tarkal; (4-5) the metallic images of Tândâvâsvâra
and Manûmanâi in the Divyalingâsvâra temple at Haradahalli, Chamarajanagar
Tahuck; and (6) the metallic image of Dakshinâmôrti in the Gangâdhârâsvâra temple at
Seringapatam.

_Tippu Sultan._

131. A Persian inscription (Plate IV) at Ganji-Makân near Doddâ Kirangir,
Seringapatam Tahuck, dated A.D. 1792, records a grant of land, 500 yards square,
for a Musalmân burial ground by the king of the age, Tippu Sultan, to Shah Darvâsh.
The epigraph is dated in both the Hijri and Mâlûdî eras. A Kannâda inscription
in a field to the west, stating that the land was granted for the _tabârâsâdun_ of Musandur,
refers apparently to the same grant. It is worthy of note that seven silver cups and a silver
camphor-burner in the Ranganâtha temple at Seringapatam bear inscriptions stating
that those articles were the gifts of Tippu Sultanâna Pâchehâ. Three of the cups
and the camphor-burner also bear additional inscriptions in other parts telling us
that they were presented by Kâlahe Kântaiya. The latter was probably identical
with his namesake who was a contemporary of Chikka Dâva-Râja-Odeyar. We
may perhaps conclude from the double entries on the vessels that they were originally
presented by Kâlahe Kântaiya, and that having been carried away by Tippu,
were re-granted by him at the prayer of the devotees of the temple with his inscriptions newly engraved. Another cup has the additional label S'ri-Krishna, showing perhaps that it was repaired by Krishna-Raja- ödeyer III.

Krishna-Raja-Odeyer III.

132. There are numerous records of this king. Most of them record his gifts to temples. There are also several others in which gifts made by his queens, relatives and dependents are recorded. Besides the above there are likewise others which belong to his time, though he is not named in them. The earliest of his inscriptions is one in the Rama temple at Seringapatam dated in 1801. It records that during his rule the barbers of Seringapatam gave a s'ildas'ama to the effect that they would pay certain sums of money for the god Hanumān of Naramanakatī. A sanad in Marathi and Kannada received from shanbhog Srinivasa Sitaramu Kulakarani of Harihar, dated 1814, contains details of the revised taddik of the Hariharāviva temple at Harihar as ordered by the king. The amount sanctioned for the annual expenses of the temple was 179 Haidari carakas and 62 kanas. The signature of the king, S'ri-Krishna, comes at the end. The seal at the top contains three lines in Nāgari characters which run thus:—

S'ri-Chāma-Rāja-Vādēr

dērā taṁţa Krishna-

Rāja-Vādēr

Another Marāthi Nirāp received from the same shanbhog, which is dated 1830, was issued by Dewan Venkapatirāje Amsu to Mallappa, Amildar of Harihar Taluk. It appears that owing to the absence of the shanbhog of Harihar the collection of taxes came to a stand-still. The Amildar is directed to bring him book to Harihar and see that his duties are discharged efficiently. A letter was also enclosed for the Fauzdar drawing his attention to this state of things. The seal of the Nirāp contains these four lines in Nāgari characters:—

S'ri

S'ri-Krishna di-
vāna kachē-

ri Hujūr

Another Nirāp received from Venkutanarasimhacharya, patel of Vijayapura near Talkad, dated 1823, is addressed to the Ojabāgil (inner gate) gurikār Channaiya of the Ambārakhane Department telling him that it was reported by Vālamārti Kotikanyadānam Raghumāthachar of Talkad Taluk that the Nirāp granting him the concession of keeping the straw of his field to himself had been lost, and directing him to allow the concession to Raghumāthachar as before. He was also told not to recognise the Nirāp when produced by any one else but to send it on to Hujūr. The seal of this Nirāp is identical with that of the above sanad of 1814. The king's Marāthi signature is given in Plate IV.

133. We may now consider the inscriptions recording Krishna-Raja-Odeyer III's gifts to temples. To begin with the temples in Mysore. The Pra-

samakrishnasvāmi temple has 3v inscribed metallic images of gods, goddesses, A'ljārs (saints) and A'cāryas (sages), the inscription in each case giving the name of the image and stating that it was presented to the temple by the king. Among the A'ljārs there are (1) Nammāljār, (2) Madhurakavi, (3) Saroyāgi, (4) Bhūtayōgi, (5) Mahādāvaya, (6) Bhaktāngdhiriṇu, (7) Kulaśikhara, (8) Bhatajānthe, (9) Munivāhana, and (10) Parakāla; and among the A'cāryas, (1) Nāthanum, (2) Yāmunāchārya, (3) Kānchipārva, (4) Bājashyakāra or Rāmānujāchārya, (5) Kārti and (6) Lōkāchārya. There are also 5 stone statues and 4 metallic figures representing the king and his queens with labels on the pedestals. The queens named are (1) Chaluvajamnanī of Ramāvilasa, (2) Đēvajamnanī of Lakshminīlāsa, (3) Lingājamnāni of Krishnavilāsa and (4) Muddukrishnajamnanī of Samukhāda-
totī-Sannidhāna, the last not being represented among the metallic figures. The date of all the above inscriptions must be about 1822, the year in which the images were set up (see Report for 1908, para 80). The king's other gifts to the temple as denoted by the inscriptions on them were a silver piṭha and pradhabale, two silver maces, two gilded doorways, a cot and a gilded helipitha. The date of the last is given as 1845. In the Lakshminīramanavāmi temple two large silver vessels
bear his inscriptions. To the Varāhāsvāmi temple he presented a silver prabhādeva and a vessel, the former in 1810 on the day of the nākhaṭra under which he was born. The images of Vēdāntāchārya and Maṇḍavālāmāṇuni in this temple bear inscriptions stating that they were presented by him to the Prasannakrishnasvāmi temple. It is not clear when or why they were brought here. His gifts to the Chāmundaśvari temple on the hill consisted of a gold jewel named Nākhaṭrāmatālīke, a silver mantapa for the uṭava-śriroka, a silver bell, and 7 silver plates and cups. The gold jewel has a Sanskrit poem, consisting of 30 verses, engraved on it. The poem, which is in praise of the goddess Chāmundaśāmāṇi, was the composition of the king himself. The jewel was presented to the goddess in 1857. Here also we have statues of the king and of the first three of his queens mentioned above with labels on them giving their names. There is also an inscription, consisting of a Kannada passage and a Sanskrit verse, on the stone on which the statues stand, telling us that the figures represented Krishna-Rāja, king of Mahāśīrapura, and his queens Dēvīmāṇi, Chālvānśāmāṇi and Līngāmāṇi, all worshippers of the feet of Mother Chāmundaśāvrī. According to an inscription in the temple, Mysore 20, the date of the labels and this inscription is 1827. Two inscriptions on a brass-plated doorway and a silver plate in the Mahābalāśvara temple on the same hill state that they were presents from the same king.

134. Other temples which received gifts from him as indicated in the inscriptions are the Chāmarājēśvara temple at Chamarajanagar, the Sṛṅkaṭēśvara temple at Nanjangud and the Lakshmīvararādāja temple at Tērakanāmāṇi. The first temple was built by him in 1826 in memory of his father Chāma-Rāja-Odeyar. An inscription on the dhvaja-stambha or flag-staff tells us that it was covered by him with gold plates in 1826. The brass-plated doorways of the two cells enshrining the Bālakemapānjanēśvara and Bālakempadēśavīśvara lingas set up in the names respectively of Dōḍa Puṭṭamāṇi and Puṭṭatāyamāṇi of Chandravilāsa-Saṃvidhāna were his gifts. The tower or gopura was built by him in 1867. Here also we have statues and metallic figures of the king and his 4 queens (see previous para) as also of Nanjarājē-Bahadur, with labels on the pedestals with the exception of the metallic figure of the last. There is likewise an inscription consisting of a Sanskrit verse on the base of the statues as in the Chāmundaśāvari temple on the Chāmunda hill. From an inscription in the temple, Chamarajanagar 86, we learn that the period of these labels is 1828. The same must be the period of the labels, about 50 in number, over the doorways of the several cells enshrining lingas, figures of the 63 Śaiva devotees and of Śiva representing his 25 līlas or sports. The names of the 63 devotees are given in Nanjangud 201 to 265. The 25 līlā-mārtis or sportive forms of Śiva are (1) Chandraśēkhara, (2) Umāmahāvēda, (3) Vīrāvēda, (4) Tāṇḍavēsvara, (5) Girižaśālāṇa, (6) Bhīshā PreparedStatement, (7) Kāmasamāra, (8) Maṇḍakēśvara-vara-prasanna, (9) Tripurasamāra, (10) Jālan-dharabhāsa, (11) Brahma-iraschēdhāna, (12) Vīrabhāsa, (13) Sankara-mārāyana, (1) Ardhanaśāvara, (15) Kīrtirjuna, (16) Kānkāla, (17) Chandikēśvara-vara-prasanna, (18) Vīshakṣaṇa, (19) Ṣakrūdāna, (20) Vighnēśvara-vara-prasanna, (21) Sōmākhandana, (22) Ekapāda, (23) Sūkhāśīna, (24) Daksināmārti and (25) Mahālīnodbhava. The labels, about 56 in number, below morta figures representing varieties of Gaṇapati, etc., in the parapet on the top have also to be assigned to the same period. In the Sṛṅkaṭēśvara temple at Nanjangud, the larger vehicles, namely, the Gaṇaratha, Turaga (horse) and Kailāsa, were his gifts, the first two presented in 1547 and the third in 1852. His other gifts to this temple were a silver maintapa for the uṭava-śriroka named Chandrakēśhvara, silver coverings for the two bamboo ends of the temple polekūn and two brass-plated doorways, as in the temple at Chamarajanagar, for the cells containing the Bālakempa-njanēśvara and Bālakempadēśavīśvara lingas named after the Puṭṭamāṇi of Chandra-vilāsa-Saṃvidhāna. We are told that the maintapa was given in fulfillment of a vow. As in the temple at Chamarajanagar we have also here inscribed statues on an inscribed base of the king and his queens, as well as inscribed metallic figures of all except the fourth queen as in the Prasannakrishnasvāmi temple at Mysore. The date of the labels on these figures is 1848 as stated in Nanjangud 1. An inscription on the metallic image in the shrine of the goddess in the Lakshmī-vararādāja temple at Tērakanāmāṇi, states that the image was a present to the temple from this king.
135. We may now consider the inscriptions recording gifts by his gurus, queens, relatives and dependents. An inscription on the car of the PrasannaKrishna- svâmi temple at Mysore, dated 1824, the year in which the god was set up by the king, tells us that the car was presented by the establisher of the path of the Vedas, parâmattham-pakrâjâchârya, sarvatântra-svatântra, expounder of both the Vedantas (i.e., in Sanskrit and Tamil), a devout worshipper of the feet of Védântâchârya, a patron of persons belonging to both the classes (the Tenkalais and the Vadagalais), disciple of Râmânuja-Parâkâlasamyaami, BrahmatoNâhanâvatârâ Parâkâla-svâmi to the god set up by his favorite disciple Krishna-Râja-Odeyar of Mahâsûra-samsthâna. Another on the pedestal of the stone image of Védântâchârya in the Narasimha temple at Seringapatam, consisting of a Sanskrit verse in Grantha characters, gives us to understand that the image was set up by a Parâkâla-yati, apparently identical with the one mentioned above (see para 6). There is also another inscription in Grantha characters on the portion representing a palm-leaf manuscript held in the hand of the same image, which runs thus:—

kâraṇatvam abâdyatvam upâyatvam upéyatâ
iti Sûrînaka-sthâpyam iha châpi vyavasthitam
Sûrîyâ sârdham idam sarvam

Here Védântâchârya is supposed to be expounding some doctrines of the Viśiṣṭâdvaita philosophy to his disciples from a palm-leaf manuscript of which the above fills one leaf. The first verse is a quotation from the 27th chapter of Védântâchârya's Râdhâyatra-yânavi stating that the conclusions arrived at in the Brahmasûtras with regard to Brahman are applicable to Nârâyana. The supplementary portion coming after the verse appears to be an addition made by the setter up of the image, seeing that it does not occur in this form in any of Védântâchârya’s works, though he has expressed the same opinion in other ways. It enunciates one of the points on which the Tenkalais and the Vadagalais schools differ from each other, namely, the nature of Lakshmi, the one holding that she is a mere soul while the other gives her a higher status and says that her consort creates the world and does other things along with her. A silver vessel in the shrine of the goddess in the Râganâthas temple at Seringapatam, bears a Telugu inscription stating that it was a present from Râmânuja-Parâkâlasvâmî, who was perhaps identical with his namesake mentioned above as the guru of Ghaṭâvatârâ-Parâkâlasvâmî.

His queen Lingâjamamani of Krishnâvilasa-Saunîdhâna presented in 1848 a silver Nandi-vâhana to the Sûrîkâsthâvâra temple at Nanjungud and a silver Garuḍa-vâhana to the PrasannaKrishnasvâmi temple at Mysore. A kettle-drum in bell metal was also a gift from her to the former temple. Her other gifts were a brass-plated doorway in the Châmûndâvari temple on the Châmûndi hill and another in the Mahâbalêsvâra temple on the same hill. We learn from an inscription on her Bîrâdâvâna or tomb in Chandravanâ in Mysore that she died in 1853. Muddukrishnâjamama of Saunukhadatottagi-Saunîdhâna presented a brass-plated doorway to the Sûrîkâsthâvâra temple at Nanjungud and another in 1853 to the cell containing the Prasannananjârâjâsvâra linga set up in the earlier name of the king in the Châmarâjâsvâra temple at Chamarajânapurâ. A vessel in the Mahâbalêsvâra temple on the Châmûndi hill bears an inscription stating that it was presented to the temple of the goddess at Uttanhalli by Krishna-Râja-Odeyar’s lawful wife Muddulîngamana. We thus learn that this vessel once belonged to another temple. Another vessel in the same temple was the gift of Puţtâlayamama of Chandrâvilâsa-Saunîdhâna. She also presented a brass-plated doorway to the cell containing the Maridévâsvâra linga set up in the name of Manövilâsa-Saunîdhâna in the Sûrîkâsthâvâra temple at Nanjungud. An inscription on the brass-plated doorway of the garbha-griha in the Tâtâdevi or Tripurasundari temple at Mûgûr, T.-Narsipur Taluk, tells us that the doorway was the gift of the king’s daughter Devâjamamani.

The brass-plated doorway of the goddess in the Châmarâjâsvâra temple at Chamarajânapurâ has an inscription, dated 1828, which tells us that it was the gift of the king’s servant Doddâbalâpur Venkatârâya, Subâdâr of Chamarajânapurâ. Another servant of his (name effaced) built in 1583 the Nandi-mûnâtpâ in the same temple. An inscription on a silver horse-vehicle in the Sûrîkâsthâvâra temple at Nanjungud states that it was presented to the temple in 1830 by Bakshi
Blimarāya of the Sanārakachāri of Mysore. He also presented in 1834 a silver Nandi-vehicle to the same temple. A silver elephant-vehicle in the same temple was the gift of the king’s servant Namūne Bābabūraya. An inscription on the pedestal of the metallic figure of Tandavēvara in the Kālamma temple at Serinapattam says that the figure was made and presented in 1832 by the king’s servant Sanārakachāri Ramakrishna of the Shashthā-Brahma lineage, son of Lingāchāri of the king’s treasury. Another at the Prathala-mañapata to the west of the Gunjānasimhā temple at T.-Narsipur, dated 1555, tells us that the mañapata was built by the king’s servant Jagūr-Lālā. A third at Ammānappa’s maṇḍapa a little above the foot of the Chāmunḍī hill, also dated 1555, informs us that the maṇḍapa was the yeva-maṇḍapa of Vedanta-Subbhāṣṭri, a prominent pandit of the king’s court. A fourth on a palankeen in the Tibbādevī temple at Mūgūr states that it was a gift from the king’s servant Mūgūr Anirnāsānī.

Among other inscriptions of this king’s time, though he is not named in them, two on the wall of the Agastyēvara temple at Balmuri, Serinapattam Taluk, record the construction of some muṇṭapas by Subbā-pandita, Pradhān of Mysore. Two more at the Sṛṇivāsa-keśṭra, Serinapattam Taluk, record the construction of a kitechen and a maṇḍapa in 1842 and 1847 by Dēśikāmanji Tirumalāchārya’s wife Kaliyānamma and Rāmaiyengar’s daughter Nāchebhārāmma respectively. The name of the Svāmi of the maṇḍapa is given as Nrisīha-Sathakopāsvāmi. Some more inscriptions recording gifts of jewels, vessels, doorways, etc., to temples may also be noticed here. In the Prasanna-kirshnasvāmī temple, the silver pūtha of the goddess Perundēvi was the gift of Dēś-Araṣu; the pūtha of the goddess Satyabhāmā, of Basavappāji of Arēpurā; and the pūtha of Rāmānūja-chārya, of Bakshi Basavapāji-ya. The Lakshmi-patsanvāni temple has a silver cup presented by Doddā Nanjamma’s daughter Haṣūr Venkaṭalakshmanamma and a gold jewel presented by Naṇjavē of Bukkasatōṭṭi-Sannidhāna. The latter also presented a gold jewel to the Chāmunḍēvari temple on the hill and another to the goddess at Uttanahalli. But the latter jewel is now in the Chāmunḍēvari temple. There is also a silver cup in this temple with an inscription stating that it was a present from Lakshman of the storehouse of the temple. A silver plate in the Ranganāṭha temple at Serinapattam was the gift in 1819 of Mahantji Jamēgirī; the image of Tandavēvara in the Ganga-dharēvara temple was presented in 1841 by Nanjunda-bāṭṭa’s son Sīvarama-pandita of the Kāyapa-gōtra, Apastamba-sūtra and Yajūs-śākha; and a brass-plated doorway in the Kēlamma temple was a present in 1864 from Yajamana Gōpāliya’s son Lakkanāchārya of the Suparī-śūtra, Kātyāyana-sūtra, Prasama-sūtra and Tśānya-pravara. The last was a goldsmith. An inscription on the car of the Mahālakṣmī temple at Kunnambāḷi, dated 1859, tells us that it was caused to be made by A’vōsadamma (see para 14) of Kayāvapuri, daughter of Bōgē-gavuda and Timmanamma, grand-daughter of Marinājī-gavuda and great grand-daughter of Bōgē-gavuda, a Gangādikāra of the fourth caste. The car was made by Dharmalingāchārya. A’vōsadamma was so named because it was supposed that Mahālakṣmī and Mahākāli became manifest in her. The three brass-plated doorways of this temple were the gifts of A’vōsadamma’s mother Timmanamma, of the residents of Chōlamaranaḥalajī and of the dēśa-mahānāṭi of Chikādēvarāyā-pēte. In the Chāmunḍēvāra temple at Channajangar there is a large number of cells containing tīṅgas set up in the names of the members of the royal family. Each cell has a brass-plated doorways with an inscription on it giving the name not only of the donor but also of the tīṅga and of the person in whose name it was set up. A few cells with brass-plated doorways have images instead of tīṅgas. The details found in the inscriptions are given below in a tabular form for convenience:
<table>
<thead>
<tr>
<th>No.</th>
<th>Linga</th>
<th>Named after whom</th>
<th>Donor of the brass-plated way</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chaluvāmbes'vāra</td>
<td>Chaluvājmanna</td>
<td>Chāmapājī</td>
</tr>
<tr>
<td>2</td>
<td>Devirambes'vāra</td>
<td>Deviramanna</td>
<td>Treasury Guriķīva Nanjappa</td>
</tr>
<tr>
<td>3</td>
<td>Đevāmanna</td>
<td>Hūrakki Devajamanna</td>
<td>Do</td>
</tr>
<tr>
<td>4</td>
<td>Nanjamambes'vāra</td>
<td>Nanjamanna</td>
<td>Karuvaṭṭi Baķihi Huḷḷaḷī</td>
</tr>
<tr>
<td>5</td>
<td>Lakshmanambes'vāra</td>
<td>Lakshmānumana</td>
<td>Puttāma</td>
</tr>
<tr>
<td>6</td>
<td>Đevājāmanna</td>
<td>Đevājāmanna</td>
<td>Khanmappas younger brother Subbaḷḷa</td>
</tr>
<tr>
<td>7</td>
<td>Đevēças'vāra</td>
<td>Sīthilāsa-Sanndihāsa</td>
<td>Hanpe-Arasinga</td>
</tr>
<tr>
<td>8</td>
<td>Chaluvās'vāra</td>
<td>Ramāvilāsa-Sanndihāsa</td>
<td>Chikka Krishne-Arasinga</td>
</tr>
<tr>
<td>9</td>
<td>Đevējaś'vāra</td>
<td>The king's first queen</td>
<td>Naras-Arasinga</td>
</tr>
<tr>
<td>10</td>
<td>Mahādevēs'vāra</td>
<td>Lakshāvilāsa-Sanndihāsa</td>
<td>Đēs-ś-Arasinga</td>
</tr>
<tr>
<td>11</td>
<td>Muddalingēs'vāra</td>
<td>Mādanāvālaśatī-Sanndihāsa</td>
<td>Hosaṭṭi Mallikariya-Mappu</td>
</tr>
<tr>
<td>12</td>
<td>Maḷḷės'vāra</td>
<td>Chandrabalaṭṭi-Sanndihāsa</td>
<td>Subbaḷḷa Guriķīva Subbaḷḷa</td>
</tr>
<tr>
<td>13</td>
<td>Lakshēmēs'vāra</td>
<td>Hosa-Sanndihāsa</td>
<td>Āṃbaḷḷa-Guriķīva Marmādiya</td>
</tr>
<tr>
<td>14</td>
<td>Muddikrishēs'vāra</td>
<td>Sanukhaṭṭi-Sanndihāsa</td>
<td>Treasury Guriķīva Bhadrapa</td>
</tr>
<tr>
<td>15</td>
<td>Bhedreś'vāra</td>
<td>Kamunṭōṭṭi-Sanndihāsa</td>
<td>Aṭīya (son-in-law) Krishne-Arasinga</td>
</tr>
<tr>
<td>16</td>
<td>Marideśe'vāra</td>
<td>Manovilāsa-Sanndihāsa</td>
<td>Turukhīre Nanjappa</td>
</tr>
<tr>
<td>17</td>
<td>Mahālingēs'vāra</td>
<td>Krishnavilāsa-Sanndihāsa</td>
<td>Aṭīya Lingarāja-Arasinga</td>
</tr>
<tr>
<td>18</td>
<td>Baravēs'vāra</td>
<td>Chandrāvilāsa-Sanndihāsa</td>
<td>Baķihi Đērāpa of Rāmasamudra</td>
</tr>
<tr>
<td>19</td>
<td>Gaurīpatēs'vāra</td>
<td>Bokkasatōṭṭi-Sanndihāsa</td>
<td>Kāntappa of Kottāgūla</td>
</tr>
<tr>
<td>20</td>
<td>Siddhēs'vāra</td>
<td>Bokkasatōṭṭi Siddihāsa</td>
<td>Siddappa of Nanjagud</td>
</tr>
<tr>
<td>21</td>
<td>Bāḷāchāmaṇārēs'vāra</td>
<td>Madanāvālaśatī Puttāvaīti</td>
<td>Aṭīya Đēvarāja Arasinga</td>
</tr>
<tr>
<td>22</td>
<td>Bāḷānanjarājaśēs'vāra</td>
<td>Chikka-Buddhi (the Prince)</td>
<td>Samukhaṭṭi Guriķīva Marmālīppa</td>
</tr>
<tr>
<td>23</td>
<td>Putṭarangēs'vāra</td>
<td>Chikka Buddhi’s mother</td>
<td>Āṃbaḷḷa-Guriķīva Marmālīppa</td>
</tr>
</tbody>
</table>

The doorways of the Narayana, Dākshināmūrti, Chāndikēsvara, Sahasralingēs'vāra and Subrahmanyēs'vāra shrines were the gifts respectively of Karuvaṭṭi Guriķīva Angaji Mallaiya, Chamān Guriķīva Kapanaiya, Arjabēgi Basavalingaiya, Mōdikhāne Baķihi Viṅkahadraiya and Hosaṭṭir Nāgama. We are told that Subrahmanyēs'vāra was set up in the name of Hosaṭṭir Subbammiya. In the Śrīkanṭhēs'vāra temple at Nanjagund, the silver pitha of the usāva-vigroha was presented by the Palace gurūhi Nanjinda-bhāṭṭa, and the prabhārāya of Taulāvēs'vāra by A’gāmikā Chandrasēkāra. We have also two lingas here set up in the names of (17) and (18) of the above table, the doorways of the cells being the gifts of Dēvapārthīvara Bahadur and Nanjappa of Rāmasamudra.

**Miscellaneous Inscriptions.**

137. A few inscriptions, which cannot be assigned to any specific dynasty of kings, may be noticed here. An inscription on a rock on the bank of the Cauvery near Nagahalli, Seringapatam Taluk, which may belong to the close of the 12th century, tells us that those who bathe in the Mōkshaṭhārthā where Abdhishēna-muni is practising austerities under a kuravaka tree will obtain happiness here and hereafter. Another on the inner veranda of the east entrance of the mukha-nanjappa in the Āṃritēs'vāra temple at Amrīṭāppura, Tarikere Taluk, says that the mark over which it is engraved represents the length of the pole used for measuring tanks. The period of this record is about 1200. Another on a stone brought from some other place and built into the wall of the new Vaiṅkhānārayaṇa temple at Takkal, which appears to belong to the 14th century, is a Jaina epitaph, the gurū whose death it commemorates being Lōkāchārya, disciple of the mukha-vadēlāchārya Kamaḷā-deva of the Drāvīr-sangha and Nandi-gaṇa. An epigraph at Hosaṭṭir, Serin-gapatam 106, now revised, records that, by order of Vīra-pratāpa Mahābala-Rāya, Dēvarasa granted certain taxes for the maintenance of a perpetual lamp in the
temple of Chelapileraya at Melkote. It is not clear who this Mahabala-Raya was. A copper plate inscription received from Sitarama Bairagi of Chingaralli, Devanalli Taluk, which appears to be dated in 1413, registers the grant of certain sums of money to Avadhuta Nalakantha-yogisvaram of Kasi. The acts of piety and charity done by this man are thus detailed:—Having travelled over several countries he collected a sum of 5,000 vathas with which he (1) got a nagabhavana made for the god Visvanatha of Kasi, (2) built the mukhamantapa of his temple, (3) distributed milk for children, (4) provided for the worship of Dundi Vighneshwara and Khettra Kahubhairava, and (5) gave meals to ascetics. Several high personages are said to have assembled in the front hall of the Visvanatha temple at Kasi and made this grant to him. The record begins with an enumeration of the 56 countries to whose inhabitants it is addressed and says that giving help to the above mentioned yogi is equal in merit to making pilgrimages to holy places and bathing in holy rivers. A list is also given of the holy places and rivers. Two more copper plate inscriptions received from the Vyasaraya-matha of Sosale, both dated in 1712, record grants of certain sums of money by the residents of Vachagaramambidi-stama and Vemburu-nadu to the matha of (with titles as in para 119) Raghuvaratirtha-sripada, son of Lakshminarayatirtha-sripada and disciple of Lakshminarayatirtha-sripada. These two inscriptions are in Telugu. A few epitaphs found on the brindavanam or tombs of sepoys and their female relatives at French Rocks may also be noticed here. They are either in Tamil or Telugu, though one or two are in both the languages. One of them, dated 1686, records the death of Vasantarayulu Nayaswamy, who belonged to Abhumayudu-patilam and who was a native of Pyackbar and a disciple of Paravastula-varu; another, dated 1857, of Jamdar Pasupulatti Venkatarama-nayudu of the 20th Regiment, who was a disciple of the establisher of the path of the Vedas, Chakravarti Nallarayangar; a third, dated 1839, of Nandyala Krishna-nayudu, who was the bajirao-kavlil of Mudumayakala's pathilam of the 2nd Regiment; and a fourth, dated 1857, of Narayanaswami of the 20th Regiment. Another, of 1848, records the death of Kuppanmal, daughter of Valamutta's son Nagappa, who was the pathil of the Dharuraja temple and belonged to the 1st patilam. We are also told that Nagappa was a native of Tanjumamudalam, of the Vishnugota, and a Vanniyam by caste. An inscription on a stone built into the ceiling of the Muri temple at Sivansamudram, dated 1821, tells us that a tract of land (specified with boundaries), which was a source of trouble to the people as it harboured wild beasts, was granted to the dvarakhadhir Ramaaswami Modaliyur of Sivansamudram. The record is in both Kannada and Tamil. The English inscription relating to the Kanvery bridge at the same place states that it was "dedicated to the Rt. H. E. Honorable Stephen Rumbold Lushington, Governor of Fort Saint George, by Triplicany Ramaswami Modaliyur, Jahagirdar of Sivansamudram Sathagal and Belikwandy and Shrotriundar of Moooloor and Oghanah, as a public testimony of his personal gratitude and as a lasting monument of the benefits conferred on the public and commerce of the country." It was begun in February 1830 and finished in August 1832 "by and under the care of T. Rama- swamy Modaliyur."

2. Excavations.

138. An account of the excavations conducted at the Kirtinarayana temple at Talakad was given in para 22 above. The temple was mostly buried in sand, but after excavation the plan of the exterior was clearly revealed. There are no sculptures on the outer walls; but a railed parapet runs round the front mandapa, divided by single columns into panels containing flowers in relief. At the sides of the entrances there were once two tower-like nchis or pavilions as in the temples at Halebid, Belur, Basaral, etc. But now only their bases are left. The excavations exposed 12 inscriptions in all, 8 in Tamil and 4 in Kannada, one of the former being a very important record relating to the consecration of the god Kirtinarayana by Vishnuvardhana (see para 83).

3. Numismatics.

139. During the year under report 880 coins were examined. Of these, 282 were gold coins, 3 silver and the rest copper. They were received in two batches from the Deputy Commissioner, Shimoga District. The first batch, which consisted of 282 gold coins, was found at the village Hire Gojigere, Sasaevahalli hobli,
Honnali Taluk. Of these coins, 186 were varahas, 95 half-varahas and one a Virarāya paṇam. The varahas and half-varahas relate to the Vijayanagar kings, while the paṇam is a coin of the West Coast of India. Of the varahas, 7 represent Krishna-Dēva-Rāya (1509-1529), 58 Achyuta-Rāya (1530-1542) and 121 Sadāśiva-Rāya (1543-1567). Krishna-Dēva-Rāya’s varahas show on the obverse the figure of a seated deity with the Vaishnavya attributes sāṅkha (conch) and chakra (discus) at the sides (Plate V, 49 and 51). There is a difference of opinion among numismatists with regard to the deity represented by the figure, some taking it for the bull-headed Durgā, others for Lakshmi and others again for the Boar incarnation of Vishnu, the last apparently accounting for the name (varaha) of the coin. The reverse bears the legend—Śrī-Pratāpa-Krishna-Rāya—in three horizontal lines in Nāgari characters. The varahas of Achyuta-Rāya (Figs. 51 and 52) bear on the obverse the figure of an insensory Gandabherunda, holding an elephant in each beak and each claw, while their reverse shows the legend—Śrī-Pratāpa-Achyuta-Rāya—in three horizontal lines in Nāgari characters. The Mysore Gandabherunda may thus be traced back to the time of Achyuta-Rāya. On the obverse of Sadāśiva-Rāya’s varahas (Figs. 53 and 54) appear seated figures of Śiva and Pārvati, though in some specimens, the attributes being distinctly Vaishnava, the figures have to be taken for Lakshmi and Nārāyana, while the reverse has the legend—Śrī-Sadāśiva-Rāγa—in three lines in Nāgari characters as in the others. The absence of the epithet Pratāpa in the legend may naturally lead one to doubt the correctness of the above attribution and to suppose that they may be coins of the Ikkerī chief Sadāśiva, which have also the same obverse; but the fact that the Ikkerī chiefs styled themselves Naiks and not Rāyas is enough to set at rest any doubt on the point. Of the half-varahas, 46 belong to Krishna-Dēva-Rāya, 46 to Achyuta-Rāya and 3 to Sadāśiva-Rāya. The half-varahas of the first king (Figs. 55 and 56) are exactly like his varahas both on the obverse and reverse. On some specimens of the second king’s half-varahas the Gandabherunda is insensory (Figs. 57 and 58) as on his varahas, while on others it walks to the left (Figs. 59 and 60). The figure on the obverse of the third king’s half-varahas (Fig. 61) have to be taken to represent Lakshmi and Nārāyana as the attributes are Vaishnava. The legend on the reverse—Śrī-Pratāpa-Sadāśiva-Rāya—slightly differs from that of his varahas by the addition of the word Pratāpa. The Virarāya paṇam of this batch is the same as the ones (21-24) figured on Plate VI of my last year’s Report.

140. The second batch received from the Deputy Commissioner, Shimoga, consisted of 548 coins, of which 3 were silver and the rest copper. They were found "in an earthen pot by one Ramayya while he was getting levelled a vacant site said to belong to him in Survey No. 10 gomāl of Brahamana Tureve village, Lakshmipura hobli, Nagar Taluk." It appears there were 9 silver coins in the find; but only 3 were secured as the rest had been sold by the finder to some one whose whereabouts could not be ascertained. Of the 3 silver coins, 2 are rupees (Plate V, 47 and 48) issued by the East India Company, bearing the name of the Mughal Emperor Shāh A’lam, and the remaining one (Fig. 69) a Rāja rupee of Mysore, which followed the type of the East India Company rupee. All of them bear on the obverse a couplet, of which only a few words are legible. When complete, it would read thus:—

sikka zad bar haft kishvar siya fazal Allah
hāmi din Muhammad Shāh A’lam Bādsāh

meaning: The defender of the religion of Muhammad, reflection of divine excellence the Emperor Shāh A’lam has struck this coin to be current throughout the seven climes’. The Hijra date 1221 (i.e., A.D. 1806) is also given on the obverse of two of the coins. From the reverses we learn that the East India Company rupees were minted at Arcot in the jahās or regnal years 43 and 26 and that the Rāja rupee was minted at Mysore in the regnal year 45.

141. Of the copper coins of this batch, 1 is a blank round piece of the size of a quarter anna with a hole in the middle. Of the rest, 155 belong to Mysore and 589 to the East India Company. Of the Mysore coins, 8 were issued by Hyder, 70 by Tippu and 60 by Krishna-Rāja-Odeyer, III.

Hyder.—On the obverse of Hyder’s coins, which are all 4 pie pieces, (Plate V, 17 and 18), an elephant stands to the right on a plain field. The reverses of two of Arch. 1911-12
the coins give the dates A. H. 1193 and 1196 corresponding to A. D. 1780 and 1781, and mention Patan (i.e., Seringapatam) as the mint-place. Of the remaining 3 coins, which bear no date, 1 was minted at Bullary and 2 at Seringapatam.

_Tippu._—Tippu's coins consist of 4 pie, 2 pie and 1 pie pieces. During the first four years of his reign (A. D. 1782-85) he dated his coins according to the Hijra system; but after that period he introduced a new era dating from the birth of Muhammad called Maulud and dated his coins according to it. There is a difference of 14 years between the two eras, A. H. 1201 (A. D. 1786) corresponding to A. M. 1215. Another innovation introduced by him in the same year was the writing of the numerals from right to left instead of from left to right as usual. As a rule his coins have a double-lined circle with a ring of dots between on both the obverse and reverse. Coins struck in A. M. 1224 (A. D. 1795) have on the obverse the letter alif above the elephant, while those struck in the succeeding three years have the succeeding letters of the alphabet be, te and se respectively. Further, from A. M. 1222, 4 pie pieces begin to be called Zahrak or Zahrä which means Venus, 2 pie pieces Bahram i.e., Mars, and 1 pie pieces Akhtar i.e., a Star. The coins may conveniently be dealt with chronologically.

_A. H. 1198 (A. D. 1783)._—There is one coin of this year (Plate V., 19). The obverse has an elephant standing to right; the reverse gives the date, and the mint-place Kalikut (Calicut).

