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XVIII. (1) Javagal, Lakshminarasimha Temple, 
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XIX. (1) Do 
(2) Nuggihall, Sadasiva Temple 
(3) Belavadi, Viranarayana Temple, 
(4) Do 

XX. (1) Do 
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(4) Do 

XXI. (1) Halebid, Virabhadra Temple 
(2) Holes-Narsipur, Narasimha Temple 
(3) Koravangala, Buchesvara Temple 
(4) Western Chalukya Coins 

XXII. Copper-plate grant of the Kadamba King Ravivarma 

XXIII. Belugula Copper-plate grant of the Vijayanagar King Harihara II 

XXIV. Stone Inscription of the Ganga King Sripurusha
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ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1933.

PART I—ADMINISTRATIVE.

There was no change in the staff of the department and Dr. M. H. Krishna, M.A., D.Lit. (LonD.), continued as part-time Director.

Staff.

The Director and party toured in parts of the western districts of the State in connection with the conservation and study of ancient monuments and for collecting photographs, drawings and descriptive notes for a monograph on Chalukyan Architecture in Mysore. The Assistant to the Director toured in the Mysore District and collected a number of useful inscriptions. The Architectural Assistant could not tour owing to other work in connection with the D. P. W. at Bangalore.

Tours.

Detailed studies are now published of many important monuments like those of Gövindanahalji, Nuggihalji, Mosale, Köravangala, and Belavadi. The attention of the department was focussed on the study of Chalukyan Architecture.

Monuments.

The most important piece of work in Epigraphy during the year was the detailed study of the inscriptions of Śriṅgēri and its famous Matt founded by Śaṅkarāchārya. In view of the controversy about the authenticity of the Śriṅgēri records, a detailed examination became necessary. Some of the notes taken by Mr. R. Narasimhacharya in the year 1916 were found highly useful in this connection.

Epigraphy.

Two new Kannada manuscripts were obtained and studied during the year. One was a Kannada rendering of the Padma Purāṇa by the famous author Chikupādhyāya of Chikka Dēvarāja’s Court. It throws interesting light upon the progress of Vaishnāvism in Mysore and on the social life of the times. Another work was the Navarasā Alaṅkāra by Timmarasā, a valuable Kannada work containing a description of the nine rasas or ‘flavours’ of poetics.

Manuscripts.
During the year, the General Index for the letters A to K of the Epigraphia Carnatica was made ready for publication as Part I of the 13th volume of the Epigraphia Carnatica series. The Annual Reports for the years 1931 and 1932 were prepared, but could not be printed.

The notes made by the Director about the repairs and conservation needs of the monuments studied by him are published in the body of this Report. Notes received from the Office of the Government Architect regarding the work done by that office for the conservation of monuments, are embodied in Appendix "A".

The staff of the department worked with deligence and zeal and helped greatly in making the work of the year successful.
PART II—STUDY OF ANCIENT MONUMENTS.

HOSAHOLALU.

LAKSHMINARAYANA TEMPLE.

No inscription concerning the Lakshminarayana temple of Hosaholalu has yet been found. In the annual report of the department for 1915, page 19, it was guessed that the temple might belong to 1118 A.D., but in the lists of monuments published by the department, Mr. R. Narasimhachar thinks that the temple might have been built about 1250 A.D. It is now thought that it was built at about the same time as the Nuggehalli temple whose date is 1240 A.D. However, this temple appears to have retained its original form for a long time and in recent years a mantapa of twelve ankanas was constructed of granite stone in front of the temple. A small room to the south-east of the navaranga on the outside served for sometime as a kitchen. Recently a large room has been constructed to the south of the mukhamaṇṭapa for the same purpose. It appears that about 20 yards away from the temple and around it there was formerly a compound wall. This has now disappeared. Another wall is in the course of construction. The general features of the village indicate that it must have been originally a complete agrahara built in the fertile valley with the Lakshminarayana temple in the centre, the Hariharēvara temple to the east-north-east and a protecting wall around the village as at Somanathapur. The agrahara has now practically disappeared leaving Hosaholalu, a village of weavers.

General description. The main temple, a trikūṭāchala of the Hoysala style, is built on a platform, 4½' high, following roughly the contour of the temple. The navaranga has only a small extension eastward consisting of the jagali platform and the doorway ankanas. Thus the navaranga is smaller in dimensions than that of Kappechennigaraya of Belur and of Somanathapur. Of the three cells, the north and the south ones are square in plan both inside and outside, though they have the centre of each side slightly projecting. The main cell also is on a 16 pointed star plan but since it has three outer niches on the south, west and north, it assumes a much more important position in the plan. Of the three cells, it only has a sukanasi and a tower. The general features of the temple indicate that it must have been constructed by some important official about the middle of the 13th century A. D. The main temple only, which is Hoysala, is here studied.
The platform on which the temple is built was originally supported by elephants, five of which now remain. The elephants are all crude and two of them almost unworked.

**Detailed Study of the Sculptures.**

The walls of the main temple begin at the bottom with a frieze of elephants of the usual type. The one thing which is of special interest in this frieze is that here and there among the elephants is carved a man fighting a tusker or a tūraṇa with a seated Yaksha. For the sake of convenience, the outer face of the main temple is divided into 19 sections marked in the plan.

The frieze of horsemen is of the usual character; only there are more horses wearing armour than even at Sōmanāthpur, the most favourite pose being canter.

**Horsemen frieze.**

A scroll frieze of fine workmanship runs round the temple, though there is nothing remarkable in it.

**Scroll frieze.**

Above it is a frieze illustrating Hindu mythology the first portion on the south-east being the churning of the milky ocean, that on the south, the Rāmāyaṇa, on the west the Mahābhārata and on the north-east, the Bhāgavata. Some of the important scenes are here identified.

1. (a) Varāha fighting the demons.
   (b) Garuḍa’s war with the Dēvas.
   (c) Garuḍa brings amṛita kalaśa to the earth.
   (d) The Dīkpālakas in a row proceed to witness Samudramathana.
2. (a) Samudramathana (partly hidden in the kitchen wall).
3. (a) Hiranyakaśipu persecutes Prahlāda
   (b) with elephants, serpents, fire and goblins; by throwing him down from the hills, and dipping in the ocean; but cannot subdue him. Vishnu appears in his viśvarūpa and assures protection to Prahlāda.
4. (a) Narasimha slays Hiranyakaśipu.
   (b) Kumārasvāmi leads the Dēvas in the war against the three cities.
   (c) The forces of Śiva fight the demons (Andhakāsura?)
   (d) Śiva as Gajāsuramardana.

**Rāmāyaṇa.**

(e) Daśaratha and his queens.

5. (a) Daśaratha performs putrakāmāśṭhi.
   (b) Ahalyā is freed from her stony prison. (Local people identify it as the birth of Sitā.)
(c) Rāma and Lakshmana proceed to Janaka's court.
(d) Marriage of Rāma with Sītā.
(e) Rāma defeats Paraśurāma.

6. (a) Rāma's impending installation as yuvarāja is celebrated.
(b) Rāma, Lakshmana and Sītā proceed to the forest.
(c) Kabandha is slain as also Khara and his brothers.
(d) Śūrpanakhī is disfigured.
(e) Rāma pursues the golden deer and shoots it.

7. (a) Rāvana who is incited by Śūrpanakhī abducts Sītā in the guise of a rishi.
(b) Jāṭāyu fights and dies.

8. (a) Rāma slays a demon.
(b) Hanumān meets Rāma.
(c) Vāli fights Sugrīva.
(d) Vāli is slain after the seven palms are shot through.
(e) Coronation of Sugrīva.
(f) Hanumān receives Rāma's ring.
(g) He rescues the monkeys from Svayamprabhā's cave and reaches the ocean.
(h) Hanumān crosses the ocean.

9. (a) He defeats Laṅkinī.
(b) He meets Sītā.
(c) He fights the rākshasas.
(d) He is captured by Indrajit.
(e) He argues with Rāvana.
(f) He burns Laṅkā.
(g) The ocean is bridged.
(h) The battle begins.

10. (a) Rāvana and his forces issue forth to battle.
(b) Lakshmana swoons.
(c) Hanumān brings Saṅjīvaparvata.
(d) Lakshmana resumes the battle.
(e) Indrajit performs a sacrifice.
(f) Lakshmana slays Indrajit.
(g) Battle between Rāma and Rāvana.
(h) Rāvana is slain.

11. (a) Coronation of Vibhīśaṇa.
(b) Sītā proves her purity and Rāma sets up Rāmēśvara liṅga.
(c) Rāma and Sītā return home in the Pushpaka.
MĀHĀBHĀRATA.

12. (a) Bhīma shakes the Kauravas off their tree perch.
(b) Yudhishṭhīra plays the dice and loses the kingdom.
(c) Duṣśāsana unrobes Draupadī.
(d) Krishṇa appears to the Pāṇḍavas (damaged).
(e) Two heroes fight (to be identified).
(f) The story of Arjuna and the Kirāta.
(g) Arjuna obtains boons.

13. (a) In Virāṭanagara, Bhīma fights the wrestlers and an elephant.
(b) Bhīma slays Kīchaka and appeases Draupadī.
(c) Arjuna rescues Virāṭa’s cows.

14. (a) The great war begins.
(b) Duṣśāsana is slain by Bhīma and Draupadī fulfils her vow.
(c) Bhīma fights Bhagadatta’s elephant.

15. (a) Arjuna pins the hands of the Sāma-saptakas into their mouths.
(b) A yōgi is beheaded (locally interpreted as Bhūrīśrava).
(c) Arjuna fights Saindhava whose head flies across the ocean to the hands of his father who is in yōga. (Pl. IV, 2.)