_A. H. 1199 (A. D. 1784)._—The coin of this year (Fig. 20) is the same as the above except for the difference in date.

_A. H. 1200 (A. D. 1785)._—There is one coin of this year (Fig. 21). From this year the dates appear on the obverse above the elephant. The reverse has an ornamental field and mentions Patan as the place of mintage.

_A. M. 1215 (A. D. 1786)._—There are 5 coins of this year. On two struck at Kalikut (Calicut) the elephant stands to right (Fig. 22); while on two struck at Patan and one struck at Faiz Hisar or Gooty (Fig. 23) it stands to left. The last has a ring of dotted flowers. On 3 coins of this year the numerals run from left to right as usual, but on the remaining two (see Fig. 25) from right to left.

_A. M. 1216 (A. D. 1787)._—Of the 2 coins of this year, which were struck at Faiz Hisar (Gooty), one (Fig. 24) has the elephant standing to left. It has also a ring of dotted flowers.

_A. M. 1217 (A. D. 1788)._—There are 3 coins of this year, two struck at Farkhi or New Calicut (Fig. 25) and one at Khurshadshadh or Dharwar. The elephant stands to left on all of them.

_A. M. 1218 (A. D. 1789)._—Of the 7 coins of this year, 6 are 4 pie pieces and one a 1 pie piece. Of the former, 4 were struck at Nagar, 1 at Farkhi (New Calicut) and 1 at Khurshadshadh or Dharwar (Fig. 26). The elephant stands to left on all except on one struck at Nagar. The 1 pie piece (Fig. 27) was minted at Patan. It has also the elephant standing to left.

_A. M. 1219 (A. D. 1790)._—There are two coins of this year, 1 struck at Bangalore and the other at Farakhab Hisar or Chitaldrug (Fig. 28). The latter has a ring of dashes. The elephant stands to left on both.

_A. M. 1220 (A. D. 1791)._—Both the coins of this year were struck at Nagar. (Fig. 29).

_A. M. 1221 (A. D. 1792)._—The coin of this year (Fig. 30) is a 2 pie piece minted at Patan.

_A. M. 1222 (A. D. 1793)._—Of the 4 coins of this year, 2 have the elephant standing to right (Figs. 31 and 32). These were struck at Patan. One of them (Fig. 31) has the word Maulud under the date above the elephant and the name of the coin, Zahrah (Venus), on the reverse. The other two coins, which were struck at Nagar (Fig. 33), bear the date a little to the right above the elephant and name the coin on the reverse.
A. M. 1223 (A. D. 1794).—The coin of this year (Fig. 34), which was struck at Patan, is similar to Fig. 31 on both the obverse and reverse.

A. M. 1224 (A. D. 1795).—Of the 6 coins of this year, four are 4 pie pieces and two 2 pie pieces. The former (Fig. 35) have the elephant standing to left with the letter alif above it, the date being given in the margin to the right. All of them were minted at Nagar. They give the name of the coin on the reverse. The 2 pie pieces (Fig. 36) have the elephant standing to right with the letter alif above it, but the date is given on the reverse along with the name of the coin, Bahram (Mars). Both of them were struck at Patan.

A. M. 1225 (A. D. 1796).—There are 8 coins of this year: five 4 pie pieces, two 2 pie pieces and one 1 pie piece. The 4 pie pieces have the elephant standing to right with the letter bê above it (Fig. 37). The reverse name the coin, give the Mauludi date and mention Nagar as the mint place. The 2 pie and 1 pie pieces have a similar obverse (Figs. 38 and 39), but were minted at Patan. The reverse gives the date and the name of the coin, the 2 pie piece being named Bahram (Mars) and the 1 pie piece akhtar (a Star).

A. M. 1226 (A. D. 1797).—Of the 17 coins of this year, 13 are 4 pie pieces (Fig. 40) and 4, 2 pie pieces (Fig. 41). All of them have the elephant standing to right with the letter tê above it, the place of mintage being Nagar in all cases. The Mauludi dates and the names of the coins are given on the reverse.

A. M. 1227 (A. D. 1798).—All the 4 coins of this year were minted at Nagar. They have on the obverse the elephant standing to right with the letter sê above it (Fig. 42), while the reverse gives the Mauludi date and the name of the coin.

There are five more coins of Tippu which bear no date. On three of them the elephant stands to right and on the others to left. One of the former (Fig. 43) was minted at Farakhabab Hisar or Chitalkrug and another (Fig. 44) at Kalikut (Calicut). The latter appears to have been issued in the 5th year of Tippu’s reign. Of the remaining coins, 2 were struck at Nagar and 1 at Faiz Hisar or Cootty.

Krishna-Raja-Odeger, III.—The coins of this king, which are 80 in number, are all 4 pie pieces or ‘XX Cash’. They bear on the obverse a caparisoned elephant standing to left with the syllable S’ri between the sun and moon above it, the whole enclosed in a ring of dots (Fig. 45), while the reverse, also enclosed in a ring of dots, has a legend which runs thus:—

mayili kâ-su vipatu
XX Cash

142. The coins of the East India Company, 389 in number, which range in date from 1791 to 1827, may be divided into four classes:—

A. Those which have on the obverse a shield surmounted by a device resembling the figure 4 and divided transversely into four compartments, each containing one of the letters of the East India Company’s monogram, V. E. I. C., with the date below, and on the reverse a pair of scales with the Arabic word adel, ‘justice’, below. Of the coins of this class, 1 is a 6 pie piece (Plate V, Fig. 1) dated 1791; 36 are 4 pie pieces (Fig. 2) dated 1791; 36 are 3 pie pieces (Fig. 3) dated 1791 and 1794; and 33 are 1 pie pieces (Fig. 5) with the same dates.

B. Those which have on the obverse the coat of arms of the East India Company with the motto, Auspicio Regis & Senatus Angliae, in a cross line underneath, the date in the exergue and the words, East India Company, around the margin, the reverse being the same as that of A with the addition, however, of the Hijra date in Arabic numerals. Of these coins, 8 are 6 pie pieces (Fig. 8) dated 1804 and A. H. 1219; 25 are 3 pie pieces (Fig. 7) with the same dates; and 9 are 1 pie pieces (Fig. 6) similarly dated.

A two pie piece (Fig. 4) which differs in type and make from the above two classes and exhibits a curious combination of the shield and coat of arms, as also of the monogram and motto, is worthy of note. It may be described thus:—
Obverse.
A shield in the middle on a Countersunk surface; and around the raised margin the words—United East India Company—and the date 1794.
Reverse.
The coat of arms of the East India Company in the middle on a countersunk surface with the words, United East India Co., in a cross line underneath and the figure 96 below; and around the raised margin the motto—Auspicio Regis et Senatus Angliae—and the words, To one Rupee. The figure 96 taken along with 'To one rupee' gives the value of the coin as 2 pies.
C. Thick coins resembling A both on the obverse and reverse. Of these, 1 is a 16 piece (Fig. 16) dated 1801; 15 are 8 pie pieces (Fig. 16) dated 1804 and 1809; 159, 32 of which are completely worn, are 4 pie pieces ranging in date from 1802 to 1827 (Fig. 14); and 2 are 2 pie pieces (Fig. 13) with illegible dates.
D. Coins of the ‘Cash’ series, which have the same obverse as that of B, the reverse giving the value of the coin in Persian and English. Of these, 15 are 4 pie or XX Cash pieces (Fig. 9) dated 1808, the reverse containing the Persian words kās āsta čakār jālās ast, meaning ‘twenty cash equal 4 jālās or pies,’ and the English expression ‘XX Cash’ in the exergue; 25 are 2 pie or X Cash pieces (Fig. 10) dated 1809 and 1813; the reverse bearing the words dāha kās āst jālās ast, which means ‘ten cash equal 2 jālās or pies,’ and the expression ‘X Cash’ in the exergue; and 1 a 1 pie or V Cash piece (Fig. 12) dated 1808, with the words panch kās āst jālās ast, meaning ‘5 cash equal 1 jālās,’ and ‘V Cash’ in the exergue.
There are also two undated 2 pie or X Cash pieces (Fig. 11) with their value given in Telugu and Tamil on the obverse and in Persian on the reverse.

Obverse. Reverse.
yidi padi dāha kās
kāsulu ast
ida pattu X Cash
kāsu

143. Besides the coins mentioned above, a gold coin, said to have been picked up at Anékonaḍḍa, was examined while I was on tour at Davangere (para 49). It was a very small coin, thinner and smaller than a Kannada ngana, with a caparisoned elephant on one side and a bird or leaf on the other. The coin probably belongs to the Pāṇḍyas of Učchāngi-durgā, the latter being at a distance of only 6 miles from Davangere.

4. Manuscripts.

144. Of the manuscript works examined during the year under report, Traiveśa-nātīchārīa is a Jaina law-book in Sanskrit by Nēmichandra, who was a resident of Trikāntabapura or Terakanambi in Gundlapet Taluk. He probably flourished in the 15th century. Bhujahali-charita is a Kannada poem written in the Sōngayya metre by the Jaina poet Panchahāna, son of Sīthānka Čennappa of Sīravaṇa Belgola. It gives an account of Bhujahali or Gommata, son of Vīrshabha, the first Tīrthankara, and appears to have been composed in A. D. 1612. Bharatēṣa-vaibhava is another Jaina work written in A. D. 1600 by Ramakara-siddha, giving an account of king Bharata, another son of Vīrshabha, the first Tīrthankara. This poem is also in the Sōngayya metre.

BANGALORE,
23rd August 1912.

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

Read—

The Report of the Officer in charge of Archeological Researches in Mysore on the working of his Department during the year 1912-13.


Order thereon.—Recorded.

2. During the year under review the archeological resurvey of Hobe-Narsipur Taluk was made, with the result that 120 new records were discovered. The Officer in charge of the Archeological Researches visited Sravanabelagola in connection with the revision of the Sravanabelagola volume, and toured in the Yedatore, Hunsur, Heggaddevankote and Gundlupet Taluks of the Mysore District.

3. Government are glad to recognise that the report submitted is interesting and displays considerable scholarly research.

K. R. SRINIVASISINGAR,  
Secy. to Govt., Gen. & Rev. Depts.

To—The Officer in charge of the Archeological Researches in Mysore.

Exd.—c. b.
## CONTENTS

### PART I.

<table>
<thead>
<tr>
<th>Establishment</th>
<th>...</th>
<th>...</th>
<th>...</th>
<th>...</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tours: Exploration, Inspection of Temples, etc.</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1-24</td>
</tr>
<tr>
<td>Tiptur temples</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>Nandikalli temples</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>2</td>
</tr>
<tr>
<td>Savanna Belgola temples</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>3-5</td>
</tr>
<tr>
<td>Yendyayalur</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>3</td>
</tr>
<tr>
<td>Chandragiri</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>5</td>
</tr>
<tr>
<td>The Town</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>6</td>
</tr>
<tr>
<td>Jaffa walsha</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>6</td>
</tr>
<tr>
<td>Manuscripts at Savanna Belgola</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>7</td>
</tr>
<tr>
<td>Jinaivalapara temple</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>7</td>
</tr>
<tr>
<td>Hola Belgola temple</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>7</td>
</tr>
<tr>
<td>Agkalaya temples</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>Chamarayya temple</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>Hola Narsipur temples</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>Villages in Hola-Narsipur Taluk</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>9-10</td>
</tr>
<tr>
<td>Akkathapura</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>11</td>
</tr>
<tr>
<td>Malpesthalli</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>11</td>
</tr>
<tr>
<td>Hakekote</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>12</td>
</tr>
<tr>
<td>Manjagondanhalii</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>12</td>
</tr>
<tr>
<td>Movinakere</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>12</td>
</tr>
<tr>
<td>Aukrali</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>12</td>
</tr>
<tr>
<td>Handurupura</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>12</td>
</tr>
<tr>
<td>Dodda Kyatavalli</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>13</td>
</tr>
<tr>
<td>Kudde</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>13</td>
</tr>
<tr>
<td>Tavanidli</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>13</td>
</tr>
<tr>
<td>Maravanur</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>13</td>
</tr>
<tr>
<td>Malali</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>13</td>
</tr>
<tr>
<td>Udduru</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>14</td>
</tr>
<tr>
<td>Nidavalli</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>14</td>
</tr>
<tr>
<td>Tirumalipura</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>14</td>
</tr>
<tr>
<td>Manuscripts and coins at Hola-Narsipur...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>14</td>
</tr>
<tr>
<td>His Highness the Maharaja at Hola-Narsipar</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>15</td>
</tr>
<tr>
<td>Savanna temples</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>15</td>
</tr>
<tr>
<td>Chinchamudike</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>15</td>
</tr>
<tr>
<td>Chikka Hamsage temples</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>17</td>
</tr>
<tr>
<td>Yedatore</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>18</td>
</tr>
<tr>
<td>Vrthangala Kalabahalli</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>18</td>
</tr>
<tr>
<td>Hounsur</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>18</td>
</tr>
<tr>
<td>Tarikalu</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>Raneypura fort</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>Dharmapura temple</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>19</td>
</tr>
<tr>
<td>Bettadapura</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>20</td>
</tr>
<tr>
<td>Heggadevankote...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>21</td>
</tr>
<tr>
<td>Villages in Heggadevankote Taluk</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>21-25</td>
</tr>
<tr>
<td>Matakero</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>21</td>
</tr>
<tr>
<td>Bofur</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>22</td>
</tr>
<tr>
<td>Kihur</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>22</td>
</tr>
<tr>
<td>Surpur</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>23</td>
</tr>
<tr>
<td>Gundlapur</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>23</td>
</tr>
<tr>
<td>Gopalgummi-betta...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>23</td>
</tr>
<tr>
<td>Tumakambadi</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>24</td>
</tr>
<tr>
<td>Huligamu-Masali</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>24</td>
</tr>
<tr>
<td>Trevambudipura</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>24</td>
</tr>
<tr>
<td>Other villages</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>24</td>
</tr>
<tr>
<td>Total number of newly discovered records...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>24</td>
</tr>
<tr>
<td>Inspection of schools...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>25</td>
</tr>
<tr>
<td>Office work</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>25 &amp; 26</td>
</tr>
<tr>
<td>List of photographs</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>27</td>
</tr>
<tr>
<td>List of drawings</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>28</td>
</tr>
</tbody>
</table>
PART II.

<table>
<thead>
<tr>
<th>Epigraphy</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Ganges</td>
<td>29-51</td>
</tr>
<tr>
<td>Transliteration of inscriptions in Plate VIII</td>
<td>20-32</td>
</tr>
<tr>
<td>The Kachchhis</td>
<td>30</td>
</tr>
<tr>
<td>The Kwaitas</td>
<td>32</td>
</tr>
<tr>
<td>The Chaulukyas</td>
<td>33 &amp; 34</td>
</tr>
<tr>
<td>The Chalukyas</td>
<td>34</td>
</tr>
<tr>
<td>The Cholas</td>
<td>34-36</td>
</tr>
<tr>
<td>The Rajputs</td>
<td>34-36</td>
</tr>
<tr>
<td>Vijnanaprasa</td>
<td>34-36</td>
</tr>
<tr>
<td>Holcar-Narsi</td>
<td>34-36</td>
</tr>
<tr>
<td>Ucamattar</td>
<td>34-36</td>
</tr>
<tr>
<td>Nakhkhali</td>
<td>34-36</td>
</tr>
<tr>
<td>Heggadadevanakote</td>
<td>34-36</td>
</tr>
<tr>
<td>Mahapatra</td>
<td>34-36</td>
</tr>
<tr>
<td>Mycore</td>
<td>34-36</td>
</tr>
<tr>
<td>Miscellaneous inscriptions</td>
<td>34-36-50</td>
</tr>
<tr>
<td>Numeratics</td>
<td>35-50-51</td>
</tr>
<tr>
<td>Manuscripts</td>
<td>35-50</td>
</tr>
<tr>
<td>General Remarks</td>
<td>36-58</td>
</tr>
</tbody>
</table>

PLATES.

<table>
<thead>
<tr>
<th>Plate</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Jina figures in the fort Anantaditya-basti at Salagrama (Frontispiece)</td>
</tr>
<tr>
<td>II Three signed images in the Lakshmivara-linga temple at Nakhkhali executed by Malinman</td>
</tr>
<tr>
<td>III Three signed images in the same temple executed by Balchaja of Nandi</td>
</tr>
<tr>
<td>IV Images at Sravanabelagola and Jinaanathapura</td>
</tr>
<tr>
<td>V West view of the Santimath-basti at Jinaanathapura and an inscribed Jina image at Salagrama</td>
</tr>
<tr>
<td>VI The Akkasura temple at Todatore</td>
</tr>
<tr>
<td>VII Metalic images at Gudhpot, Salagrama, Tungnath and Todatore</td>
</tr>
<tr>
<td>VIIl Inscriptions at Sravanabelagola and Kumara</td>
</tr>
<tr>
<td>IX Miscellaneous coins</td>
</tr>
</tbody>
</table>
JINA FIGURES IN THE FORT ANANTANATHA-BASTI AT SAILEGAMA.
PART I.—WORK OF THE DEPARTMENT.

Establishment.

By Government Order No. G. 283—G. M. 117-11-21, dated 12th July 1912, a personal allowance of Rs. 5 was sanctioned to the Photographer and Draughtsman of the office and a similar allowance of Rs. 2 to his Assistant, with effect from the 1st July 1912.

2. The Architectural Draughtsman, T. Krishnaraja Pillai, having died on the 14th of August 1912, the appointment of P. M. Gurumani Asari to the vacancy was sanctioned by the Government in their Order No. G. 2458-5—G. M. 73-12-5, dated 12th November 1912, till the 30th June 1915. By Order No. G. 1825—G. M. 168-11-18, dated 23rd September 1912, the Government sanctioned an honorarium of Rs. 25 to be paid to the widow of the late T. Krishnaraja Pillai in appreciation of the neatness and accuracy with which he prepared the sketches and tracings of some Gandabherunda jewels of the Government.

3. The budget allotments made under the heads “Apparatus, Materials and Furniture” and “Travelling Allowance” were increased from Rs. 300 to Rs. 450 and from Rs. 1,000 to Rs. 1,500 respectively, by Government Orders No. G. 6824-5—G. M. 148-12-10, dated 2nd May 1913, and No. G. 7007-3—G. M. 314-12-2, dated 8th May 1913.

4. In Government Order No. G. 7003-4—G. M. 73-12-16, dated 8th May 1913, sanction was accorded to the re-entertainment of the services of the Index clerk for a further period of one year. The clerk entered upon his duties on the 30th of May 1913.

5. In their Order No. G. 7792-3—G. M. 73-12-18, dated 4th June 1913, the Government sanctioned the entertainment of a Half-tone Engraver temporarily for one year from the 1st June 1913.

6. Anandalvar had leave without allowances for nearly three months. Venkanna, Padmanabha Pandit and Ramaswami Sastri had privilege leave for about a month each. Ramaswami Iyengar, Chokkantha and Srirangachar were also on leave for short periods ranging from two weeks to a little over three weeks.

Tours: Exploration, Inspection of Temples, etc.

7. Information was received from Hole-Narsipur of the existence of a large number of unpublished inscriptions in the taluk. Mr. N. Narasimhaiah of the A.-V. School at Hole-Narsipur sent me copies of a number of inscriptions in and around Hole-Narsipur. The Amildar, Mr. K. Tirumara Iyengar, E.A., sent me a pretty long list of new inscriptions discovered by him in the villages of his taluk. As the number of inscriptions printed in the Hassan volume for the whole taluk is only 19, it was thought very desirable to make a thorough resurvey of the whole taluk. Another visit to Sravana Belgola was also deemed necessary in connection with the revised edition of the Sravana Belgola volume. Some taluks of the Mysore District, which had not been visited last year, had to be surveyed. With the above objects in view a tour was made in parts of the Hassan and Mysore Districts in January, February and March 1913. I left Bangalore for Sravana Belgola on the 23rd January 1913.
8. On the way the temples at Tiptur and Nuggihalli were inspected. The Kallesvara at Tiptur, which appears to be the oldest in the place, is a three-celled temple with Mallasvvara in the chief cell, Kallesvara to the right and Mahalingasvara to the left. In the prakāra or enclosure of the temple, which is a plain structure, are found EC, 12, Tiptur 61—64. The Kempanna temple is dedicated to the goddess Kempanna, also known as Tipatiramma, the guardian deity of the place. The pujārī or officiating person of the temple is a fisherman; but it is worthy of note that he is not allowed to offer food to the goddess, this being done either by Brahmins or Lingayats. No animals are sacrificed to the goddess.

9. The Lakshminarasimha and Somasvvara temples at Nuggihalli are in the Chalukyan style of architecture. The former, which was briefly described in paras 20 and 84 of my Report for 1909, deserves some more notice. It is a trikūṭa-chaḍa or three-celled temple with Kēsava in the main cell, Lakshminarasimha in the left and Veṇugopāla in the right. The last figure, standing under a homu tree, is beautifully carved. It is similar to the figures at Kannambadi (last year's Report, para 13) and Sōmanathakur (Report for 1910, para 25). Around the top are represented the ten avatāras or incarnations of Vishnu, while at the sides are sculptured figures of cows, cowherdresses, sages and gods. Though occupying a subsidiary cell, Lakshminarasimha is regarded as the chief deity. The same is the case at Jávagale (Report for 1911, para 16). All the three cells have a sukkanādi or veritable. Though the temple is dedicated to Vishnu, the niches at the sides of the sukhānādi entrance of the main cell have figures of Ganaḍati and Mahishāsuramardini as at Jávagul. The ceiling panels of the navaranga or middle hall, which are more than two feet deep, are all well executed. The central one, nearly three feet deep, is artistically carved and has on the flat under surface of the central pendant a figure of Brahma. The uṣana-vigraha or metallic image of Kēsava and its consorts are very handsome figures. There is also kept here the fine uṣana-vigraha of the Kēsava temple at Hēbbalālu, a village about two miles from Nuggihalli. These four images together with the seated metallic image of the goddess of the temple have labels on their pedestals which tell us that they were caused to be made by one Gopala who, according to local tradition, was one of the Pālegars of the place.

The ceiling panel in front of the navaranga entrance, which is also well executed, has a figure of Sūrya on the flat under surface of the central pendant. Additions in the Dravidian style, consisting of a mukha-mukaja or front hall and another hall on a lower level (patālānka), appear to have been subsequently made. On the outer walls, beginning from the bottom, are sculptured horizontally in succession these six friezes:—(1) elephants, (2) horsemen, (3) scroll-work, (4) Purānic scenes, chiefly from the Bhāgavata-purāṇa, (5) Vījāla or sārdūla, and (6) swans. It is curious that the reliefs upon it is a noticeable feature in the temples of this style, is not found here. Above the row of swans runs the row of large images consisting mostly of the 24 mārītis or forms of Vishnu (last year's Report, para 93) and his 10 incarnations with, in most cases, labels giving their names. Altogether the number of large images is 112, of which 58 are male and the rest female. Outside the three cells there are three beautiful niches in the three directions with the figures of Chandikēsava, Harihara and Sarasvati, though the temple is Vaishnavī.

The position of the large images on the outer walls is as follows:—from the right side of the navaranga to the south niche 49, 29 male and 20 female; from the south niche to the west niche 8, 4 male and 4 female; and from the west niche to the north niche 8, 4 male and 4 female; and from the north niche to the left side of the navaranga 47, 21 male and 26 female. A few of the large figures worthy of note may be mentioned here:—Mōhini, a nude female figure wearing sandals, mostly found in company with Dakshināmūrti, who is represented as wearing sandals and a long robe and holding a staff in the right hand and a disc called chaundriкал in the left (see Report for 1911, para 19); a rocking cradle (Plate II, 4); Rati and Maanmatha; dancing Ganaḍati; Garuda bearing on his shoulders Kaśyapa and Kadru; Varāha lifting up the earth; Balarāma with his attributes the plough and the pestle; Krishna trampling on the hood of the serpent Kāliya flanked by Nāgīs, on the bank of the Jamma; Hayagriva killing Sōmaka (Plate II); dancing Lakshmi (Plate III) and Sarasvati, each with 8 hands. The niches have small seated figures, three each on the side walls, with female chaouri-bearers at the sides.
in front. The north niche has these six figures with labels—Ganapati, Hayagriva, Sarasvati, Bhûmi, Yóganárâyana and Lakshmi. The figures on the walls of the other niches bear no labels. Above this row of large figures comes a fine cornice with bead work; and above this, miniature turrets over single or double pilasters with figures on or between them, single and double pilasters alternating with each other. Above this again come the eaves surmounted by larger turrets with figures between. In the frieze of horsemen a few camels are also sculptured here and there.

To the right of the west niche were discovered 2 inscriptions which tell us that the workmanship on the north side or left half of the temple was Mallitamma's. There are also labels below some of the figures on the north wall giving the same information, as similar labels on the south wall inform us that the sculptor here was Bûshája of Nandi (Report for 1903, para 20). The temple was thus mostly built and ornamented by these two eminent sculptors, whose period was about the middle of the 13th century, as we learn from an inscription in the temple itself (Ś Es 5, Channaravatana 238) that the gods in it were set up in A. D. 1249 during the reign of the Hoyasala king Sómasvara. Six of these signed images, three executed by Mallitamma and three by Bûshája, are figured on Plates II and III respectively.

10. The Sómasvara temple is also a fine structure with a good tower and perforated screens, but there are no carvings on the outer walls. The Hoyasala crest in front of the tower and the name of the god may lead one to suppose that this temple was also built by or during the reign of the same Hoyasala king, Sómasvara. The temple is going to ruin. A new inscription was found on the door-lintel of the Venkašaramanasvámi temple. It tells us that the temple was caused to be built by the Nuggihalli chief Ráyu; and the period of the record may be about A. D. 1500.

11. At Sràvana Belāgola a thorough survey was made of the town and its surrounding, as also of the larger and the smaller hills, Vindhyagiri and Chandragiri. A few of the neighboring villages were also inspected. This survey resulted in the discovery of a good number of new lithic records. The temples, etc., at Sràvana Belāgola have been described by several writers. I shall here give a few more details not noticed before. To begin with the larger hill or Vindhyagiri. On both sides of the colossal image of Gommatg, a little to the front, are two chariobearers, about 6 feet high, beautifully carved and richly ornamented, the one to the right being a male and the other a female (Plate IV, 2).

Vindhyagiri

They hold a fruit in the other hand. To the left of the colossal is a circular stone basin called Lalitasásvarâ, the name being inscribed opposite to it on the antihill (Sràvana Belâgola No. 79), which receives the water used for bathing the image. When the basin is full, the excess water flows in a channel covered with slabs to a well in front of the image and from there is conducted beyond the temple enclosure to a cave near the entrance known as Guliakayajji-bâgilu. There is a scale engraved near the left foot of Gommatâ, measuring 3 feet 4 inches. It is divided into equal halves in the middle, where there is a mark resembling a flower. Some people told me that this measure, when multiplied by eighteen, gave the height of the image; but they could not give any satisfactory reason for multiplying by eighteen. Others said that the measure represented the length of a bow, but the length of a bow is supposed to be 3½ cubits and not 3 feet 4 inches. It has been supposed that Ariṣṭanâmi was probably the name of the sculptor who made the colossal. There is no ground at all for this supposition, for the inscription (Sràvana Belâgola 25) on which this supposition is based clearly says that the guru Ariṣṭanâmi caused something (we do not know what, the letters are gone here) to be made. He cannot therefore be the sculptor. Ariṣṭanâmi is the Prakrit form of the Sanskritis Ariṣṭanâmi, which is the name of one of the Jinás, namely, Němnâtha. It also occurs as the name of several Jain teachers in inscriptions of the 8th century and onwards. The mâyāpa or hall in front of Gommatâ has 9 well carved ceiling panels, 8 of them having figures of the aśrama-dikpâlatas or regents of the eight directions in the centre surrounded by other figures, while the central panel has in the middle a fine figure of Indra holding a kolaśa or pot for anointing Jina or Gomma. The panels are artistically executed, and, considering the material used, namely, hard granite, the work redounds to the credit of the sculptors. From the inscription in the central panel it may be inferred
that the work is of the early part of the 12th century. The cloisters in the enclosure around Gommatâ have these figures:

East side.—(1) Kushmânâdîni, a seated female figure, about 3 feet high, with a fruit in the left hand and a bunch of flowers in the right; (2) Chandranâthâ, a standing marble figure, about ¾ feet high; (3) Pârvanâthâ, about 5 feet high, with a seven-hooded canopy and a serpent-coil behind; (4) Sândînâthâ, with 4½ feet high, with a rude prabhâçâra or glory; (5) Ri-habhanâthâ, about 5 feet high, with prabhâçâra; (6) Nâmînâthâ, about 5 feet high, with prabhâçâra; (7) Ajitmâthâ, about 4½ feet high; (8) Vâsâpûjâya, about 4½ feet high; (9) Vimala, about 4 feet high; (10) Anantaðî, about 4 feet high; (11) Nami, about 4 feet high; (12) Sâmabhava, about 4 feet high; (13) Supâsî, about 4 feet high, similar to (3) but with a canopy of 5 hoods; (14) Pârvanâthâ, about 6 feet high, similar to (3).

South side.—(15) Sâmabhava, about 4½ feet high; (16) Sîtalâ, about 4 feet high; (17) Abhinandana, about 4 feet high; (18) Chandraprabha, about 4 feet high; (19) Pushpadanta, about 4 feet high; (20) Munivesu, about 4 feet high; (21) Sûryâmsa, about 4 feet high; (22) Vimala, about 4 feet high; (23) Kunthu, seated, about 4 feet high, with no prabhâçâra; (24) Dharmanâthâ, about 4 feet high; (25) Nâmînâthâ, about 4 feet high; (26) Abhinandana, about 4 feet high; (27) Sândînâthâ, about 4 feet high; (28) Ama, about 5 feet high, with no prabhâçâra; (29) Mallinâthâ, about 5 feet high, with no prabhâçâra; (30) Munivesu, about 5 feet high, with no prabhâçâra.

West side.—(31) Pârvanâthâ, similar to (14); (32) Sîtalâ, about 4 feet high; (33) Pushpadanta, about 4 feet high; (34) Pârvanâthâ, about 4 feet high, but with a serpent canopy and coil as in (3); (35) Subhata, about 4 feet high; (36) Varshâmânâ, about 4 feet high; (37) Sândînâthâ, about 4 feet high; (38) Mallinâthâ, about 4 feet high; (39) Kushmânâdîni, a seated female figure as (1), about 1½ feet high, holding a fruit in the left hand and resting the right on the head of a child; (40) Bûhâtali, about 6 feet high and (41) Chandraprabha, a seated marble figure, about 3 feet high.

The devârapâlahas at the sides of the entrance to the enclosure are nearly six feet high. Opposite to Gommatâ is a figure of Brahma, seated in a small mûrâja, about 6 feet above the ground level, outside the enclosure. Below this mûrâja stands the figure of Gullakâyaji, wrongly styled Yaksha Devata and Kushmânâdîni by Mr. Rice. His mistake arose from transferring the inscription (Sravana Belgola 104) on the pedestal of Kushmânâdî, the first figure on the east side of the enclosure, to the pedestal of this figure, which has no inscription at all. Kushmânâdî is called Yaksha-devâja in that inscription. A modern inscription was found on a ball in front of Gommatâ.

The other temples on this hill may briefly be noticed. The small shrine styled Siddhara-bastî has a seated figure of a Siddha, about 3 feet high. The Odegal-bastî lower down is also known as Trikâta-bastî by reason of its having three cells. This temple is a fine structure, though with a plain exterior. It stands on a lofty terrace with a high flight of steps leading up to it. It is called Odegal-bastî because of the stone props used for strengthening the walls. The chief cell contains a fine figure of Aûmâ with a well carved prabhâçâra flanked by male chaunâ-bearers; the left cell, a figure of Nâmînâthâ, and the right, a figure of Sândînâthâ. All the three figures are seated. The Chaturvimsâ-bastî is a small shrine consisting of a garbha-grîha or adytum, a sakhanâdi or vestibule and a porch. The object of worship is a slab, about 2½ feet high, on which the figures of the 24 Tirthankaras are sculptured. Three figures stand in a line below and above them in the shape of a prabhâçâra, we have small seated figures. Channamama-bastî, which consists of a garbha-grîha, a porch and a veranda, has a seated figure of Chandranâthâ, about 2½ feet high. This temple appears to have been built in about A.D. 1673 (see Report for 1909, para 1-6). On two pillars of the veranda are carved facing each other, a male and a female figure with folded hands. These may represent Channama, the builder of the temple, and his wife. On both sides of the entrance known as Akhanda-bâgîla are two small shrines, the right one containing a figure of Bûhâtali and the left, a figure of his brother Bharata. Here we have a big boulder called Siddhara gurjâ, on which are incised several inscriptions, the top portion being sculptured with rows of seated figures representing Jaina gurus. Some of the figures have labels below giving their names. To the right of the entrance known as
Gullakāyajji-bāgilu is sculptured on a rock a seated female figure, about a foot high, with folded hands. People have taken this figure to represent Gullakāyajji and named the entrance after her. But an inscription found below the figure tells us that the figure represents a sāttī’s daughter who died there. It is very improbable that this figure with folded hands in an obscure part of the hill represents Gullakāyajji as people suppose, she being conspicuously represented by the figure standing opposite to Gommaṭa, holding a gulja-kāši in the hands. The Brahmādevā shrine at the foot of the hill has a shapeless flat stone daubed with vermillion, which people call Brahma or Jārāguppe Appa. The upper story of this shrine has a figure of Pārśvanātha. Two more inscriptions were discovered on the hill, one near Chauṇnagama-basti and one to the right of the first dhyanagāmba or gateway up the hill.

12. On the smaller hill or Chandragiri the shrines in the west of the temple area are (1) Sāntāsva-basti, (2) Supārśva-basti and (3) Chandraprabha-basti. The image in (1) is about 11 feet high; that in (2) is a seated figure, about 3 feet high, with a seven-hooded canopy and eavau-bearers at the sides; and the image in (3) is also a seated figure, about 3 feet high. In the susbānd of (3) are figures of Yaksha and Yakshi, the pedestal of the latter having the emblem of a lion with two riders seated one behind the other. Between (1) and (2) we have a building now used as a kitchen and a statute, about 9 feet high, said to represent Bharata, brother of Bāhubali or Gommaṭa. This statue appears to have been left in an unfinished condition, being complete only to the knees. The inscription (Sravna Belgoda 25) mentioning the guru Aritiṇāmī is engraved at a distance of a few feet from the statue; but, as has been stated in the previous para, Aritiṇāmī was not the sculptor, nor can we be sure that the statue was the thing caused to be made by him. Of the shrines in the middle portion of the temple area, (4) Pārśvanātha-basti is a pretty large structure with some architectural merit. The doorways are lofty and the nevaranga, which is supported by 4 lofty pillars, has verandas at the sides. The image of Pārśvanātha, about 15 feet high, with a seven-hooded canopy is the tallest on the hill. An elegant mānastambha or pillar stands in front of the temple. Mānastambhas have a pavilion at the top containing Jina figures facing the four directions, while Brahmadēva pillars have a seated figure of Brahma at the top. With regard to the two temples (5) Kattale-basti and (6) Chandragupta-basti, it has to be mentioned here that what Mr. Rice has taken to be Chandragupta-basti is, according to the statement of the old people of the place, Kattale-basti, and vice versa. It is more likely that they are right. (5) Kattale-basti then has 3 cells in a line with a narrow veranda in front. The middle cell has a figure of Pārśvaṇātha, the one to the right, a figure of Pudmāvati, and the one to the left a figure of Kāśikāpāṇī. In the veranda we have Dharamānдра-Yaksha to the right and Sarvāhā-Yaksha to the left. All the figures are seated. Opposite to the middle cell stands in the hall a figure of Kṣeṭra-pila on an inscribed pedestal. (6) Chandragupta-basti is a large structure, containing an image of Aḍīnātha, about 6 feet high, flanked by male eavau-bearers. This temple is said to have been renovated about 60 years ago by Dēvīrammāni and Kempammāni of the Mysore royal family. (7) Sāsana-basti has also a figure of Aḍīnātha, about 5 feet high, with male eavau-bearers at the sides. In the subhāndi we have figures of Yaksha and Yakshi. (8) Chāmūndarāya-basti is a large structure with an upper storey. It was built by Chāmūnda-Rāya, who set up the colossals on the larger hill, and is the most ornate of the temples here. It has a figure of Nēmānātha, about 5 feet high, flanked by male eavau-bearers, and figures of Yaksha and Yakshi at the sides of the garha-grīha. The upper storey has a figure of Pārśvaṇātha, about 3 feet high. Among the shrines in the east of the temple area, (9) Eruḍukato-basti, so called on account of the two stairs in the east and west, has a figure of Aḍīnātha, about 5 feet high with prabhādeva, flanked by male eavau-bearers, and figures of Yaksha and Yakshi in the subhāndi. (10) Gandhāvaraṇa-basti has an image of Nēmānātha, similar to the one in (9), with figures of Yaksha and Yakshi in the subhāndi. (11) Terina-basti, so called on account of the car-like structure (maṇḍara) in front, contains an image of Bāhubali or Gommaṭa, about 5 feet high. (12) Sāntāsva-basti stands on a high terrace like the Odegal-basti on the larger hill and has an ornamental mortar tower. The susbānd has figures of Yaksha and Yakshi. (13) Majjigāmmana-basti has on the outer walls a row of flowers in panels and inside a figure of Aṇantaṇātha, about 3½ feet high. The

Arch. R. 12-13
Kūge-Brahmādeva pillar had 8 elephants supporting its pedestal in the 8 directions, but there are only a few now left.

13. A number of short inscriptions, not copied before, was found in the temple area. To the north of the enclosure, on the rock in front of the Brahmādeva shrine were found several short inscriptions, consisting mostly of the names of visitors. This rock has figures of Jinas, elephants, ornamental pillars, etc., carved on it. In a few cases the names of those who carved them are also given. Near the pond known as Kanchina-done was found an epigraph which tells us that three boulders were brought to the place by order of some Kadamba (king). Two of them are still there, but the third is broken to pieces. Another record in front of the entrance to the temple enclosure says that the pond there is Jina's. But the most important discovery was near a place known as Lakki-done, situated to the east of the temple enclosure. This portion of the hill had not at all been explored before. One Bujjaiya of Śravāṇa Belgoḷa took me to the pond and showed me an inscription on the sloping rock to the west. A thorough examination of the rock, however, revealed the existence of 30 new records incised in characters of about the 9th and 10th centuries. They mostly record the names of visitors to the place, some of the visitors being Jaina gurus, poets, officers and other high personages. Of them is a verse in the kannada metre, the others being in prose, some consisting of only one word giving the name of the visitor. It is very desirable that this rock should be conserved. No blasting for stone should be permitted here, as otherwise these ancient records will be lost to the world. It is worthy of notice that there is not a single epitaph among these records. According to tradition the maṇḍastambha in front of Pārvanāthā-basti and the temple enclosure were erected by two residents of the village during the reign of Chikkada-Vāra-Rāja-Odayar (1672-1704).

14. The temples in the town itself may now be briefly noticed. The Bhagārī- basti is the largest temple at Śravāṇa Belgoḷa. It is built in the Dravidian style with a lofty maṇḍastambha in front and belongs to the middle of the 12th century. A veranda runs round the main building, as also a stone railing. The doorway of the inner entrance is well executed with figures of animals, etc. The slabs used for paving the front portion of the temple and the veranda are gigantic in size, being 10 feet by 7 feet, 12 feet by 6 feet and so on and more than 9 inches deep. It would be interesting to know how these were got to their places. In the garbhagriha stand in a line figures of the 24 Tīrthankaras, each being about 3 feet high. Mangāyī-basti is a plain structure with a standing figure, about 4 ½ feet high, of Śaṅkunītā. There are two chauri-bearers, about 5 feet high, at the sides of the sūkhanās entrance and two well-carved elephants in front of the temple. Nagaranā-Jinālaya, which is a small plain building, has a standing figure, about 2 ½ feet high with prabhācara or glory, of Adinātā. In a cell to the left in the navaranga stands a figure, about 2 feet high, of Brahmādeva with two hands, the left hand holding a fruit and the right something that looks like a whip. The figure wears sandals and has an emblem of a horse on the pedestal. Akanā-basti is a fine structure in the Chalukyan style, consisting of a garbhagriha, a sūkhanās, a navaranga and a porch. The tower resembles that of the Kēḍārēsvara temple at Belgām in having a row of figures from the bottom to the top only in the four directions. The outer walls have here and there fine pilasters and miniature turrets. The porch has a parapet or jagati with a frieze of flowers between pilasters in the middle. The garbhagriha, with a well carved doorway, has a standing figure, about 5 feet high, of Pārvanāthā, sheltered by the seven hoods of a serpent. In the sūkhanās, facing each other, are fine seated figures of Dhannaḍāra and Padmāvati, the usual Yaksah and Yakshi of Pārvanāthā. They are about 3 feet high and are canopied by the five hoods of a serpent. The sūkhanās doorway has ordinary perforated screens at the sides. The navaranga has 4 beautiful pillars ornamented with bead work and 9 well executed ceiling panels which are nearly 2 feet deep. The pillars are polished and have a black shining surface like those of the Pārvanāthā temple at Basīthalli near Halebid. The porch has also a fine ceiling panel. This temple was erected in the last quarter of the 12th century. In the west of the prakārā of Akanā-basti is situated the Siddhānta-basti, so called because it once contained all the books bearing on the Jaina siddhānta. It has a marble Chaturvimsati-tīrthakara image, about 3 feet high, with Pārvanāthā standing in the middle and the other Jinas seated
1. INSCRIBED JINA FIGURES AT SRAVANA BELGOLA

2. FEMALE CHAURI-BEAKER TO THE LEFT OF GOMMATESVARA AT SRAVANA BELGOLA

3. FEMALE FIGURE IN SANTINATHA-BASTI AT JINANATHAPURA
around (see Plate IV, 2). Dānaśāle, another structure situated near the entrance to Akkanak-basti, contains a Pancha-paramēśhi image, about 3 feet high, the central figure being larger than the two side figures which stand one over the other. The Pancha-paramēśhīs are (1) the Jīnas, (2) Siddhas, (3) Aচārāyas, (4) Upādhyāyas and (5) Siddhas. (See Plate L, 4). There is a solitary śvara temple at Sāravāna Belgoļa situated near Akkanak-basti. It is a small structure, the garbhagriha only being built of stone with a mortar tower over it.

15. The Jaina mātha was visited. It is a pretty building with an open courtyard in the middle. There are 3 cells standing in a line and facing west which contain the images that are daily worshipped. In the middle cell the chief image is Chandranātha, though there are many other brass and marble figures kept in rows. The right cell has amidst other figures an image of Neminātha in an artistically executed brass mandādana or pavilion, while the left cell has two metallic figures, one seated above the other, the upper one being Sarasvati and the lower, Jvalānmālinī. The walls of the mātha are decorated with paintings illustrating mostly the lives of some Jīnas and Jaina kings. The panel to the right of the middle cell represents the Dēvara in Mysore with Krishna-Raja-Odeyar III seated on the throne, while the one to the left, which has 3 rows, has figures of the Pancha-paramēśhīs (see last para) at the top, figures of Neminātha with his Yaksha and Yakshi in the middle, and a figure of the svāmi of the mātha at the bottom represented as expounding religion to his disciples. On the north wall is pictured Parśvanātha’s saṃavasana with a big circle containing curious representations; and the south wall, to the right of the svāmi’s room, has portrayed on it scenes from the life of the emperor Bharata. Two panels to the left of the same room and two more on the west wall depict scenes from the life of Nāgakumāra. The forest scene in one of the panels on the west wall is particularly good. Three new inscriptions in Tamil and Grantha characters were discovered on three brass images of the mātha. Inscriptions were also found on three metallic images in the possession of Pandit Dorbali Sastri, Garagiti Chandraya and his brother (Plate IV, 1). Further discoveries in the town were 3 epigraphs near Channamma’s pond and 2 on the rock at the back of Bhabhāri-basti.

16. While at Sāravāna Belgoļa I inspected the libraries of Pandit Dorbali Sastri and one Siddappa. The Pandit has a splendid collection of palm-leaf and paper manuscripts bearing mostly on Jaina literature. The care he is bestowing upon them is very creditable to him indeed. Every palm leaf manuscript is carefully tied up in a silk or lace cloth. A few of them are more than 3 feet long and 6 inches or more in breadth. Many of the works are not printed. Several of them are not found even in the library of the mātha. Only a few manuscripts were examined, as I could not spare much time for this work. I had, however, a copy made of the Pandit’s catalogue to study at leisure. The number of works noted in the catalogue is nearly 500. Siddappa’s library contains only a few Kannada works, about 30 in number. A few of these were examined and a list made of the manuscripts.

17. The villages that were inspected in the neighbourhood of Sāravāna Belgoļa were Jīnanaḥāpurā, Hāle Belgoļa and Aghalaya, the last belonging to Krishnarajapete Taluk. Jīnanaḥāpurā is situated at a distance of about a mile to the north of Sāravāna Belgoļa. The Sāntinātha-basti at this village was briefly noticed in para 25 of my Report for 1909. It is a good specimen of Chalukyan architecture, consisting of a garbhagriha, a sikhara, and a navaranga. Sāntinātha is a fine figure, about 5 ½ feet high with prabhāsvāle, flanked by male chauru-bearers. The navaranga has 4 elegantly carved pillars adorned with bead work, one of them being in an unfinished condition, and 9 good ceiling panels about 4 ½ feet deep. There are also 2 well executed niches, facing each other, which are now empty. The outer walls have a row of large images, some in an unfinished state, surmounted by beautiful turrets and scrolls (Plate V). The images consist of Jīnas, Yakshas, Yakshis, Brahma, Sarasvati, Manmatha, Mōhini, drummers, musicians, dancers, etc. The number of female figures is 40. One of them is shown on Plate IV. There are also niches outside corresponding to the inner ones. The south wall being a little out of plumb, stone props have been used to strengthen it. This is the only basti that I
have seen with so much ornamentation on the outer walls. It was built at the close of the 13th century. The Aregal-basti in the east of the village has a fine seated marble figure of Pārśvanātha, about 5 feet high with prabhāvarīja, canopied by an eleven-haired serpent. At the sides of the open sukhāndāsī are well carved seated figures, about 2½ feet high, of Dhāranāndara and Padmāvati. The temple is very neatly kept. The marble figure was, I am told, presented to the temple by a local man about 15 years ago, the original image having suffered mutilation. The latter, a standing figure, is now lying in the bed of the tank close by, its mukhośekh or triple umbrella being kept near the inscription stone to the right of the temple. As usual, the temple has good brass figures representing Chaturvimāti-tirthakaras or the 24 Jinas, Panhā-paramākhaśi, Nandīśvara, Navadēvatā, etc. The Navadevatā or nine deities are the Pancha-paramākhaśi, (6) Jina-dharma or Jaina religion or law, (7) Jina-gana or Jaina scriptures, (8) Chaitra or a Jina, and (9) Chaitrālaya or a Jaina temple, (6) being represented by a tree, (7) by a tharakaśekh or stool for keeping the book in reading, (8) by a Jina figure and (9) by a maṇīpura (see Plate 1, a). At Hale-Belgola there is a ruined Jaina temple in the Chalukyan style.

Hale-Belgola temple.

The parbhagirāha has a standing Jina figure, about 2½ feet high. Against the wall of the open sukhāndāsī leans a mutilated standing figure of Pārśvanātha, about 5 feet high, with a seven-haired canopy and a serpent-coil behind. The central ceiling of the navavṛanga, which is beautifully carved, has figures of the ashaśēlalakas or regents of the eight directions, seated on their vehicles with their wives, the middle panel being occupied by a standing figure of Pārśvanātha with a five-haired canopy, holding a bow in the left hand and what looks like a conch-shell in the right. There are also two well-carved chañdri-bearers, about 5 feet high, lying mutilated in the navavṛanga together with a seated Jina figure, about 2 feet high, with the head gone. The outer doorway shows pretty good work. The outer walls have here and there pilasters and niches. The plinth is supported by elephants at the corners and other places. The Kēsava and Pārvat temple at the place are small structures built of brick. The former has a figure of Kēsava, about 4 feet high, and 2 figures of Aṭivārā or Sṛivaishnavā saints, while the latter has a linga behind which stands a figure of Vishnu, about 2½ feet high. The village must have had several more temples at one time as indicated by the outlet of the tank close by which is mostly built of the architectural members of temples, such as beams, pillars, capitals, etc. There is also a Jina figure near a pond in the middle of the village with the head of the headless image in the ruined basti lying at its side.

18. The temples at Aghalaya, Krishnaramapete Talus, were inspected. The Aghalaya temple is an old structure of some architectural merit, recently renovated. It is rectangular, about 50' by 25', having 3 cells standing in a line at some interval from each other. Each cell has a linga with a Nandi in front and niches at the sides of the sukhāndāsī entrance, the right one having a figure of Gompati and the left, a figure of Mahābhumarāmdanī. The sukhāndāsī doorways are well executed. The front maṇḍapa, consisting of 30 ankaraś, has narrow verandas at the inner sides of the outer entrance. Between the south and the middle cells is a niche containing a figure of Umāmahēśvara. Adjoining the south wall are figures of Śirya, Sarasvati and Saptamātrikā, and adjoining the north wall figures of Śirya with a seven-haired canopy, Sarasvati and Vishnu. All the figures are pretty well carved and are about 3 feet high. The images of Śirya are, as usual, flanked by figures bearing bows. In front of the temple is lying a Chaturvimāti-tirthakara figure which is said to have been unearthed some time back. The Hombādevī temple is a small mud structure, though the goddess in it is a fine four-handed figure, about 4 feet high. The image is said to have been brought from Heragā near Hassan. The attribute in the right upper hand is a conch; in the left upper, a mace; and in the left lower, what looks like an ofale or bivalve shell used for feeding children. The attribute in the right lower hand is broken. At the right side of the goddess is a coiled serpent, and at the left, a head. The pedestal bears the emblem of a lion. Two inscriptions were discovered at the village, 1 in the Bhairava temple and 1 in a field to the west.

19. From Sravanabelgola I went to Channarāyapattī, inspecting on the way Janivāra, where a new inscription was discovered. The temples at Channarāyapattī were examined. The
1. WEST VIEW OF SANTINATHA-BASTI AT JINANATHAPURA

2. INSCRIBED JINA FIGURE AT SALIGrama
Kāśava temple is in the Chalukyan style, though the additions made to it in front give it the appearance of a structure in the Dravidian style. Kāśava is a good figure, about 5 feet high. The sukhānasī has a well-carved ceiling panel. To the right of the sukhānasī entrance is a good figure, about 5 feet long, of Rāganāthī with Sīrīdevī and Bhūdevī at the feet, and to the left a figure of Kālīyamardana or Krishna trampling on the serpent Kāliya, about 4 feet high. The image of Rāganāthī is said to have been brought from a ruined shrine at the entrance to the fort. The navarānga has 9 well-carved ceiling panels about 2 feet deep. The outer walls have no sculptures, but only a few pilasters here and there. The tower is covered with plaster. Two inscriptions were found in the temple, one on a vehicle and the other near the Gaurīgajamba or pillar with a figure of Garuḍa sculptured on it. EC, 5, Channarayaṇapura 154 is on two different beams built into the front portion of this temple. The beams evidently belonged to some Jain temple. The first 37 lines of the above inscription are on one beam. They appear to have no connection with the succeeding lines which are incised on the other beam. The characters of the epigraph appear to be of the 10th century. The Chandrašekhara temple is a plain structure. It has, instead of the usual linga, a fine figure, about 6 feet high with prabhāsaka, of Sīva with four hands, the right upper holding an axe, the left upper, the antelope, the right lower and the left lower being respectively in the abhayā (or fear-removing) and varada (or boon-conferring) attitudes. The utavā-nirgraha, kept in the sukhānasī, is flanked on the right side by Gaṇapati and on the left by Pārvati. There is also a stone figure of Gaṇapati in the sukhānasī. At the sides of the sukhānasī entrance we have, in place of the usual dvārapālahas, two figures, about 5 feet high, with folded hands. The navarānga has two cells, the right cell containing a figure of Sīva with four hands, the upper hands holding a trident and a drum and the lower ones hanging down; and the left cell, a two-handed figure, about 5 feet high, of Pārvati, the right hand holding a lotus and the left hand hanging down. There are also in the navarānga, facing each other, figures of Vishnu and Viṣṇu. The attributes of the latter are a bow, an arrow, a sword and a shield. Below the shield is sculptured a head and at the right side stands as usual a figure of Daksīna with folded hands. On the veranda of the Gaṇapati temple to the east of the fort gate is kept a seated male figure with a discus sculptured to its right. It has two hands, the right hand having the forefinger raised like that of Vishvakṛṣṇa in Vishnu temples. But Vishvakṛṣṇa is always represented with four hands. The figure probably represents Chandikēśvara, though the discus casts a doubt on this identification. In the ruined Bomādeva temple near the tank are two figures, a male and a female, in one panel about 2 feet high. They wear sandals and are richly ornamented. It is not clear whom these represent. The same is the case with two more male figures carved on a panel standing opposite the entrance. One of them has three heads and holds in the right hand what looks like a whip, the left hand being stretched behind the neck of the other figure. The latter holds in the left hand what looks like a book or a bivalve shell and stretches the other hand behind the back of the other. Under a pipal tree near the outlet of the tank were found good figures of Viṣṇu and Subrahmanya, the latter seated on a peacock with three faces in front. The Oḷagāramma temple has in front of it a lofty śrīvayagambha or gateway with carvings and an inscription below. On another small gateway known as cintāmahājanḍa in front of the Basavamah temple a new inscription was discovered.

20. The place next visited was Hole-Narsipur. The Lakshmīnārasimha temple here is Chalukyan in style, though the front portion is Dravidian with a good gopura. It is a trikāta-colūmn or three-celled temple, with a figure of Nambirāyanā (see para 21, last year's Report) in the cell opposite the entrance, a figure of Lakshmīnārasimha in the north cell and a figure of Gopāla in the south. All the three figures are well carved. As in the Lakshmīnārasimha temple at Nuggihalli (para 9 above), all the cells have a sukhānasī and Lakshmīnārasimha, though occupying a side cell, is the chief deity. But the outer walls are not ornamented with figures as there; they have only pilasters at intervals. In the sukhānasī of the middle cell are kept metallic figures of Viṣṇu, Lakshmana and Sītā, which belong to the ruined Rāghupati temple. To the left of the sukhānasī entrance of the same cell is a figure of Vishvakṛṣṇa and to the right, a figure of Gaṇapati. To the right of the latter again is a figure of Mahishāsura-mardini, near which stands with folded hands a...
statue, about 2\(\frac{1}{2}\) feet high, of Venkaṭapa, one of the Pālegār of the place. The *nava-ranga* has 3 entrances. Only the central ceiling panel is carved, the others being plain. The Āruṇagamba stands to the south-east instead of, as usual, to the east. In the prakāra or enclosure are shrines of the goddess of the temple, known as Prasannakamalā, a fine seated figure, of Aḍāl or Gōḍāvēri, of the Aḍyāras or Śrīvaisnavas saints, of Rāmānujaḥārya, of Oṅkārtālāvar, Kūrāttālāvar, Mudaliyāḍān, Vēḍāntādēśāka and Periya-Jiya. Chakrāttālāvar is a representation of the discus of Vishnu. Kūrāttālāva and Mudaliyāḍān were the immediate disciples of Rāmānujaḥārya. Vēḍāntādēśāka and Periya-Jiya were great Śrīvaisnavas teachers and authors, who flourished in the 13th and 14th centuries. A pillar in what is known as Koṭāṇa-maṇḍapa in the prakāra has a figure of Lakshmappana-Nāyaka, a Pālegār of the place, with a label above it. There is likewise a figure of Kichchhaya-Nāyaka, the bearer of the betel-bag of Rangappa-Nāyaka, another Pālegār, to the right of the *nava-ranga* entrance, also with a label above it. The god Lakshminarasimha is said to have been worshipped by Vaisīthā. Several new inscriptions were copied in the temple: one on the pedestal of the portrait statue of Venkaṭapa, two on the floor of the *nava-ranga*, one on the sukhandā doorway of the Lakshminarasimha cell, one on the inner wall to the left of the *nava-ranga* entrance and one above the figure of Kichchhaya-Nāyaka. Other discoveries in the prakāra were—3 inscriptions on the inner sides of the jambs of the doorway, one on the doorstep and one on a pillar of the maṇḍapa in front, of the Rāmānujaḥārya shrine; one near the north outer wall of the Aḍāl shrine; three on a pillar of the Koṭāṇa-maṇḍapa; ten in the form of labels on the pedestals of the figures of Aḍyār; one to the left of the entrance known as Sṛṣṭapāda-bhūja (or heavenly entrance) and one on the wall above it. The inscribed jambs referred to above must have once belonged to a Jaina temple.

The Paṭṭabhirāmā temple is a plain building. In the prakāra are cells containing figures of Lakshminarasimha, Rāmānujaḥārya, Kālīyamardana, Sītā, Gāsapati and Rāmābrāhmaṇanda. The last was a great devotee of Rāma, who set up the god of the temple in about A. D. 1692 (see EC, 5, Arkalōd 100). The *prakārakīra* has a seated figure of Rāma with two hands, the left hand holding a flower with stalk between the thumb and the forefinger, flanked by standing figures of Lakshmapa and Sītā. In the sukhandā there are figures of Bhrata, Sātraughna and Vishvakṣēna. In a cell in the *nava-ranga* is the utsavamīrīkha of Rāma with four hands, the upper ones holding a discus and a conch and the lower ones, a bow and an arrow—flanked by Lakshmapa and Sītā, Hanumān standing in front. The image of Rāma with four hands is a speciality here. It is stated that as Krishna, when born, appeared with four hands to Dēvaki, Rāma also appeared with four hands to Kausalyā; and that this form of Rāma is represented here as revealed in a dream to devotee Rāmābrāhmaṇanda. In the *nava-ranga* of the Nīlakanṭhāsvara temple the images of Gāsapati and Subrahmanya are both flanked by figures of Vishnu. An inscription was found on the dhvajasambha or flagstaff and two more on the vessels of this temple. The Oṅkārāsvara temple is said to have once been the Darbār hall of the Pālegār Narasimha-Nāyaka. The Nāmināth-basti appears to be a pretty old structure. The figure of Nāminātha, which is about 41 feet high, has no prabhāvite. In the *nava-ranga* there are two cells containing the figures of Brahmādeva and Padmāvatī. Among other figures in the *nava-ranga* are Chandranātha and Gūlakāyaḷī. Four inscriptions were found here, three on the pedestals of three marble figures and one on the common pedestal of three metallic figures. Further discoveries in the town were: one epigraph in the compound of the Anglo-Vernacular School, one near the pond known as Kālayāni, two on the way to the bathing ghāt of the Vaṭīyas, one in Darōg Venkoba Rao's back yard, one each near the Bippalagaṭamma and Paṭtaladamma shrines, and a copper plate inscription in the possession of a Brahman named Yōgam-bhatta. Besides, an examination of the silver vessels and ornaments belonging to the Lakshminarasimha temple, which are kept in the Teluk Treasury, brought to light more than a dozen inscriptions nearly 100 years old. Four of the ornaments were presents from Satyadharma-tirtha, a svāmī of the Uttaradi-matha, who is said to have been a great scholar and guru to Dewan Purṇayā. It is said that the Mādhva-maṭha at Hole-Narasipura, which is an imposing structure, was originally the palace of the Pālegār Narasimha-Nāyaka, and that on the invitation of Krishna-Rāja-Oḷḷeyar III, the above svāmī, who had been at Sṛṣṭapūr, came to Hole-Narasipura and took up his residence in this building.
21. After finishing the work in the town, I proceeded to make a thorough survey of the taluk with the guidance of the Amildar. Nearly 50 villages were inspected. A brief account will now be given of the discoveries made, as also of anything noteworthy with regard to the villages surveyed. To the west of Hiri-Beluguli, near the dam across the Hémavati known as Śhekâṭe, was discovered a vīragal of the time of the Hoysala king Vishnuvardhana. It refers to a battle between the Chālukyas and the Hoysalas. In front of the Basavaṇṇa temple at the same village is a small shrine containing the figure of a man riding a horse and holding a sword in the left hand. The villagers call it Kuṭṭārāmappa. Such figures are called Râmâdêvâra in other places. The figure in question perhaps represents Rêvanta. Ankanâthapura appears to have once been a place of some historical importance, though it is now a bâhirâkâh or uninhabited village. The Ankanâthâs'vâra temple here is an old structure. It appears to have been renovated at some time with the materials of ruined Jaina basins, as evidenced by the jambs of the doorway, which contain a Jaina inscription, and the pillar in front of the mahâdârâ or outer entrance, which stands on a pedestal having rows of small seated Jina figures on all the four sides. The inscription on the jambs mentioned above refers itself to the reign of a Konâgâya king. Two short inscriptions were found on the doorsteps of the temple; another on the outer beam of the Subrahmanya shrine. The beam is unfortunately cut to suit the structure and the letters on it are mostly chiselled out. One more record was discovered on a stone built into the ceiling of the narrow entrance to the temple from the north. This is a Jaina epitaph of about the 10th century. The dome over the garbhagriha has the appearance of a powder magazine. To the north-west of the temple is a small shrine dedicated to Subhâraṇâya represented as a seven-headed serpent. Three beams and two slabs of the ceiling of this shrine are inscribed. Two of the former, though occupying different parts of the structure, contain portions of one and the same inscription. In all there are 4 inscriptions here, all being Jaina epitaphs of about the 10th century. These stones evidently belonged to some Jaina temple. The fort of Ankanâthapura, a huge mud structure, is now in ruins. It is surrounded by the Hémavatî on all sides except the south where a canal is dug connecting the river on the east and west. This canal was apparently intended to serve as a moat. When the river is in flood, the fort is completely cut off from the surrounding parts. Inside the fort are found the ruins of several temples and a number of mutilated images. The materials of these temples appear to have been removed for the renovation of the Ankanâthâs'vâra and Subhâraṇâya temples at Ankanâthapura and the Râmânûjahârâya shrine in the Lakshminarasimha temple at Hole-Narsipur (para 20). The interior of the fort is covered with fields and strewn over with old bricks. There are also several mounds, one of which was pointed out as representing the palace of the former kings of the place. It is said that coins are occasionally picked up here. Mr. N. Narasimnaiya of the A.V. School at Hole-Narsipur showed me a copper coin said to have been picked up in this fort. It was similar to Chôla coins with a standing human figure on one side and a seated human figure on the other. The kings were apparently fondatories of the Chôlas. To the south of the Ankanâthâs'vâra temple are some small cave-like structures with narrow stone doorways. People say that these were the cells of some Lingâyat ascetics. Five new records were found near the Râmâdêvâra temple at the east of Bâgavâhu; 4 being vīragals, and the 5th an inscription of the Hoysala king Vînâyâditya. Near the vīragal is a small empty shrine in front of which is lying a mutilated figure of Vishnu. A new epigraph was copied at Mahapanchali near the outlet of the tank. The Íśvara temple at the village is a small neat building with four good pillars and nine carved ceiling panels in the nāgarânga. The outer walls have, however, only pilasters at intervals. To the right of the temple is a mûlâkâl (mahâ-sâti-kal) containing richly ornamented figures of a man and a woman. Flames are shown, as usual, around the head of the female figure, which stands to the right of the male and holds a gîta or small water vessel in the right hand. The male figure holds a weapon in the right hand. Mûlâkâls are memorials of a sâti or a woman who burned herself on the funeral pyre of her deceased husband. Four epigraphs were discovered on the south outer wall of the El[êšvâra temple at El[êśapura. The records refer themselves to the reign of the Hoysala king.
Somesvara and mention Vijayarajendrapura as his capital in the Chola country. The
temple is an old one. To the right of the sukhanadi entrance is a figure of
Umamahesvara seated on Nandi. The front mantapa, which is a later addition, has
figures of Ganapati, Saptamatrikã and Sûrya. The last is flanked by female figures
armed with bows and shooting in opposite directions. A new inscription was found
at each of the villages Channâpur and Jódi-Haradhanhalli. In a mud shrine at the
latter a rough slab sculptured with a discus and a conch, apparently a boundary
stone, is the object of worship.

22. The Mâdhavarâya temple at Halekotë has a good figure of Vishnu, about
4 feet high. In a niche to the right of the navaranga
entrance is a standing figure of a man, about 1½ feet
high, with folded hands, wearing a robe and a cap-like
head-dress. This is said to represent one Mâdhava-diksha who built the temple.
He is also said to have built the Udâsalamma temple at the village. From EC, 5,
Hole-Narsipur 7, we learn that he received a number of villages from the Vijayanâgar
king Harîharâ II in A. D. 1396. The erection of the Mâdhavarâya and Udâsala-
amma temples at Hariharapura of the same taluk is also attributed to him. The
Mâdhavarâya temple at Hariharapura has likewise a good figure of Vishnu, about
4 feet high. In the sukhanadi there is a figure of Mahîshasurar Mardana together
with three figures of Aîvâr. The utsava-vigrahâ or metallic image in the Udâsalamma
temple here has four hands with a trident, a drum, a sword and a vessel for attribu-
tes. A new record was copied at Mâchigondahalli. To the south of the village is
a mukhâ or tomb of a Muhammadan saint named
Mâchigondahalli: Mardâne Vali. He is said to have been a brother of
Mardâne Gaib whose tomb is found near the Kâveri
falls (Ganganachukki) at S'ivanasamudram. A jâtre takes place every year near Vali's
tomb, at which a large number of Muhammadans collect together. A huge slab, 12' × 15' × 1', standing in a slanting position to the north of the tomb, is said to
represent Vali's horse, and a sandal tree lying close by, his cane. The mukhâ is
visited by many pilgrims of whom Hindus also form a portion. Muhammadan
corpses are brought from long distances for burial near the mukhâ. Mâvinkere,
which has a ruined fort, is said to have been the re-
sidence of the Pâlegâr Lakkappa-Nâyaka. The god in the
S'rinivass temple here is a fine figure, about 3 feet
high, the attribute in the right lower hand being a lotus with stalk. The sukhanadi
has 2 figures of Aîvâr. Two modern inscriptions were found here—1 on the
pedestal of the utsava-vigrahâ and 1 on the prabhâtâle. The hill to the east of the
village is called Mâvinkere-betta. In a cave on the top a shapeless round stone
rising a few inches above the ground level, is worshipped as Ranganâtha, though
the inscriptions call it Tiruvengalanâtha, which is a synonym of S'rinivassâ. In
a niche at the back of Ranganâtha stands a good figure, about 3 feet high, of Kêśava,
flanked by consorts; while to the left are 2 figures of Aîvâr. On a beam of the
front mantapa was found a new inscription. In another part of the cave to the left
is a figure of Hanumân. Overhanging the cave is a huge boulder, about 20 feet high,
in the form of a dome, on which a tower is built. The top of the hill commands a
fine view of the surrounding parts. Viewed from below, the temple with its front
mantapa presents an imposing appearance. In a cave at the foot of the hill is a stone,
about 2 feet high, from the top of which minute particles fall in the form of a circle
around the bottom. People look upon the fall of particles as a miracle and attribute
to them medicinal properties such as curing belly-ache and other diseases. At some
distance from this spot is shown a rock on which Mardâne Vali of Mâchigondahalli
(see above) is said to have prayed, and some marks seen on the rock are believed
to be his foot-prints. Three records were discovered at Mâdalipya, one of them relat-
ing to the Kôngälvas, two each at Hûvinhalli and Dêvarumudnahalli and one each
at Chigalli, Ankavalli, Ankahalli, Kallubâdhrâhalli, Gangûrû and Haradurpura, the
last two villages belonging to Arkulgud Taluk. The inscriptions at Hûvinhalli,
which are vigrahâs, are fine specimens of their kind. The îsvâra temple at Chiga-
lîli is a neat small structure with a good Hoysala crest in front of the tower. At the
entrance to Ankavalli stands a fine mûrtikâl containing a male and a female figure, hus-
band and wife, the latter having flames around the head as
usual and holding a mirror in the left hand and a gândi in the
Ankavalli.
right. In the middle of the village is a small shrine in which the object of worship is an inscribed slab with a discus and a conch sculptured at the top. The shrine is hence known as Sankhaehakradha-gudi. The slab is constantly smeared with oil and daubed with vermillion. It took us nearly two hours to have it cleaned. The stone had to be heated for removing the oily matter. The Ranganātha temple at Haradūrpura, which is picturesquely situated on a small hilllock, is approached by a flight of fifty steps. The god is exactly like that at Māvinkere-betta (see above). Behind the god is kept the ashta-dikālapakā with consorts. The devārapālakās at the sides of the sukhānas entrance, which are about 4 feet high, are well executed. In the porch is an elegantly carved pitha or pedestal, about 2 feet high, known as Sūtichakra. At the bottom it has a big kārma or tortoise, surmounted by the 8 dīpayajas or elephants at the cardinal points, 2 on each side, and 4 serpents at the corners. Above this comes a square having in the four directions 4 seated figures of Vishnu flanked by consorts. Above this again come representations of the twelve signs of the zodiac surmounted by the ashta-dikālapakās. This fine work of art together with the devārapālakās, is said to be the handiwork of one Halgadehari of Mysore who, I am told, lived some 80 years ago. To the north-east of Doddā Byāgatavalli is a ruined temple in front of which, in a dilapidated shrine, stands a fine figure of Śūrya, about 4 feet high, with a good prathāvāde. Here was discovered an old inscription, dated in Saka 897. The stone has three countersunk panels: the top one has sun and moon with a conch below; the middle one, a cow and a calf with a circle above the former; and the bottom panel has the inscription. The left side of the stone has also an inscription in the same characters. To the north of the village are two māṣṭi-gudis or shrines in which māṣṭīkās are worshipped, situated one behind the other. The slabs have as usual a male and a female figure standing side by side. An inscription was found in one of the shrines and another in the pātīl’s house.