16. (a) Drōṇa lays down arms and is beheaded by Dṛishtadyumna.
(b) The Chakra-vyūha—a small figure almost invisible with wax, oil, etc.
   This is worshipped by the local women in labour.
(c) Abhimānuyu is slain.
(d) Karna is anointed as the Generalissimo.
(e) Karna battles with Arjuna.

17. (a) Bhīma slays Duryodhana and his brothers.
(b) Duryodhana is forced to come out of the Vaiśampāyana lake.
(c) Krishṇa slaps his thighs while Bhīma is fighting with Duryodhana.

18. (a) Duryodhana is mortally wounded.
(b) Aśvatthāman promises vengeance.
(c) Krishṇa hides the Pāṇḍavas.

19. (a) Aśvatthāman slays the Upa-Pāṇḍavas and shows their heads to Duryodhana.
(b) Arjuna fights Aśvatthāman.
(c) Krishṇa protects Uttara with his chakra.
(d) The Pāṇḍavas worship a tree.
(e) Last moments of Bhishma.
(f) The coronation of Yudhishṭhīra.
(g) A prince in durbar, possibly the Hoysala king of the time. (Compare similar panels at Bēlūr, Hālebid, etc.)
Next above is a frieze of makaras, most of which have riders, here and there; lions are carved in the corners. The makaras and the swans above them are well ornamented. The swans are fine and are shown in their usual attitudes of pecking, beaking, feeding themselves and feeding the young. One group on face 7 shows a young swan seated on her mother's back.

Next above the swans in the portion of the temple to the east of the cells and under the railings is a row of plain pilasters between each pair of which is a seated Yaksha. Occasionally a Yakshinī takes the place of a Yaksha. On each pilaster is a turret and between the turrets are generally the rearing lions and in a few places, instead of the rearing lions Sala fighting two lions.

A narrow scroll, 3” wide occurs next and further up the railings. To the right and left of the main entrance of the navarāṅga in front of the temple runs a row of stone railings slightly slanting forward and having the face divided into panels of 9” × 8” by double pilasters of the round type. There are fine sculptures illustrating the Bhāgavata and other myths on these panels. Since the two front panels by the east door have been removed, the following descriptions begin on the south-east, inside the kitchen.

1. (a) Corner lion.
   (b) A man with pestle and mortar stands with folded hands before a deer (to be identified).
   (c) Krishṇa appears to his parents in prison in his viśvarūpa.
   (d) Vasuđeva carries Krishṇa across the Yamunā and exchanges him with Gopī’s child, Durgā.
   (e) Child Krishṇa is brought up.
   (f) Krishṇa slays Pūtani.
   (g) He slays a horse demon.
   (h) He dashes an ass against a plantain tree.
   (i) He kills Dhēnukāsura.
   (j) He kills Bakāsura.
   (k) Durgā slays Mahishāsura.
   (l) Krishṇa kills Bakāsura—repeated.
   (m) Corner lions.

2. The Bhāgavata Story is Continued in Disorder.
   (a) Krishṇa slays a demon.
   (b) Krishṇa cures and thanks the dwarf woman.
   (c) Akrūra takes Krishṇa and Balarāma in a chariot.
(d) Krishṇa shows viśvarūpa to Akrūra in the Jumna.
(e) Krishṇa fights Kamsa's elephant.
(f) Krishṇa overcomes the wrestler, Chāṇuṇa.
(g) Krishṇa slays Kamsa—end of south railing.

North-east railing from the north-eastward:—

18.  (a) Obscene.
      (b) Obscene.
      (c) Couple at love.
      (d) A fish (Matsyāvatāra).
      (e) Kūrmāvatāra.
      (f) Varāhāvatāra (Anthropoid).
      (g) Corner lions.

19.  (a) Nāmasimbhāvatāra.
      (b) Vāmanāvatāra.
      (c) Parasurāmāvatāra.
      (d) Śrī Rāma.
      (e) Halayudha.
      (f) Buddha
      (g) King seated in state—Could it be the builder?
      (h) Corner lions.

Above the railings between pond-shaped pilasters is now a stone wall, only portions of which are covered by pierced windows.

Pierced windows. In two places, however, modern wooden windows have been inserted.

Above this level is the row of eaves ornamented, as usual, with small kīrtimukhas and beaded pendants.

Eaves.

The large wall images are dealt with here in groups with a chief deity in the centre and consorts and other attendants at the sides.

Large wall images. These latter are of the usual type holding padma, phala, chāmara, etc. The chief images are themselves about 2½ feet high; and including the pedestals and the tōrāṇas, about 4 feet high. The pedestals form one continuous row ornamented with creeper scroll having lion faces in the corners and buds or Garuḍas in the convolutions. They remind us of the similar scroll base at the Hoysalaśvara and Nagarśvara temples at Halebid. The tōrāṇas are nearly all of the creeper type, the old serpentine and jewel forms appearing rarely. The images are well worked and well proportioned and resemble those by Mallitamma and others on the north and south cells at Somanāṭhapūr. There are very few ugly figures which fact shows uniformity of execution. The chief figures are here named under the respective wall sections:—
3. (a) Amaranārāyaṇa, also called Paravāṣudēva, seated in sukhāsana in the coils of Anaṅta.
   (b) Kēśava standing with consort admiring herself in a mirror.
   (c) Sarasvatī dancing with drummer to left.
4. (a) Brahma standing, bearded (rosary, pāśa, ladels and kalaṣa).
   (b) Nārāyaṇa.
   (c) Lakshmīnārāyaṇa in sukhāsana with attendant group.
   (d) Mādhava with Mōhinī to left.
   (e) Lakshmī standing (padma, chakra, śaṅkha, kalaṣa).
5. (a) Pārvatī dancing with Gaṇēśa to right and Kumāra to left. (Six hands: rosary, goad, svargahasta, pāśa, lambahasta, phala.)
   (b) Gōvinda.
   (c) Lakshmīnārāyaṇa seated.
6. (a) Vishṇu.
   (b) Madhusūdhana.
   (c) Indra and Śaṃcī on Airāvata going forth to defend the Pārijātā.
   (d) Kṛiṣṇa and Satyabhāmā, borne by Garuḍa, give fight to retain the Pārijātā.
   (e) Trivikrama.
   (f) Vāmanā.
7. (a) Gōvardhanadhāri—well worked.
   (b) Two-handed Vishṇu (Dhanvantari?) seated in padmāsana with a bowl of sweets in the right hand and kalaṣa in the left—in field chakra to right and śaṅkha to left. (Pl. II, 2.)
   (c) Mōhinī dancing with Dakshīnāmūrti admiring her. The latter wears kullāvi, long coat, goad, and bowl with chakra. (Pl. II, 3.)
   (d) Śrīdhara with Garuḍa to his right.

8. **South Niche.**

This structure which must have been built along with the original temple itself has above the mythological frieze a row of large images, the makaras and swans being omitted. The niche has two stories with the usual tower on top.

(a) Two-handed Pāṇḍuraṅga faces east with his hands akimbo holding: right: padma; left: conch.

   It is most interesting to find an image of Pāṇḍuraṅga here.

   (b) Niches vacant.
   (c) Yōgānarasimha with Ködaṇḍarāma and Lakshmana to the left.

9. (a) Hṛiṣhikēśa.
   (b) Padmanābha.
   (c) Vēṇugōpāla.
(d) Śāradā—dancing (with pustaka in one of her hands). Pl. II, 4.
(e) Dāmōdara.

10. **WEST NICHE.**

(a) Pārvatī seated.
(b) Niches vacant.
(c) Brahma standing with Śāradā to left.

11. (a) Saṅkarshaṇa.
(b) Śāradā.
(c) Bhairava (6 hands: sword, chakra, triśūla, dāmaru, saṅkha, bowl and head).
(d) Vāsudēva.

12. **NORTH NICHE.**

(a) Pārvatī seated.
(b) Both niches vacant.
(c) Gaṇeśa dancing with accompaniments.

13. (a) Pradyumna.
(b) Vēṇugopāla.
(c) Mahālakshmi dancing with accompaniments (eight hands: abhayāhast, padma, chakra, svargahast, saṅkha, lambahast, phala, dāna.—To her right in the corner are two monkeys fighting for a fruit.

14. (a) Aniruddha.
(b) Purushottama.
(c) Mahishāsuramardini with lion on pedestal.
(d) Yōganārāyaṇa. (Pl. II, 1.)
(e) Adhākshaja.
(f) Narasimha: standing.
(g) Achyuta.

15. (a) Lakṣmīnārāyaṇa in sukhāsana.
(b) Janārdana.
(c) Kālingamardana with the river Yamunā on the pedestal. To his left is Mōhinī molested by a monkey.

16. (a) Durgā (as Vaishnavi) standing with goblins on each side. (Eight hands: sword, arrow, trident, chakra, saṅkha, dāmaru, bowl and head).
(b) Upēndra (Saṅkha, gadā, padma, chakra). These attitudes are of Śrī Kṛishṇa (artist's mistake); for Upēndra padma and chakra shall be interchanged.
(c) Lakṣmīnārāyaṇa in sukhāsana.
HOSAHOLALU: LAKSHMINARAYANA TEMPLE. NORTH VIEW OF TOWER (p. 11).

Mysore Archaeological Survey.
(d) Hari—to his left a lady is admiring herself in a mirror; while to his right another lady is listening to a parrot.
(e) Bali making offerings to Vāmana.

17. (a) Trivikrama with leg lifted up to the Brahmalōka and the river Ganges flowing down on the head of a yōgi, presumably Śiva.
(b) Śrī Krīṣṇa standing, four handed.
(c) Lakṣmīnārasimha in sukhāsana with boy Prahlāda praying. (End of large images.)