23. At Kunche an inscription of Satyavākya Pernādi was discovered in front of the Nāmsimha temple and two more records near the Śiva temple. The Ganga inscription has at the top an elephant, a cow, a calf and a tāla or water vessel. The goddess in the Chaudēsvari temple is a good seated figure, about 3 feet high, with 4 hands, the attributes being a trident, a drum, a sword and a vessel. The pedestal has sculptured on it two hands of Rākhasas at the ends. The Virabhadra temple at Tavanidhi has a four-handed figure of Virabhadra, about 4 feet high, with a drum, a trident, a sword and a shield for attributes. In the Lakshmidēvi temple, which belongs to Holeynas, the goddess is a seated figure, about 1½ feet high, holding lotuses in the upper hands. The worship of the linga in the Mahāyamalēśa temple is supposed to bring down rain on occasions of drought. Behind this temple 3 viragūs were found. A new record was also copied at Arekalhosallī, situated close by. At Tanārya a long inscription of Vishvavedha was discovered in front of the Śiva temple. It records the erection of a Vishnu temple by a subordinate of the king. There are also 2 viragūs, mostly worn, at the sides of the entrance to the Śiva temple. In the sukhānas of this temple stands a figure of Vishnu, about 5 feet high, which probably belonged to the temple referred to in the long inscription mentioned above. Māvānur has a ruined fort. The Kēsava temple here has a figure of Kēsava, about 4½ feet high, with figures of Vishvaksēna and some Alīvārs in the naṭavarga and a good ceiling panel in the mukha-mānapa or front hall. The Mālēśvara temple is a pretty large building with 4 well executed granite pillars in the naṭavarga. Opposite the chief cell is a small shrine with a linga and another to the left with two lingas. There is besides another linga shrine outside the front hall, so that the temple contains in all five lingas. A very fine inscription stone stands to the left of the naṭavarga entrance. Well executed both from a literary and an artistic point of view, the inscription refers itself to the reign of the Hoysala king Narasimha III and records a grant by Lingāyats. To the right of the inscription stone stands a good figure of Bhairava, about 2½ feet high. On a pillar of the mukha-mānapa is sculptured a pretty big standing male figure.
wearing a gotha or tuft of hair and holding a staff, which is said to represent the Pāldegār of the place who renovated the temple. The Lakshmīdevī temple at Malai is a pretty large structure in the Dravidian style with a gopura in front. The front hall has verandas running round inside and three entrances in the three directions as in Chalukyan temples. Opposite to the temple, near the Garudagamba, is a small shrine containing a slab marked with a discus and a conch. It is here that animals are sacrificed to the goddess on Fridays. In a niche near the shrine as well as on a pillar of the hall are a male and a female figure with folded hands, representing perhaps the builder or renovator of the temple and his wife. The navaranga has also an entrance in the north which, I hear, is opened only once a year on the day of the jātre at Belur, when lamps are also lighted on the lamp pillar in front of this entrance. The goddess Lakshmīdevī is also known as Gīḍamma on account of her short stature, and Malaiyamma from the name of the village over which she presides. Her jātre takes place a week after the jātre at Belur, and it is said that without an invocation addressed to her the car in the car festival at Belur does not move an inch. With this may be compared the account of Lakshmīdevī at Karagaḍa near Belur (see Report for 1911, para 33). The goddess is a small standing figure, about 1½ feet high, with 4 hands, the upper ones holding a discus and a conch, and the left lower, a mace, the right lower being in the boon-conferring attitude. Anybody would mistake the image for one of Vishnu but for the size of the breasts, which reveals itself only after a close examination. The utsava-vigrahā has the same attributes in the upper hands, the lower ones holding a sword and a vessel. Four modern inscriptions were copied in the temple—two above figures on two pillars of the front hall and two on temple ornaments. The mahādēvā has Vaishnava devadātaka at the sides. To the south-east of the village are two Tāvara temples in ruins. One of them has 3 cells surmounted by 3 stone towers and the other a single cell with a similar tower over it. All the towers are ornamented with well-executed kulakas.

24. The Basāvēvara temple at Uddāru is a fine structure in ruins. It has a good porch with a fine ceiling panel. The navaranga has 4 well-executed pillars and 9 ceiling panels, the latter being flat with rows of lotuses except the central one which is deep. There are also in the navaranga a pretty large Nandi and a fine viragul (EC, 5, Hole-Narsipur 17). From the latter we learn that Uddāru was once a place of some historical importance, having been the capital of the Nāḍāyas. In a cell in the navaranga of the Rudrēśvara temple is a good figure of Virabhadra, about 4½ feet high, having for its attributes a trident, a drum, a sword and a shield. The usual sheep-headed Daksha is not, however, found at the side. The Kēśava temple, which appears to be an old structure, has a good image of Kēśava, about 5 feet high, flanked by consorts. A new inscription was discovered at the entrance to the village. At Gubbī a hand-copy, about 50 years old, of a copper plate inscription, recording a grant by the Vijayanagar king Harīharā II, was received from Mysore Srikantayya, a resident of the village. The stone containing EC, 5, Hole-Narsipur 16 has been removed from its original place and set up near the Dēvatamma temple. Two records were found at Niduvani, 1 near the Anjanēya temple and 1 in a field to the north of the village. The latter, a viragul inscribed in characters of the 10th century, is of some interest as it contains 2 records, 1 in the right half and 1 in the left half, with separate sculptures pertaining to them. The record to the right relates to boar-hunting, while that to the left refers to a cattle raid. The top and middle panels have the same sculptures in both the halves, viz., a seated figure flanked by chariot-bearers and a dancing figure flanked by celestial nymphs. But the bottom panel in the left half shows two men armed with bows fighting with each other, the rescued cattle being represented at the side; while that in the right half shows two boars and two dogs with a man between the boars putting one of them on the back. Such double inscriptions and sculptures on one and the same viragul are rare. The discoveries in other villages were one inscription each at Keregūḍa, Hāragondanhalli, Lakkūrā and Tātanhalli, and two each at Kuppe, Bidarukka and Mōgānāyakanhalli. In the Dēvatamma
temple at Bidsaraka the goddess, about 11 feet high, has for her attributes a trident, a drum, a sword and a vessel. The hill near Tirumalaapura, known as Rangavalli-betta, was visited. A little distance above the foot of the hill is a shrine of Lakshmi, a fine seated figure, about 3 feet high.

Another shrine of the goddess, situated at some distance to the east, has a shapeless stone which the people call Haradamma, a corruption of the word Aravindanayaki. The hill is said to derive its name from Rangavali, a small stream to the north flowing into the Hennur. On the top is situated a temple containing a figure, about 2 feet high, of Srinivasa, popularly styled Rangavalli. In a shrine in front of the temple are several figures of Hanuman. The hill is rather steep and the top commands an extensive view of the surrounding landscape. Three inscriptions were copied here, 2 on the steps and 1 on a temple vessel.

It is satisfactory to note that this survey of the taluk resulted in the discovery of nearly 120 new records in addition to the 19 inscriptions already published in the Hassan volume as the result of the former survey. It has to be mentioned here that the discovery of most of these records was in a great measure due to the intelligent and sympathetic co-operation of the Amildiar, Mr. B. Tirumaryama Iyengar, b. a. I wish that other Amildars too took a little interest in the matter. This will greatly facilitate the work of the department and thus indirectly advance historical knowledge.

While at Hole-Narsipur I very much wished to examine the manuscripts in the libraries of the Uttaradi-matha and of Pahpattegar Annayyachar. But the work in connection with the inscriptions was so heavy that it was not possible to devote much time to this work. The catalogues of the two libraries were however sent for and examined. The matha library contains a large number of manuscripts, mostly on paper, including several duplicate and duplicate copies, of works dealing mostly with religion and philosophy. There are also some works bearing on grammar, rhetoric, medicine, biography, chiefly of Madhava gurus, and skala-pardhas or traditional accounts of holy places. Annayyachar's catalogue, which is much smaller than the matha list, has, in addition to manuscripts of a similar character, a few more literary works such as poems, etc. A few rare works from both the lists were noted. Mr. N. Narasimhaiah of the A. V. School at Hole-Narsipur has a good collection of gold, silver and copper coins numbering in all 495. Among the gold coins was found one of the Hovasa king Vishwavarman with the legend Nisambaladi-gouda. The silver ones consisted of the East India Company, Mysore and Hyderabad coins; while the copper pieces, 468 in number, represented Vipyanagar, Mysore, Baroda, Indore, Hyderabad, Cutch, the British and other East India Companies, China, Burma and Sumatra. A smaller collection, consisting of 75 silver and copper coins, in the possession of Mr. B. Singa Iyengar of Hole-Narsipur was also examined. The specimens were found to be mostly similar to those of the other collection.

Before taking leave of Hole-Narsipur I may add here that I had the honor of meeting H. H. the Maharaja on the 7th of February 1913 when His Highness passed through the place en route to Mysore. His Highness was graciously pleased to make enquiries about the places visited and the discoveries made by me.

From Hole-Narsipur I went to Saligrama, inspecting on the way Mudannahalli and Hale Bichhanalli, at both of which a new inscription was discovered. The Narasimha temple at Saligrama is a large structure in the Dravidian style. The god is called yogya-Narasimha owing to his being seated in the posture of meditation; and the goddess is known as Aravindanayaki. The images of Kesava and Janardana, which were enshrined in temples now in ruins, are also kept here. Judging from what is left of the Kesava temple, it appears to have been a neat structure. Not a vestige is, however, left of the other temple. The god Narasimha is said to have been worshipped by Gautama. A pond in front of the temple is known as Gautama-birtha. The sage is said to have performed a sacrifice in the village, a part of a field to the south of the temple being pointed out as having been the gajija-kuada or hole for receiving sacrificial fire. It appears that Smarta Brahmins
occasionally remove handfuls of earth from this spot in the belief that they are sacred ashes of the gāmā-kūrda. Tradition has it that the place was originally called Sālipura; that, subsequently, owing to the miracle of one of the kings, it was known as Avichārapura; and that Rāmānujāchārya renamed it Sāligrama. An inscribed metallic image of Satyabhamā (Plate VII, 2), kept in the Narasimha temple, is said to have been found in the Gautama-tīrtha some years ago. The inscription tells us that the image was presented to the Prassamakrishna-svāmī temple at Mysore by Kṛṣṇa-Raja-Odayar III. It is not clear how the image found its way into this pond. The Narasimha temple has a shrine of Rāmānujāchārya with a figure of Kṛṣṇa, his favorite disciple, at the entrance. There are also figures of all the Aṭṭvāras. The car festival is celebrated on the anniversary of the birthday of Rāmānujāchārya, his image also being taken out in the car. Three more records were copied in the temple: 1) on the door-step of the nācarana entrance, 1) in the prākāra and 1) on a bell. The Rāmānujāchārya temple is a pretty large structure including several small shrines within a battlemented stone prākāra, the object of worship being the foot-prints of Rāmānujāchārya on a high pedestal which has figures of some of his disciples sculptured all round. In front of the temple is what is known as the Sripātādmahalakota, i.e., the pond containing water in which the feet of Rāmānujāchārya were once washed, under lock and key, with the standing figure of what looks like a nāga at the right side of the entrance. This figure is said to represent Vāduganambi, a resident of the place who became a disciple of Rāmānujāchārya. It was at his prayer that the foot-prints and Sripātādmahalakota were granted by the guru. Among the characters in the 12th century discovered on the door-lintel may be looked upon as an important find, as it appears to confirm the traditional account of Rāmānujāchārya's visit to the place. It refers to the māha at Sīrangaṃ and names three persons who were the disciples and companions of Rāmānujāchārya. Among the shrines in the enclosure are one of Vāduganambi and one of Mādhayādān. The latter was a nephew and disciple of Rāmānujāchārya. The Jyotirmayayāvara temple, which is in ruins, is a good structure in the Chalukya style. It is also known as the Anakamāthavara or the Paścabhaivastra temple, the latter name being derived from its proximity to a bridge (prakṣaya) over a canal running close by. The nācarana has four good pillars and nine good ceiling panels. The doorway of the nācarana entrance, which is well carved, is flanked by elegantly executed dvarapālakas, charni-beamers and figures of Bhirava, Virabhadrā, etc. A new inscription was discovered to the right of the temple. There are two Jain temples in the village, one in the fort and the other in the pāte (or street of shops outside the fort), both dedicated to Anantamātha. The former is an old basti, while the latter is a modern structure erected some 40 years ago. In the fort temple the figure of Anantamātha has an inscription on the pedestal, but the letters are mostly worn. There is also here a Chaturvīmaati-tīrthakara image with an old inscription on the back (Plate V, 2). The group of Jīva figures in this basti has a grand appearance (Plate I). A few inscriptions were also found on the pedestals of images and on bells in the new temple. At a short distance to the east of the village is a rock known as Gāmā-kūrda (or the guru's rock) on which two feet are sculptured. The Śrīvaishnavas believe that these represent the feet of Rāmānujāchārya, who is supposed to have stood on the rock looking in the direction of Tōṇḍūr near Melkote; while the Jainas assert that they represent the feet of one of their own gurus. The foot-prints are devoutly worshipped by the Jainas, especially on marriage and other festive occasions. To the north of the foot-prints is an inscription, about 200 years old, which informs us that they represent the feet of a Jain gūra named Śrīyābhairav. There are two other rocks close by on which are carved two serpents, while the other has a white streak resembling a snake. Śrīvaishnavagā tradition has it that in response to a prayer by a few unconverted Jainas of Tōṇḍūr that they may be favored with a symbol of Rāmānujāchārya for worship, the latter told them that he had left his symbol, a serpent, being an incarnation of Dārakā or king of serpents, along with the impress of his feet at Sāligrama, which they might worship. The statement is supposed to refer to the foot-prints and serpents on these rocks. In this connection it is interesting to know that only a few years ago there was a quarrel among the Jainas themselves as to whose feet the foot-prints represented, one party stating that they were Rāmānujāchārya's, the other asserting that they were some Jain gūra's. This clearly shows that some of the Jainas themselves believe or believed.
that the foot-prints were Râmânjâchârâya's. By the side of this rock is a nameless tree whose leaves are said to act as a charm in removingague and other ailments. The tree is simply called Kaṭṭepuradâlayana-maddu, i.e., Kaṭṭepuradâlaya's medicine. At some distance to the north is another rock known as Hale-gurugulare (or the old guru's rock) which has also two feet sculptured on it with some ornamentation. The Jainas do not worship these foot-prints. According to the Sûrvashânavas they represent the feet of Madalâyâñâ. There is an inscription to the east of the foot-prints, but it does not give any information about them. A word may be added here about the Suttikâl Hanumân worshipped in the village. Suttikâl, a corruption of Chhatrikal, means literally an umbrella-stone and is applied to a particular boulder in the village which overhangs another, sheltering it like an umbrella. It is said that the lower boulder split of itself some years ago with a loud noise like that of thunder and that a figure of Hanumân manifested itself at the partition. The eft is said to be widening year after year revealing more and more of the form of Hanumân. All the people except the Holeyas worship the image. Other records discovered in the village were 2 epigraphs of about the 11th century in Papeguda's field to the west and 1 of about the same period, but mostly worn, near Lokshupatayya's field, to the right of the foot-path leading to Chunhan-katte to the south.

29. I then proceeded to Chunhan-katte. The Râma temple on the bank of the Kâvâri has figures of Râma, Lakshmana and Sittâ. An inscription on one of them tells us that they were presented to the temple by a woman. A fine Nâga stone is set up in a niche in the prâkâra. A few modern inscriptions were found on the bells, doorways and vehicles, as also one to the right of the flight of steps leading to the temple. The place is said to have once been the hermitage of the sage Trimbibindu. According to the sthata-purâna a Brahman couple named Chunela and Chunchi who, owing to the sin of having bathed in oil on a new-moon day, became a hunter and a huntress in the next birth, came to this place and begged of Trimbibindu to advise them as to the way in which they could procure salvation. Thereupon the sage told them that Râma would visit the place in the course of his wanderings and that if they served him with devotion their desire would surely be fulfilled. Accordingly, they served Râma with all their heart and became the objects of divine grace. Their figures are kept in a niche to the right of the entrance and sacred food, after being offered to the god, is offered to them also every day. The nisâre-nigrahâ of the temple which is kept in a shrine at Yadtoore for safety, is brought here during the annual festival. A jâtre on a large scale, lasting for several days, takes place here every year, at which several thousands of people collect together and excellent cattle are brought for sale. A narrow gorge in the bed of the river to the north of the temple is known as Dhanushkòti (or the end of the bow). Tradition has it that, in order to procure water for Sittâ's bath, Lakshmana, at the command of Râma, struck the ground with the end of his bow, whereupon water gushed out of the spot and flowed. Here the river falls in a succession of pretty cascades. Portions of the fall show white and yellow colors, which are supposed to be due to Sittâ having used soapsuds and turmeric while bathing. A depression in the rock near the fall is called Sittâ- beechchattâ or the drain of Sittâ's bath, and here the villagers who do service in the temple have the privilege of catching fish during some months in the year. They catch a large quantity and, setting apart a portion for charity, divide the rest among themselves and drive a profitable trade. The inhabitants of about 30 villages around enjoy this privilege. There is also an inscription here (EC. 4, Yadtoore 12) which curses the man who takes away all the fish caught by him without devoting some for charity. Unlike in other places there is no Hanumân in the Râma temple, but there is one in a shrine at some distance from it. The reason given for this is that on Râma directing Lakshmana, instead of his devoted servant Hanumân, to procure water for Sittâ's bath, Hanumân, in a sudden fit of anger, left Râma's presence and, being seated on the spot where his shrine now stands, began to shed tears. An annual festival is held with the object of appeasing the anger of Hanumân.

Arch. R. 12-13
The next place inspected was Chikka Hamsagere. The Cheerangadya temple has a good figure, about 6 feet high, of Kēśava with only 2 hands which are in the varada (boon-conferring) and abhaya (fear-removing) attitudes, the right leg being a little raised and bent. This figure is rather peculiar. The Aḍīnāṭha-basti is a fine three-cell temple in the Chālukyan style. A peculiar feature in the plan of the temple is that in place of the usual sukhavāstī each cell has a narārangā with 4 pillars opening into the front hall. The chief cell, which faces east, has a seated figure of Aḍīnāṭha, about 3 feet high with pedestal and prabhāvānē, flanked by male chauri-bearers, all carved in one panel; the south cell, a similar figure of Śaṅkunītā; and the north cell, a figure of Chandranāṭha without chauri-bearers and prabhāvānē, about 3 feet high. It is fortunate that, though the temple is in ruins, the images have not suffered mutilation. All the doorways are elegantly carved, that of the north cell being the finest. The lintels of all the doorways are inscribed in beautiful Kannada characters. Five new inscriptions were found in the temple. Judging from these and other already published records, the temple appears to have once been an important flourishing Jaina settlement, though there is not a single Jaina now living either in it or its neighbourhood. It had at one time 64 bhatas, and tradition attributes the setting up of some Jinas to Rāma. Near the Kēṭil-Rāmēśvara temple on the bund of the tank were found three viragale built into the bund.

31. The temples at Yedatore, the place visited next, were examined. The Arkēśvara temple is a large building in the Dravidian style, situated on the bank of the Kāvēri, with a good āśāpura, a lofty dipa-stambha or lamp-pillar and a fine maṇḍapa in front (Plate VI). The enclosure has cells all round enshrining lingas with, in some cases, labels on the door-intels giving their names and the names of the individuals who set them up, though, as a general rule, the lingas occupy only the west cells. Arkēśvara is said to have been worshipped by the sun. The utsava-cirghēa is a fine figure, about 3 feet high (Plate VII, 4). The goddess of the temple, about 3½ feet high, is known as Miniṣhī. In her shrine is kept a metallic Śrīchakra carved with a Kēśava, ćogiṇgajas, etc., similar to the stone Śrīchakra in front of the Ranganāṭha temple at Haradāpura (para 22). There is also a shrine containing a figure of Visnu named Kalāmādha. In the prabhāvānē the last cell on the north side has a seated figure, about 2 feet high, of Śrīya-nārāyaṇa with a large nimbus at the back and 4 hands with peculiar attributes, the left upper hand holding a lotus, the right upper, something that looks like an āxe, the lower hands being in the varada and abhaya attitudes. A few modern inscriptions were found on the temple vessels and the jewels kept in the Taluk Treasury. The bathing ghat to the north of the temple is a fine structure in the shape of a paved platform extending into the river with steps on both sides and a viragāla at the end. The entrance into the ghat has verandas on both sides. In the Ventakaramasvāmi temple is kept the utsava-cirghēa of the Rāma temple at Chunderkajī (para 29), and hence this temple is also known as the Rāma temple. The utsava-cirghēa of the Nārāyaṇa temple, which is in a dilapidated condition, is also kept here, together with the stone images of Kṛṣṇa and Rukmiṇī of the temple at Chandīgāl, a village close by. The mosque at Yedatore is an imposing structure with tall minarets and ornamental work in mortar. A new Tamil inscription was discovered in one Ramappa’s house. Of the villages surveyed around Yedatore, Hampāpura and Tippūr gave up two records each, and Nārāyāpura, Kāṭanaḍu and Chānanahalli one record each. Another village inspected was Varāhanathakallalhalli, which belongs to Kṛṣṇarājpate Taluk. The village has a small temple dedicated to the god Lakṣmīvārāhā, the Boar incarnation of Visnū, with Lakshmi seated on the lap. The image is well carved and appears to be the largest of its kind in the Province, being about 6 feet high, seated on a lofty pedestal, which is about 5 feet high. To reach the upper portion of the image the ćarchā has to stand on a plank placed on the tops of two stone pillars fixed at the sides of the god a little to the front. The temple has lofty doorways. The god is said to have been worshipped by Gauḍama and the village is hence known as Gauḍama-kshētra. The latter is situated on the bank of the Hēmāvati, which here flows to the west, and this circumstance is supposed to add considerably to the sanctity of the place.
The stone containing EC, 4, Krishnarajapete 40 is lying in front of the temple. It has at the top a human figure with the head of a gandabherudha or double-headed eagle and a lion seated in front. There are also sculptured to the right a kalasa or water-vessel and a lampstand. The village once formed an endowment of the Nārāyanasvāmi temple at Melkote (see Report for 1907, para 42), but now belongs to the Parakāla-svāmi, who owns a matha here which has, however, gone to complete ruin.

32. From Yadatore I went to Hunsur. It is strange that Hunsur does not possess a single temple of any kind. The materials of one of the ruined temples in the Rataṇapura fort have recently been removed to Hunsur with the object of building a new temple. Judging from the materials, the temple of which they formed parts must have been a good structure. An inscribed pillar among them contains EC, 4, Hunsur 140. A linga removed from the above fort is now kept in a shed on the bank of the Lakshmanathirtha, as also a figure of Lakshminarasimha in another shed opposite to it. It is proposed to erect with the above materials temples for housing these gods. Owing to the absence of temples and the presence of very few Brahmins in the place, Hunsur has sometimes been called in ridicule Mūchikshētra, i.e., the holy place of shoemakers, as these formed a large portion of the population when a lummery was being maintained here by the Madras Commissariat. The place visited in the taluk were Tarikallu, Dharmāpura, the Rataṇapura fort and Beḍḍakāpura. Near Tarikallu is situated the Kāslinga temple, a large structure in the Dravidian style, now in ruins, with verandas all round surmounted by parapets adorned with fine stucco work. The devarapālabas, which are placed in stucco niches, have one of their legs raised and their bodies turned to the side as in some of the temples of Southern India in which worship is carried on according to the Vaikhānasagama. On a pillar of the front hall is sculptured a richly ornamented male figure with folded hands, about 4 feet high, representing perhaps the Pīḷegur who built the temple. To the right of the temple is a ruined shrine of Vishṇu with well-carved devarapālalas, about 5½ feet high. These together with the figure of Vishṇu are lying mutilated on the ground. On a mound to the south, which seems to represent the site of another temple, stands the stone containing EC, 4, Hunsur 189. The way to Tarikallu passes through a jungle for a distance of about 7 miles from Hunsur. At a little distance from Tarikallu is what is known as Jamālahma’s Darga, containing the tomb of a Muḥammadan woman named Jamāl Bī. The Darga is situated right in the middle of the jungle. It appears that many Muḥammadans from the surrounding parts collect together here for the annual uras or festival and that they, as a rule, take this opportunity to mutilate whatever figures they come across in the ruined temples in the neighbourhood. The Rataṇapura fort is now overgrown with jungle and infested by wild beasts. A foot-path to the south of the Darga leads to it. The fort is a mud structure and it appears that the Nallūr channel once supplied water to its most. I was able to approach with some difficulty three ruined temples in the fort. There may be several more overgrown with thick jungle and consequently unapproachable. Two of the temples show good work. In front of one of them is a modern structure enshrining a tall figure, about 6½ feet high, of Hanumān. A new inscription was found here. When I was examining a ruined Pāvara temple along with the Amildar and several others, a tiger rushed through the jungle very close to us and caused some excitement. The vandalism of the Muḥammadans is in evidence in every one of the temples here. Tradition has it that Rataṇēkharārdya and Sōmaśēkharārdya were the rulers of Rataṇapura, that one of their virgin daughters became pregnant on seeing an ascetic named Rāmājogi and that the latter, though innocent, was put to death by implantation. It is said that the wooden stake on which the ascetic was impaled is now an object of worship in Hālladakoppalu, a village close by. Dharmāpura has a fine small temple in the Chalukyan style dedicated to the god Kēśava. There are well-carved devarapālabas at the sides of the sukhanādi doorway, whose lintel has in the middle a dancing figure of Lakṣmī with 6 hands—the upper two holding lotuses, the middle ones being in the abhaya and varada attitudes, the attributes in the lower hands not being clear—flanked by female chari-bearers and mukharas with Varuṇa seated on them. The figure of Kēśava, about 6 feet high, is well executed. A fine inscription stone con-
taining BC, 4, Hunsur 137, stands in the nayarangi to the right. The outer walls have only a few images here and there besides the usual turrets and pilasters. The outer doorway shows pretty good work.

33. The conical hill near Bettadapura has a temple of Mallikārjuna on the top, which is reached by a flight of nearly 2,000 steps. At the foot of the hill there are several murtapas and bhuvanagambas or gateways. The gateway at the beginning of the flight of steps has a tower built over it. It has two inscribed big elephants at the sides, as also two small shrines opposite to each other, one of them containing a good figure of Mahakāshāramardini and the other a figure of Bhairava. Inside the gateway stands to the right a male figure with folded hands in front of which are two foot-prints on a high ornamental pedestal. Opposite to it at some distance stands another gateway built of very huge rough pillars with a pretty murtapa containing a Nandi to the west. There is also another fine gateway to the north ornamented with 3 kalaśas and bearing an inscription. From the foot of the hill to the top there are several gateways and murtapas at short intervals. Inscriptions were found on a few of the gateways. The murtapas have Nandis seated on short pillars on both sides of the passage. The Nandis in one of the murtapas some distance above the towered gateway, which are known as dvigalaṅga-basava, are special objects of worship. When cattle stray away, the villagers make vows to the Nandis that they would anoint them with curds if the cattle return home safe. About half way up the hill is a cave to the right with an overhanging big boulder known as madāvanīga-bande (the bridegroom’s boulder). A fine echo proceeds from the cave so that whatever is spoken to it is clearly repeated. Further up is Vyāsa-tirtha to the left and Tākshaka-tirtha to the right. At the former are lying numbers of dressed pillars, beams, capitals, etc., apparently intended for some big structure. At the latter people occasionally set up Nāga stones. Close at hand to the left is a murtapa known as Sankrānti-murtapa with a level wide road in front on which the ears of the god and the goddess once used to be drawn. Vyāsa-tirtha is also known as Nārada-tirtha. Here are sculptured on a rock figures of Nārada and his viṇā (or lute). According to the Shhala-murdha the lute of Nārada, which became fixed on the rock, was at his prayer given back to him by the god on the hill. The god was hence known as Vārāpanākara in the Kṛita-yuga. In the Tretā-yuga he was worshipped by Nāgarjuna, in the Dwāpara-yuga by Purusha-mriga (or a quadruped with a human face) and the lightning, and in the Kali-yuga by Kāmadhētu or the cow of plenty. These details are graphically represented on a fine slab built into the outer wall of the temple, which contains the inscription E C, 4, Hunsur 42. The slab is divided into four horizontal panels, each of which has a linga with a Nandi in front. The first three panels have to the right a four-handed standing figure, a two-handed seated figure and a Purusha-mriga respectively, while the fourth has a fine large figure of a cow representing as dropping milk on and licking the linga. At the bottom of the slab is sculptured a standing figure of a man with folded hands, representing perhaps the Gangādhārāraya of the inscription. The hill is called Bhattaparvata or Viṇayakāchala. The temple, though large, is a low structure, not visible from below. In the nayaranga are kept figures of Nāgarjuna, Purusha-mriga, etc. There is also in a dark corner to the left of the nayaranga entrance, a magnificent portrait statue, about 4 feet high, said to represent the Pālegar of Kuḍakāra, who renovated the temple. The statue is elegantly carved and richly ornamented. It stands with a bowed head and folded hands, wearing earrings and a crown. The mustaches are beautifully shown. So are the fringes of the loin cloth. Opposite to the linga is a fine perforated window with figures of animals at the bottom. In front of the temple at some distance is a Nandi seated on a pillar on a lofty rock. This is known as Māḍalaka-karni-basava (Nandi on the eastern cliff). There is also a similar one to the north.

These Nandis are visible from below. Tradition has it that a Gandharva, who announced the death of Bhishma in the Mahābhārata war, was cursed to become a lightning, and, at his prayer, advised to worship Mallikārjuna so that he might be relieved of the effects of the curse. It is believed that the lightning worships the god once in 2 or 3 years. It is said that on such occasions the ground quakes, the lamps are extinguished, cobwebs and particles of dust and dirt drop from the ceiling and the flowers and leaves on the linga are charred. May all this be the result of some slight earthquake or volcanic disturbance? After this sidh-āpu (lightning worship) as it is called, a śati or purificatory ceremony is performed, to meet the expenses.
of which a grant of about Rs. 20 is, I hear, made by the Muzrai Department. The goddess of the temple, about 4 feet high, is known as Bhramarâmbikâ. The images of Tândavâvara and his consort have labels on the pedestals stating that they were presents from Kañale Nanjarâ. The adicca-ugrathâ with its consort is kept in a temple in the village. The bell on which EC, 4, Hansur 89, dated 1590, was inscribed has recently been recast owing to breakage and engraved with a modern inscription of 1899. A few modern inscriptions were found on the vehicles and bells of the temple. There is also another tirtha on the hill known as Sâchit-tirtha. The top of the hill commands an extensive view of the surrounding country. The Râma temple in the village seems to be a modern structure. The images in it are said to have been found in a pond. A new inscription was found in a field to the south of the village.

34. The place next visited was Heggadâdevankote. It was once fortified, the lofty fort wall with mud battlements being visible in some places. The site on which the Forest office now stands is said to represent the spot on which the palace of the Pâlegar of the place once stood. I was also told that the figure of Chandranâtha, now kept in the Taluk office, was unearthed on the site of the Overseer's Lodge. From this it may perhaps be inferred that there was once a basti there, though in close proximity to the Varadarâjâsvâmi temple. The latter is a large structure in the Dravidian style with a lofty mahâdevâ. The figure of Varadarâja, about 4 feet high, is very well carved. The sukhândâ, the shrine of the goddess and the outer walls are decorated in different colors. In the navarângas are kept several figures of Añjârâ. The goddess of the temple is seated figure with a bowed head as at Melkote. The outer walls of the garbhagriha and sukhândâ have pilasters and niches at intervals. Two of the pilasters on the north and south are elegantly executed, each being surmounted by a pavilion containing figures of animals. The gilt kalâsa or knob of the temple umbrella has an inscription in inverted characters which has to be read with the help of a mirror. It bears the date Sâka 820, though the characters are pretty modern, and says that the kalâsa was presented by Heggodâ, the Pâlegar. An inscription was also found on one of the temple cups. A big brass waving lamp in nine tiers kept in the temple is a noteworthy article of good workmanship. The Añjânâya temple has a vigorous figure of Hanumân facing to the left. It is said that above the left thigh of the image a reddish fluid oozes out and that a piece of cloth kept there for a few days is colored red. A new inscription was discovered at the entrance to the temple. The Vârâha temple is a tiled building with a small stone post for the object of worship. By proper dressing and decoration the post is made to look like a goddess. Near the post stands a figure of Bhairava. Two modern inscriptions were found on two silver cups belonging to this temple.

35. The villages that were inspected in Heggadâdevankote Taluk were Anmuru, bechirâkâ Dârâballi, Hairige, Matakere, Belûr, Bidarhalli, Uyyamballi, Kittûr, Sargur, Kottâgâla, Sâgare and bechirâkâ Basavankaote. A Tamil inscription was found at Anmuru, another at Matakere, a copper plate inscription at Sâgare, 3 Kannâda inscriptions at Hairige, and one each at Uyyamballi, Sargur and bechirâkâ Basavankaote. The Râmesvara temple at Matakere is a pretty large structure situated at the junction of the Târakâ and the Kapilâ. Among the lingâ cells on the west in the prâkâra of this temple is an earring containing a figure, about 4 feet high, of Sârangârêyâna with four hands, the right upper holding an axe and the antelope, the left upper a discus and a conch, and the left lower a lotus and a mace, the right lower being in the abhaya attitude. The goddess of the temple is a fine figure, about 4 feet high, with 4 hands. The navarângas has a fine figure of Gânâsa with eight hands, a figure of Sûrya flanked as usual by female figures armed with bows and arrows, a figure of Chandrâ and a seated four-handed figure of Durgâ, about 2 feet high, with matted hair, having for her attributes a trident, a drum, a sword and a cup or skull, and for her emblems a he-baffalo and a lion sculptured on the pedestal. There is also another figure of Durgâ adorned with a crown, much superior to the other in execution. One more figure which deserves notice is a seated female figure, about 1½ feet high, with 3 heads and 4
hands, the upper hands holding lotuses and the lower ones what look like cups. It is said that about 80 years ago a Drávida ascetic, versed in yóga, took up his abode in the temple and had it renovated. A ruined cell is pointed out as the place where he engaged himself in meditation. It is also stated that he lost his yogic powers as soon as he became a married man in obedience to the wish of some worldly men. The Sūmēsvara temple, a small structure, is situated right in the middle of the Kāpīḷa. The water being very deep here, the shrine is unapproachable except by swimming or on rafts. Consequently the god is worshipped only once a year. Tradition says that Rāma set up this linga. The story of Hanumān and Agastya related in connection with the Agastyāsvara temple at Srūnakarādā (see last year’s Report, para 30) is also repeated here. To conciliate the enraged Hanumān, Rāma is said to have set up the linga brought by him as Rāmēsvara and given it a prominent position, saying “Let your linga be in front and mine at the back” (nirnābu mūndāgirāta, nirnābu hindāgirāta). Close at hand is a ford called Sītādeva-kāda, where Sītā is said to have bathed. Here also we have the story, as at Chunchankāṭte (see para 29 above), of the waters of the river being in places oily, white and yellow owing to Sītā having used oil, soapnut and turmeric while bathing. Bejtūr is a place of considerable antiquity as indicated by the inscriptions, EC, 4, Heggaddevankote 16 and 17, of Rājendra-Ghāta. The Bānēsvara temple, in which the above inscriptions along with several others are found, is an ancient structure now gone to complete ruin. Near the linga stands a mutilated figure of Sankaranarāyana similar to the one at Matakere. The Lakshminarasimha temple is a plain structure. It is worthy of note that the ṛtravat-virañcaka of this temple is also a lion-faced god with Lakshmi on the lap. The Kāpīḷa flows to the west at this village, which circumstance is supposed to add to its sanctity (see para 31 above). A few modern inscriptions were found on the bells and vessels of the Lakshminarasimha temple. Kittūr was a place of considerable importance at one time, having been the capital of the Punnād Rājas. It is called “Kirtiru” or Kirtiragna in the inscriptions. The old town was situated to the north and west of the present village. Portions of the old fort wall and moat can be traced here and there. The site is now covered with fields. Brickbats are scattered all over the place. It appears that some years ago brick structures were met with while ploughing the fields and that the bricks were all removed and utilised for building purposes. Several of the houses in the village are built of these old bricks. According to tradition a city called Singapattana once stood on the site. About 25 families of Drāvida Brahmans (Vadamaṇams) live in Kittūr. They own lands and say that their ancestors came and settled here centuries ago. It would be interesting to find out when and why these Tamilian Brahmans migrated to the Kannada country and made this village their home. Kittūr is now a saraṇāgaya village belonging to the family of Aliya Lingaraja Us. The Rāmēsvara temple in the village is said to have been renovated by Kempadēvajamma, mother of the above Us. Some of the temple ornaments bear inscriptions stating that they were presented by him. Besides the figures of Sūrya and Chandra, the ahaḷara has a seated figure of Bhairava; a horse-faced figure of Bhūrangi, holding a staff in the right hand, the attribute in the left hand not being clear; a figure of Mahēshsuramardini, about 3½ feet high, standing on the head of a buffalo, with 4 hands, three of which hold a discus, a conch and a lotus, while the fourth hangs by the side; and a seated figure, about 13 feet high, of Annapurṇā, holding in her two hands a cup and a ladle, the latter resting across the thighs. The dorphādikas at the south entrance, which are about 5½ feet high, are curious figures with only two hands, one of them resting on the mace and the other raised with the fingers spread out, and with their feet and bodies turned to the side. In a separate shrine is kept a figure of Lakshminarāyana with consorts. A modern inscription was found on a pillar of the south entrance. The stone containing the inscription, EC, 4, Heggaddevankote 56, is now lying near a hedge to the left of the temple. The Pārśvanātha-basti, though now a tiled structure, is an old shrine, as evidenced by the inscription, newly discovered, on the pedestal of the image of Pārśvanātha. The latter, about 2½ feet high, occupies the middle portion of a Chaturvimśati-tirthakara slab. A few modern inscriptions were also found on some of the temple vessels. To the south-east of the basti is lying half-buried in
the ground a standing male figure, about 4\(\frac{1}{2}\) feet high, with 3 faces and 2 hands, holding what looks like a fruit in both. It is not clear what this sculpture represents. I do not think it represents either Brahma or Dattatraya. To the north of the village were found below a pipal tree a linga and a Nandi together with a standing male figure, about 3\(\frac{1}{2}\) feet high, holding a flaske or bag in the right hand. May the figure be a representation of Kubera? About two miles to the south of the village is the ruined Jagunkote with several good stone structures, now overgrown with thick jungle like the Ratnāpu ra fort near Hunsur. The Lakshminarasimha temple at Sargur is a plain Dravidian structure with a mahadwara and a lofty Garuda-gomba, said to have been built or renovated by Doddappa-Gauda, the Pālegar of Sargur. He was a Nāmadhāra, while the Pālegar of Heggaddevankote was a shepherd. A mantapa on the bank of the Kapila, which flows close by, known as Doddappa-Gauda's mantapa, with a brijadevana in front, is said to represent the tomb of the Gauda. A tank to the south of the village is also named after him. A new inscription was discovered on a pillar in the naaraṅga of the Lakshminarasimha temple. Sargur is said to form one of the five Narsimha-kshetras on the bank of the Kapila, the other four being Belthar (see above), Singasvami-betka (about 2 miles from Belthar), Hullahalli (Nanjangud Taluk) and T-Narsipur. There is also a recently built basti at Sargur dedicated to Sāntanākha.

36. I then proceeded to Gundupet via Bēghur, copying a new inscription on the way at Hedeyala, a village belonging to Nanjangud Taluk. The ruined Paravašuveda and Rāmēsvara temples to the east of Gundupet were examined. On a pillar in front of the sukhamandi entrance in the former is sculptured a standing male figure with folded hands. This perhaps represents Chikka-Dēva-Rāja-Odeyar, the builder of the temple (last year's Report, para 36). The linga in the Rāmēsvara temple is said to have been set up by Parśurāma. The Vījayanārdanapura temple in the town was visited and a photograph taken of the stūpa-stūrapura of Paravašuveda (Plate VII, 1), whose right lower hand is said to be in the unusual Bhrūmakapālābhasa attitude (last year's Report, para 36). Among the places visited in Gundupet Taluk were Göpālsvamī-betka, Terakarnambhi, Thūnangamaradi and Triyambakapura. Göpālsvamī-betka is a lofty hill, the ascent to which is rather steep at the beginning. There is no regular flight of stone steps. The hill is mostly covered with tall grass and on the top with also a small variety of the wild date tree. The temple on the summit is a small structure, containing a good figure, about 6 feet high with pripadhi are or glory, of Göpāla, standing under a āśrama tree, flanked by his consort, Rukrāmi and Saityabhāmā. The god has only 2 hands playing on the flute. He is said to have been worshipped by Agastya. The pripadhi is sculptured with figures of cows, cowherds and cowherdesses. The stūpa-stūrapura is a fine figure with a smiling face. The naaraṅga has three stūpa niches containing figures of Vishvakāna, two Ālvārs, Rāmāṇaṭhārāya and Hanumān. A few modern inscriptions were found on the temple vessels. There are many tirthas on the hill, the total number according to some being 77, of which the following eight are considered to be specially holy — Vanamālikā (also called Göpāl-tirtha), Sankha, Chakra, Bābhrā, Padma, Sārīga, Hamsa and Gada. On a rock near Hamsa-tirtha, about half a mile to the east of the temple, is a curious inscription stating that a crown became metamorphosed into a swan on plunging into the tirtha. The sīhalaśapura gives details of the story. There is a pond near the temple known as Suggamamana-kola, so named after Suggamamna, the sister of the Pālegar of the place. To the south of the temple the Nilgiri are clearly visible. A steep portion of the hill to the north is pointed out as the place where the Pālegar precipitated himself into the abyss below on being defeated by Dēṣāma. The hill at the east end of Göpālsvamī-betka, where the remains of an old fort are said to exist, is known as Madigittu-durgā or Madigittu's hill fort. Madigittu signifying a woman of the Madiga caste; while the hill at the west end, called Nanjanamaradi or Nanja's hill, is said to have been the residence of one Nanja, a Holeya by caste, who was a paramour of the above Madigittu. It is also stated that Dēṣāma was able to capture Bēṣṭadakāke or Göpālsvamī-betka with the help of this Madigittu who advised him to breach a particular tank. The details of the story are related, I am told, in folk-songs which are commonly sung in this part of the country. It is worthy of note...
that even Lingayats do homage to the god on the hill. At Terakhanambi the
Lakshmivaradarajavami temple was inspected. The
Garudagamabha in front is a fine monolith, more than 40
feet high, with an iron framework on the top for placing
lamps. The metallic images of several ruined temples of the place are kept in this
temple for safety. Among these is a fine figure of Parashakrathi with two hands
(Plate VII, 3), which was the uṣṇa-mṇigraha of the Hanum Gopalswami temple.
Another fine figure is Rama, said to have been set up in the Ramanahadra temple
by one of the Ummattur chiefs. The huge stone trough in the Ramanahadra temple,
referred to in para 35 of last year’s Report, was being removed to Sante-Madga (the
plain on which the weekly fair is held) for watering cattle. A beam was also being
removed from here for use in Nanjangud; and it is to be regretted that for this
purpose the ceilings of several ankurus of this solid structure have been unnecess-
arily dismantled. Huligana-maradi is a small hill, about 4
miles from Terakhanambi, on the top of which is a
neat temple dedicated to Venkataramanavami. Both
the stone and metallic figures of the god are well executed. In a cell to the left in
the navaranga is a seated female figure with folded hands, which is said to repre-
sent Anjali or Gouda-devi, though as a rule this goddess is represented as standing
with a lotus in one of the hands. Another cell has a figure of Vaikuntharayanayya,
seated on the coils of a serpent under the canopy of its five hoods, flanked by con-
sorts who are also seated. The cell also contains 21 figures of Alavars and Acharyas,
the largest number that I have seen in any Vaishnav temple. There are deera-
palaivas both in the navaranga and mahala-mangapa. In the garbha-graha are kept a
bow and an arrow, said to have belonged to Rama. They appear to be made of iron and are of a moderate size. The arrow has on one side what looks like a figure of Hanuman. The bow and arrow are believed to possess the power of driving out
devis of all kinds. About 10 families of Sriavishnavas, living in different parts of
the country, have the privilege of conducting the duties of the archak in the temple.
They do so by monthly turns. Seven short inscriptions were discovered on the
rock near the ponds to the west of the temple and six modern ones on the
temple vessels. Here too Lingayats pay homage to the god. The Triyambaka-
kēśvara temple at Triyambakapura is a large structure in the Dravidian style with a fine mahādeva and a
lotus dipastambha or lamp-pillar. It has also another
mahādeva with an inscription on the doorstep, opposite the south navaranga
entrance. In the shrine of the goddess is kept a good figure of Vishnu with con-
sorts. In the prakāsha the kitchen has a huge stone ghonukha, measuring 10' x 4' x 3'
with an inscription on it. Four more inscriptions were found in other parts of the
temple. Further discoveries in the village were one epigraph near Chennasetti’s
backyard and another in Madivāla Praseeti’s field to the west. Among the
other villages surveyed in the taluk, Kandagala, Dodda
Toppur and Halle Bhimanahalli supplied us with two
records each, while Bejhalli, Dodda Kattur, Chira-
kanhalli, Lokkere, Bommanahalli and Kumagahalli gave us one each.

37. From Gundlupet I went to Sante-Maralli with the object of proceeding to
Yelandur. But on receipt of information to the effect that a severe type of cholera prevailed there and that several deaths occurred every day, I cancelled my further
programme and returned to Bangalore on the 19th of March.

38. Other records found during the year under report were a set of copper-
plates belonging to Kanchehalli, Arkagund Taluk, and an inscription on a big bell
in the Narasimha temple at Melkote. The former records a grant in 1065 by
Narasimha-Nayaka, a chief of Hole-Narasingpur; while the latter, which I discovered
when I was at Melkote in connection with the examinations of the Ubhayavēdanta-
pravartana Sābhā, tells us that the bell was presented to the temple by one of the
svāmin of the Puravāla-maṭha of Mysore.

39. Altogether the number of new records discovered during the year under
report was 290, excluding inscriptions on temple vessels, vehicles, etc., which num-
ber 74. Of these 290 records, 200 belong to the Hassan District and 90 to the
Mysore District. According to the characters in which they are inscribed, 12 are
in Nāgari, 7 in Tamil, 5 in Telugu and the rest in Kannada. As usual, in every
village that was surveyed the printed inscriptions, if any, were compared with the
originals and corrections made.

40. While on tour the following schools were inspected:—The Kannada School at
Aghalaya, Krishnarajpete Taluk; the Kannada Boys’ School, the Girls’
School, the Aided English School and the Sanskrit Páthášálá at Sravanabelagola;
the Kanada School at Gubbi, Hole-Narsipur Taluk, and the A. V. School at Sargur,
Heggaddevankote Taluk.

Office work.

41. Besides the coins examined while on tour at Hole-Narsipur (para 26), 978
coins, consisting of gold, silver and copper pieces, were also examined during the
year. Of these, 8 gold coins, forming a portion of a treasure found at Kyásénhalli,
Jugalur Taluk, were received from the Treasury Officer, Chitaldrug; 1 silver coin
from a resident of Belur, and the rest, consisting mostly of copper pieces, from Mr.
M. S. Narayana Rao, Retired Deputy Commissioner. They were found to consist
mostly of Vijayanagar and Mysore coins, coins of the British and other East India
Companies, coins of the Native States of India such as Baroda, Indore, Cutch,
Hyderabad and Travancore, and coins of Ceylon, Burma, China, Turkey, Persia,
Borneo, Italy, Denmark and Holland. One silver piece is said to have been issued
by a MÁdhva guru named Satyabóthu. My thanks are due to Mr. M. S. Narayana
Rao for kindly permitting me to examine his fine collection.

42. The inscriptions newly discovered at Sravanabelagola, about 70 in number,
were printed and added on to the already printed Kannada texts of the revised edi-
tion of the Sravanabelagola volume. The printing of the Roman portion of the same
volume has, however, made very slow progress, only 13 pages having been
printed during the year. The translations are making fair progress.

43. The printing of the revised edition of the Kannáta Sáhadánsásanam has
likewise not made satisfactory progress, only 32 pages having been printed during
the year. The last portion of the work, consisting of about 50 printed quarto pages,
was carefully corrected with the help of palm-leaf manuscripts and sent to the
press.

44. The work in connection with the General Index to the volumes of the
Epigraphia Carnatica made satisfactory progress during the year, words beginning
with the letters M to S having been written out and made ready for the press.

45. The Photographer and Draughtsman prepared illustrations for the Annual
Report for 1911-12. He took photographs of a large number of coins. He accom-
panied me on tour to the Hassan and Mysore Districts and took photographs of a
large number of temples, sculptures and inscriptions. He prepared a plan, giving
the position of every inscription on the smaller hill or Chandragiri at Sravana-
belagola. A large portion of his time was taken up in developing the numerous nega-
tives brought from tour and printing photographs. He also prepared transfer
copies for the Mysore Exhibition certificates.

46. The Architectural Draughtsman completed seven plates illustrating the
Hoysalásvara temple at Halebid.

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

48. The following works were transcribed during the year by the two copyists attached to the office:—(1) Rájendravijaya-puruśa, (2) Uttarapurána, (3)
Vrata-svárdipä, Saptá-paramasthána and other minor works, (4) Jainendra-vyákar-
anam (in part) and (5) Traivarnnikáchára (in part). They also compared about 500
pages of transcripts.

49. In compliance with the request of the Collector, Civil and Military Station,
Bangalore, to be furnished with provisional translations of the inscriptions dis-
covered by me at Domlur, in 1911, as he was arranging for their preservation under
the Ancient Monuments Act, provisional translations of the new Kannada and Tamil
inscriptions, 10 in number, were sent together with details about their locality.

50. At the request of Rev. W. H. Thorp, B.A., a pile of palm leaf and paper
manuscripts received from the United Theological College, Bangalore, was carefully
examined and classified. The manuscripts contained mostly literary works in Sans-
krit, Kannada, Tamil and Telugu. Several of them are not printed.

Arch. R. 12-13 7
51. During the year under report a paper on "Bhāmaha and Dandī" and a note on "Śankarāchārya and Balavarmā" were contributed to the Indian Antiquary, and a paper on "Talkāṭ" to the Journal of the Mythic Society.


53. The hands in the office have discharged their heavy duties satisfactorily.
<table>
<thead>
<tr>
<th>No.</th>
<th>Size</th>
<th>Description</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>63&quot; X 44&quot;</td>
<td>Narsimha Temple, figure with a bow</td>
<td>Naggiballi</td>
<td>Hassan</td>
</tr>
<tr>
<td>2</td>
<td>63&quot;</td>
<td>Do Kantl and Manmatha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>63&quot;</td>
<td>Do Vishnu figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>63&quot;</td>
<td>Do Syama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>63&quot;</td>
<td>Do Gopala figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>63&quot;</td>
<td>Do Kanada do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>63&quot;</td>
<td>Do Hayagree do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>63&quot;</td>
<td>Do Krishna with serpent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>63&quot;</td>
<td>Do Figures in a cave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>63&quot;</td>
<td>Do Niche</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>10&quot; X 8&quot;</td>
<td>Ornamental base</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>63&quot;</td>
<td>Siva temple, west view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>63&quot;</td>
<td>Odosh-basti, mast view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>63&quot;</td>
<td>Dwarapalka figure on Vipulayagiri</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>63&quot;</td>
<td>Back view of Gommatesvara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>63&quot;</td>
<td>Ssranamastapa on Chandragiri</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>63&quot;</td>
<td>Akhara-basti, north view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>63&quot;</td>
<td>Pathings in the Matha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>63&quot;</td>
<td>Panarintha-basti, south view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>63&quot;</td>
<td>Bimarantheur on Chandragiri</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>63&quot;</td>
<td>Mandasa in the Matha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>12&quot; X 10&quot;</td>
<td>Stone-cour in front of Tetaka-basti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>63&quot;</td>
<td>Statue of Gommatesvara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>63&quot;</td>
<td>Inscription on Siddhara pond</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>63&quot;</td>
<td>View of Chandranath from Visvardagiri</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>63&quot;</td>
<td>Do and Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>12&quot; X 10&quot;</td>
<td>Mandasa in Dwarapali Sastri's house</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>63&quot;</td>
<td>Dwarapalka figure to the right of Gommatesvara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>63&quot;</td>
<td>Lakshmi on Akhandas-Bakula</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>63&quot;</td>
<td>Tyagarja-kumbha with mantapa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>63&quot;</td>
<td>Chennanaru-basti and dome</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>63&quot;</td>
<td>Jeta figures in Dwarapali Sastri's house, front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>63&quot;</td>
<td>Bahubali-basti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>63&quot;</td>
<td>Gajalakshminarayana-basti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>63&quot;</td>
<td>Soman-basti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>63&quot;</td>
<td>Elephant in front of Mangayi basti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>10&quot; X 8&quot;</td>
<td>Chakri-bower</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>63&quot;</td>
<td>Basa at Jnanadipsana, west view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>63&quot;</td>
<td>Do sonthe do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>63&quot;</td>
<td>Do figure on cibola wall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>63&quot;</td>
<td>Do do on wall with tower</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>63&quot;</td>
<td>Figures on the tank bund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>10&quot; X 8&quot;</td>
<td>Old fort wall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>12&quot; X 10&quot;</td>
<td>Lakshmi Narsimha temple, front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>63&quot;</td>
<td>Figure in lakshmi Narsimha temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>12&quot; X 10&quot;</td>
<td>Utsarali Matha, front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>24&quot; X 8&quot;</td>
<td>Two vinvuls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>63&quot;</td>
<td>Siva temple, stone inscription</td>
<td></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>63&quot;</td>
<td>Balakote hill, east view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>63&quot;</td>
<td>Manasimatha temple, stone figures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>63&quot;</td>
<td>Ramanakulakshmya temple, west view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>63&quot;</td>
<td>Anurttakuta basti, group of Jiva figures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>63&quot;</td>
<td>Do Jiva figure (front view)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>12&quot; X 10&quot;</td>
<td>River view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>63&quot;</td>
<td>Do Do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>63&quot;</td>
<td>Rama-samanti temple, front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>63&quot;</td>
<td>Do wooden ear</td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>63&quot;</td>
<td>View of Siva temple, and river</td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>63&quot;</td>
<td>Aragyaara temple, front tower</td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>63&quot;</td>
<td>Mahamudan mosque, front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>63&quot;</td>
<td>Aragyaaraa figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>24&quot; X 8&quot;</td>
<td>Tandasvara figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>12&quot; X 10&quot;</td>
<td>Figure of cow with inscription, on the hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>24&quot; X 10&quot;</td>
<td>Perforated window</td>
<td></td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>24&quot; X 10&quot;</td>
<td>View of tower and temples at the feet of the hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>24&quot; X 10&quot;</td>
<td>Full view of the hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>75</td>
<td>24&quot; X 10&quot;</td>
<td>Tware Kambha at the feet of the hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>24&quot; X 10&quot;</td>
<td>Laksana figure in the Daksha temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>24&quot; X 10&quot;</td>
<td>Sara-bastu, south view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>78</td>
<td>24&quot; X 10&quot;</td>
<td>Do north do</td>
<td></td>
<td></td>
</tr>
<tr>
<td>79</td>
<td>63&quot;</td>
<td>Laksna-pul in Varadarajavenu temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>12&quot; X 10&quot;</td>
<td>Jana basti, group of Jiva figures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>12&quot; X 10&quot;</td>
<td>Varadarajavenu temple, front view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>12&quot; X 10&quot;</td>
<td>Krishna and his mother</td>
<td></td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>63&quot;</td>
<td>Patnadsavali figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>63&quot;</td>
<td>Koteshwar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>63&quot;</td>
<td>Gajendrapada</td>
<td></td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>63&quot;</td>
<td>Vishnu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>63&quot;</td>
<td>Monolithic discus on a pedestal in front of Gangadhar swarna temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>63&quot;</td>
<td>Monolithic damaru in front of Gangadheswara temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>12&quot; X 10&quot;</td>
<td>Peaks in front of Gangadhar swarna temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>12&quot; X 10&quot;</td>
<td>Vas De Gangadhati swarna temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>12&quot; X 10&quot;</td>
<td>Monolithic umbrella near Gangadhar swarna temple</td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>12&quot; X 10&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Village</td>
<td>District</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>------------------------------------------</td>
<td>---------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Hoysalesvara temple, details of scrolls</td>
<td></td>
<td>Habib</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Do</td>
<td></td>
<td>Hassan</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Do</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Do</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Do</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Do</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Do</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PART II—PROGRESS OF ARCHAEOLOGICAL RESEARCH.

I. Epigraphy.

54. A large number of the new records copied during the year under report can be assigned to specific dynasties of kings such as the Gangas, the Kadambas, the Kongālas, the Chōlas, the Hoyāsacchas, Vijayanagar and Mysore. There are also a few inscriptions relating to the Hoḷe-Narsipūr, Umattur, Nuggihalli and Heggadaḍavankōte chiefs. Among the epigraphical discoveries of the year, the inscriptions found on the rock to the west of Lakkidone at Sravāṇa Belgola, which go back to the 9th and 10th centuries, if not earlier, are of some interest and importance. The Jainā epitaphs copied at Ankanadhapura near Hoḷe-Narsipūr, which may be assigned to the 10th century, afford evidence of the place having once been a great Jain settlement. A few Jainā images were found at Buṅvanhalli, Hunsur Taluk, Sālhāram, Yedatore Taluk, and Sravāṇa Belgola with inscriptions in characters of the 10th and 11th centuries. Some epigraphs discovered in Hoḷe-Narsipūr and Yedatore Taluks furnish a few items of new information with regard to the Kongālas and the Hoyāsacchas, while a few others in the same locality go to prove that a branch of the Belur chiefs ruled from Hoḷe-Narsipūr for several generations. An inscription in Gundupot Taluk brings to notice some Mahārāṣṭra officers of the 16th century under Vijayanagar with the title Mahāpātre.

The Gangas.

55. Only two records relating to the Gangā dynasty were copied during the year. One of them appears to refer itself to the reign of Rājamalla II and the other to that of Eṛavappā or Nītimārga II. A few more inscriptions are clearly of the Gangā period, though no king of that dynasty is named in them. These mostly consist of old Jainā epitaphs copied in Hoḷe-Narsipūr Taluk and short inscriptions, recording visits of distinguished personages, discovered at Sravāṇa Belgola.

Rājamalla II.

56. An inscription in front of the Narasimhasvāmi temple at Kunchē, Hoḷe-Narsipūr Taluk (see Plate VIII, 5), which is partly worn, is dated in the third year of the coronation of Satyavākya-Kongarrāvarma-dharma-mahārājadhirāja, lord of the excellent city of Kovalāla, lord of Nandigirī, sīrmata-Pennadiṅgal, and records the grant of the tax on ghee by Kālakatya to the mahājana of Kunchē in the presence of the king and the prabhū Kālāiyya. The grant was made on the occasion of the Kumbha-saṅkrānti, on a Tuesday corresponding to the Pera-tale day in the month of Māgha of that year. The epigraph closes with the usual final verse beginning taluṅkhī. It is very probable that the king referred to here is Rājamalla II. As he came to the throne in 869-70 (Report for 1910, para 61), the date of the present record, which is dated in the third year of his reign, would be 871-72. The expression Pera-tale-dīvāsa (literally ‘the crescent-head day’) occurs in several inscriptions, e.g., EC, 3, Mandya 14, of A.D. 907, and EC, 5, Hassan 45, of A.D. 1025. In the translation of the former inscription the expression has been taken to mean the 8th lunar day, because, according to astrology, the crescent-headed Śiva is the guardian deity of that day. But the correct expression for connote Śiva is Pera-dalayam and not Pera-tale. Further, the inscriptions in which this term occurs do not name the pakesas or fortnights of the month, so that the lunar day intended must be one that does not occur in both the fortnights. Such a lunar day can only be either the full-moon day or the new-moon day. In some records the expression Punnamo-tale-dīvāsa is also used (Report for 1908, para 35). Punnamo is the tadbhava form of Punnimā.
OLD INSCRIPTIONS NEAR LAKKIDONE AT S'RAVANA BELGOLA.

1.
1 śri-Jīna-mārggam niti-
2 sampannam Surpachālāmaṇi.

2.
śri-Nāgivarmanam bāva . . malā . . .
tā-mārttanḍam.

3.
1 śri-E'chayyan
2 virōdhi-nishtibraṃ.

4.
śri-Vatsaraṇaṃ Rājadityam.

5.
STONE INSCRIPTION OF SATYAVAKYA AT KINCHE, HOLK-NARSIPUR TALUK.
1 svaasti Satyavākya-Koṅguivarman-
2 dharmma-mahārajādhirāja Ko-
3 valāla-pura-varṣaṇa Nandigiri-nā-
4 the śrimat-Pemaṇī . . . galapaṭṭa-
5 n-gaṭṭida mūraneya varshada Mā-
6 gham māsadā Peretale-deva-
7 samum Maṅgaḷa-vārad andu Ku-
8 mbha-saṅkrāntiyo Kuṅcheya ma-
9 ḫājanakke Permmadiyum prabha-
10 Kālayyanum ḫānu ḫutta-de-
OLD INSCRIPTIONS NEAR LAKKIDONE AT SRAVANA BELGOLA

STONE INSCRIPTION OF SATYAVĀKYA AT KUNCHÉ, HOLE-NARSIPUR TK.
57. An inscription at Chikka Hansagñe (EC, 4, Vedatore 31), which has now been revised, appears to be a record of this king’s reign. It is a viragal, mostly worn, the top of the stone being also broken. It refers to a battle that took place at Kögtyr between the Gangas and some other power, in which the Ganga king took part. The available portion of the record opens with the praise of some minister named Dharasena who is compared to Mandsára. Then follow praises of some men, apparently his descendants, who are described as members of the Ganga family, possessors of valor and virtues and experts in the art of war. They fought bravely and fell, and Góvindara granted the Konga-nádu 70 as kalnátu for them. We know from several records that Góvindara was a high officer under Ereyappa (last year’s Report, para 74). The expression kalnátu or kalnátu does not mean ‘stony or waste land’ as has been supposed by several scholars, but means a grant for the purpose of setting up (nádu) a memorial stone (kal). The date of the present record may be about 900.

58. A few other epigraphs which, judging from their palaeography, are assignable to the Ganga period, may also be noticed here. An inscription at Docía Býagatavalli, Hole-Narsipur Taluk, which is dated A.D. 974, records a grant of land by Pángyá-gávumía to Madhavayya. A viragal at Nijuvani in the same taluk is a curious specimen of its kind, containing, as it does, two inscriptions with two sets of sculptures on the right and left halves of the same stone. The inscription to the right refers to a boar-hunt and that to the left to a cattle raid. The sculptures in the top and middle panels on both the halves are identical, namely, a seated male figure flanked by female charui-bearers and a dancing male figure flanked by celestial nymphs, but those in the bottom panels are different. The right portion showing a man with two dogs standing between two boars and the left, two men armed with bows fighting with each other, the rescued cattle being represented at the side. Such double inscriptions and sculptures on one and the same viragal are rare. In the present case the records commemorate the deaths of two brothers who may have died at about the same time. The inscription to the left tells us that Kencha, younger brother of Ečhi-gávumía of Bidirpaka, fell in a cattle raid at Nijuvani in the year Pramódita (i.e., Pramóda); while that to the right informs us that Ečhi-gávumía of Bidirpaka killed a boar and died. The year Pramóda of this record very probably represents A. D. 970. Bidirpaka is no doubt identical with Bidirunka, a village situated a few miles to the south. An inscription on the pedestal of a small Jina image in the Chandramāthā-basti at Bávanahalli, Hunsur Taluk, says that the image was consecrated by Kc.-Jabhadra-gorava, disciple of Bálachandra-siddhānta-bhatāra. The date of the record may be about 950. A stone built into the ceiling of the north entrance of the prákāra of the Ankanāthēsvara temple at Ankanāthapura, Hole-Narsipur Taluk, is an epitaph of Déviyabbe-kanti, female disciple of Prabhāchandra-siddhānta-bhatāra. It begins with the verse śrīmat-parama-jambhēra and concludes with the statement that having done penance for five days she went to sañcara. Two more Jaina epitaphs, built into the ceiling of the Subrahmayya temple at the same place, record the deaths of Chāmakabbe and A’yvaśāmi. Chāmakabbe is described as the mother of Dañiga-śetti, who was adorned with many good qualities, and Dévaradhāsaṇyana, and as a supporter of the Jaina assembly (Śrāvana-sangha) of the four castes. She belonged to the Kondakunda lineage i.e., was a lay disciple of a guru of that lineage. A’yvaśāmi was the son of the Pritihari-paramēśvara mahābhuddha Śrāhāsya, supporter of the Jaina assembly of the four castes. The statement that he gave promise of becoming a man of eminent qualities leads us to infer that he died young. Another Jaina epitaph, now lying in the backyard of Darōg Venkoba Rao’s house at Hole-Narsipur, tells us that the chief of muniś, Mahēndrakirti, who had conquered the eight karmas by his good qualities, went to sañcara. The period of these epitaphs is very probably the middle of the 10th century.

59. We may now briefly notice here the short inscriptions newly discovered at Śrāvana Belgoḷa which record the visits of distinguished persons to the place. Four of them are shown in Plate VIII. Some of the epigraphs appear to go back to the 8th century, while most of the others are engraved in characters of the 9th and 10th centuries, a few being in later characters of the 11th and 12th centuries also. In a few cases only the titles of the visitors are recorded, while in others their names are given along with some epithet. As instances of the former may be
given—Gangara bāpta (a warrior of the Ganges), Bādavara maṇṭa (a friend of the poor) Śri-Nāgati-āḍām (the ruler of Nāgati), Śri-Rājana chaṭṭa (the king’s merchant) and Mahā-mandaliśāvarā; and of the latter—Śri-Echayya, cruel to enemies (Plate VIII, 34); Śri-I-saranyya, elder brother to others’ wives; śrīmad-Arishtānē-māndita, destroyer of hostile creeds; Śri-Gōvarayya, a Brahman among byālas (?serpents); Śri-Nāgavarma, a sun. (Plate VIII, 2; the characters of this inscription are peculiar); and Pulikehōrayya, a? teacher (ōγ) of the great banner. Among other names may be mentioned Ravichanda-dēva, Śri-Kavi-Ratna, Śri-Nāgavarma, Śri-Vatsarāja Bālditya (Plate VIII, 48), Śri-Pulikkalayya, Śri-Marásingayya and Śri-Chāmudayya. Of these, Kavi-Ratna and Nāgavarma may be the celebrated Kannada poets who flourished at the close of the 10th century; Marāsingayya, the Ganga king of that name; and Chāmudayya, the renowned general who set up the colossus at S’ravaya Belgōla. Two inscriptions on the rock in front of the Irve-Brahmādeva shrine to the north of the temple encloake on the smaller hill or Chandragiri give us the interesting information that Chandraditya and Nāgavarma were the artists who carved the figures of jīnas, animals, etc., on the rock (para 13). A few of the longer inscriptions on the rock to the north of Lakki-dōne (para 54) deserve some notice. One of them (Plate VIII, 1), which appears to be the oldest on the rock, records the visit of Sārpa-chāḷāmaṇī (?crest-jewel among serpents), who walked in the path of Jīna and was of righteous conduct. It is not clear who is meant by the name. Another, which consists of a prose passage and a kavīda verse, says that Madhuvayya, possessed of fame resembling the moon, Sīva’s smile, the froth on the milk sea and the Kailasa mountain, a lay disciple of Malādhāri Nayanand-rimukta, arrived there and did obeisance to the god with intense devotion; a third tells us that Kannabbarasi’s younger brother Chāyaya, Dammaṇdyaya and Nāgavarma arrived there and paid homage to the god; while a fourth informs us that the glorious Eryayya-ganumkā and Madhāyaya, having arrived there, performed austerities. The above records may not be very important historically, but they have their own value in several other respects, one of them, for example, being their antiquity. They thus bear testimony to the sacredness and importance of the place even in early times, so that even high personages of the Jaina persuasion deemed it a duty to visit the place at least once in their lifetime and have their names permanently recorded on the holy spot.

The Kadamba.

60. Two records copied during the year appear to belong to the Kadamba dynasty, though they do not name any particular king. One of them, found on the rock to the east of Kunchina-dōne on the smaller hill at S’ravaya Belgōla, is a short epigraph telling us that the Kadamba had three boulders brought to the place. There are two big boulders still standing at the place with a third which is broken to pieces. The reference is apparently to these boulders. We are not told who this Kadamba was. Judging from the characters, the record may be assigned to the 10th century. The other record is a Jaina epitaph built into the ceiling of the Subrah-māṇya temple at Ankanatābura, Hoje-Narsipūr Taluk. It says that Rāchwaya, a Kadamba, son of Bāsabo, having renowned the world, performed penance for three days and became a demi-god. We are also told that Balaḍeva was the writer of the epitaph. The period of the record may be about 950.

The Kongālvas.

61. About ten inscriptions relating to the Kongālvas were copied in Hoje-Narsipūr and Yedatore Taluks. They are of some importance as furnishing the names of at least three Kongāla kings not known before, namely, Tribhuvanamalla Kongālva-Dēva (1079-1105), Vira-Kongālva (c. 1115) and Tribhuvanamalla Vira-Dodj-ā-Kongālva (1171-1177). They also enable us to modify the opinion expressed by Mr. Rice (Myœre and Ėngro, p. 145) that the Kongāla kings disappear on the expulsion of the Chōlas by the Hoyasala. Some of the records mention two more names, but one of them, Konga-kshātipati, is not specific, while it is doubtful whether the other, Duddamāḷasara, represents a king of this dynasty. Three of the epigraphs refer to the wars between the Kongālas and the Chāngalvas, and one to a war with the Hoyasalas.

Tribhuvanamalla Kongālva-Dēva.

62. Two epigraphs copied in Pāpēgade’s field to the west of Sāligrāma, Yedatore Taluk, belong to the reign of this king. Both of them are viṣṇuśalas, dated
in A.D. 1079 and 1105 respectively, and refer to an attack on Sāligrāma by the Changāḷas. The earlier inscription tells us that when Tribhuvanamalla Kōṅgāḷa-Dēva was ruling the kingdom, in the month of Mithuna of Siddhārthi, corresponding to the Saka year 1000, Trādākyā-setṇi and Chidūka-setṇi, having routed the cavalry of the Changāḷas who had attacked Saligama, went to Serpūta; that some lands were granted for their happiness; and that Ayamal performed the ceremony of setting up a memorial stone. From the other record, which is dated in the month of Makara of Tārāṇa, corresponding to the Saka year 1026, we learn that during another attack on Sāligrāma in the same reign by the Changāḷas, Trādākyā-setṇi’s (son) Mā-uyya fought and fell. The solar months given in these records are worthy of note.

Duddamallarasa.

63. An inscription on the right jamb of the doorway of the Ankanāṭhesvara temple at Ankanāṭhasapura, Hole-Narsipur Taluk, records that Duddamallarasa, while residing at Hemegadanga in peace enjoying the pleasure of sovereignty, granted the village of Ayavalli to Prabhāchandra-Dēva for the erection and occasional repairs of a Jaina temple. This king is in all probability identical with the Duddamalla-Dēva mentioned in EC 5, Arkalgud 97, of about 1095. The Prabhāchandra of this record may be the same as the one named in Arkalgud 99, of 1079. It is probable that the king was a Kōṅgāḷa, though the two inscriptions in which his name occurs do not specify the dynasty. The date of the epigraph may be about 1100.

Vira-Kongāḷa-Dēva.

64. A record of this king was found on the inner sides of the jambs of the Rāmānjūa-chāya shrine in the Lakṣmīnaraṇaśimha temple at Hole-Narsipur. It tells us that the mahāmadhārā Vira-Kōṅgāḷa-Dēva, a lay disciple of Prabhāchandra-siddhānta-Dēva, who was a disciple of Mēgahchandra-Traṇīvīda-Dēva of the Mulasangha, Dēsiga-saṇga, Pustaka-gahchña and Kondakunda lineage, caused the Saṅkṣeyya-Jinaḷaya to be built and granted for it, with exemption from all imposts, Hemegadala to Prabhāchandra-siddhānta-Dēva. The Mēgahchandra and Prabhāchandra of this inscription are clearly identical with their namesakes mentioned in Sruvana Belgola 47, dated A.D. 1115. The epigraph can be assigned to about the same period. Hemegadala is referred to in EC 5, Arkalgud 79 and 81, of 1189, as the seat of one of the five Śaiva mathas presided over by Anka-jīya.

Tribhuvanamalla Vira-Dudda-Kōṅgāḷa-Dēva.

65. Two inscriptions copied at the Iśvara temple at Mūḍāpya, Hole-Narsipur Taluk, belong to the reign of this king. One of them, a vīramal, is dated in A.D. 1171, while the other bears the date 1177. The former records that when the mahāmadhārā Tribhuvanamalla Vira-Dudda-Kōṅgāḷa-Dēva was ruling the kingdom in peace and wisdom at Mōḷṭeyabuddi, during an attack on Mōḷṭeyabuddi by the Hoysalas, Tancma-Rudra, by order of Kōṅgāḷa-Dēva, killed the horses of the enemy and went to vīra-saṇga. Then follow four verses in praise of Rudra’s valour. The record closes with the statement that Kōṭēhāḷu was granted by the king for Rudra and that a memorial stone was set up by Sōma-jiya and others. The other epigraph tells us that, during the rule of the same king, Kōṅgāḷa-setṭi of Ippaya and several others (named) made a grant of land to the Iśvara temple of their village.