Above the large figures is a cornice running round the temple shaped like eaves with kirtimukhas and beaded pendants. A row of turrets borne on single or double pilasters and surmounted by round kalaśas is found further up. Under the canopies are usually seated figures of Yakshas or Yakshiṇīs with an obscene group or a lady at dance or toilet, here and there. These turrets are rather simple compared with those at Sōmanāthapūr.

Above the row of turrets is a row of eaves of the usual type without any imitations of timber work on the under surface. Above the eaves is the old stone parapet composed of two rows of cornices and a row made up of śikharas, kirtimukhas and niches. These niches contain mostly figures of Yakshas and Yakshiṇīs. The old parapet is now surmounted by a recent wall of brick and mortar.

It appears that nearly 35 years ago the roof of the temple which was leaky was repaired. On that occasion it was discovered that the roof over the navaraṅga was double and hollow, while the main tower was also hollow and could be entered from the east through a narrow low passage.

The temple has only one tower and that over the main cell. (Pl. III.) The structure is in the shape of a sixteen-pointed star, like the main cell itself and is intact with śikhara, kalaśa, etc. The tower has of course its usual tiers bearing kirtimukhas on the south, west and north sides with small images in them. These figures are: south—Krīṣṇa dancing, Sūrya; west—Lakṣmī dancing and Lakṣmī seated.

The tower has the usual projection over the sukhanāsi on which the following sculptures are found:

South: Sala fighting two lions, Lakṣmīnārāyaṇa and Kālingamardana.
North: Dancing group: Lakṣmīnārāyaṇa, Amaranārāyaṇa.
Front: East: six-handed Krīṣṇa dancing (abhaya, śaṅkha, svargahasta, chakra, lambahasta, and dānahasta).

Below it is a group of Lakṣmīnārāyaṇa in sukhāsana.

Further is a Hayagrīva.
The mukhamanṭapa is a rough modern structure of granite built about two generations ago. The navaraṅga doorway which is now covered over with a thick coat of chunām has a well worked lintel. In its centre is standing Vishnū and on either side of him are Saṇa and dancing groups with warriors and lions destroying elephants. Above the cornice is a group with perhaps dancing Kṛishṇa in the centre. The chunām has to be carefully cleaned for further study.

The navaraṅga has nine anākaṇas with an extra anākana near the east door and narrow jagati platforms or stone benches on either side. It has nothing remarkable except its fine pillars and ceilings. The ‘jagalis’ are now used as store rooms. These should be avoided as soon as a regular store room is built.

Against the west wall of the navaraṅga are two niches with five stone towers above them. In the south niche stands an image of Gaṇapati (tusk, ankuśa, pāṣa and apūpa). In the north niche is Mahishāsuramardini. Both the images are now covered over with wax owing to pouring of oil, etc.

The pillars on the main square of the main navaraṅga are of the usual round lathe-turned type with fine beaded work. The pillars next to the navaraṅga doorway are star-shaped and of 16 points while the others are 48 pointed. The capitals of the navaraṅga pillars, however, deserve special notice. They have mostly groups of dancing ladies with accompaniments. Some of the ladies however are in interesting poses like the madanikā figures of Bēlūr and in one place Kāliṅgamardana takes the place of the dancer. Below the capitals is a fine scroll work and a monkey in one of the convolutions on the north-west pillar is much admired locally. In the corners of the capitals are lions slaying elephants.

All the ten navaraṅga ceilings are domed bhuvanēśvaris, finely planned and executed. They resemble very much the ceilings of Sōmanāthapūr. The chief features of the ceilings are noted here commencing from the doorway in pradakshiṇa order:

1. Above the row of Dikpālakas are rows of lions and turrets and of Yakshas. The ribs of the dome are joined by circular rafters and below the central pendent bud is a swan with its head turned back.

2. Circular.


5. Curved Śrī-Chakra; fine design.

6. Octagonal.
Square with interlaced band.
Circular.
Circular.
Circular. Below the pendent drop is a small round panel with Kālingamardana.

The south cell has a fine doorway with dvārapāla below, and pilasters in high relief. The lintel has Veṇugopāla supported by the usual Saḷa and dancing groups. Above the cornice are seven turrets with intervening lions. The cell itself has nothing remarkable. The image of Veṇugopāla which was formerly on its Garuda pedestal is said to have been removed to Kannambādi. In its place there is now a group of utsavamūrtis with Janārdana in the centre having a consort on each side. The metal images are fine and the kirita of Janārdana has a large but loose top, shaped like the vairamudī. The cell roof is flat.

The west sukhanasi doorway is similar to the doorways of the other two cells with Nārāyaṇa on the lintel. The sukhanasi has nothing remarkable in it. The garbhagriha doorway is also similar to the sukhanasi doorway but the image on the lintel is only half carved. Inside the main cell on the Garuḍa pedestal stands the image of Nārāyaṇa, 4½' high (śaṅkha, padma, gada, chakra). The image is fine and on the arch are the usual ten avatāras. There are three small chambers adjoining this cell on the south, west and north.

The north cell is very similar to the south one with Lakṣmanarasiṃha instead of Veṇugopāla on the lintel stone. Inside the cell is found a fine image of Lakṣmanarasiṃha, an original Hoysaḷa piece. It is much covered over with wax and oil. As usual, the ten avatāras appear on the tōraṇa.

OTHER BUILDINGS IN THE VILLAGE.

The Basti is a small structure about 100 yards to the north-east of the main temple. Its garbhagriha is of soap-stone and was constructed in 1118 A.D. The navaraṅga and the rest of the building are recent additions. In the main cell are now kept five small images: three of Pārvatīnathā, one of Anantanathā and one of the 24 Tīrthaṅkaras. Of these the three smaller ones vis: the standing figures of Pārvatīnathā, Anantanathā and one of the 24 Tīrthaṅkaras appear to be of the Hoysaḷa period, while the others are of modern workmanship. In the navaraṅga are the corresponding Yaksha and Yakṣīṇī, vis: Dharaṇindra and Padmāvatī, which appear to be old.
The Hariharēśvara temple which is now completely ruined has a broken figure of Harihara standing with trident in the right hand, and śaṅkha in the left, the remaining two hands being broken. The image is fine and was in good condition in 1915. Now it is broken and lies under heavy overgrowth. It should be removed and preserved in the mukhamanṭapa of the Lakshminārāyaṇa temple. It was probably built at the same time as the latter by an officer whose name or whose father's name was probably Harihara. The Vishṇu image mentioned in the report for 1915 is now missing. To its north-east is an old pond called Okkaraṇe koḷa.

The Āñjaneya temple is a recent structure of about the 17th century A. D. The image is a relievo of the usual rude Vijayanagar type showing Hanumān treading on a rākshasa. In front stands a granite Garuḍa pillar, about 25 feet high with a tapering fluted shaft, and bearing Garuḍa, Hanumān, Nāga yantra and vaḍagalai-nāma on its base.

Around the town even now runs a fort wall made up of large roundish stones roughly split into two and laid one upon another sometimes in the cyclopean way. It appears to be a Hoysala structure which might have been repaired and altered in the late Vijayanagar days. It appears to have had a gate directly to the east of the Nārāyaṇa temple. In all, the fort is said to have had seven gates, of which two were large. The east one will, after repairing, be used as the official entrance to the village and a park laid out.

An estimate for putting up a compound wall with a gate and two rooms for the Nārāyaṇa temple was sanctioned in 1927. It is high time that the neighbouring houses are acquired and the compound wall is put up. The rooms which are meant for the Pākaśālā and the store-room should be built at the south-east and north-east corners respectively and not on the west. The village is in a very dirty condition and the approach to and the neighbourhood of the temple should be kept clean. The present pākaśālā and its passage should be knocked down very early and the soap-stone railing pieces which are lying around the platform should be restored to their places in front of the doorway, those illustrating the story of Kṛishṇa and the Yamalā trees being placed to its south. The pavement in the platform should be reset and cement pointed.

The watchman of the temple who now gets Rs. 2 only may be given Rs. 5 and strictly warned to keep the temple premises clean and carefully, by slow degrees, remove the chūṇām and wax from its sculptures. It is preferable to appoint a working class man for this purpose.
1. Hosaholalu: Laksminarayana Temple, Ramayana Frieze (p. 5).

2. Hosaholalu: Laksminarayana Temple, Bharata Frieze (p. 6).

Mysore Archaeological Survey.
GOVINDANAHALLI.

PAŃCHALIŃGĔŚVARA TEMPLE.

Gōvindanahalḷi is a small village about four miles to the north-west of Kikkēri in the Krishnārajpet taluk of the Mysore District. The nearest Railway Station is Mandagere on the Mysore-Arsikere line on the bank of the river Hēmāvatī. We must cross the river here to reach the village, and a boat is always available for the convenience of passengers.

The village was once flourishing and famous for its breed of milch-cows. Its archeological importance at present is due to the fine temple it contains. The Paṅchalīṅgēśvara temple situated in the village is a good specimen of the Hoysalā style and belongs to the Doḍaṅgāḍavallī class of temples. It contains five garbhagrihas or cells (Pl. IV, 3) and excepting the ruined temple of the same name at Sōmanāṭhpūr in the T.-Narsipur taluk, this is perhaps the only example of a quintuple temple in the Hoysalā style of architecture. These garbhagrihas are all of the same size (7′—6″×6′—6″) and arranged in one line facing the east. In front of each of the cells there is a sukhanāsi measuring 6′—6″ × 6′—6″, while each of the navaraṅgas measures 18′—0″. The first four navaraṅgas are joined together by three connecting corridors, each about 7′—6″ wide and the fifth one is directly attached to the fourth. A long hall measuring 120′—0″×20′ is thus formed from one end of the structure to the other. The temple has not been raised on a platform. There are two entrance doorways to it, one opposite the second and the other opposite the third cell. Two porches are built in front of these entrances, each with a stone Nandi in the centre and a flight of steps on either side.