66. Three more records of this dynasty, which do not mention any particular king, may be noticed here. One of them, engraved in characters of the 11th century on a beam built into the ceiling of the Suvarahṣaṇa cell in the Ankanāṭhesvara temple at Ankanāṭhasapura, Hole-Narsipur Taluk, mentions a Kōṅgāḷa, who was a Yama to the Kadamba family. It is to be regretted that the inscription is mostly chiselled out and the beam cut to suit the structure. Another at Hole-Bāchābhalli, Yeḍatore Taluk, which is fragmentary, the top portion being gone, contains an onāśkalha verse in praise of a Kōṅga-kṣitiṣpati who, it says, made the earth his own by only one ekaśama (his unaided valour), while Vishnu had to do the same by three ekāṇamā (strides). Then follow two usual final verses. The third is a mostly worn vīragal at Jōdi-Kuppe, Hole-Narsipur Taluk, which informs us that when the Changāḷa did not retreat from the battle-field, the Kōṅgāḷa drove him back and defeated him. The period of these two records may be about the middle of the 12th century.

Arch. R. 12-13
The Chalukyas.

67. The Chalukyas have already been referred to incidentally when speaking of the Konkalas. A viragal built into the bund of the tank at Chikka Hanasoge, Yadatore Taluk, seems to belong to the Chalukya dynasty. The top portion of the stone is worn. The epigraph tells us that in the year Taran, corresponding to the Saka year 1035 (A.D. 1161), during the prosperous reign of....Changalva-Deva, on the day of Yana-madhava carrying the cattle of Hanasoge, Mardagavara rescued the cattle and died. Mara and Mahajana set up the stone.

The Cholas.

68. About half a dozen records copied during the year relate to the Cholas. Only one of them is in Kannada, the others being in Tamil. They were found in Yadatore, Heggadaevankote and Gundlupet Taluks. Some of them are unfortunately fragmentary.

Rajendra-Chola I.

69. A Kannada inscription on a viragal at Hampapur, Yadatore Taluk, refers itself to the reign of this king. It is dated in T recreation, corresponding to the Saka year 956 (A.D. 1083). The regnal year is also given, but the figures are indistinct. We know, however, from other inscriptions that A.D. 1033 was the 22nd year of his reign. The latter portion of the record being mostly worn, all that we can make out of it is that some one fought against the Chalukya and went to sanya. The Cholas, as a general rule, imposed their names on the conquered provinces and kings. From his prenomen Rajendra-Chola, Nann-Chalukya appears to have been defeated by the Cholas and to have acknowledged Rajendra-Chola as his overlord. The viragal probably refers to this Chalukya.

Kulottunga-Chola I.

70. There are two Tamil records of this king. One of them, copied at Mataka, Heggadadevankote Taluk (para 59), is so much worn that only a few words of the historical introduction can be made out. This introduction, when completed from other similar records, states that while the goddess of Fame became conspicuous, while the goddess of Victory desired him, while the goddess of the Earth became bright, and while the goddess of Fortune wedded him—Kov-Iraiaskaripamanar alias the emperor Sric-Kulottunga Sela-Deva rightfully wore the excellent crown of jewels; caused the wheel of his authority to roll over all regions, so that the Villavar (Cheras) lost their position, the Minavar (Pandyas) became disconcerted, and Vikalan (Vikramaditya) and Simgaan (Jayasimha) plunged into the western ocean; performed the anointing of victory; and was graciously seated on the throne of heroes along with his queen Puvana-mangud-udaivai. The date of the epigraph may be about 1060. The other inscription is a viragal found at Anukara in the same taluk. It is dated in the 46th year of his reign (A.D. 1115), and records the death of some Gammuda during a (? cattle-raid. The stone was set up by Sola-Gammula. The use of the Kannada word viragal (set up) in this Tamil epigraph deserves notice.

71. Three more Tamil records of a fragmentary nature may also belong to the same reign. One of them near Mudukoppalu (EC 8, Yadatore 4), now revised, is mostly worn and incomplete. It seems to record some agreement between Virarankakkaran, superintendent of Erumavirappatnam alias Idaiyar of Idaitturin-nadu in Rajendra-Sola-valanadu of Mudigorda-Sola-maradhal and the Vaisrawanas of the Eighteen lands. Another on a pillar in the backyard of Kempuramana's house at Yadatore, tells us that Ponnayhan's son Ankkakarana erected a temple named Ankkakarivar for the god Nayurukkavari, lord of Aiyampoli alias Uyyakkongda-Sola-pattanam in Peri-nadu, and granted some lands to it. Another inscription at Kannagad, Gundlupet Taluk, records a grant by the One-thousand-five-hundred of the Eighteen lands, residing in Kannamanakal, alias the southern Aiyappalli of Ku...Vay-Cmud in Gangaiyongda-Sola-Valanadu of Mudigorda-Sola-maradhal, for the god Somasvara of their village.

The Hoysalas.

72. A large number of the inscriptions copied during the year relates to the Hoysala dynasty. The records begin in the reign of Vinayaditya and end in the
reign of Ballāla III, covering a period of 245 years from A.D. 1089 to A.D. 1334. Some of them furnish a few items of new information with regard to the Hoysalas. One of the epigraphs copied at Māvanār, Hole Narsipur Taluk, is elegantly executed both from a literary and an artistic point of view. A few more records are clearly of the Hoysala period, though no king is named in them.

Vinayādīyika.

73. An inscription on a stone to the left of the Rāmeśvara temple at Bāgavāḷu, Hole-Narsipur Taluk, refers itself to the reign of this king and registers a grant in A.D. 1059 to a Śiva temple. It tells us that when the mandākaśevara entailed to the band of five chief instruments, the mahāmadadālēśvara Vinayādīyika-Hoysala-Dēva was ruling Gangavāḍī in peace and wisdom, Māvanākakāra, champion over traitors to their lord, son of Māgukā-seṭtī and Sāntīyabhē of Bāgīyīla, granted, with pouring of water, certain lands to Pā ... śēva for the god Rāmeśvara. Bāgīyīla is apparently the old name of the village Bāgavāḷu where the inscription is found.

74. Two inscriptions found on the pedestals of two metallic Jina images at Śravāna Belgola (Plate IV, 1; seated figures at the sides) may also be noticed here, as they appear to belong to the same period. One of the images is in the possession of Garaṅgaṇe Vijayarājēya and the other in the possession of his brother Garaṅgaṇe Chandramaya. The inscription on the former states that the image was presented to the Tirthadā-basadi at Kālasatavāḍī by Dēvanandabhāṭṭāraka's female lay disciple Mālāyēbe, and that on the latter, that it was presented to the same basadi by Kāṇabē-kantīyē. We thus learn that these images, though they are now at Śravāna Belgola, were once the property of the Tirthadā-basadi at Kālasatavāḍī. The latter is the modern village Kāsa-vāḍī, situated at a distance of about four miles to the south of Seringapatam, where, according to tradition, there were numerous Jaina bastis at one time. The tradition is borne out by the fact that some years ago a regular cart load of metallic images and vessels belonging to Jaina bastis was unearthed in the bed of a channel that runs close to the village. The inscriptions thus afford evidence of the village having been an important Jaina settlement in the 11th century, though there is not a single Jaina living there at present.

Vishnurādhana.

75. There are several records of the reign of Vishnurādhana, the earliest of them being on a stone in front of the Uvara temple at Torāṇya, Hole-Narsipur Taluk. It is mostly worn and appears to be dated in A.D. 1115. After giving the usual account in verse of the rise of the Hoysalas and mentioning the defeat of the Pandyā king and dāgadēva by Ballāla I and his brother Vishnurādhana, the epigraph proceeds to give in prose the following among others of the titles of Vishnurādhana: Entitled to the band of five chief instruments; the mahā-madadālēśvara, lord of the excellent city of Dvāravēti; champion over the Malapas, captor of Talikādē, Kōngu, Nānambavāḍī, Banavasa and Hāmangal; Bhujabalā-Vira-Gangu and Vira-Nārāyaṇa. The boundaries of his kingdom are given as Nāgali and Padiyaghatta on the east, Kōngu and Chērayamāmil (ḍ Chērayam and Anemale) on the south and Bārakanāra ghāṭin on the west. The name of the northern boundary is defaced. The inscription then records that when Vishnurādhana-Hoysala-Dēva was in the residence of Dorasanadēva ruling the kingdom in peace and wisdom, punishing the wicked and protecting the good, a subordinate of his, Nārāyaṇa-Dēva, erected a temple in the cyclic year Jaya, corresponding to the Śaka year (1044) and set up the god Nārāyaṇa in it. The names Bhāskara-pardita and heryade Nēma occur at the close of the record. Another inscription in Basappa's shrine at Chirnakkalī Yedatore Taluk, which appears to be dated in 1116 (Durmukhi), tells us that when the possessor of titles, the mahāmadadālēśvara, Tribhuvanamalla, captor of Talikādē, Gangavāḍī and Nānambavāḍī, Bhujabalā-Vira-Gangu-Hoysala-Dēva was ruling the earth, on the occasion of a solar eclipse, a grant of land was made to Chāṇa-jiya. Another near the Kālimma temple at Janivāra, Channarayapatna Taluk, gives the interesting information that Vishnurādhana, on his way to (2) Kadambudē of Čharmā-Bēya of Kāṭaka, made a vow to the goddess and granted some land for her on a Monday corresponding to the 11th lunar day of the bright fortnight of Chaitra in Hēmakombi, which is coupled with the Śaka year 1039 (A.D. 1117). The above Čharmā-Bēya is no doubt identical with the Čhāṇa-jiya king Vīkramaṭīya-Pērmādē (1976-1126). Kāṭaka probably
denotes Kalavā-kaṭaka. The present inscription, which is properly a record of Ballāla II, refers incidentally to this former grant by Vishnuravdhana. A rīgagāl to the west of Kadubinakārī, Hole-Narsipur Taluk, which bears no date, also refers to a battle between the Chālukyas and Vishnuravdhana. The latter portion of the record is defaced. It tells us that on Bhallaha's general Bhūgachātiya marching against the mahāmāndalēsvara, Tīhthavāmalā, capturer of Talekāḍu, Bhujabalā-Vira-Ganga-Hoysala-Dēva, ṢHoysala-Dēva Ṣdrove him back. Bhallaha of this record is clearly the Chālukya king Vikramādiya. Another rīgagāl at Hanumanhalli in the same taluk, which is not dated, gives the name of the king as Vira-Ganga Viṣṇuvādiya-Hoysala-Dēva and records the death of Maida-veggade of Teramya who, we are told, fought on the way and fell. Rāyā's son Babbeya set up the stone, erected a temple in the name of Maida-veggade and granted some lands to it. An inscription to the west of Nārāyanpura, Yedatore Taluk, dated 1133, records that during the rule of the capturer of Talekāḍu, Bhujabalā-Vira-Ganga-Hoysala-Dēva, the great minister and general Bhoppaya made a grant of land to Kārakāntha-jiya of Torenādū for the god Madhādeva of Beṭivānī. The donor is also named in EC, 4, Yedatore 6, of 1116. The last inscription of this reign copied during the year, is one in front of the Īśvara temple at Kuneche, Hole-Narsipur Taluk. It is dated in 1139 and records the setting up of a linga and a grant of land for it by Čhāma-gāmānḍa, Masana-gāmānḍa and others under the rule of Vishnuravdhana-Dēva.

76. A much worn inscription in characters of the 12th century, found on the door-lintel of the Stīrāsht-tērthā pond in the Rāmānujaṭhāry temple (para 28) at Sāligrāma, Yedatore Taluk, is of great interest as it seems to confirm in a way the traditional account of Rāmānujaṭhāryā's visit to Sāligānnā. It begins with obedience to Rāmānuja and a Sanskrit verse apparently in his praise and then proceeds to say in Kannada that Embār, Aṭḷān and Aṭṭān of the māthā at Sīrāngam granted some (2) privileges to the Stīrāshtāpasas of Sūgāle. The above individuals were the immediate disciples of Rāmānujaṭhārya, the first two being in addition his close relatives. Embār was his cousin and Aṭṭān, generally known as Muddali-yāgāḍu, was his nephew. Aṭṭān, a favorite disciple, was also known as Kāṭāmbi-yāḍehān. The māthā referred to is no doubt the māthā of Rāmānujaṭhārya at Sīrāngam.

Nārāyanahā 1.

77. There is only one record of this king, a rīgagāl dated 1172, near the Īśvara temple to the south of Hāvinahalli, Hole-Narsipur Taluk. It is of some historical importance as affording evidence of Ballāla II having turned refractory at the close of his father's reign. The rīgagāl records that when the mahāmāndalēsvara jord of the excellent city of Dvāravatī, capturer of Talekāḍu, Gungavāḍi, Nānambavaḍi, Bālava, Hanumagad and Uchchanγ, Bhujabalā-Vira-Ganga-Vishnuravdhana-pratāpā-Nārāsinha-Dēva was in the residence of the capital Dōrasamudra ruling the earth in peace and wisdom, his servant Hiriyabesā Billamotta Bāmeya-Nāyaka of Hāvinahalli, during the destruction of the village on the occasion of Ballāla-Dēva's incursion (ēdise), killed many and attained the world of gods. His sons Mādeya-Nāyaka and Sūreya-Nāyaka set up the stone. From the titles applied to him, Bāmeya-Nāyaka appears to have been a high officer under the king: he was perhaps the head of the company of archers (billa-motta). The titles given are —lord of the excellent city of Dvāravatī, an elephant among the (2) knēgas (Knegarāṭha), ruler of Kōḷās-paadu, receiver of boons from the goddess Kōḷāgāḍā, a fish-hook to the (2) Kāḍāṛavas, a Rāma in firmness of character, and a trampler under foot of hostile nātālās. EC, 5, Kāḷur 86, of 1177, also refers incidentally to Ballāla II having left his father and tried to oppose him.

To the same period may belong an inscription on the back of a stone Chaturvimsatī-tērthakara image (Plate V, 2) in the fort Anantaṭhā-basti at Sāligrāma, Yedatore Taluk. It tells us that the image was a present from Bommaive, wife of Sambu-Dēva, who was a favorite lay disciple of Nāḻgāmāndī-siddhāntā-chakravatti of the Mula-sangha and Balātkāra-gana. It is also stated at the close that the present was made at the conclusion of āṭatiya nemp, one of the centros or observances among the Jainas.
There are half a dozen inscriptions of this king. One of them, a śrāgāl near the Iśvara temple to the south of Hāvinahalli, Hole-Narsipur Taluk, which is dated in 1192, refers to the rout of Bhilama’s army by Ballāhā II and records the death of Kām-ya-Nāyaka in the battle of Lokkigundī. It tells us that when the refuge of the whole world, favorite of earth and fortune, mahārājādhirāja paramaśvara, sun in the sky of the Yādava family, crest-jewel of rectitude, king of the hill chiefs, champion over the Malapas, fierce in war, hero true to his word, sole warrior, Sanvārāsiddhi, Giriṣṭurgamā, a Rāma in firmess of claw acte, niśanka-pratāpa-Hoysala-chakravarti vira-Ballāhā-Deva, having routed Bhilama’s army, was with his army at Lokkigundī ruling the kingdom in peace and wisdom, his servant, lord of the excellency of Dvāravati, an elephant among the 52 king, ruler of Kōḷāla-nādi, receiver of boons from the goddess Kōḷāla-dēvi, a celestial tree to dependents, protector of refugees, a Rāma in firmness of character, a trampler under foot of hostile sāmuttas, the mahārājādhirāja Hīriyābeṣṭ; Bhilmattā Kāmeyya-Nāyaka of Hāvinahalli (see previous para) killed many in the battle of Lokkigundī and attained the world of gods. His sons Mancheya-Nāyaka and Mātungya-Nāyaka set up the stone. Kāmeyya-Nāyaka was perhaps the grandson of Bameya-Nāyaka of the previous reign. Another śrāgāl in the pābāra of the Chennigacchya temple at Dēvarummudhali in the same taluk, which appears to be dated in 1191, records the death of some gaccha in a cattle raid. An inscription in front of the dyotirmayēśvara temple at Sāligrama, Yedatore Taluk, the top portion of which is gone, registers a grant of land to the temple by the mahārājādhirāja vārubhare kṣetrapāla hṛdaye Māchārayya. Inscriptions at Tōmāḷa, Seringapatam Taluk, records grants in 1175 and 1177 by the same officer (Report for 1905, para 42). So, the date of the present record may be about 1175. Another at Janivāra, Channarapattina Taluk, which was already referred to in para 75 as alluding to a former grant by Vishṇuvardhana, tells us that when the mahārājādhirāja vārubhare, Tribhuvanamallā, Vira-Gangquete-pratāpa-Hoysala-Ballāhā-Dēva was in the capital Dūrismudrā ruling the southern circle of the earth, punishing the wicked and protecting the good, on the pājārī of the temple of the goddess at Janivāra presenting him with alāca (colored rice) and presada (sacred offerings), he made a grant of land for the goddess. The date of the grant may be about 1180.

A few more records, which probably belong to this reign, though they do not name the king, may be noticed here. A śrāgāl behind the Majanmalleśvara temple at Tāvandīh, Hole-Narsipur Taluk, which seems to be dated 1195, records that Maṭccha-ganda’s son Bāra-seti, when attacked by thieves, fought with them and fell, and that Jāke-ganda and Māncha-ganda set up the stone. Another śrāgāl at the named Iśvara temple at Hanumanahalli in the same taluk, says that Bommaya lost his life in a cattle-raid and that the mahāgānā of Māvinakere granted some land to Kērīga, who engraved the stone. Another at the same place makes the simple statement that on the death of Muḍavēyya’s son Bācheya-nāyaka, his son Maṇveya-nāyaka set up the stone. The period of these two records may be about 1200. An inscription on the pedestal of the image of Pārvatāna in the Pārvatāna-basti at Kīṭār, Heggadevanaktote Taluk, informs us that the image was consecrated in the cyclic year Vijambi by Vāsupūjya-dēva of the Mālsa-sanga, Kāmūga-pata, Tintirīgachheka and the Kundakunda lineage. Judging from the characters, Vijambi probably corresponds to A.D. 1170.

Sōmēśvara.

Of the records of this king, three were found on the south outer wall of the Elīḷēśvara temple at Elīḷēśapura, Hole-Narsipur Taluk, and two behind the Majmalleśvara temple at Tāvandīh in the same taluk. Two of the inscriptions at Elīḷēśapura, dated 1238, give us the new information that Sōmēśvara was then residing in Vijayarājendrapatana, which he had brought into existence in the Chōḷa kingdom. Several inscriptions tell us that Kaṇṭanar or Vikramapura near Sirirangam was his residence in the Chōḷa kingdom. It is interesting to know from these records that he had another residence there, created by himself. It is not likely that Vijayarājendrapatana is identical with Kaṇṭanar.

81. One of the epigraphs at Elīḷēśapura, referred to above, records that when the refuge of all the world, favorite of earth and fortune, mahārājādhirāja paramaśvara, lord of the excellent city of Dvāravati, sun in the sky of the Yādava family, crest-jewel of the all-knowing, king of the hill chiefs, champion over the Malapas,
fierce in war, sole warrior, unassisted hero, Giridurgamalla, a Bāma in firmness of character, Sānivārasiddhi, niśanka-pratāpa-chakravarti Hoyasa-vira-Sōmeśvara-Dēva’s increasing victorious kingdom was continuing as long as the sun, moon and stars, and he was in the residence of Vijayarājadraṇḍaṭṭāṇa in the Chōla kingdom ruling the earth in peace and wisdom, punishing the wicked and protecting the good—his servants, the three brothers Sōvāna, Gōviyāna and Nārāsima-Dēva, and a few others (named) made grants of land for the god Kēḻava. The descent of the three brothers is thus given: —Gōviyāna; his son, Sōvāna; son of the latter’s brother Nāgarāṇa and Chānārava, Sōvāna; his brothers Gōviyāna and Nārāsima-Dēva. The epithets applied to them are—māhā-poṇḍya, parvama-triŚēst, avām-anuśādi, champions over tritons to their master, hunter-cum-cages to refugees, crowned trainers of elephants and horses, karpārādhiṭṭhahāyaṇa and worshippers of the lotus feet of Vāsudeva. Then follow two verses in praise of Sōvāna, in which his skill in training elephants and horses and his prowess in war are eulogised. The inscription then mentions a grant for the same god by Sōvāna’s arāḍhyā, Bammāṇa, of the Vasīṣṭha-gotra, said to be a worshipper of the lotus feet of the god Virūpadakha of Hēmakūṭa (Hampe), on a Sunday corresponding to the new-moon day of the month Pushya in the year Hēmānauhi, which is coupled with the Śaṅka year 1159, under the asterism Sṭavaṇa and Vyāpata-Pāya, the combination constituting the holy occasion known as arāḥḍhaya; and another grant by Gōviyāna’s son Nāgariya’s hṛgyage Nārāṇa-Dēva, who is thus described: —His family being Kānada, his gōda Vasīṣṭha, his family god Śiva, his father prāthana Kalla-ya, his mother Nāgave, his wife Māyi-Dēvi and his son Kalla—who is there so fortunate as Nārāṇa! The epitaph concludes with a verse in praise of Sōvāna’s sword. The engraver was Masapaya. The other inscription at the same place, which bears the same date, records grants to the same temple, on the same holy occasion of arāḥḍhaya, by several high officers of the kingdom. It tells us that when (with titles as in the above inscription) the uprooter of the Magara (madrasa) kingdom, destroyer of the Pārdyān, establisher of tthe Chōla kingdom, Hoyasā-śira-Sōmeśvara-Dēva’s increasing victorious kingdom was continuing as long as the sun, moon and stars, and, having created the city named Vijayarājadraṇḍaṭṭāṇa in the Chōla kingdom, he was happily ruling there punishing the wicked and protecting the good, the grants were made. The officers that made the grants were the chief customs-officer Vayjīrum, the māhā-prākārṇi Pālīya-dāmāniya’s bala-mamujya (rāgunt) Lākhamuna-Nāyaka, the māhā-prākārṇi Hṛgyage Kolīya Kārampā, and the māhā-prākārṇi mānā-bāleśkr (fish-hunter) Māyi-ya-Nāyaka’s son Nāceya-Nāyaka’s bala-mamujya Hṛgyage Hariyana-Purumde-Nāyaka. The officers and gandhas of Chikka Belugaḷi were to see that the grants were properly administered. Pālīya-dāmāniya was a great general under Sōmeśvara’s father Nārāsmiṇa II. It was he that built the Harīharāvara temple at Harīhar (last year’s Report, para 89). He was also the author of a short punik work called Harīvasāṭṭa (EC, 11, Davanagere 25). A third inscription at the same place, dated 1229, records a money grant for a flower-garden for the god Kēḻava of Chikka Belugaḷi uhat Vairāṇāṭhupīṇa by Śāvi Dēva of Santasavāḍī, who was the bala-mamujya of the māhā-prākārṇi Ravi-Dēva, Basavayeṇa and Raṅga-va-Dēva.

82. Of other records of this reign, a vṛtṛgala behind the Māḷemalāvara temple at Tavandih, Hole-Narispur Taluk, which is dated in 1248, records that during the rule of the Yādeva-Nārāyana Hoyasa-Sōmeśvara-Dēva, on the (?) Mahārāṣṭhī ērya the cattle of Tavandih, Mādi-ganṣa’s son Māya rescued the cattle and fell. Another vṛtṛgala at the same place, dated 1249, says that during the rule of Sōmeśvara, on the occasion of the destruction of...yanabājī, Śōma-jiya attained the world of gods, and that his son Bayira-jiya set up the stone. We may also notice here two short inscriptions found on the outer walls of the Lakshminarasimha temple at Nagghalli (para 9), which give some interesting information about the execution of the sculptures in the temple. The period of these records is about A.D. 1249, the temple having been erected in that year during the reign of Sōmeśvara (EC, 5, Chauṇḍarayapatna 238). Several of the images on the walls have labels on their pedestals giving the names of the artists who made them. From these we learn that the two artists Mallsamma and Bājeḍōḍi of Nandi had most to do with the ornamentation of the temple (Report for 1909, para 54). The present records tell us clearly that the figures on the north side were the handiwork of the sculptor Mallamma. We may
therefore conclude that the sculptures on the south side were executed by Baichôja of Nandi, though this fact was already inferred from some of the labels on that side. For purposes of comparison, six of these "signed images" are shown on Plates II and III, three executed by Mallitamma and three by Baichôja.

Nārasimha III.

83. There are only two records of this king, one copied in the Lakshminarasimha temple at Hole-Narsipur and the other in the Mallēśvara temple at Māvanur, Hole-Narsipur Taluk. The former, dated in 1276, begins with a brief account of the rise of the Hosaḷas and gives their genealogy down to Sōmeśvara. Nārasimha is then introduced, his title Sahitya-garaviśa, his coming to throne at an early age and his defeat of the Sāvara king being described in a few verses. Then follow a few verses in praise of Perumāl dandāmāyaka: He was of the Attēya-gōra, son of Viskhamu-śa and Manchele, his guru being Rāmakrishnā. It was through him that Nārasimha's sovereignty was made secure and stable. His titles were Rāmakānike and Javanike-Nārāyaṇa. The epigraph then records that when (with usual Hosaḷa titles) a lion to the elephants his enemies, uprooter of the Magara kingdom, establisher of the Chōl kingdom, the raiser up of the Pāṇḍya kingdom, vina-pratāpa-chaṅkara-vati Hosaḷa-śri-vīra-Nārasimha-Dēvara was in the capital Dōrasamudra, ruling the earth in peace and wisdom, his servant, champion over deceivers of their lord, Tāvaṭīya, Javanike-Nārāyaṇa, woshipper of the lotus feet of Rāmakrishnā, the mahā-pradāhā Perumāl-dandāmāyaka, having purchased land from the mahājana of Vijayāsīmavatīpura, made it over to the mahājana of Udāra to provide for the expenses of Aṭṭhru-pāj and Aṭṭhru-pāj in some temple. Perumālvedēva-dandāmāyaka was a renowned general under Nārasimha III. His grants are recorded in several inscriptions, e.g., BC 4, Naganāgala 38 and 39; BC 11, Chittāndra 12 and 32; BC 5, Channarapatna 269. (See also Report for 1908, para 48: Report for 1919, para 51.)

84. The other inscription of Nārasimha III, copied at Māvanur, is noteworthy both for its contents and artistic execution. It is a long epigraph, similar in some respects to the inscription E at Abballē (Epigrapha Indica, V, 245), giving the traditional account of a Lingayat teacher named Parvataṭya and recording a grant by the king for some Śiva temples. After four invocatory verses in Sanskrit in praise of Śiva and a verse in Karnāḍa extolling Dēvara, the odeya of Māvanur, as an incarnation of Śiva comes a fine prose passage, giving a poetical description of Śripaṭvata and the god Mallikārjuna on it. Then the inscription goes on to say in poetical language that in a village on the south named Śivara, Parvataṭya was born of Brahman parents, who were adherents of the Śiva creed; that, as a result of the tendencies of his previous birth, Parvataṭya, even before initiation by a guru, became a devout worshipper of the god Mallikārjuna; that, being blessed with the favour of his devotion, the god directed Nandi to become his guru under the name of Mallayā, having given previous intimation to Parvataṭya in a dream of the arrival of a guru to impart religious instruction to him; and that when, having been taught by Mallayā, he was leading a quiet and devotional life, he was, by the grace of the god, blessed with two sons named Appaiya and Dēvara. The latter, having received religious teaching from their father, became great Śiva devotees. Dēvara was the senior odeya of Māvanur and Appaiya the junior odeya. The latter erected a temple at Māvanur and set up in it a linga, naming it Dēvēśvara after his elder brother. Dēvarve, wife of Appaiya, likewise built a temple at Māvanur and set up a linga named Appēśvara after her husband. The epigraph then records that (with usual titles) the nisānike-pratāpa-chaṅkara vati Hosaḷa-śri-vīra-Nārasimha-Lēvappa, on the Śivāratri day in the year Vishu, corresponding to the Śvēkāraka year 1294 (A.D. 1282), granted the village Tavanidhi in Sīgo-ṇdu to Appaiya's wife Dēvarve for the upkeep of the Dēvēśvara and Appēśvara temples and for the maintenance of the requisite establishment to conduct the services in them. Dēvarve divided the village into 40 erīṭṭis, allotting 10 of them to provide for offerings of rice for the gods and the remainder to provide for the livelihood of the temple servants. The erīṭṭis were bestowed on pious Śivēśvaras with the condition that each erīṭṭiśu should pay annually 2 gōḍādaṇ̄ga and 5 panas. The erīṭṭiśu had also collectively to supply every year 12 cart-loads of fuel and certain articles such as rice, card, milk, butter, etc., for each of the annual festivals named gura-parva and pāncha-parva. They had besides to pay jointly 2 gōḍādaṇ̄ga to meet the expenses
of the annual illumination festival. The income from the village was thus 102
годыдас. The items of expenditure sanctioned by Dēvavē are thus given:
—To two pāyāra, 10 годыдас; to the man who brings water for the sacred bath, to the
sweeper and to the man who scrapes grass in the enclosure, 5 годыдас; to two
gardeners, 10 годыдас; for sandal, 5 годыдас; for incense, 5 годыдас; for lamps,
10 годыдас; to the cook and the cleaner of the sacred vessels, 5 годыдас; to the
man who measures the temple grain, 5 годыдас; for occasional white-wash and
repairs, 5 годыдас; to the cōma wearing in charge of the temple cows, 5 годыдас; for
each of the festivals, Sāvārāti, dāvana-pārā, nāla-pārā, dēpārā, the senior
karmār's pārā on the 8th lunar day of the dark fortnight of Bhādrapada, the junior
karmār's pārā on the 10th lunar day of the dark fortnight of Aśāḍha, 5 годыдас;
for the supervisor in charge of the temple treasury and granary, 5 годыдас; and for
cardamoms, camphor, musk, etc., 2 годыдас. We are also told that Dēvavē granted
for the gods her own lands and all the money in her possession; and appointed her
daughter Pārvatī-Dēvi as the superintendent of the temples and their property
with full powers as regards the administration of the temple funds. The vētis were
not to be given away, sold or offered in exchange to men of other faiths or castes. In
case any of the vētisārās misbehaved themselves or turned heretics, they were to be
deprived of their vētis and turned out. The vētis thus resumed might, however,
ever be given away, sold or exchanged.

The record closes with a prayer that this charity of King Nānasimha may endure as long as the earth, sun and moon.

Bāllāḍa III.

35. Of the inscriptions of Bāllāḍa III, a viragat at the Rāmēśvara temple at
Bāgavāḷ; Hole-Narsipur Taluk, dated 1305, tells us that when the king of the hill
chiefs, champion over the Malapas, Yādava-Nārāyaṇa, lord of the excellent city of
Dvāravati, [territorial of] the Lālā Chēlo Gau, and Gūrjara kings, establisher of the
Chōla king, of the kingdom of the Pāḍiya king, a spear to the head of the Magara king,
sun of the south, emperor of the south, a tiger to kings, a vēdābhērēng to kings,
Vira-Bāllāḍa-Rāya's sister husband (māyādana) Sōmeya-dāmpāyaka was governing
Bennmētura-dūrga, on Kāmpala-Dēva, the general of the Sēvara army, marching
against Holalaka, he went there with his army, fought with Kāmpala and fell.
His titles were—champion over princes who are very fond of their bodies; champion
over princes who, having made a gift to-day, say "No" to-morrow; champion over
princes who, having made a gift, breed on it. The record concludes with a verse
extolling his valour thus:—While his followers shouted in admiration "Jiya (lord)"
and Bāllāḍa-Dēva exclaimed "Bravo!" Māyādana-Sōmeya, making a sheath of
the mouths of his enemies, thrust his sword into it. The engraver was Echōja's son
Siddayya. Bennmētura-dūrga was the old name of Chitaldurg. The battle between
Kāmpala and Sōmeya-dāmpāyaka at Holikere is also referred to in another viragat
at Chittānalli, Krishnarājpete Taluk (last year's Report, para 53). The engraver of
the present record is apparently identical with the engraver of BC, 11, Holakere
136, of 1307. Another much worn viragat at the same place, dated 1306, refers
itself to the same reign and mentions some one who had the titles—an elephant-quad
warriors, protector of refugees. It then seems to record a grant by the Nāyakas
of Bāgavāḷ for some one who fell fighting. The engraver was Gachchikōja's son
Mālloja.

An inscription on a stone lying in the compound of the Anglo-Vernacular
School at Hole-Narsipur, which is dated in 1310, records that the pratiṣa-chakrārati
Hoyisana-bhujabala-āri-vira-Bāllāḍa-Dēvarasa gave a śārma to the mahādēvadesa
of Kunchiya, which was a dēvēdēna village of the god Pādumaśēvāra, to the effect
that from the year 1011 they have been exempted from the payment of certain taxes
(named), amounting in all to 230 ḡa and 1夏季, which they had been paying to the
palace. We are also told that the great minister Mādigeḍava-dāmpāyaka, having
made a ḍēla of 2300 ḡa and 3夏季 to the king, purchased 4 villages (named) for
a tank which he proposed to construct. It was he that procured the remission of
taxes to the mahādēvanes of Kunchiya and got the king's signature affixed to the grant.
The villages he purchased were also exempted from the payment of certain taxes (named)
and this fact was ordered to be noted in the 15 registers of the king, who also granted
him a śārma. The tank was constructed in the name of Māyidēvā-dāmpāyikiti, wife
of the mahā-pradāna Mādigeḍava-dāmpāyaka. Another epigraph at Jōdi-Haradan
halli, Hole-Narsipur Taluk, which is also dated 1310, tells us that on a petition made
to him by Ajangaṇa, the prajā-gavāda of Haradanahalli, the same minister, Mādige
ḍava-dāmpāyaka, remitted certain taxes and settled some disputes. In EC, 11, Holal-
kere 186, of 1807, this minister is mentioned as ruling the kingdom in conjunction with the king in the residence of Dörasamudra. The term hokake, which Mr. Rice has taken to mean 'a wrapper,' occurs in several inscriptions; and some remarks were made on the term by me in my Report for 1910, para 86. The present inscription lends considerable support to my interpretation of the term, namely, that it connotes some money contribution made to the king or some other high personage.

86. Of the other records of this reign, a viragal at Bāgavalu, Hole-Narsipur Taluk, dated 1319, records that during the rule of (with titles as given in the previous para) the destroyer of the Kāḍava king, Giridurgamalla, a Rāma in firmness of character, unassisted hero, Hovisesā-sri-vira-Ballāka-Dāvarasa, Singeya-damāyaka's son Hiraya Rama,...and Ankaya-nāyaka's son Rama,...fell in some battle. Another viragal at the same place, which appears to be dated in 322, is noteworthy, as it records the death of Singeya-damāyaka, son of Vira-Ballāka's sister's husband (majumara) Śomeya-damāyaka (para 85), in a battle between the Pândya kings in Southern India. We are told that Singeya-damāyaka was in the service of Vira-Pândya of Kaṇāmūr and that in a battle that took place between Vira-Pândya on one side and his son Samudra-Pândya and Paraka-Pândya on the other, the former was put to rout and Singeya-damāyaka who was in his army fought bravely and fell. His titles are then given: An adamantine cage to refugees, protector of refugees, an elephant-cum to warriors, champion over youths who are fond of bravery. The record closes with the statement that he was the son-in-law or nephew (āsita) of Ankaya-damāyaka. The information supplied by this record about the war between the Pândya kings appears to be new. Paraka-Pândya of this epigraph perhaps represents Parākrama-Pândya, whose inscriptions are dated in A. D. 1315 and onwards. Vira-Pândya is said to have ruled from A. D. 1296 to 1342 (Indian Antiquary, 42, 227). No published record gives the name Samudra-Pândya. It is not clear why Singeya-damāyaka went all the way to Kaṇāmūr to take service under Vira-Pândya.