The big inscription stone in the connecting corridor between the first and the second cell does not refer to the construction of the temple but to the grant of some villages to Brahmans by two generals of the Hoysalā king Sōmēśvara I in 1237 A.D., Gōvindanahalḷi being apparently one of them. There is, however, a clue available within the temple itself which affords sufficient evidence for fixing its date. On the pedestals of the two dvārapālas placed at the sides of the entrance to the navaraṅga, the words “Rūvāri Mallitamma”, sculptor Mallitamma, are carved. This name is also met with below many images of the famous temples at Nuggihaḷḷi and Sōmanāṭhapur, which are dated 1249 and 1268 A.D., respectively. It is possible that this temple was constructed somewhat earlier, when the great sculptor was yet a young man.
In the structure itself even the casual observer is sure to notice the want of symmetry. It would be difficult to explain why entrances and porches should have been constructed in front of the second and third cells, while the first cell on the one side and the fourth and fifth ones on the other have no such entrances and porches. But an entry into the temple and a closer examination of the several portions of the structure afford a solution to the question. The temple seems to have consisted originally of only four cells, the last cell to the north having been a later addition or, at any rate, an after-thought. This is borne out by the fact that the temple without the last cell would be quite symmetrical in every respect. Further the connecting corridor which is seen between every two navaraṅgas is absent between the fourth and fifth navaraṅgas, which fact goes to show that the last one did not apparently form part of the original scheme. The arrangement, too, of the ceilings in the first four cells differs from that in the last: in the case of the first four cells, only two of the ceilings are deep ones, and all the others are flat; while the ceilings of the last cell are all deep ones. Moreover, all the free standing pillars of the navaraṅga are plain blocks of stone kept square to a height of 3’ and then rounded up to the capital as in the Pañchalingēśvara temple at Somanāthapur, and they stand on pedestals which are also plain; while the pilasters along the wall are carved from top to bottom. The two pillars between the fourth and fifth navaraṅgas are, on the other hand, made up of two half pillars after the pilasters mentioned above with rubble masonry hearting which apparently formed part of a wall that existed before. There is also no carving on the outer surface of the screen wall in front of the last cell, while those in front of the other cells have figures carved on them. Similarly, on the three other sides of the same cell rude blocks of stone intended for figure sculpture are left uncarved. These give us further evidence of its hasty addition to the original structure.

The outer wall is divided into panels by small shaft-like pilasters and in each such panel is carved a small turret with either a single or double miniature column supporting it. Images are carved below some of these turrets. Excepting these turrets and images the rest of the wall is uncarved and it is this comparative plainness of the walls that gives a dignity to the building and adds additional interest to the few carvings that are on it.

The basement which is comparatively plain is 3’—9” high from the ground level and carved with the usual moulds. The stones of the towers and of the parapet walls above the drip-stone consist of uncarved blocks of stones and their rude jointing in mortar gives an impression of their reconstruction at some later time. The east facade of the temple consists of eighteen bays and was perhaps quite open originally but is now enclosed by a thin perforated screen wall which sheds a subdued light inside sufficiently strong to illuminate the long hall.
Unlike the temples at Sōmanāthpur, Hālebid and Bēlūr, very few figures are carved on the outer walls of the temple. Each panel has above it a small turret carved and supported either by one or two small indented square-shaped pilasters. Below some of these turrets figures of gods and goddesses are carved at regular intervals. They are, each of them, about 1' high and mostly damaged and covered over with chūnām. At the south end of the outer face of the east wall a fine figure of Gaṇapati surmounted by a beautiful turret is carved and another of Mahishāsura-mardini is similarly carved at the north end. Female figures with canopies are carved on the large pilasters supporting the beams. Between Gaṇapati and the first porch twelve of the twenty-four mūrtis or forms of Vishṇu with their names below are carved. Between the second porch and the figure of Mahishāsura-mardini at the north end, an attempt has been made to carve the remaining twelve forms of Vishṇu, nine of which, however, are fully carved.

Between every two of the first four cells there is a carved niche on the outer surface of the corridor, with female chauri-bearers at the sides. Similarly there is a niche in the centre of the outer surface of the south wall corresponding to the one that is inside the navarānga. All the niches are now empty.

The following images are seen in order on the walls of the temple commencing from the beginning of the south wall:

**Wall Images.**

*First cell: South Wall.*—Paravāsudēva; Pārvatī standing (padma, pāśa, aṅkuśa and phala); Indra and Śachi on Airāvata, going forth to defend Pārijāta; Garuḍa carrying Satyabhāmā and Kṛishṇa; Bali making gift to Vāmana; Trivikrama; Kālīngamardana; standing Pārvatī (?) with four hands; Narasimha slaying Hīranyakaśipu; Prahlāda accompanied by a male and female figure; Lakṣmī with Garuḍa who has his hands folded; Nārada;

*West and north walls:*—Tāṇḍavēśvara flanked by Gaṇapati and Brahma to the left and by Subrahmanya and Vishṇu to the right; Lakshmi-nārāyaṇa in sukhāsana flanked by dancing Pārvatī with Vēnugōpāla to left and Śāradā with Mahishāsura-mardini to right.

Outside the corridor on the west there is a vacant niche with a chāmaradāhārini on each side.

*Second cell: South Wall:*—Bhairava; Durgā; Rāvana lifting up the Kailāsa; dancing Gaṇapati and dancing Sarasvatī;

*West Wall:*—Gōvardhanadhāri, Rāma and Lakshmaṇa flanked by devotees and Hanumān;

*North Wall:*—Two monkeys fighting for a fruit; Durgā seated with a drummer on each side, a dancing female figure;

*Corridor Wall:*—Vacant niche.
Third Cell: South Wall:—Harihara; Paravasudeva flanked by a consort on each side; Lakshminarasimha;
West Wall:—Yoganarasimha; Venugopala; Umapaheshvara; a female chauri-bearer; Narayana;
North Wall:—Dancing Sarasvati; a dancing female figure; Varaha lifting up the earth; a warrior armed with a sword and a shield; Garuda;
Corridor Wall:—Vacant niche.
Fourth Cell: South Wall:—Viithala with hands akimbo carrying a small bag in each hand; Venugopala; Mahishasuramardini; Kaliyamardana; Arjuna shooting the fish;
West Wall:—A female figure; Harihara with Garuda and Nandi on pedestal; Gajasuramardana; Umapaheshvara; standing Parvati flanked by Ganapati and Subrahmanya;
North Wall:—A female figure; Brahma; Umapaheshvara seated on Nandi; Kesava; Mohini molested by monkey;
Corridor Wall:—No niche.
Fifth Cell:—Most of the blocks intended for figure sculptures are left uncarved.
South Wall:—Narasimha killing Hiranyakaipu; Prahlada; Dakshinamurti with hood, long coat and danda (staff);
West Wall:—Mohini;
North Wall:—Kalabhairava; Tanдавesvara; Yoganarayana;
East Wall:—South portion: Sankarshana; Garuda; Vasudeva; lady receiving a bunch of flowers; Pradyumna; Aniruddha; Purushottama; drummer; Adhokshaja; standing Narasimha; drummer; lady with parrot; Hari; three forms of Vishnu unworked; Sri Krishna; lady with mirror; Mahishasuramardini;
East wall: Central part from south-east door northward:—Ten avataras of Vishnu; Fish; Tortoise; Anthropoid Varaha; lady dressing her hair; Narasimha standing; Vaman; Parashurama; Sri Rama; lady plucking flowers; Halayudha; Buddha seated; Kalki on horse back;
East wall: South Section:—From northward: (Intervening Garudas are omitted)—Ganesa, lady with mirror; Kesava; Narayana; lady with parrot; Madhava; Govinda; Vishnu; lady with mirror; Madhusudhana; Trivikrama; lady with flowers; Vaman; Sri Rama; Hrishikesha; lady with child on hip; Padmanabha; Damodara.

These figures have their names carved on their pedestals.

There are in all seventeen niches in the temple of which thirteen are on the inner side and four on the outer side of the walls of the

Images in the Navaranga. temple. Of the niches that are inside, two are on either side of each sukhanasi doorway, one each in the centre of the north and south walls, and one, the biggest of the lot, between the second and
third cells forming, as it were, the central axis of the original four-cell scheme. The niche that should have been to the left of the fifth cell is built into the north wall. The images in the navaraṅga are, from the south-east clockwise:—

Bull of the first cell.

Niche 1. Bhairava (recent) on a swan-pedestal of Śāradā; the seven Mothers
   „ 2. Gaṇeśa
   „ 3. Mahishāsuramardini on lion pedestal;
   „ 4. Śāradā, Nāgas, Gaṇeśa (under Niche 4)
   „ 5. Mahishāsuramardini
   „ 6. (Central)-Umāmahēśvara
   „ 7. Gaṇeśa
   „ 8. Mahishāsuramardini;  
      Seven Mothers, Nāgas
   „ 9. Gaṇeśa;
   „ 10. Mahishāsuramardini
   „ 11. Gaṇeśa;
   „ Śāradā
   „ 12. Mahishāsuramardini
   „ 13. Subrahmaṇya
      Bhairava, Mahishāsuramardini, Nandi (4th cell), Nandi (5th cell); and another recent Śūrya pedestal lying in the north-east doorway.

The Saptamātrikā images are very good examples of figure sculpture and are perfect in outline and delicacy of detail.

Śaiva dvārapālas are placed on either side of the entrance doorways in the porches. They are fairly large in size, being about 4' 6" in height and are fair pieces of workmanship. The graceful pose of the body and the clear cut of the features and the several ornaments used mark them out as the work of a skilful artizan. On the pedestals the sculptor has signed himself as Rūvāri Mallitamma. On the panels above the lintels are Tāṇḍavēśvara groups covered over with chunām.