87. A few more records which clearly belong to this reign, though the king is not named in them, may be noticed here. An inscription on a stone in a field to the west of Tryambakapur, Gundlupet Taluk, the top portion of which is defaced, states that when a sun to the lotus the Moḍakulaya family, champion over adulterers, a Māri to the Kongas, disperser of the Kongas, capturer of Nilagiri, Giridurgamalla, a spear to the hearts of ...., a protecting rampart to the goddess of sovereignty of the Hvyasalas, a new incarnation of Manmatha, breaker up of the Pândya,..., a wild elephant to the lotus beds the Pândya forces, an adamantine cage to refugees, disgrace of hostile mandalikas, a Ram in war with hostile mandalikas, the champion who put to flight Arasugandarāma, fierce in war, breaker of all the pride of Viśalāmudra, favorite of the lady Meane, unapproachable to the wicked, worshipper of the lotus feet of the god Allākunātha, subduer of hostile forces, receiver of boons from Parāśará-parama-bhittāraka, devoted to the Ekkadasi observance, sole warrior, paramour of the goddess of heroism, a perennial stream of karnakarpura, lover of cows and Brahmins, a brother to others' wives, lord of the excellent city of Svastipura, Imamati-Rāmukarārya, son of Perumal-damāyaka,—sri-vira-Mādhava-damāyaka was in the residence of Terakanāmābi, governing the Padinākku-nādu (or 14 nādu's) in peace, in the year Sādharana corresponding to the S'aka year 1282 (A. D. 1310), he made a grant of a village to certain prominent S'rivaisnavas of Terakanāmābi, naming it Perumākappura after his father. Among the donee only a few names can be made out—Gōvindadāsa, Rāmadāsa and Strāṅgadāsa. Mādhava-damāyaka was a founder of Ballāla III, (Report for 1907, para 24; last year's Report, para 93). Among other inscriptions that mention him are E C, 4, Gundlupet 58 and Chamarajanagar 193. His father, who was a renowned general under Nārasiṃha III, has already been referred to in para 88 above. Another inscription on an oil-mill to the west of the tank at Kandāgala, Gundlupet Taluk, which bears the date A. D. 1334, tells us that during the rule of the mahā-pradhanā, Imamati Kētukarārya, Kētaya-damāyaka, Rāma-ganda Rāya-ganda Kēta-ganda and Kala-ganda, sons of Bamma-ganda of Kandayangala, granted the oil-mill for a perpetual lamp to be burnt before the god Sōmanātha for the spiritual merit of their father. From EC, 4, Gundlupet 69, of 1321, we learn that Kētaya-damāyaka was the son of the above-mentioned Mādhava-damāyaka and that he also governed the Padinākku-nādu with the seat of his government at Terakanāmābi. Another inscription on an oil-mill
near Trattayya's house at Dooja-Tuppura in the same Taluk, dated 1505, records
the grant of the oil-mill for the god Chola-Ramanatha by the son (name not given)
of Appa-gauḍa of Tuppur. The engraver was Gengaya.

VIJAYANAGAR.

88. There are only a few records of the Vijayanagar period. They begin in
the reign of Harishara II and end in the reign of Śri-Ranga-Rāya II, covering
a period of nearly 250 years from about 1580 to 1661. Three of the records are
chambers inscriptions of Harishara II and Śri-Ranga-Rāya II.

Harishara II.

89. Of the records of this king, two are copper-plate inscriptions, one of
them received from Gubbi, Hole-Narsipur Taluk, and the other from Sāgara, Heggada-
devankote Taluk. Only a hand copy of the former is available, the original plates
having been lost. The Sāgara plates are in the possession of Venkatasubba-bhūtāja
of that village. They are of three in number, each measuring 10\(\frac{1}{8}\) by 8", and are
strung on a circular ring which is 2\(\frac{1}{8}\)" in diameter and 1" thick. The ends of the
ring are secured in the base of a square seal, which measures 1" and bears the
figure of an arm standing to the proper left. The plates are engraved in Nāgari
characters, all of them on one side only. After invocation of Gauṇa, Sarasvatī,
Śivi, Vāmana and Parabrahma in separate verses, the inscription proceeds to give
the date and a eulogistic account of Harishara II. The date given is Siddhārthi
falling within the two hundred years after one thousand years of the Śālīvahana-
śaka. Further on it is stated in another place that the grant was made on the
occasion of a solar eclipse in the month of Kārtika of the year Siddhārthi. Harishara
is described as the occupant of the throne of the great city Vidyānagara on the bank
of the Tungabhadra—a splendid wreath of jewels to the Kāraṇṭa country pre-eminent
in the circle of the earth, the birthplace of all the dharma and adharma, and superior
to all the other Arthas; rāja-dhārīḍa rāja-paramāśvara vitra-pratāpa; a victorious
Dhananjaya (Arjuna) in the battle-field; a Hariçandra in speaking the truth;
possessor of three thrones borne on the heads of hostile kings; breaker of the pride
of hostile kings; protector of kings who take refuge with him; taker of all the durgas
in war; worshipper of the gods, Brahmanas and gurus; proficient in niti-sāstra; clever
in archery; well versed in the 64 arts; an ornament of the Atrēya family; having his
feet illuminated by the jewels on the crowns of mahatma-mandala-lāṭeras; and regulator of
dharma and adharma as determined in sveti and svāriti. Then follow further praises
of Harishara's valour, liberality and learning. He was the sole lord of gane, asva and
mara; and by his grace certain kings obtained three thrones with the titles Gajapati,
Aśvapati and Narapati. It was for this reason that he was known as māra-rājasra-
Çvadda. The inscription then records that king Harishara of the Atrēya-gotra and
Aśvalayana-sūtra, son of Bukka, grandson of Prabhā-Rāya and great grandson of
Dēva-Rāya, on the occasion of a solar eclipse in the month Kārtika of the year
Siddhārthi, on the application of Madhavarāja, granted, with the pouring of water,
the village Sāgara situated on the bank of the Kapilī in Bāva-nūda of the Hoḍāna
kingdom, with all the usual rights, to Vāhāndhurasarasvatī of the Jāmagnayavatsa-
gotra, Aśvalayana-sūtra and Rik-sākhā, son of Hākhāndhāla, grandson of
Nanjaināha and great grandson of Bhūtanāha. The donor is said to have made
a deep study of the three Vedas, to have grasped the essence of all the śāstras and
to have been a regular performer of the five sacrifices. The village granted had
also six hamletas (named) attached to it. The record concludes with a number of
the usual imprescriptible verses. There is also a verse asking forgiveness of the
readers for any orthographical mistakes that may be found in the grant. The
signature of the king—Śri-Virudvala—is given in Kannada characters.

It will be seen from the above that this grant is peculiar in several respects.
It differs from all the published copper-plate inscriptions of Harishara not only in
the arrangement of facts but also in giving the king's titles and genealogy and in
the mode of giving the date. The genealogy is not supported by any inscription
that we know of. The intended date is perhaps Śaka 1592 (A. D. 1579), but there
was no solar eclipse in that year. There was an eclipse in Kārtika of Siddhārthi
corresponding to A. D. 1319, but this year is too early for either Harishara of the
Vijayanagar dynasty. Further, the record is disfigured by numerous grammatical
and orthographical errors. These circumstances are sufficient to raise a reasonable
doubt as to the genuineness of the grant.
90. Of the other records of Harihara II, the hand copy of a copper-plate grant referred to at the beginning of the previous para is in the possession of Mysore Srikantiahya, a resident of Gubbi, Hole-Narsipur Taluk. After invocation of Śiva, Gajjaś and the Boar incarnation of Vishnu, the record proceeds to give the genealogy of Harihara II thus — In the race of the Moon was born Yadu whose descendants became renowned as Yadavas. Among these was Sangama. His son was Bukka. To him and Gauri was born Harihara. Then follow a few verses in praise of Harihara. In the three former yugas Paraśurāma, Rāma and Krishna were born for punishing the wicked. In the Kali-yuga, however, Hari himself incarnated as Harihara for the purpose. The inscription then records that the rāja-paramēśvara, sole lord of the eastern, western, southern and northern oceans, a Garuda to the serpents the kings who break their word, svarātrītes of the Hindu kings, an udanānta cage to refugees, establisher of the path of the Vēdas, a traveller in the paths of karmā and Brahma, a brother to others' wives, learned in literature, a Vālmiki among kings, a Vyāsa among kings, ēri-virā-Harihara-Mahārāja, on a Friday corresponding to the first lunar day of the bright fortnight of Vaishākhā in the year Durmāti, which is wrongly coupled with the Sāka year 1333, on the holy occasion of setting up the god Bukkarājēśvara, granted, in the presence of the god Virūpākṣa, the village Gubbi ākā Bukkarājē-varāpura situated in Konagādā of the Hāyasa country, making it an āgrahāra of 40 vedānas, to 39 Brahmans of various gātrās, Ṛkās and names. Then follow details about the donces and the boundaries of the village granted. The Sāka year intended is evidently 1304 (A. D. 1381), corresponding to Durmāti. The god Bukkarājēśvara was set up by Harihara apparently in the name of his father Bukka. An epigraph at Arekal Hosaballi in the same Taluk makes the simple statement that the village belongs to Madhava-dēva of Hariharapura. This Madhava-dēva is no doubt identical with the Madhava mentioned in para 22 as having built the Mahārāyana temples at Hule-kote and Hariharapura. From E C, 5, Hole-Narsipur 7, of 1395, we learn that he was granted Hariharapura, Tavanidhi and a few other villages by Harihara II.

Sāluva Narasinga II.

91. An inscription to the east of the Basavanna temple at Uyyamballi, Heggadadevankote Taluk, dated in 1497, tells us that the mahāmedōntamīśaya-prata Kathārī Sāluva Narasingha-Rājavarṇa-Rāya's minister Tipparasa granted Uyyamballi to provide for offerings of rice and lamps for the god Rāmayveyā of Kittūr. After a few usual imprecatory sentences the epigraph closes with the statement that if any customs-officials violate the grant, they shall incur the sin of having killed this cow, the figure of a cow being sculptured before the word this. The king mentioned in this record is Imaḍa Narasingha or Sāluva Narasingha II, who belonged to the Second Vijayanagar Dynasty, properly so called (see my Report for 1903, para 65), and ruled from 1493 to 1504. He was the son of Sāluva Narasingha I, who was minister and general of the last weak rulers of the First Vijayanagar Dynasty, which he supplanted in the end (Ibid., para 64). Tipparasa is also mentioned in EC, 4, Heggīdadadevankote 74, of 1498, as the house minister of Sāluva Narasingha II and as making a grant for his merit. This minister appears to have also served under Virā Narasingha of the next Vijayanagar Dynasty in 1508 (Ibid., para 67). Another inscription in front of the Rangānātha temple at Haradārāpura, Arkaigud Taluk, which is dated in the cyclic year Randri, records the grant of certain taxes for the god by Tipparasa's man (maṭha) Hulese Dēvarassyāya. The Tipparasa of this epigraph is probably identical with his namesake mentioned above and, if so, Randri may be taken to represent A. D. 1500.

Narasanna-Nāyaika.

92. An inscription at Hairige, Heggīdadadevankote Taluk, dated in the year Nāla, tells us that, for the merit of Narasanna-Nāyaika, some one (name gone) granted certain lands to Kāmayya as a savamānya. Narasanna-Nāyaika was the father of Krishna-Dēva-Rāya and the second usurper of the Vijayanagar throne. The year Nāla of the record corresponds to A. D. 1497.

Narasimha-Rāya.

93. A much worn epigraph in front of the Īśvara temple at Chitgal, Hole-Narsipur Taluk, records that during the rule of Narasimha-Rāya the gauda-vajraga of Chikkahalli in Maravī-sīhāja made a grant of land to provide for offerings of rice for the god Mallikārjuna of their village. Unfortunately the portion containing
the date is completely defaced. It is very probable that the king referred to is Vira-Narasimha, elder brother of Krishna-Dêva-Râya. The date of the record may be about 1506.

Krisna-Dêva-Râya.

94. An inscription at Hale Bhimabiddu (EC, 4, Gundlupet 62), which has now been revised, says that on the auspicious occasion of the birth of a son (putrâdâsâ) to the mahâ-mandâlêsvara sîrî-Krisna-Râya in Bahdhânyâ (A. D. 1518), by order of..., a grant was made.

Saddâśiva-Râya.

95. A record of Saddâśiva-Râya outside the north navaranga entrance of the Lakshminarâyana temple at Hole-Narsipur registers a grant to barbers in 1448 by the mahâ-mâṇḍâlêsvârâ Râmâ-Râjâyaya-Viśhákâravârayya-mahâ-arausa by order of the mahâ-râjâdhirâjâ râja-paramâsâvarâ sîrî-vîra-pratâpâ sîrî-Saddâśiva-Râya-mahâ-râya. The epigraph closes with the statement that those who violate the grant shall be sons of barbers.

Venkatapati-Râya I.

96. There is only one inscription of this reign. It was found near a ruined maha-pâpa on the way to the bathing ghât of the Vaiśyas at Hole-Narsipur. The epigraph tells us that when (with usual titles) sîrî-vîra-Venkatapati-Dêva-mahâ-râya, seated on the jeweled throne at Penugouda, was ruling the earth, Saktaru Lakshminarayana of the Parâśara-gotra A'sâvalâyana-sûtra and Rikâkâkhâ, son of Basavaiya and grandson of Tippatrasûya, caused to be erected in 1606 a mahâ-pâpa for use during the floating and car festivals and the final sacred bath of the god Lakshminarâyana; and that (Lakshmappa-Nâyaka of the Kâsyapa-gotra, son of Venkatapati-Nâyaka and grandson of......) granted certain lands to meet the expenses of the above festivals. The donor Lakshmappa-Nâyaka was one of the chiefs of Hole-Narsipur.

Sîrî-Ranga-Râya II.

97. There are two records of this king, one a stone inscription at Kallu Byâdarhalli, Hole-Narsipur Taluk, and the other a copper-plate inscription in the possession of Yâgam-bhatâ at Hole-Narsipur. The former, dated in A. D. 1557, records that during the rule of the râjâdhirâjâ râja-paramâsâvârâ, sîrî-vîra-pratâpâ sîrî-vîra-Sîrî-Ranga-Nâyaka, Nârâyana-Nâyaka of the A'pastamba-sûtra, son of Rangappa-Nâyaka and grandson of (Lakshma)ppa-Nâyaka, granted the village Nârâyana-samudra belonging to Nârâyana-hapura to Hari-pandita of the A'sâvalâyana-sûtra. The signature of Nârâyana-Nâyaka-Sîrî—Jaityarâjasimha—comes at the end. There is also a figure of Vâmana sculptured on the stone at the close of the inscription. The suffix Nâyaka instead of Râya in the name of the Vijayanagar king deserves notice. The donor in this record was also a Hole-Narsipur chief. The other inscription, dated 1661, consists of 2 plates, each measuring 6½ by 5½. They are written in Telugu characters, both being engraved on one side only. After invocation of Sîva and the Reincarnation of Vishnu the inscription proceeds to say that while (with usual titles) sîrî-vîra-Sîrî-Ranga-Râya-Dêva-mahârâyaya-nâyavârâ of the lunar race, lord of the throne at Ghanagiri (Penugouda), son of Gopâlara-pâyya and grandson of A'riviga Râmâraju-Rangaparâjaiya of the A'trâva-gotra A'pastamba-sûtra and Yajus-sâkhâ, was ruling the earth in peace at Velâpûri (Belur), he granted with all the usual rights the village Kopa-gala-râji belonging to Udûru of the Hupisemanda-sîme to Nârâyana-sâtrî of the Kanyuânyâ-gotra A'pastamba-sûtra and Yajus-sâkhâ, son of Raghunâtha-bhatâ and grandson of Sambulinga-bhaṭṭa. The signature of the king—Sîrî-Râma—is given in Kannada characters. The grant was written by Râyasam Vâbbana,......of Lakkhharas. (See last year's Rêport, para 114.)

Hole-Narsipur.

98. A number of inscriptions copied mostly in Hole-Narsipur Taluk relates to the Hole-Narsipur chiefs, who appear to have been an independent branch of the Belur chiefs with their capital at Hole-Narsipur. They had the same titles as those of the Belur chiefs and bore of the same gotra, sūtra and sâkhâ. They were also of the solar race and ruled from Hole-Narsipur for several generations in the 16th and 17th centuries. Several inscriptions tell us that the Narsimhapurâsâ-sîme or
Narsipur District was granted to these chiefs as an *ambaji* by the Vijayanagar king Krishna-Dvāra-Nāya. The newly discovered records enable us to make up the following list of the succession of these chiefs:

**Venkatappa-Nāyaka or Venkatādri-Nāyaka m. Padmāmbikā.**

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Rangappa-Nāyaka I (1651)</td>
<td>Nārisimha-Nāyaka II (1658-1665).</td>
</tr>
<tr>
<td>Nārisimha-Nāyaka I (1654-1657).</td>
<td></td>
</tr>
<tr>
<td>Rangappa-Nāyaka II (1655).</td>
<td></td>
</tr>
</tbody>
</table>

**Venkatappa-Nāyaka.**

99. This is the first of the Hole-Narsipur chiefs as indicated by the records of the dynasty copied during the year. An inscription at Haragundanahalli, Hole-Narsipur Taluk, records a grant by him for the spiritual welfare of his parents. A portrait statue of his stands in the *navaranga* of the Lakshminarasimha temple at Hole-Narsipur, with his name engraved on the pedestal. There are also a few inscriptions on the floor of the same *navaranga* telling us that Venkatappa and his son Tirumalaiya did obeisance to the god. It is probable that he built or renovated the *navaranga* or patronised the temple by making some endowment for its upkeep. His name is likewise engraved on two door-sills of the Ankanṭhāvara temple at Ankanṭhāpura, Hole-Narsipur Taluk, as also on a door-sill of the Rāmānātha temple at Sāligrāmā, Yedatore Taluk. He may have restored or endowed these temples also. Judging from the published inscriptions of this chief, the period of the above records may be about 1580.

**Lakshmappa-Nāyaka.**

100. There are several records of this chief. His figure is sculptured on a pillar of the Koṭāra-mantapa in the *prakāra* of the Lakshminarasimha temple at Hole-Narsipur with the name Lakshmappa-Nayanivāra engraved over it. A grant made by him in 1606 was referred to when speaking of the Vijayanagar king Venkatapati-Nāya I (para 96). An inscription in front of the Anjaneya temple at Gangūr, Hole-Narsipur Taluk, which begins with obeisance to Rāmānaja, records the grant of the village for some god by Lakshmappa-Nāyaka. Another to the east of Channapura in the same Taluk, which appears to be dated in 1614, tells us that Krishnappa-Nāyaka's Lakshmappa-Nāyaka granted Chennapura to the god Chenmanallikārjuna set up by Janjappa-setti. A third in front of the Anjaneya temple at Niduvani in the same Taluk, which appears to be dated 1591, records that Krishnappa-Nāyaka's Lakshmappa-Nāyaka granted Nidoni *alias* Lakshmanapura, belonging to his Narasimhapura-slave, for the god Narasimha, in order that Chikkappa-Nāyaka might attain Vaikuntha (or the abode of Vishnu). In the last two records the donor's grandfather's name occurs before his instead of his father's name as usual, probably because the grandfather was a celebrated chief who was supposed to be the founder of the family.

**Virupa-Nāyaka.**

101. This chief was another son of Venkatappa-Nāyaka. An inscription to the south of Māchigondanahalli, Hole-Narsipur Taluk, dated 1629, says that Venkatādri-Nāyaka's son Virupa-Nāyaka granted, on the occasion of a solar eclipse, for the spiritual merit of his father, the village Māchigondanahalli *alias* Narasigalapura for the god Tiruvengalānātha of Mávinakere.

**Tirumalaiya.**

102. This chief appears to have been another son of Venkatappa-Nāyaka. An inscription on the floor of the *navaranga* of the Lakshminarasimha temple at Hole-Narsipur mentions him as the son of Venkatappa; and another at the same place tells us that he along with his father did obeisance to the god (para 99).

Rangappa-Nāyaka.

103. A label over a male figure sculptured on the right jamb of the avastāpā doorway in the Lakshmīnarasimha temple at Hole-Narsipur informs us that the figure represents Kichchayya, bearer of the betel-bag of Rangappa-Nāyaka. In EC, 5, Arkalgud 57, of 1659, which is a copper grant issued by Nārasimha-Nāyaka, son of Lakshmappa-Nāyaka, the donor Nārasimha-Nāyaka alludes to a former grant made by his elder brother Rangappa-Nāyaka. This portion is not translated by Mr. Rice. From this it is clear that Rangappa-Nāyaka was the elder son of Lakshmappa-Nāyaka. He seems to have ruled only for a short period.

Nārasimha-Nāyaka I.

104. This chief was the son of Rangappa-Nāyaka. There are several records of his reign. Two of them, dated 1654 and 1655, were found on a pillar of the Kotāra-maṇṭapa in the prākāra of the Lakshmīnarasimha temple at Hole-Narsipur. The earlier record tells us that Nārasimha-Nāyaka, son of Rangappa-Nāyaka and grandson of Lakshmappa-Nāyaka, caused to be erected, for his own merit, the Lakshmīvī拉萨-maṇṭapa for the Mahāvaami festival and granted some land to meet the expenses of that festival. We thus learn that what is now known as the Kotāra-maṇṭapa in the above temple was named Lakshmīvī拉萨-maṇṭapa at the time of its erection by Nārasimha-Nāyaka I. The other record says that Nārasimha-Nāyaka of the Kāsyapa-gōtra, son of etc., granted the village Ankaḷaḷi, belonging to the Narasimhapura sūme, on the auspicious occasion of the birth of a son to him. The name of the donor is defaced. Another inscription at Ankanhalli, Hole-Narsipur Taluk, which is likewise dated 1655, records the grant of a village by him for his own merit. Another grant made by him in 1657 was already referred to when speaking of the Viṭṭayanaṅgar king Sṛṅga-Rāga-Rāya II (para 97).

Rangappa-Nāyaka II.

105. An epigraph at Ankavalli, Hole-Narsipur Taluk, dated 1655, tells us that Rangappa-Nāyaka of the Kāsyapa-gōtra, grandson of Rangappa-Nāyaka and great grandson of Lakshmappa-Nāyaka, on the auspicious occasion of the birth of a son to him, granted the village Ankaḷaḷi, belonging to his Narasimhapura, for the god Nārasimha. Though the record does not name the donor's father, the pedigree given makes it clear that he was the son of Nārasimha-Nāyaka I.

Nārasimha-Nāyaka II.

106. This chief was the younger son of Lakshmappa-Nāyaka (para 103). He was a devout Vaishnava and appears to have been a most prominent member of the family. The large structure at Hole-Narsipur now occupied by the Uttarādī-maṭha is said to represent his palace and the present Oṅkārāvara temple his Durbar hall. He built several subsidiary shrines in the prākāra of the Lakshmīnarasimha temple, a pond called Chandrasaras and a tank named Nārasimhabuddhi after himself. There are five inscriptions of this chief, one of them being a copper grant. The latter gives several details about himself and his family. All his records are composed both in Sanskrit and Kannada. One of them near the shrine of the goddess Aṇḍāḷ in the prākāra of the Lakshmīnarasimha temple at Hole-Narsipur, dated 1658, records the erection of a shrine in the above prākāra, the setting up in it of Sḍūḍikkuḍutta-nācchehār and the grant of a village to provide for offerings of rice for the goddess, by Nārasimha-Nāyaka of the Kāsyapa-gōtra, son of Lakshmappa-Nāyaka, grandson of Venkaṭādri-Nāyaka and great grandson of Baiyappa-Nāyaka's (son) Krishna-Nāyaka. Aṇḍāḷ was one of the twelve Sṛṅgaśraya Saints and the author of two Tamil hymns forming a portion of the Nālāyiruppatukūlam. She was the daughter of Saint Periyāḻvar and was also known by the names Godā-devi and Sḍūḍikkkuṭitta-nācchehiyār. The latter name, which occurs in the present inscription, is thus accounted for:—It means "the lady who gave (garlands of flowers) after wearing (them)." Periyāḻvar used to prepare garlands of flowers for the god Viṭṭapatsya of his village Sṛṅgiliputtūr, but, in his absence, Aṇḍāḷ used to take up the wreaths of flowers intended for the god, wear them in her locks, and, placing herself before a mirror, admire herself with a view to make sure if she would, in that decorated condition, be a proper match to the Lord whom she always regarded as her would-be-husband and Master, taking care, however, to put them back in their place afterwards. One day Periyāḻvar, noticing this descentration of the holy garlands, scolded the girl and restrained from taking them to the temple as usual. But the god appeared to him in a dream and told him
that the garlands which, according to him, were polluted, were all the more acceptable to him by reason of the sincere devotion of the wearer. Another inscription, also dated 1655, on a pillar of the veranda in front of the Rāmānūja-chārīya shrine in the same temple, tells us that Nārasimha-Nāyaka, for his own prosperity and increase of merit and wealth, built separate shrines in the prākāra of the Lakshmīnaraśimha temple, set up in them figures of Chakrāvārī, Kūrtālāvīrī, Vēḍāntāchārya, Periya-Jiyār and Madalāyāndār and granted certain lands to provide for the services in these shrines. Chakrāvārī is a personification of the discus of Vishnu. Kūrtālāvīrī and Madalāyāndār were the immediate disciples of Rāmānūja-chārīya, Vēḍāntāchārya and Periya-Jiyār were renowned teachers and authors who flourished in the 13th and 14th centuries. The latter is commonly known as Maṇavālāmabhāmuni. Another on a stone near the pond known as Kalyāṇi in the fort of Hole-Narsipur, dated 1659, records that Nārasimha-Nāyaka, son of etc., constructed the pond and gave it the name of Chandrasaras. The signature of the king—Sri Jayavarameswara—is given at the end. This epigraph, though mostly similar in its contents to EC 5, Hole-Narsipur 5 which stands by its side, has a Sanskrit introduction which is not found in the other. A fourth inscription near the tank at Malapanahalli, Hole-Narsipur Taluk, also dated 1659, records the construction by the same chief, who is given several titles here (see next para), of a tank called Narsambudhī after his own name.

107. The record that remains to be noticed of this chief is a copper-plate inscription received from Jocidār Venkatasubhāyaiya of Kanchenahalli, Arkalgud Taluk, who is said to be a linear descendant of the recipient of the grant. It consists of 5 plates, each measuring 8½ by 6½. The plates, which are engraved in Nāgari characters, are strung on a circular ring which is 2½ in diameter and 3½ thick. The ring had no seal when the plates came to me. The inscription is similar in contents to EC 5, Arkalgud 22 and bears the same date, viz., A. D. 1865. After invocation of Śiva and the Boar incarnation of Vishnu, the genealogy of Nārasimha-Nāyaka is thus given:—In the line of Kaśyapa was born Rāmādēsa of the solar race. His son was Girīṣa; his son, Yarga-bhūṣa; his son Timma-bhūṣa; his son, Bayya-nippa; his son, Kṛiṣha-bhūṣa; his son, Venkaṭa-bhūṣa; his wife was Padmāmbikā and their son, Lakṣmi-bhūṣa. The latter had a lofty building erected at Kaśi for the god Pāṇapati and performed ṛjaśeṣaṇa and other sacrifices. His wife was Chamāmbikā and Vishnu himself was born as their son in Naraśa-bhūṣa. Then follow a few verses in praise of Naraśa-bhūṣa or Nārasimha-Nāyaka. He presented many golden ornaments such as breast-plates, couches, discuses, crowns, bracelets and pendants together with necklaces of precious stones to the gods Janārdana and Narasimha and to the goddess Lakṣmi. Having erected stone buildings, he set up in them Āmuktālāyaprādā (or Aṇḍā) and Sudāsāna or the discus of Vishnu. He constructed the tank named Narsambudhī and the pond named Chandrasaras. Āmuktālāyaprādā is the Sanskrit rendering of the Tamil name Sthīkkoṭutta-netti, Kṛiṣha-bhāma, dinākara-gajaa, bīrīda-koṭapada-haraga, a Dhananjaya (Arjuna) in war, a Vikrāmārka in courage, a Rādhāya (Karna) in making gifts, grāttiyār of the gods and Brahmans by his incessant sacrifices, protector of all the dharmaś, supporter of the gods and Brahmans, Nārasimha-Nāyakaraṇa of the Kaśyapa-gōtra, son of Lakṣmīpatah-Nāyaka, grandson of Venkatādrī-Nāyaka and great grandson of Bayyappa-Nāyka’s (son) Kṛiṣha-Nāyaka, on the 12th lunar day of the bright fortnight of Aśhaḍha in the year Visvāvasu corresponding to the Saka year 1857, granted to 12 Brahmas (named with their gōtras, etc.,) with all the usual rights, as a tax-free agraṭārā, the village Kanchehahalli in Hasabale-sīkha belonging to the Nārasimhapura-stam śēkha which has come down to him from old as a gift from [Kṛiṣha]-Rāya, in order that his parents Lakṣmīpatah-Nāyaka and Chennāyiyyamma, Rangappa-Nāyaka and daughter Koṭamam may attain Vaiṣṇa-asū, and that he, his son, friends and wife may obtain great prosperity and the fulfillment of all their desires. The village was to be divided into 12 or 13 trittī, of them going to the 12 Brahmas referred to above, and of the remaining 4 or 5 trittī, 3 was to be given to Basavaṇa-hebārnu for his share as yajamāna of the village and 1 to the village temple. The signature of the chief Sri Jayavarameswara is given at the end in Kannada characters. The labels on the pedestals of the 10 figures of Aṭṭārās in their shrine in the prākāra of the Lakshmīnaraśimha temple at Hole-Narsipur
may belong to the same period, as it is probable that the figures were set up by or during the rule of this chief. The names given are (1) Poyye-álvár, (2) Pudattí-álvár, (3) Mahadáhvaya (or Pęy-álvár), (4) Tirumaláiśay-álvár, (5) Naam-álvár, (6) Kulaśikhar-álvár, (7) Periy-álvár, (8) Tondaradippodi-álvár, (9) Tiruppáni-álvár and (10) Tirumangaiy-álvár. These together with Aṉṉáḷ and Madhurakavít-álvár form the twelve “canonised Saints in the Church of the S'rvaiśhavas.”

108. An inscription to the west of the Basavaṇya temple at Móganāyakanahalli. Hole-Narasipur Taluk, which is dated in the cyclic year Māmātha (1565) and records the grant of the village for the god Nārasimha by Pāyachapā-Nāyaka, may belong to the same dynasty. It is not clear who this Pāyachapā-Nāyaka was. He does not seem to be identical with the Bayya-nripa (see previous para) of this dynasty.

109. An epigraph to the north-west of Bommanahalli, Gundlupet Taluk, dated 1492, records a grant of land by Parvata-deva, a subordinate of the mahā-mahā-dvārerā Nānja-Rāya-Ódeyar. This chief ruled from 1432 to 1494.

110. An inscription on the lintel of the sukhanadi doorway of the Tirumaladēva temple at Nuggihalli, Channarayapatna Taluk, tells us that Rāya-nripa, son of Timmarāja and Virūpāmbikā, set up the god Tiruvengalānātha and made a grant of the village Kattigeyalhalli. The donor, who is described as a great warrior, was of the kumar race and had the titles Bhuvanakavira and Gajācē-śaṅkha (hunter of elephants). From EC, 5, Hassan 117, of 1373, we learn that he was of the Aprāya-gótā 'Apraśāmba-sūtra S'vāsava-pravarā and Yajus-śaṅkha, and that his father was the son-in-law of the Vīyunagar king Divā-śaṅkha II (1419-1466). Rāya-nripa may have set up the god in the name of his father: Īngala-mannti, the author of a metric lexicon in Kannada styled Kabbigarakalpaṇi, says that he was the minister of this chief of Nuggihalli. The date of the epigraph may be about A.D. 1500.

A few labels found on the pedestals of certain metallic images in the Lakṣuminārasimha temple at Nuggihalli, which were referred to in para 9 above, may also be noticed here. They are inscribed on 5 metallic images, namely, the utsava-vigrāha of Kēsa and its consorts, the seated metallic image of the goddess and the utsava-vigrāha of the Kēsa temple at Hebbaladu, and seem to tell us that the images were caused to be made or presented by Gōpāla. We are not told who this Gōpāla was; but, according to local tradition, he was a Pāleger of Nuggihalli. Judging from the characters, the period of the labels may be about 1600.

111. An inscription on the gniit kalaśa or knob of an umbrella in the Varada-rājasvāmi temple at Heggadadevankote is of some interest as it is engraved in inverted characters and has to be read with the help of a mirror. It bears the date S'aka 820, though the characters are pretty modern, and tells us that the kalaśa was presented by Heggade. An inventory of the temple articles found in the records of the Taluk office gives the name of the donor as Heggade Dēvarāja-Ódeyar. It is said that Heggadadevankote is named after him. Mr. Rice gives the tradition that Heggade Dēva rebuilt the fort and restored in his own person the ancient line of rulers about the 10th century (M'apore, II, 249). But the characters of this inscription appear to be of about the 16th or 17th century.

112. An epigraph to the north of the Māri temple at the bēchirādh (ruined) village Lokkkere, Gundlupet Taluk, dated 1540, tells us that the mahā-pandālaṃdōn Kondayadēva-Chōha-mahā-arasan, agent for the affairs of Tevūdēchēhāra-Mahāpātre and Sōmaśilādēva-rāhuṭarāya-Mahāpātre-arasan, granted a village, as a servaṇāṇaya, to a resident (name defaced) of Teraṅkanămbē. The signature of the donor—Kondarāya—is given at the end. A Vidyādharā-Mahāpātre-arasan is mentioned in EC, 4, Gundlupet 36, of 1550, as a feudatory of Suddā-līva-Rāya of Vīyunagar, who is said to have bestowed on him the Teraṅkanambē-sime for the office of Nāyak. So, these Mahāpātrea appear to have had their seat of government at Teraṅkanambē.
Koṇdayyaṇēṉa-Chōla-mahā-arasu is also mentioned in Gundupet 7 as having repaired the Lakshminaradāraja temple at Terakanāmbi. For other Chōla-mahāarasus see para 35 of my Report for 1907.

MYSORE.

113. Only a few records relating to the Mysore kings were copied during the year. Several of them belong to Krishṇa-Rāja-Odeyar III. A few more of the same period which do not name the king will also be noticed under this head.

Krishṇa-Rāja-Odeyar II.

114. Two inscriptions of Kalale Nanja-Rāja, who lived in this reign, were found on the metallic images of Taṇḍavaṇā and his consort Chantakāmbikā in the Mallikārjuna temple on the hill near Beṭṭadapura, Hunsur Taluk. They inform us that the images were presented by Nanja-Rāja-Odeyaraiy of the Bhāravāya-gōtra Aśvālayana-sūtra and Rīk-tākhā, son of Kalale Vira-Rāja-Odeyaraiy and grandson of the Mysore Daṇḍavāya Duddaiya. For other images presented by him, see para 130 of last year's Report.

Krishṇa-Rāja-Odeyar III.