The sukhanāsi doorways are the chief features of attraction in this temple as in many other Hoysala buildings. One of them is flanked by two dwarf dvārapālas above either of whom runs a moulded shaft supporting the projected chhajja or drip-stone above the opening. The heavy projected stone of the door-lintel has Umāmahēśvara carved on it. Between the ceiling and the drip-stone is a frieze containing dancingĪśvara with Nandis and the parivara-devatas flanked by makaras. A small perforated screen is on either side of the doorway.

There are three different kinds of ceilings in the temple. The ceilings over the five garbhaagrihas and the sukhanāsī and the central ceiling of each navaraṅga are deep, made up of two
squares placed cornerwise with a lotus flower in the centre. All the ceilings of the navaraṅga in front of the fifth cell are also deep with lotus buds in the centre. All the remaining ceilings are flat and consist of slabs of stones some of which vīz., those above the connecting corridors are uncarved, while others are divided either into four or nine squares by moulded bands into each of which full blown lotus flowers are carved. The disposition of flat and deep ceilings is well thought out and uniform so far as the first four navarangas are concerned. But the ceilings themselves are comparatively plain.

About a hundred yards to the west-south-west of the Pañchaliṅga temple, in the centre of the old fort (now disappeared) is a simple, plain and small Hoysaḷa temple of Vishṇu as Vēṇugopāla, the image showing poor workmanship. To the north of the Pañchaliṅga temple is a Linga temple of Hoysaḷa times and also a tiny temple to its south-east where the old fort gate must have stood.

**Nuggihaḷli.**

**LAKSHMINARASIMHA TEMPLE.**

(Pl. V.)

Nuggihaḷḷi is a village 12 miles north-east of Channarāyapāṭṭa. It was once a flourishing town as seen from the inscription Ch. 238.

**History.**

The record states that in the reign of Sōmēśvara Hoysaḷa Bommaṇḍa Danṇayaka made Nuggihaḷḷi into an agrahāra under the name Sōmanāṭhapura and got installed in śaka 1168 Parābhava and Vijaya or 1246 A.D. the gods Kēśava, Narasimha and Gōpāla and in 1249 A.D. Kīlaka got installed Sadāśiva. It will thus be seen that the original temple was a Hoysaḷa structure built about 20 years before that of Sōmanāṭhapur in the T.-Narasipur Taluk. At a later date, very probably during the Vijayanagar period, the present navaraṅga with its square granite pillars was constructed in front of the original porch which has lathe-turned soap-stone pillars and complete eaves. The hajāra in front and the pāṭalāṅkaṇa with 18 sided high fluted pillars are possibly still later constructions belonging to somewhere about 1700 A.D. The south and north towers are also of about the same date and are of brick and mortar. The temple is generally known as the Lakshminarasimha temple though the main god is Kēśava.

If we omit from our account the later accretions, (see Pl. VI) the original Hoysaḷa temple appears to have had a mahādvāra or ‘upparige’ of soap-stone supported by plain round pillars. Probably as at Belavāḍī and elsewhere in front
of the mahādvāra stood the two fine elephants which are now in front of the hajāra. The elephants are well carved and a horseman is cantering on either side of the trunk of each. Possibly on either side of the mahādvāra there was a mēre prākāra wall which enclosed an oblong courtyard as at Beḷavāḍi. In the west part of the courtyard stood a platform about four feet high on which the temple was raised. This Hoysaḷa temple is in size, quality and plan very similar to that of Hosaholalu, the main differences being the following:—

(1) The main cell on its outside is square in plan and is, except for the sukhanāsi and the outer niches, almost of the same size as the other two cells.

(2) The inner jagali and extra anākaṇa near the navaraṅga are absent, while there is a longish porch functioning as a mukhamanṭapa in front of the navaraṅga. Originally only the main cell appears to have had a tower. To make up the balance two recent masonry towers appear to have been built in the Pāḷḷegār days. The want of symmetry between these and the main tower of stone is clearly seen.

(3) The sculptures of this Kēsava temple are of a high order and of the same class as those of Hosaholalu and Sōmanāṭhapur and are probably the work of Mallitamma and his colleagues, the former having signed his name in all the three places.

The platform is almost of the same plan as the main temple including its pillared porch but it has neither elephants nor images supporting it.

**Platform.**

As usual, around the bottom of the temple wall runs a frieze of elephants which has nothing remarkable about it. The animals are caparisoned and generally have two exaggeratedly small men riding on the back of each. The animals are shown playing with their trunks, fighting each other or enemies or busy with their trunks. Many of them have heads too small for their size and the frieze is rather over-crowded with the animals.

The exterior of the temple is here divided into 19 faces as in the plan and the most interesting groups are noted:—

**Elephant Frieze.**

Face  5  ...  Elephants wearing armour.
,"  6  ...  Fighting each other.
,"  8  ...  Two elephants with one head. These occur at most corners.

Above the row of elephants is a frieze of horsemen some of whom are cantering forward, others fighting and still others moving slowly as in a procession. The animals are poorly proportioned, having longish snouts and short thick set legs.

**Horsemens Frieze.**

Face  5  ...  Horses with armour.
,"  15  Lancers charging.
,"  16  Camels with drums.
Next above is a long creeper scroll with lion faces in the corners and buds, flowers and monkeys, birds, deer etc., in the convolutions. The frieze is neatly executed.

**Scroll Frieze.**

Above the scroll a mythological frieze runs round the temple in which only the story of the Bhāgavata is narrated though in great detail.

**Mythological Frieze.**

**Face 1.** This is now hidden by the additional structure in the Āḻvār sannidhi.

2. (a) An upset cart.
   (b) Cowherds take offerings of milk and curds to Śrī Kṛṣṇa.
   (c) Kṛṣṇa shows his open mouth to Yaśodā.
   (d) He is scolded by his mother.

3. Cowherds fight with Indra and the Dikpālas.

4. (a) A royal personage falls at the feet of Kṛṣṇa.
   (b) Kṛṣṇa is rocked in a cradle.
   (c) Kṛṣṇa kills Pūtani.
   (d) Kṛṣṇa kills Śakaṭāsura.

5. (a) He destroys the twin trees and begs for butter.
   (b) He dances when given butter which he shares with a cat.
   (c) He steals butter.
   (d) He is punished by the Gāpīs.

6. (a) He steals butter from carts and from men carrying pots slung (on aḍḍes) across their shoulders.
   (b) He plays with the cattle and Rādhā in the groves.
   (c) He plays with the cowherds who bring milk and butter for him.

7. (a) The last scene is repeated in detail.
   (b) He plays with the cowherds while watching the animals.

**South niche.**

8. (a) Kālinga attacks him in the Yamunā and is slain.
   (b) The cowherds celebrate Kṛṣṇa’s victory by dancing

9. (a) and bring shoulder-loads and cart-loads to Kṛṣṇa.
   (b) Kṛṣṇa lifts up the Gōvardhana
   (c) and Indra begs pardon.

**West niche.**

10. (a) Kṛṣṇa plays on the flute, while the cattle, cowherds and even the gods listen and admire and the girls dance.

11. (a) Kṛṣṇa teaches philosophy (?) to the Gāpīs.
    (b) Rāsakrīḍā, the Gōpīs dancing with a Kṛṣṇa between every two of them.
PLAN OF
LAKSHMINARASIMHA
TEMPLE NUGGHALLI
CHANNARAYAPATNA TALUK

(P. 20.)
(c) Krishṇa runs away with the clothes of the bathing Gōpis and the latter beg for them.

12. (a) Krishṇa fights Dhēnukāsura.
(b) Krishṇa fights Gardabhāsura.
(c) He is taken out in procession on a chariot.

13. (a) Krishṇa slays a rākshasa and is taken in procession with Balarāma, the cattle and cowherds preceding him.

14. (a) Yaśodā brings up Krishṇa; Domestic scenes like rocking the cradle swung on the tree branches, Yaśodā and the two boys seated playing with a calf, baby Krishṇa milching, baby begging for butter etc.
(b) Akrūra starts with Krishṇa and Balarāma in a chariot for Dvāraka.
(c) Cowherds accompany the chariot with shoulder-loads of milk and butter.

15. (a) Krishṇa shows viśvarūpa in the Yamunā to Akrūra and others as Paravāsudēva.
(b) The chariot reaches the gates of Dvāraka.

16. (a) The dwarf woman meets Krishṇa and is cured.
(b) The festival of weapons: the latter are worshipped in a maṇṭapa.
(c) Krishṇa fights the rākshasas.
(d) Krishṇa’s coming is reported to Kaṁsa.

17. (a) Kaṁsa commands his wrestlers to attack and destroy Krishṇa.
(b) Krishṇa kills the elephant.
(c) He slays the wrestlers.

18. (a) Kaṁsa is surprised at the defeat of his wrestlers.
(b) Kaṁsa is slain by Śrī Krishṇa.

19. This sculpture is hidden in the wall.
The row of makaras is of the usual type. The animals have no riders.

Makara Frieze.
The swans are well made and are shown in their natural attitudes. In the corners are shown generally two birds beaking one another.

Swans Frieze.
The wall images are of nearly the same size being about 3 feet 3 inches high including the bases and tōranas as those at Hosaholalu and Sōmanāthapur and of very nearly the same make. The pedestals form a broken frieze of scroll work with padmas, Garuḍas, lion faces, kirtimukhas, etc., interrupting the continuity according to circumstances. The bases are bold and well executed and have perhaps...
a better character than the similar ones at the Hoysaḷēsvara temple at Hālebīḍ. The tōrānas above the figures are mostly composed of creepers, turned and twisted into beautiful shapes as at Hosaholalu and as on the south cell at Sōmanāthapura. The images have limbs slightly too short and too thick for the height and do not have the light and elegant build of the Bēḷūr images since they are in the navatāla measure and not dasatāla; but they are beautiful and are finely worked. Those on the southern half of the temple were carved by Baichōja of Nandi while those on the north side were made by Mallitamma. Both these sculptors have signed their names in many places. The chief image groups are named hereunder:

Face 1.
1. Kalpavṛśiksha.
2. Mōhinī with Dakshināmūrti.
3. Keśava; imbedded in the wall.