115. There are several records of this king. An inscription in Pāṇāmi's field opposite to the Chippalagatāmama shrine at Hole-Narsipur records a grant of land by the king to the cowherd, sērēṅgāra Mallikārjuna, as a bedaṇi. The inscription is engraved on four separate stones, which apparently once formed the boundary stones of the land granted. A similar grant to sērēṅgāra Durgaiya is recorded in EC, 5, Hole-Narsipur 5. The date of the record may be about A.D. 1520. Another inscription on the pedestal of the metallic image of Satyabhamā (Plate VII, 2) in the Narasimha temple at Sāgrāma, Yedatore Taluk, tells us that the image was presented by Krishṇa-Rāja-Odeyar III to the Prasannakrishnasavāmi temple at Mysore. The inscription is exactly similar to the ones found on the metallic images in the above temple and noticed in para 153 of last year's Report. The image in question is said to have been found in a pond known as Gaotama-birtha in front of the Narasimha temple. It is not clear how or when this image which was in, or was intended for, the Prasannakrishnasavāmi temple, found its way into the above pond. As this temple was built in 1829 (Report for 1908, para 80), the date of the record may be about the same. Two inscriptions on the Nandi and peacock vehicles in the temple at Beṭṭadapura, Hunsur Taluk, in which the aśeṣa-vigraha of the Mallikārjuna temple on the hill near Beṭṭadapura is kept, tell us that the vehicles were presented in 1867 and 1868 respectively to the temple of Siddha Mallikārjuna (para 33), whose lotus feet are illuminated by the rays of the sun in the crowns of all the demi-gods, by Ḫaunā Modikhamane saṅkarā Mēghamane Lingaṇa's son Nāga-setti of Beṭṭadapura, a humble servant of Śri-Krishṇa-Rāja-Odeyar of Mahiśārapura.

116. A few inscriptions recording gifts of jewels, vessels, etc., to temples which belong to the same period, may also be noticed here. Four of the silver ornaments in the Lakshminarasimha temple at Hole-Narsipur bear inscriptions stating that the ornaments were presents from Satyadharmayu. The latter was a svāmī of the Uttaraḷi-maṭha, being 28th in spiritual descent from Madhvāchārya. His period is given as A.D. 1797 to 1830. He is said to have been a great Sanskrit scholar, being the author of a commentary called Durgyāharpardipikā on the Bhāgavata-purāṇa, and guru to Dewan Purnaiya. It is said that on the invitation of Krishṇa-Rāja-Odeyar III the svāmī, who had been at Sravaṇā, came to Hole-Narsapur and that the present Madhva-maṭha, which was originally the palace of the chief Narasimha-Nāyaka, was assigned for his residence. His brindrācāra or tomb is said to be at Holehonnum. A silver cup in the same temple was the gift of sērēṅgāra Durgaiya, the same individual to whom a grant by Krishṇa-Rāja-Odeyar III is recorded in Hole-Narsipur 5; another, of Lingaṇa's son Javārāy-śayya of tōshakhānone or the Treasury; and another still, of sērēṅgāra Gollaiya Guraṇaiya's younger brother Siddappa of the king's own Treasury. Further, a silver pitcher in the same temple was a present from the men of the local (?) garrison (tukkā). In the Rāmāvāra temple at Kotītūr, Heggadadevankote Taluk, a silver ornament, a bell and a water-vessel were presents from Aliya (son-in-law) Lingāraṇa Arasū; and in the Pārśvanātha-basti at the same village a few brass vessels were the gifts of Lakshmimatiyamma, wife of Lakshmipliti-pandaṇa of the
palace; of Dëvamma, wife of S’hanta-pañjita of Bełukere; of Dëvârâja Arasu of Bîjikere; and of Jayâvattiyamma, wife of Jinnaiy. In several of these records, the old name of Kitar, viz. Kirtinagara, is mentioned. An inscription on a palankeen in the Arkêsvam temple at Yedatore tells us that the palankeen was presented to the temple by Basavârâja Arasu of Turuvekere. A few brass vessels in the Gopálasvâmi temple on the Gopálasvâmi-beja in Gundlupet Taluk bear inscriptions stating that they were presented by Gopálarâjaiya Arasu, Krishnârasu’s wife Devajamma, Gurusvajaya of Haradanahali and Gurikâra Nanjapa of Gundlupet. An epigraph on an ornamental gateway called Sâle-tôranâmâba at the foot of the hill near Beṭṭadapura, Hunsur Taluk, which tells us that the gateway was caused to be made by Muddumallâjumma, may also belong to the same period. Judging from the name of the gateway, the donor was apparently a dancing girl.

MISCELLANEOUS INSCRIPTIONS.

117. We may notice here a few of the records copied during the year which cannot be assigned to any specific dynasty of kings or chiefs. Two inscriptions found on the pebble of the image of A’dinâtha in the ruined Jaina basti at Chikka Hanasógê, Yedatore Taluk, refer to the construction and renovation of the basti. One of them tells us that the Tirtha-basadi at Hanasógê which, having been originally endowed by Râmasvâmi of the Mûla-sangha Dësa-gana and Pustaka-gachchha, son of Dasaratha, elder brother of Lakshmana, husband of Sitâ and a descendant of Ikshvâku, was afterwards successively endowed by the Sakas, Najas, Vikramâditya, the Gângas and Chângalâya, was renovated by Nâgachandrâdeva’s disciple Samâyâbharana Bhûnâkirti-pañjita-dëva of the Balâkârâ-gana. We are also told that having been born as Abhimava-Râmâchandra he re-set up A’ditârâkâra.

EC. 4, Yedatore 25, 26 and 28 also state that Râma built and endowed the bastis at Hanasógê. Yedatore 25 alludes to a former grant by the Ganga king Mârâsimba and Yedatore 28 to a grant by Vikramâditya. The reference to the Sakas and Nâjas is worthy of notice. The other inscription on the pedestal of the same image records that the Jina-mandira or basti was caused to be erected by Jayâkirti-bhattâraka’s disciple Bhuâkâl-dëva in the Pustaka-gachchha of the Dësiga-gana and Mûla-sangha. Yedatore 28 also mentions Jayâkirti-dëva and gives his spiritual descent. The period of these two records may be about the close of the 11th century. Another epigraph on a pillar in the navarânga of the same basti gives 64 as the number of the basadis of the Pustaka-gachchha and Dësiga-gana in the village. This number is also given in Yedatore 26. A virâgal at Dodda Kûtanur, Gundlupet Taluk, which appears to be dated in 1345, makes the simple statement that it is a memorial to Sânda-gavuda, son of Nâja-gavuda of Dëvâsamudra. The record does not refer to any fight, nor does it give any information about the cause of death. Two inscriptions on the pedestals of the marble images of Chandraprabha and Pârâvanâtha in the Nâmînâtha-basti at Hole-Narsipur, which are dated in Vikrama Samvat 1548 (A.D. 1490), tell us that the images were presented by a disciple of Bhattâraka Jinasatâ-dëva of the Mûla-sangha. An inscription on the door-sill of the south mahâdëvâ of the Triyambakâsva temple at Triyambakapura, Gundlupet Taluk, simply mentions the name Goparasa. He may have been the builder or renovator of the mahâdëvâ. In case he is identical with the Sâjuva chief Goparâjâ mentioned in EC. 10, Mâlur 1-3, the period of the record would be about 1490. Another inscription in Paṭel Chikkalingappa’s field at Hediyâla, Nanjungad Taluk, dated 1514, records the grant of the village Chilâhali by Bhândâra Basava-patna-dëyar, disciple of Parvata-patna-dëyar of the Sâttâra throne, to provide for the services in the temple of the god Sangamâsâra newly set up by him on the southern bank of the confluence of the rivers Kapâla and Kauḍâni at Nanjâlengdhâra and for the livelihood of Sirigirâ-dëyar and his associates residing in the temple. The village granted is said to have been purchased from Nanjânîtha, Bandiyappa and Chikkananjaya, sons of Virupâna-patna-dëyar, the prabhâ of Mulâr in Hediyâla-sthala. Sattâra was the seat of a Lingâyât matha, whose swâminus were great scholars and authors of several works. Another on a metallic image of Sîtalânîtha (Plate IV., middle figure) in the possession of Pandit Dôrbâlî Sastri at Sravana Belgola, dated 1518, says that the image was caused to be made by the religious mendicant Vilasa for the merit of Singâhari, son of (? Sônka and Dharmâvy. The record is dated in both the Vikrama and Sûka eras. Another on the gômâbhâga in the gartha-gritha of the A’dinâtha-basti at Chikka Hanasógê, Yedatore Taluk,
which seems to be dated in 1585, states that Panditayya, son of the chief of Brahmanas, Chikkabaya, and disciple of Chārkirti-pañḍita-deva, caused to be set up the images of Aśāśvara, Sāntiśvara and Chandranātha. From the inscriptions on the pedestal of the image of Aśāśvara noticed above, it is, however, clear that this image at least was in existence several centuries before the time of Panditayya. He may have caused the images to be re-consecrated when the basti had gone to ruin.

118. Of the records that remain to be noticed, an epigraph on a rock to the north of Hamsa-birtha on the Gopālāsvāmi-bettā, Gundupet Taluk, names the tirtha and makes the curious statement that a crow became metamorphosed into a swan on plunging into the tirtha (kāgē biddu hamsasayyātu). The greatness of this hill is described in the Kēshiyā-kāvya of the Bhavishyottara-purāṇa, where its name is given as Kamalāchala. It is likened to a lotus having for its petals eight hills in the eight directions: on the east Triyambakagiri, on the south-east Kumudagiri, on the south Sambharapurgi, on the south-west Gāndagiri, on the west Nīlādri, on the north-west Pallavagiri, on the north Mangalādri, and on the north-east Mallikāchala. At the instance of the Mysore King Chikka-Dēva-Rāja-Odeyar (1672-1704), this Śhala-purāṇa in Sanskrit was rendered into a Kannada chāmpu work styled Kappadākha-mahākītya in 1680 by his minister Chikkupādhīya, a voluminous author in Kannada. I give below two kanda verses from this work which explain the incident alluded to in the present inscription. They inform us that two crows, which were flying in the sky holding bits of flesh in their beaks, on being attacked by a hawk, fell into the pond and that when they emerged from water they had become swans to the great astonishment of the sages on the bank of the tirtha.

kāgēgala erādāgasado pōguttire palalam-ānt ivam kandod odan a-1
vēgade gīdīgama pōdeya dal ā-gagana-sēlādadin alki kēdēravu kōladol
sadīyol tāpasa nivaham saḍgarađol nōdi kandūd a-kāgēgal a-1
jaḍadoj mulugirid edan ālv edeyol hamsangal-ādudam vismayadin

The date of the record may be about 1600. A short inscription on a rock to the west of the Venkatarāmannasvāmi temple on Huligana-māradī in the same taluk records the visit to the place of a man named Lakshmipati. As we know from the works of Chikkupādhīya that his real name was Lakshmipati and that he was a resident of Gundupet, it is very likely that the inscription records his name. Three inscriptions on rocks to the east of Channappa’s pond at Sravana Belgola tell us that Channappa made not only the pond but also a garden and a mānāra. We also learn that he was the younger brother of Chikana. The period of these records is about 1673 (Report for 1903, para 106). Three more records in Tamil and Grantha characters found on the images of Chandranātha, Vardhamāna and Nīnēmāthā in the Jaina matha at Sravana Belgola, which are dated in both the Mahāvīra and Sāka eras, tell us that the images were presented to the matha by Appalisām Sīmjayampākkan in the Kānechi country and by Nekkī and Sīttamarn-sīrēshīla of Kumbhakonam. The date of two of the inscriptions is 1857, that of the third being 1858. Mahāvīra-year 2521 is said to correspond to the Sāka year 1780. One of the records is in the Kannada language, the remaining two being in Sanskrit. All of them state that the gifts were made at the instance of Sannatīkagāra-varṇi, disciple of Chārkirti-guru. Two of them tell us that Belgula was renamed as the Southern Kāśi. An inscription on one of the doṭrapāḷakas in the Rāmā temple at Chunchankaṭṭe, Yedutore Taluk, says that the image was a present to the temple from Narasamma, daughter of Lingē-gauda of Kālimuddenallī. The latter is said to be situated near Śēligrāma. The doṭrapāḷakas, which are elegantly executed, are said to have been made about 100 years ago. Another on a big bell in the Narasimha temple at Malkote, French Rocks Sub-Taluk, tells us that the bell was the gift of Sīrīniśa-śēkānḍra-Brahmatantra-Parkalī-svāmī, the supreme guru of the Mysore State. The weight of the bell is given as 6 maunds. As the present Parkalī-svāmī is said to be the third in spiritual succession from the above guru, the period of the record is about 1870.
2. Numismatics.

119. The coins dealt with during the year under report were briefly referred to in paras 26 and 41 above. They consist of 495 and 75 coins respectively in the possession of Messrs. N. Narasimhaya and B. Singa Iyengar of Hole-Narsipur; 5 received from the Treasurer Officer, Chitraldrug; 1 received from a resident of Belur; and 972 in the fine collection of Mr. M. S. Narayan Rao, Retired Deputy Commissioner, thus making a total of 1,548 coins. Of these, 15 were gold pieces, 28 silver, 18 brass and the rest copper. They were found on examination to consist mostly of Hoysala, Vijayanagar and Mysore coins, coins of the British and other East India Companies, coins of the Native States of India such as Baroda, Indore, Hyderabad, Cutch and Travancore, and coins of Ceylon, Burma, China, Turkey, Persia, Arabia, Borneo, England, Italy, Denmark and Holland. As it is not possible to give more than one plate of coins in this Report, a portion only of the coins examined during the year will be described below, leaving the remaining portion to be dealt with, if possible, in the next Report.

120. Hoysala.—In the collection of Mr. N. Narasimhaya of Hole-Narsipur was found a gold coin of the Hoysala king Vishnuvardhana (Plate IX, Figure 1). It bears on the obverse a śārāḷa or mythical tiger standing to right with the standing figure of a deity above flanked by the sun and moon. The reverse has the legend Śrī-Navambharāḍi-gonda in three horizontal lines in old Kannada characters. There are also specimens of this king's coinage bearing the legend Śrī-Talakāḍa-gonda. He ruled for 1111 to 1141.

121. Vijayanagar.—The 5 coins received from the Treasurer Officer, Chitraldrug, which are said to have formed a portion of a treasure found at Kyāsēnhallī, Jagalur Taluk, and consist of a varaha and four half-varahas or honnus, relate to Vijayanagar. The reverses of all the coins as well as the obverse of one of them are completely worn. Of these, 4 varahas and a half-varaha represent Aćhyaṭa-Rāya (1531-1542), as indicated by the insessorial Gouḍābhirama, holding an elephant in each hand and each claw, on the obverse and of the remaining half-varahas, one whose reverse appears to bear the figure of a seated female deity represents Krishna-Dēva Rāya (1529-1539) and another with figures of Lakṣmi and Nārāyaṇa on the obverse Sādāsiva-Rāya (1543-1567). See last year's Report, para 139. Seven copper coins in Mr. M. S. Narayana Rao's collection relate to Vijayanagar, 5 representing Dēva-Rāya and 1 each Krishna-Dēva-Rāya and Sādāsiva-Rāya. The coins of the first and third kings are 1-pie pieces, while that of the second is a 4-pie piece. One of Dēva-Rāya's coins shows on the obverse an elephant to right, two a bull to left with the sun and moon and above and two more a bull to right with the sun and moon above (Plate IX, figure 2), while the reverses of all the coins bear the legend Śrī-Dēva-Rāya in two lines of Kannada characters, one at the top and the other at the bottom, with an upright sceptre flanked by a discus and a conch between them. Krishna-Dēva-Rāya's coin has on the reverse a kneeling Garuda to left and on the reverse the legend Śrī-Pratāpa-Krishna-Rāya in three lines of Nāgari characters (Figure 3). The coin of Sādāsiva-Rāya bears a lion to left on the obverse and the legend Śrī-Sādāsiva-Rāya in three lines of Nāgari characters on the reverse.

122. Mysore.—Of the 377 Mysore coins examined during the year, one is a gold piece issued by Hyder and the rest copper. They may be divided into three classes—Pre-Muhammadan, Muhammadan and Post-Muhammadan.

(1) Pre-Muhammadan.—There are 123 specimens of this class, all of them being 1-pie pieces. The reverses of all these are more or less similar, having double cross lines with or without certain symbols in the interspaces, while the obverses are different. Of these specimens, 11 bear on the obverse a seated figure of Gaṅgā on a plain field (Figure 4); 2 a seated figure of Lakṣmi in a circle of dots (Figure 5); 7 a figure of Hanumān standing to right on a plain field (Figure 6); 3 a figure of Garuda kneeling with folded hands on a plain field (Figure 7); 23 an elephant to left with the sun and moon above, in a double-lined circle with a ring of dots between (Figure 8); 10 an elephant to left as the above, but with the Kannada numeral 5, which some numismatists have taken for the moon, above it (Figure 9); 4 an elephant to left again, but with neither the sun and moon nor the Kannada numeral above it; 5 an elephant to right with the tail raised, but with nothing above the elephant; 1 a deer galloping to right in a circle of dots (Figure 10); 2 a peacock to right in a lined
circle (Figure 11); 4 a gryphon to left with the tail and right paw raised (Figure 12); 1 a star or flower in a circle of dots (Figure 13); 1 a conch-shell in a circle of dots (Figure 14); 47 Kannada numerals ranging from 1 to 31 in a ring of dots (Figure 15); 1 a horse to left on a plain field; and 1 a figure of (?) Kāmadhūnā or the cow of plenty.

(2) Muhammadan.—There are 167 coins of this class, one of them being a gold piece and the rest copper. The gold coin (Figure 19) was issued by Hyder. It bears on the obverse the figure of a seated deity and on the reverse Hyder’s initial, H, on a granulated surface. The obverse of Hyder’s gold issues has generally the figures of Śiva and Pārvati, which he copied from the coins of the Ikkrī chiefs. This coin is therefore of some interest as it bears on the obverse the figure of a seated deity like the issues of Krishna-Dēva-Rāya (last year’s Report, Plate V, figures 49, 50, 55 and 56). The remaining coins were issued by Tipū. They consist of 4-piece, 2-piece, 1-piece and ½-piece pieces. From the fifth year of his reign (1760-87), he introduced the Maujūdī era dating from the birth of Muhammad and dated his coins according to it. Another innovation introduced in the same year was the writing of the numerals from right to left instead of from left to right. Both the obverse and reverse of his coins have generally a double lined circle with a ring of dots between. Coins struck in A. M. 1224 (1795-96) have the letter alif above the elephant, while those struck in the succeeding three years have the succeeding letters of the Persian alphabet b, t, and s respectively. Further, from A. M. 1225 (1793-94), 4-piece pieces begin to be designated Zebra or Zebra which means Venus, 2-piece pieces Bulaq or Mars, 1-piece pieces Akbar or Star, and half-piece pieces Qubab or Polestar. The coins represent the issues of all the years from A. M. 1215 (1786-87) to A. M. 1226 (1797-98). They will be dealt with in chronological order.

A. M. 1215 (1786-87).—Of the 5 coins of this year, 1 is a 4-piece, 4 are 2-piece and one a 1-piece piece. The obverse of the 4-piece piece has an elephant standing to left with the date above it; the reverse, which has an ornamental field, tells us that the piece was minted at Patan or Seringapatam. Of the 2-piece pieces, on 2 struck at Patan the numerals run from left to right, but on the remaining 2 struck at Patan (Figure 20) and Faiz Hisar or Gooty respectively they run from right to left. The reverse of the 3 coins struck at Patan have an ornamental field and the elephant stands to left on all the four. The 1-piece piece (Figure 21) was minted at Patan. It has likewise the elephant standing to left and the numerals running from right to left on the obverse and an ornamental field on the reverse.

A. M. 1216 (1787-88).—There are 5 coins of this year: two 4-piece pieces and three 2-piece pieces. The former (Figure 22), minted at Kilaqābād or Chandagul, have the elephant standing to left and a ring of dashes. Of the latter, on one struck at Bangalore (Figure 23) the elephant stands to right and the numerals run from left to right, while on another minted at Islamābād (Figure 24), the elephant stands to left and the numerals run from right to left. The remaining piece, which was struck at Patan, has also the elephant standing to left.

A. M. 1217 (1788-89).—Of the 16 coins of this year, five are 4-piece pieces, nine 2-piece pieces, one a 1-piece piece and 1 a ½-piece piece. Of the 4-piece pieces, 3 were minted at Farkhi or New Calicut, 1 at Patan and 1 at Faiz Hisar or Gooty (Figure 25). The last has the elephant standing to right, while the others have it to left. The remaining issues of this year have likewise the elephant standing to left. Five of the 2-piece pieces were struck at Bangalore (Figure 27) and three at Farakhbāb Hisār or Chitaldrug (Figure 26). The latter have a ring of dashes. All the 2-piece pieces have an ornamental field on the reverse. The 1-piece piece was minted at Bangalore (Figure 28) and the ½-piece piece, struck at Farakhbāb Hisār or Chitaldrug (Figure 29), has a ring of dashes.

A. M. 1218 (1789-1790).—There are 8 issues of this year—four 4-piece pieces and four 2-piece pieces—all with the elephant standing to left. Of the 4-piece pieces, 3 were minted at Farkhi or New Calicut and 1 at Faiz Hisār or Gooty (Figure 30). Three of the 2-piece pieces were struck at Patan and 1 at Farakhbāb Hisār or Chitaldrug (Figure 31). The latter has a ring of dashes.

A. M. 1219 (1790-91).—There are two 2-piece pieces and one ½-piece of this year, all the three having the elephant to left. The 2-piece pieces were struck at Arch. R. 12.13 14
Patan (Figure 32) and the 1-pie piece at Bangalore (Figure 33). The former have an ornamental field, while the latter has a ring of dashes.

A. M. 1220 (1791-92).—There are 2 coins of this year, 1 a 4-pie piece and the other a 2-pie piece. Both of them have the elephant to left. The former struck at Nargar, is similar to Figure 29 on Plate V of last year’s Report. The latter (Figure 34), minted at Patan, has an ornamental field on the reverse.

A. M. 1221 (1792-93).—Of the five issues of this year, one is a 4-pie piece and the rest 2-pie pieces. The elephant stands to left on the former and to right on the latter. The 4-pie piece (Figure 35), struck at Nargar, has an ornamental field. The mint place of all the 2-pie pieces (Figure 36) was Patan.

A. M. 1222 (1793-94).—Three 4-pie pieces, five 2-pie pieces and one ½-pie piece belong to this year. On two of the 4-pie pieces struck at Patan the elephant stands to right and on the remaining piece struck at Nargar it stands to left. These are similar to Figures 31 and 33 on Plate V of last year’s Report. Of the 2-pie pieces which were all minted at Patan, 4 have the elephant standing to right (Figures 38 and 39) and 1 to left (Figure 37). The name of the coin, Bahram or Mars, is given on the reverses of only 4 of them (Figures 37 and 39). The ½-pie piece (Figure 40) which has the elephant standing to left, is named Qudab or Polestar on the reverse. The mint-place is not named.

A. M. 1223 (1794-95).—The only coin of this year is a 2-pie piece minted at Faiz Hisar or Gooty (Figure 41). The obverse shows the elephant standing to right with the word Mauludhi written above it. The reverse gives the date and the name of the coin, Bahram (Mars).

A. M. 1224 (1795-96).—There are 8 coins of this year: two 4-pie pieces, four 2-pie pieces and two 1-pie pieces. Both the 4-pie pieces, which were struck at Patan, have the elephant standing to right with the Persian letter alif above it (Figure 42). The reverse gives the Mouludhi date and the name of the coin, Zahrah or Venus. The 2-pie pieces with the elephant standing to right are similar to Figure 36 on Plate V of last year’s Report. Of the 1-pie pieces, one struck at Nargar (Figure 43) has the elephant to left with the letter alif and the date above it, while the other struck at Patan (Figure 44) has the elephant to right and gives the date on the reverse. The obverse of the former shows only a double-lined circle without the usual intervening ring of dots. Both the coins are named Akhtar or Star on the reverse.

A. M. 1225 (1796-97).—Of the 13 coins of this year, two are 4-pie pieces, eight 2-pie pieces and three 1-pie pieces. They are respectively similar to Figures 37, 38 and 39 on Plate V of last year’s Report.

A. M. 1226 (1797-98).—There are 8 coins of this year: one 4-pie piece, two 2-pie pieces and five 1-pie pieces. The 4-pie piece and one of the 2-pie pieces are respectively similar to Figures 40 and 41 on Plate V of last year’s Report. The other 2-pie piece (Figure 45), which was minted at Patan, has the elephant standing to right with the Persian letter te about it and gives the date and the name of the coin, Bahram (Mars), on the reverse. Of the 1-pie pieces, 3 were struck at Patan (Figure 46) and 1 at Faiz Hisar or Gooty, the mint name of the remaining coin not being given. The date and the name of the coin, Akhtar or Star, are given on the reverse. The elephant stands to right with the letter te above it on all of them.

There are 22 more coins of Tippu without, or with illegible, dates. Eight of them are 4-pie pieces, five 2-pie pieces and nine 1-pie pieces. Of the 4-pie pieces, 3 were minted at Patan (Figure 47) and 4 at Nargar (Figure 48); the mint-place of the remaining coin not being legible. The elephant stands to right on 6 of the coins and to left on the remaining 2. Two of the 2-pie pieces were struck at Patan (Figure 49), 2 at Faiz Hisar or Gooty and 1 at Bangalore. On four of them the elephant stands to right, but on the remaining one it stands to left. Of the 1-pie pieces, 6 were minted at Faiz Hisar or Gooty (Figure 50) and 1 at Bangalore (Figure 51). One does not name the place of mintage, and the mint-place is illegible on the remaining coin (Figure 51). The name Akhtar or Star occurs on three of the coins. The elephant stands to right on all the specimens.

(3) Poet-Muhammadaan.—There are 147 specimens of this class. All of them were issued by Krishina-Raja-Odeyar III. Both the obverse and reverse of these
coins have generally, like those of Tippu, a double-lined circle with an intervening ring of dots. The coins may conveniently be dealt with under four heads.

A.—Those which have on the obverse a caparisoned elephant standing to left with the syllable *śrī* between the sun and moon above it and give on the reverse the value of the coin in Kannada and English. Of the coins under this head, fifty are 4-pie or XX Cash pieces (Figure 53), one a 2-pie or X Cash piece (Figure 54) and seven 1-pie or V Cash pieces (Figure 55). The legends on the reverses run thus:—

> Mayili kāsu yipatu XX CASH.
> Chāi Mayili kāsu 10 X CASH. *(Chāi stands for Chāmuḍi.)*
> V CASH Mayili kāsu 5.

B.—Those which have the same obverse and reverse as those of A with the addition, however, of the word Chāmuḍi between the syllable *śrī* and the elephant on the obverse, and of the word Krishna, the king’s name, on the reverse. Nine coins come under this head: eight 4-pie pieces (Figure 56) and one 1-pie piece (Figure 57). It will be observed that the elephant has its trunk elevated.

C.—Those which have the same obverse as that of B with this difference, that there is a lion in place of the elephant. The reverse has the word Krishna within a circle in the centre and the legend—Mayili kāsu 25 XXV CASH zerb Mahisur—in the margin. Zerb Mahisur, which is in Persian characters, means ‘struck at Mysore.’ Five coins, which are 5-pie pieces (Figure 58), come under this head. We may also consider under this head some 4-pie pieces of this king which have the same obverse, only with the date of issue added on in the exergue, though their reverse slightly differs from that of the above in having the word Krishna and the Persian words giving the name of the mint-place in the middle and the words—MEHLE XX CASH Mayili kāsu 20 in the margin. There are 15 such coins (Figure 59) ranging in date from A. D. 1836 to 1843.

D.—Those which bear on the obverse a lion to left with the syllable *śrī* between the sun and moon above it and on the reverse the word Krishna and the Persian words Zerb Mahisur which mean ‘minted at Mysore.’ In some specimens, the obverse bears the date in the exergue and the reverse gives the value of the coin. Of the issues that come under this head, two are 2½-pie pieces (Figure 60), seven 1½-pie pieces (Figure 61), twenty 2-pie pieces (Figure 62), fifteen 1-pie pieces (Figure 63) and sixteen ½-pie pieces (Figure 64). On the reverses of Figures 60, 62, 63 and 64 the figures 12, 10, 5 and 2½ representing the values of the pieces in terms of cash are clearly visible. The 2-pie pieces range in date from 1833 to 1843, the 1-pie pieces from 1830 to 1843 and the ½-pie pieces from 1833 to 1843. No coins were struck by the Mysore kings after 1843.

123. Malabdūr.—A Muhammadan coin issued by Aḥasan Shāh of Malabdūr (Figure 16) was found in Mr. M. B. Narayana Rao’s collection. Aḥasan was appointed as the ruler of Malabdūr by the Emperor Muhammad ūs Taghī (1224–1351). He was the father-in-law of the famous traveller Ibn Battūta. His rule over Malabdūr began in about A. H. 738 (A. D. 1337). The coin in question, which is a copper 2-pie piece, bears on the obverse the name of the ruler, Aḥasan Shāh al Sultan, and on the reverse the words al Sultan Allah ṣāzam. It bears no date.

124. The Carnatic.—A copper coin of Muhammad Ali, the Nawab of the Carnatic, found in the same collection (Figure 17), gives on the obverse his title (Walah-Jāh) and the Hijrī year 1208 (A. D. 1793). The reverse tells us that the coin was struck at Arkat in the jolās or regnal year 53.

125. Hyderabad.—Fifteen oblong and square copper pieces called dubs (Figure 18) belong to Hyderabad. Only a few words of the legends are found on the obverse and reverse. When complete, the legends would read thus:—

> Obverse.—Asaf Jāh Nizām ul Mulk M. Bahādur
> Reverse.—Jālūs māna numā bānyād zerb Haidarābdūd

M is the initial of the 9th Nizam Mir Mahbub Ali Khan, whose rupees is dated A. H. 1286 (A. D. 1869). The reverse means ‘struck at Hyderabad, of happy foundation, in the year of his auspicious reign.’

126. Baroda.—Three copper coins examined during the year relate to Baroda. One of them was issued by Khanḍe Rao Gāyakavād (1850–1870) and the remaining
two by Malhar Rao Gāyakavād (1870-1875). The former (Figure 65) has on the obverse the Nāgari letters k la and gā standing for Khāγde Rao Gāyakavād, a scimitar lying lengthwise with hilt to right and point to left, the Hījri date 1275 (A. D. 1858) in Arabic numerals and the mint place Baroda in Persian characters. The legend on the reverse, when complete, would run thus:

sīkka muhārak Khāṣ Khaiil Senā Shamsish Bahādār meaning ‘auspicious coin of the Commander of the Special Band, the Illustrious Swordsman.’ The other two coins (Figure 66) show on the obverse the Nāgari letters ma and gā, which stand for Malhar Rao Gāyakavād, a round shield in relief, the first three figures (128) of the Hījri date and the scimitar, their reverse being identical with that of the above.

127. China.—Eighteen brass coins relating to China were examined during the year. They have a square hole in the middle around which are engraved four Chinese characters on the obverse and two on the reverse. Photographs of these coins were sent to Mr. Taw Sein Kō, Archaeological Superintendent of Burma, for favor of examination, and he kindly sent the following interesting report on them:

The coins are base pieces of the lowest value struck by the Emperors of the late Manchu dynasty (1583-1911) of China. They are known as “cash” among the Europeans residing in China, and from 800 to 1100 of them are changed for a silver Mexican dollar, whose value has fallen from Rs. 2.40 to Rs. 1.80.

The obverse face of each coin bears the name, in Chinese, of the Emperor, and the words “Tung Pao” signifying “the current coin of the realm.” The reverse face bears the name of the Emperor in the Manchu language. Ten of the coins (Figure 67) were struck during the reign of Chien Lung (1796-1796). Six (Figure 65) were minted during the reign of Chia Ch’ing (1796-1821). Two (Figure 69) were issued by Tao Kuang (1821-1851).

128. Burma.—Fifteen copper coins of Burma were dealt with during the year. They consist of two types, four having a peacock on the obverse (Fig. 70) and 11 a griffon (Fig. 71). Photographs of these coins were also sent to the same scholar, Mr. Taw Sein Kō of Burma, for favor of examination. He kindly writes to me:

Four of the coins (Fig. 70) were struck by King Mindon (1852-1878). These bear the figure of a peacock, the national emblem of the Burmese, which was also the emblem of the Maurya dynasty. The remaining 11 were minted by King Thibaw, who ascended the throne in A.D. 1878, and was dethroned by the British in 1885. These bear the figure of a mythical lion, which represents Saturn, the presiding planet of Saturday, on which the King was born.

My thanks are due to Mr. Taw Sein Kō for his kind assistance in dealing with the above Chinese and Burmese coins.

129. There is only one piece (Fig. 72) that remains to be noticed. It is a silver talisman or medal, said to have been issued by Sātyabhāsa-guru, a svāmi of the Uttarādi-māṭha. He was the 24th in apostolic succession from Mahāvīhāra and was the svāmi of the Uttarādi-māṭha from 1742 to 1782. Khande Rao, the Dewan of Savunur, was one of his favorite disciples. His brāndāvāna or tomb is said to be at Savunur. The obverse bears the figure of the svāmi in the centre and his name S’ri-Sātyabhāsa-guru-vijaya, in Nāgari characters, in the margin. The reverse has a lotus flower of eight petals with a Nāgari letter in the centre and on each one of the petals. The letters, when put together, give us the Sanskrit expression S’ri-guru-vijaya vyjayat, which means “the prince of gurus is victorious.” This medal was received for examination from Mr. B. N. Kesavamurti Rao of Belur.

3. Manuscripts.

130. The manuscripts that were examined during the year under report have already been briefly referred to in paras 16, 26 and 50 above. Rev. W. H. Thorp, n.s., sent me a pile of palm leaf and paper manuscripts found in the United Theological College, Bangalore, for examination. The manuscripts were carefully examined and were found to contain mostly literary and religious works in Kannada, Sanskrit, Tamil and Telugu. The palm leaf manuscripts, 19 in number, contain among others these works:

The paper manuscripts, 35 in number, are in the majority of cases written in a beautiful hand, some of them being about a hundred years old. They contain among others the following works:


This collection of manuscripts, representing some of the important literary and religious works in Sanskrit and the Vernaculars, bears eloquent testimony to the deep interest evinced by the Mission in the literature of the country. A few of the works are not printed.

On communicating the results of my examination of the manuscripts, Rev. Thorp kindly wrote to me thus:—At a meeting of the Staff of the United Theological College it was resolved to invite you to keep for the library of your Department or for the Oriental Library, Mysore, as many of the manuscripts sent for your inspection as you care to retain. We wish to express to you our very profound sense of obligation for the great care and pains with which you have examined the manuscripts and for the full and accurate classification you have made of the confused mass we submitted to your scrutiny. The gift of so many of the books as you care to keep is, we feel, a small return for the great trouble you have taken on our behalf.

Accordingly, a good number of the manuscripts was retained in the office. Some of them, though printed, will prove useful for collating purposes when bringing out new editions. Two Tamil manuscripts were sent to the Oriental Manuscripts Library, Madras, and several Kannada and Sanskrit manuscripts to the Oriental Library, Mysore. The thanks of the Government are due to the Staff of the United Theological College for their generous gift of these manuscripts.

131. Of the other manuscripts examined during the year, Jīmāṅkara-kālābhīṣṭhaṇa by Ayappārāva is a Sanskrit work treating of the mode of Jina worship. The work was completed in A.D. 1319 at Ekaśilāmangal (i.e., Warangal) in Rudra-kumāra's kingdom. The author was the son of Kāmākara and Arkamimbha and a disciple of Dhararāṇacakrī. He was of the Kāśyapa-gotra and came of the Jainālapāka lineage. Among the authors who have treated of the same subject before him, he mentions Virāchārya, Pāyapāda, Jinasāna, Gnanabhadra, Vasunarāi, Indranandī, Aśādhara, Hastimalla and Ekaśantas. Rāmānuraśīthuṣṭhuripiṣṭha is likewise a Sanskrit work written at the close of the 17th century by a svāmi of the Alagya-maṇivāla-maṭha of Kānchi, named Srinivāsa-Ramayājāmātri-Rāmānurāmānuni. It is a criticism of the Mādhava work called Chandīkārī by Vṛśṣatārika, who flourished in the early part of the 16th century. The author mentions Viḍhūla-

Arch. R. 12-13