2.
1. Bearded Brahma standing on a fine lotus; to his right is a lady with chāmara.
2. Nārāyaṇa—The 24 forms of Vishṇu are finely sculptured in order and most of them have their names inscribed on their pedestals in Kannada characters.
3. Naked Mōhinī dancing with Dakshināmūrti on her right; the latter wears a kullāvi cap, long coat, and sandals and holds danda and chakra.

3.
1. Dōljōtsava—A two-handed god and goddess, perhaps Krishṇa with consort being swung on a jewelled swing-board hung with ropes from one ornamented beam supported by two plantain trees. From the tree is hanging a bunch of fruits though their stems are more like those of palm trees; monkeys are playing on the tōraṇas.
2. Rati and Manmatha—A fine group with a horse-headed musician to their right carrying their betel bags (Plate VII, 2).
3. Mādhava with Lakṣmi holding bunches of flowers to his left.
4. Tāṇḍava-Ganapatī with 8 hands (tusk, chakra, paraśu, svarga-hasta, śaṅkha, padma, lamba-hasta and apūpa); mouse and musical accompaniments below. To his left is a lady with flowers and bowl. A small later shrine is built over Gāṇeśa and hides the view. It is ugly and should be removed.

4.
1. Aamaranārāyaṇa or Paravāsudēva seated on Ananta. On pedestal, Kannada inscription: "Srī Adimuṛti devaranu Nandiya Baichōja māḍida kaṇḍirē". Below the god are Garuḍa, Prabhāda and the gods. To his left stands a goddess with kalaśa and chāmara.
1. Rama, Lakshmana, Sita and Hanuman (p. 27).


Mysore Archaeological Survey.]
(2) Góvinda with consort to his right.
(3) Yóganarasimha with two consorts and Garuḍa and Prahlāda below
(4) Vishnū with consort.
(5) Varadarāja seated in sukhāsana (abhaya, chakra, śaṅkha, dāna)
    Kannada inscription: Allā[apperumāl].

5.  (1) Harihara.
    (2) Madhusūdana and his consort; holds up pāśa and kalaśa.
    (3) Trivikrama with the river Gaṅgā; unworked.
    (4) Vāmana receiving gift from Bali, with Śukra protesting (to right
        of Bali).

6.  (1) Trivikrama standing with a Naga-kanyā holding a jewelled
    necklace to his left.
    (2) Bhairava with goblin to his left.
    (3) Durgā dancing with skeleton body and 6 hands; a goblin stands to
        her right.
    (4) Vishnū as Vāmana standing.
    (5) Śrīdhara.
    (6) Two monkeys fighting for a fruit.

7.  (1) Góvardhanadhāri a fine group with a Kannada inscription on
    the pedestal: "Hari birida ruvāri giri vajradanda
    viridaprasadi mastakasūla ruvari Naniya Baichōjamādida
    ruvāra śrī śrī śrī." On the tōrana monkeys are playing.
    To the god's left is a lady admiring her ear-ring in a
    mirror. (Is it Mōhinī or Lakṣmī)?
    (2) Ugranarasimha with Garuḍa on left, Lakṣmī on right and
        Prahlāda below.
    (3) Hṛishikēśa--Inscription "Rishi Kesa".

8.  South niche (Pl. VIII, 3).
    The figures on the niche walls are small but they are included
    here for continuity.
    (1) Varāha--seated with consorts--inscription "Lokarati 5 ke ondu."
    (2) Inside niche—Durgā in sukhāsana. The niches have one storey
        only.
    (3) Narasimha—seated.

9.  (1) Padmanābha—standing.
    (2) Vēṇugopāla—well worked.
    (3) Sūrya with adoring rishis, accompaniments and guards—A Chhāyā
        on each side and Aruṇa driving the 7 horses on the pedestal.
        (Pl. VIII, 2.)
    (4) Dāmōdarā.
10. **WEST NICHE.**

(1) Nārāyaṇa seated with consorts.
(2) Inside niche—Harihara standing (rosary, trident, chakra, bowl). Here is also kept a small figure of Chaṇḍikēśa.
(3) Seated goddesses: (a) Pārvatī—(rosary, trident, fruit) inscription—"Rūvāri Mallitammana bāva (?) Bāgiya ruvāri ".
   (b) Lakṣmī seated (rosary, chakra, śaṅkha, gadā).
   (c) Śāradā—seated (rosary, daṇḍa, aṅkuśa, kalaśa).

11. (1) Saṅkarshaṇa—inscription—"Sankarasana."
(2) Indra and Śaṃchi on elephant in the Pārijāta battle.
   Inscription—Mallitamma.
(3) Kṛṣnaṇa and Satyabhāmā borne by Gāruḍa whose left hand holds the pārijāta branch. The gods are not Kaśyapa and Vīṇatā though they are seated one on each shoulder.
(4) Vāsudēva.

12. **NORTH NICHE.**

(1) Yōganārāyaṇa with Lakṣmī on left (padma, aṅkuśa, pāśa, padma; Inscription—Lakṣmī) and Bhūmī on right (padma, aṅkuśa, pāśa and kalaśa).
(2) Inside niche—Śāradā seated.
(3) Hayagrīva seated (yōgamudrā, rosary, pustaka, phala), with Sarasvatī on left and Gaṇēśa on right.

13. (1) Pradyumna.
(2) Dharanī-Varāha.
(3) Veṇugopāla (Pl. VIII, 1). This image by Mallitamma may be compared with that by Baichōja on face (9). The former appears to be more graceful.
(4) Gāruḍa.

14. (1) Aniruddha with the goddess Ushas on left. The latter is dancing holding her two long braided tresses one in each hand. Ushas appears also with Aniruddha in Hosahaḷalu.
(2) Halāyudha.
(3) Purushottama.
(4) Lakṣmī dancing with 8 hands (abhaya, padma, chakra, svarga-hasta, śaṅkha, phala, lamba-hasta, dānahasta).
   (On left one drummer, and one with ḍavaṇe on right.)
1. LAKSHMINARASIMHA TEMPLE, VENUGOPALA (p. 26).

2. LAKSHMINARASIMHA TEMPLE, SURYA (p. 25).

3. LAKSHMINARASIMHA TEMPLE, SOUTH NICHE (p. 25).

4. DVARAPALA IN THE MANTAPA NEAR KALYANI.
(5) Mahishāsuramardini—By Mallitamma.
   Inscription—Durgī.
(6) Mōhinī dancing with cobra in her hands and long ringletty hair
   falling behind her.
(7) Adhūkshaja.

15. (1) Kāliṅgamardana with a Nāginī on each side.
(2) Narasimha standing with lion head.
(3) Arjuna shooting the matsya-yantra with oil bowl below.
   Hanumā-dhvaja and Draupadī with garland to left.

16. (1) Lakṣmī or Mōhinī—Goddess standing in samabhāṅga with
   Dakshiṇāmūrti on right (4 hands—phala, gādā, shield and
   bowl).
(2) Mōhinī molested by monkey.
(3) Achyuta.
(4) Paraśurāma.
(5) Lakṣmīnārāyaṇa in sukhāsana.
(6) Janārdana.
(7) Mother with child on right hip.
(8) Śāradā dancing (8 hands—rosary, phala, aṅkuśa, svargahasta,
   pāśa, padma, lamba-hasta, pustaka).

17. (1) Hayagrīva with a fallen rākshasa on the pedestal. (8 hands—
   arrows, gādā, chakra, sword, śāṅkha, shield, bow, padma.) It
   is a rare figure. On his right is a lady with a long tailed bird
   perched on her right hand.
(2) Upēndra.
(3) Kōḍaṅḍaraṇa (Pl. VII, 1) with Lakṣmaṇa and Hanumān on
   right and Sītā on left.

18. (1) Hari.
(2) Two-handed Vishnu seated in padmāsana holding bowl of sweets
   in the right hand and kalaśa in the left; chakra in field on
   right, śāṅkha on left, the ten avatāras on the tōrāṇa and
   Garuḍa on pedestal. Inscription: Mallitamma.

19. (1) Śrī Kṛishṇa—Covered with chunām.
(2) Kāmadhēnu with umbrella above, a lady attendant on each side
   and 5 friezes on pedestal, consisting of elephants, horses, nāgas,
   kalaśas and canopies. Kāmadhēnu is a rare sculpture.

Above the large images runs a cornice-like-shaped eaves and ornamented with
small kirtimukhas and beaded pendants. It looks as if
this cornice originally marked the first floor, the portion
above being the second floor. It is possible that when the

Cornice.
temples came to be constructed of stone, the two floors were reduced to the present miniature size.

Above the cornice is the usual row of pilasters and canopies under which are small seated figures consisting of gods and heavenly beings.

**Small Images under Canopies.**

Face

(4) Sūrya with Chhāyā.

(7) Dancing Lakshmi.

(11) to (15) The ten avatāras of Vishnu and also Mandara-Parvata with Vāsuki as rope.

(16) Anaśtaśayana.

Above these small figures is the usual row of turrets with indented square-shaped, star-shaped and multi-turreted plans, but they are not so elaborate as those of Gōvindanahalli and Sōmanāthapura.

**Turrets.**

The eaves which are of the usual kind have top ornamentations in the shape of kīrtimukhas and groups of figures, some of which are lions, dancers, monkeys, swans, etc.

**Eaves.**

Above the eaves is a parapet, more than 4 feet high, made up of rows of larger pilasters whose śikhara and intervening spaces are ornamented with rows of Yakshas and standing forms of Vishnu. This parapet covers the sides of the hollow roof, a peep into which can be obtained from a hole above the outer north niche.

As stated already the north and south towers which are of brick and mortar are of the seventeenth century or even later workmanship and have been put in to raise the temple to the dignity of a complete trikūṭāchala but they are out of harmony with the main tower and are a positive danger since owing to their weight the outer south and north walls have been pushed out of plumb. It would be advisable to remove them at the earliest opportunity. The main tower, though square in plan, is of soap-stone and typically Hoysaḷa in design, being composed of three rows of turrets with a stone śikhara on top surmounted by a stone kālaśa. It has the usual projection over the sukhanāsī and it is possible that on it was formerly a Saḷa group. Its face has a kīrtimukha with Gauruṇḍa in the centre. Below the kīrtimukha is a four-armed Yaksha whose image has been removed from the pedestal, making the sukhanāsī leaky. It should be restored immediately and the joint cement-pointed.

As has been already stated the pātālāṅkāṇe, hajāra and outer navarāṅga of granite pillars are all of later structures. The porch of the outer navarāṅga, however, is a Hoysaḷa building contemporaneous with the main temple. It has four
round lathe-turned pillars and is remarkable for the absence of jagali, and for its complete eaves. Its Bhuvanēśvari or dome has a row of images and lions below with circular rafters. One aṅkāṇa on its south has been converted into the Āḻvar’s sannidhi in which are now placed late Vijayanagar period images of Rāmānuja and others.

The navaraṅga doorway has an interesting lintel on which is a seated Sarasvatī playing on a viṇā, instead of the usual Gajalakṣmī.

The navaraṅga is of nine aṅkāṇas only without any ‘jagali’ or doorway aṅkāṇa as at Hosaholalu. Though Gaṇapatī and Mahishāsuramardini are placed in its western wall, they have no niches to house them.

There are only 4 pillars in the navaraṅga of the round lathe-turned type and they are not so elaborately ornamented as those at Hosaholalu. The wall pilasters however are of the usual indented square shape.

There are 9 ceilings, the more remarkable of which are here named commencing pradakṣiṇa-wise from the navaraṅga doorway:

**Ceilings.**

1. Star-shaped gallery and rafters shaped like a star with twelve points.
2. Similar with obtuse angles.
3. Circular rafters.
4. Rounded Śrīchakra pattern with indented corners.
5. Flat roofed with Yaksha panels, and the 8 Dikpālakas below.
6. Square with inset octagon and interlaced band.
7. Star-shaped, with eight points.
8. Circular rafters with Dikpālas below.
9. *Central Ceiling*: Dikpālas below; then lions frieze; then star-shaped gallery; circular rafters above.

The south cell has no sukhanāsi and has on the lintel Amaranārāyaṇa. Most of the doorway is covered with chunām which ought to be cleaned. The cell has on a Garuḍa pedestal a fine Vēṅugōpāla whose beauty is marred by a thick coating of wax, which ought to be removed. The image is similar to that of Sōmanāthapur, though smaller and less elaborate. Above is a deep padma ceiling.

The north cell is similar to the south cell but has on the lintel of the doorway Lakṣmīnarasimha and above the cornice between makaras Yōganarasimha. Inside the cell on a Garuḍa pedestal is Lakṣmīnarasimha seated in sukhāsana. The image is similar to that of Hosaholalu.
The sukhanāsi doorway which is covered over with chunām has seated Lakshmi on the lintel and an uncertain figure between two haṁsas above the cornice. As in the other cells, here also is a deep padma ceiling. On the main garbhagriha doorway the lintel has Lakshmīnārāyaṇa with Kēśava above the cornice. The main cell which has a small safe room in the west wall has on a Garuḍa pedestal an image of Kēśava, about 4½ feet high, whose beauty also is marred by wax. All the three chief images have the ten avatāras on the tōraṇas.

The mahādvāra is a Hoysaḷa structure of soap-stone somewhat altered by more recent additions. It has the plain round pillars of the Hoysaḷa period.

**Mahādvāra.**

1. The compound wall is to be repaired and cleared of trees and levelled.
2. The platform is to be reset with slot and cement pointed.
3. The navaraṅga walls and sculptured portions are to be cleaned of chunām and wax, as also the main images.
4. The holes in the walls, especially the one to the north of the central one are to be closed and the roof given a fresh cement coating.
5. The Gaṇēśa figure in front of the main tower is to be reset.
6. If the engineers find that the north and south towers are too heavy for the walls, these may be removed; otherwise they may remain.
7. The ground in front of the mahādvāra should be acquired and cleaned.
8. The parapet above the mahādvāra may be removed, opening the main tower to view.
9. The Āḻvār sannidhi may be opened up and provided with a door on the south.
10. The inner navaraṅga is very dark. The question of opening the top of the tower projection of the sukhanāsi providing with a glass roof without disturbing the Garuḍa panel, may be considered.

**SADĀŚIVA TEMPLE.**

About 100 yards to the east north-east of the Kēśava temple stands the temple of Sadāśiva consecrated in 1249 A.D. It has the old Hoysaḷa structure intact but extensive additions have been made in the late Vijayanagar and Pāḷḷēgar periods. It probably had an upparige facing south which has now disappeared except for two soap-stone elephants now in the front hajāra.

The mahādvāra is a tall but towerless granite structure of the late Vijayanagar days, on the doorway and pillars of which are engraved relievo images of the Pāḷḷēgar builders. The granite pillars of the pātāḷāṅkaṇa are interesting because two of them are composite pillars made up of five long shafts each. There is nothing
remarkable in the mukhamanaṭapa or in the outer navaraṅga of granite. To the west of the latter a doorway leads to the shrine of Pārvatī, an image of late Vijayanagar or Pāllēgār times.

In the west part of the large outer navaraṅga is however a small porch of one square borne on two pillars of mixed octagon and star shape. This shape however is peculiar to this temple, the garbhagriha itself being built on a similar plan.

The porch has above the rows of Dikpālas, a round Bhuvanēśvari with circular rafters. On the navaraṅga doorway lintel is a Nandivāhana group. The existence of this doorway which opens southwards shows that the main entrance of the temple was towards the south.

The navaraṅga is one of nine aṅkanas only, with a door to the south and another to the east but none to the north. It has four lathe-turned round pillars and its ceilings have Bhuvanēśvaris or domes of varied design. They are noted here beginning from the east doorway clockwise.

1. Flat, with Tāṇḍavēśvara and Dikpālas around.
2. Dikpālas—16 pointed star-shaped gallery and circular rafters.
3. The Dikpālas are wrongly placed starting with Indra in the south; above, octagonal gallery with circular rafters.
4. Dikpālas, rounded Sri-chakra gallery and similar rafters.
5. Flat—similar to No. 1.
6. Square rafters.
7. Dikpālas, star-shaped gallery of eight points and similar rafters.

In the navaraṅga are now placed the following images commencing from the south-east.

1. Sūrya, two-handed, with pedestal and consorts complete.
2. Saptamātrikas with Vīrabhadra and Gaṇēśa but in the place of Chāmunḍā is Durgā with mongoose as vāhana.
4. Mahishāsuramardini.
5. Kumāra on peacock.
7. Vīrabhadra in sukhasana (sword, trident, drum, bowl).
8 and 9. Two nāga stones.

In the centre of the navaraṅga is the utsava mārti of Sadāśiva standing (abhaya-hasta, paraśu, spear, dāna-hasta), with Gaṇēśa on right and Pārvatī on left. On the pedestal of Sadāśiva is the inscription in Kannada—Gōpāla.

The sukhanāsi doorway has Tāṇḍava Gaṇapati on the lintel and Śāradā above the cornice. This has nothing remarkable except its deep padma ceiling.
The garbhagriha doorway has seated Lakshmi on the lintel while in the panel of the cornice is Pārvatī.

In the main cell is found a linga of soap stone on a fine pīṭha. They are about three feet high together.

Outside the eastern door is a small porch with doorways opening to north and south as at Basarāl and Arskere. The jambs have square perforations. The door frame appears to be a later insertion. The ceiling is flat and has nine padmas but it is Hoysala in character.

To the east of the porch, facing west, is a shrine of Nandi with a fine doorway, the jambs of which are perforated. On the lintel is a fine simhalalāṭa between makaras. The walls of the Nandi shrine are provided with pierced screens and the roof is flat with nine padmas. In the shrine is a fine Nandi, more than four feet high, fully decorated in the usual way. It is now coated with oil and wax.

It will thus be seen that the Sadāśiva temple extends from east to west with the main doorway to the south. Its plan is like that of the Basarāl temple in that it has a Nandi maṇḍapa in front. Like the other temples it had also a high platform which is now just visible above ground. The plan of the garbhagriha is peculiar and unlike that of any other temple. It is an octagon with an obtuse angled star sunk in at each corner and an eight-pointed star-shaped pilaster on the face of each octagon. This kind of outline has not yet been noticed elsewhere in the Mysore State.

The tower (Pl. XIX, 2) which is also completely of soap-stone is peculiar since it is curvilinear in outline with an eight-pointed sikhara on top. On each face of the octagon there are three curvilinear turrets supported on either side by vertical creeper scrolls. On the whole the walls and tower are effective though they have no figured sculptures. The navaraṅga walls, however, are square in plan with a projection in the centre towards the north. On this face, under a canopy, is a seated image, perhaps of Brahma, and the tower over the canopy is also curvilinear and similar in design to the main temple. On the eastern projection in front of the sukhanāsi is a group representing Sala fighting the lion. The walls and roof of the temple are of course double and outside the Nandi shrine is a plain parapet of soap-stone.

The main temple fully deserves to be preserved on account of its peculiar plan and curvilinear tower. The compound should be cleared and excavated to a depth of about three feet revealing the platform. The platform pavement should be reset and cement pointed. The north and south entrances near the Naṇḍi shrine should be opened up, the east doorway of the navaraṅga being provided with a door. The outer navaraṅga should be cleaned and provided with a reset flooring and its doorways on either side of the original porch should be provided with doors. The neighbourhood of the temple should be kept tidy and clean. The towers and roof of the

Conservation.
temple should be cleared of the growing plants. Cement pointing of the tower has been done very unskilfully. It should have been covered with coloured cement. Worship in the temple is often interrupted owing to some disagreement between the archak and the dharmadarśis. The result has been that bats and reptiles have fouled the whole temple. Arrangements should be made for the continuity of worship. It is stated that a large fund belonging to the temple is in the hands of the dharmadarśis. An enquiry may be made and the amount recovered, if possible, since funds are required for repairing the temple.

NADKALASI.

(SAGAR TALUK.)

MALLIKĀRAJUNA TEMPLE.

About five miles to the east-north-east of Sagar, in the jungle, is the village of Nāḍkalasi which has two Hoysaḷa temples. The neighbourhood appears to have been a flourishing town in the Hoysaḷa days. There are a number of viragals near about as also a Kallumaṭha and other buildings of Ikkēri days.

The two temples are situated side by side both looking northward. The Mallikārjunā temple which is the larger of the two has an open maṇṭapa, a sukhanāśi and a garbhagriha, above which there is no tower now.

The outer walls of the garbhagriha has nothing peculiar except three plain cornices on the basement and a shallow towered niche on each of the three walls. The eaves have a shallow 'S' form.

The tower which has now disappeared appears to have been similar to the tower of the Sadāśiva temple, i.e., in the form of a stepped pyramid with about five projecting cornices. Nothing more of the old tower remains. It was probably ruined and dismantled in later times.

The open maṇṭapa has a basement ornamented with flowers and turretted pilasters. These turrets are of the stepped pyramid kind with tapering bands bearing floral scrolls receding up, on their faces. Above the row of towers is a slanting railing on the upper edge of which is a long scroll, the interspaces of which bear varied designs like flowers, elephants, swans, monkeys, obscene figures, etc. Between the turrets below are rearing lions.

The maṇṭapa is entered by three passages on either side of each of which must have been formerly an elephant. These animals have disappeared. The maṇṭapa is of the shape of an indented square with an extra anikāna on the north. It is about 35 feet wide and 45 feet long. It is opened on three sides as in the temples of Beḷavāḍi, Harihar, etc., while its southern side serves the purpose of a navaraṅga.
Near the south wall are four towered niches containing in order the following images:

1. The Seven Mothers with their vāhana on the pedestal; Vīrabhadra on the right and Gaṇeṣa on the left.
2. Gaṇeṣa.
3. Mahishāsuramardini—A fine group in the standing posture.
4. The original image of the fourth niche has been lost. In its place now stands a group identified in the Mysore Archaeological Survey Report for 1928 as Umā-mahēśvara. The god stands in tribhaṅga, with the hands thus disposed: abhaya, pāśa (?), bowl, around consort. The consort stands to his left, while behind the deity is a caparisoned horse. A four line Kannada inscription on the pedestal has been copied out. On the girdle of the god is suspended a stone. On the three open sides of the maṇṭapa runs a high stone bench.

The pillars of the maṇṭapa are of two kinds. The 12 pillars of the nave are of the classical lathe-turned and polished Hoysala type. But those forming the outer ring and borne on the bench around are sixteen-sided with deep flutings. There can be little doubt that these two types of pillars have been imitated in the Ikkeri temple. On each of the bell-shaped mouldings of the round pillars are eight fine drawings.

In the northernmost square of the maṇṭapa is found a fine soap-stone Nāndi, beautifully polished. Its dew-lap is marked in conventional waves with inscribed outlines.

The ceilings of the temple are all ornamented with rosettes on the lower surfaces, while their sides bear friezes and flowers. The ceilings are all flat and divided into squares, each bearing a lotus. The rafters of the eaves also are ornamented with flowers, while near their edge is a scroll frieze bearing animals, birds, etc.

The doorway of the sukhanāsi, though simple in design, is a well carved piece bearing Gajalakshmi on the lintel. On the upper panel is Tāṇḍavēśvara flanked by Brahma and Gaṇapati on the right, and Vishnu and Mahishāsuramardini on the left. Outside each jamb is a pierced stone screen bearing a scroll design, the interspace being occupied by dancers and musicians.

The sukhanāsi has nothing remarkable except that the garbhagriha doorway is an ornate piece bearing seven bands of flowers, scrolls and jewels.

The garbhagriha is about seven feet square and has a flat linga which is about five feet by three feet. The pilasters of the sukhanāsi and garbhagriha are all of the indented square type.

SADĀŚIVA TEMPLE.

About ten yards to the right of the Mallikārjuna temple is the temple of Sadāśiva otherwise known as Billedēsvara which is called by the local people as Nilakanṭhēśvara or Rāmēśvara.
This temple is in outline almost an oblong, since it has in addition to the
garbha griha and mukhamantapa, a narrow pradakshinā, the sukhanāsi being absent.
This plan is rare in Hoysala temples, since the pradakshinā is usually a feature of
the Dravidian style.1

The outer view of the pradakshinā which encloses the navaraṅga is quite plain
except for the fact that it rises on a corniced basement. Outside the maṇṭapa,
however, is a row of turreted pilasters above which is a slanting railing. The
northern face of the railing has a long row of obscene sculptures of men and women
acting sexually in various postures, some natural and others perverse. Above these
is an ornamental scroll frieze.

The eaves, ceilings and pillars of this temple are more or less similar to those
of the Mallikārjunā temple and on the lower mouldings of three pillars is a long
Hoysala inscription.

The maṇṭapa is entered by a passage flanked by elephants and around the
maṇṭapa on its open side is the usual stone bench. On the south-west of the
maṇṭapa is a single niche containing a well proportioned image of Viṣṇu standing
as Mādhava (gaḍā broken, chakra, śaṅkha, padma) and in the south-east of the
navaraṅga is found a broken Gaṇesha image and near the entrance a damaged bull.

The garbhagriha is a plain room with a medium-sized liṅga.

The most noteworthy feature of the temple is the pradakshinā.

The tower over the garbhagriha is of the stepped pyramid kind with a kūrti-
mukha on each of its four sides and a projection on the north bearing the Śaṅka group. The north kūrtimukha has an inset image of Taṇḍavēśvara.

HOLE-NARSIPUR.

LAKSHMĪNARASIMHA TEMPLE.

The Lakṣmī-Narasimha temple has a towered mahādvāra, a pāṭālāṅkaṇa and
several shrines like those of Rāmānuja, the Āḻvār, Āṉḍāl, Garuḍa, etc., of the late
Nāyak times. Even the outer navaraṅga of the main temple is of the Nāyak period
built perhaps by Veṇkaṭappa Nāyaka whose image is kept in the inner navaraṅga.
The outer navaraṅga appears to have been constructed with heterogenous materials
like an inscription of Perumāḷ Daṇāyaka with the corners lopped off, four rounded
soap-stone pillars and a number of indented square pilasters. The oldest part of the
temple is that composed of the inner navaraṅga and its three cells. The walls of
this portion are constructed of granite unlike the usual Hoysala structures. The
dvārapālas are of Vijayanagar workmanship. The platform is not ornamented with
deep horizontal shadows, and the eaves which have a short ‘S’ curve with a row

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1For a similar Hoysala temple see Cousens.
of kīrtimukhas, remind us of the eaves of the Gaṅga period like those of Chāvunḍa-rāya Basti at Śravanabelagola and the Bhoganaṁdiśvara temple at Nandi. The sukhānas have pierced stone windows also, though of a plain design. The granite pillars in the navaraṅga are also of a novel design, having octagonal shafts covered with floral ornamentation and round wheel-shaped mouldings below the capitals. (Pl. XXI, 2). Excluding the three brick towers which are of the late Nāyak period the stone structure below them may date back to the fourteenth century A. D. when some of the Gaṅga features may also have been imitated. The central ceiling of the navaraṅga has a small soap-stone bhuvanēśvari.

Each of the cells is approached by a sukhāna of plain design and low height and plain doorways. But the images inside are of Hoysala workmanship. In the south cell is Gopālakrishṇa, in the north one Lakṣmeshvarasimha and in the west one Nārāyaṇa (śaṅkha, padma, gadā, chakra).

In the navaraṅga are kept an image of Venkaṭappa Nāyaka, a broken Gaṅēśa image of Hoysala workmanship, a seated Vishvaksēna and a Durgā of the Nāyak period and the utsava-mārtis of copper which are finely made, though comparatively recent.

MOSALE.

About eight miles to the south of Hassan is a large tank to the south-west of which is a rising ground with the village of Mosale round about its top. At the west of the rising ground are the twin temples of Nāgēśvara and Channaṅkēśava; they are closely like each other in design having each a garbhagriha, a sukhāneri, a navaraṅga and a frontal porch. Each has a fine stone tower. They both face east, but on closer examination it is revealed that instead of being perfectly parallel their axiel lines converge towards the east at an angle of about 5°. In front of the northern or Kēśava temple is a landing to the east of which is the basement of a stone pavilion, now disappearing. Both the temples are almost entirely of soap-stone and are typically Hoysala in character. They are highly ornate and deserve a detailed study.

The only large inscription near the temple is on a stone slab partly buried near the gate which records a grant by Ere Krishṇappa Nāyaka in 1578 A. D. of certain lands for the maintenance of these temples as also of the Ānjanēya and other temples in the village. There are a number of smaller inscriptions in Hoysala characters on the bases of the wall images. But there is no definite evidence of the date or the occasion of the construction of the temples. From the form of the images and the sculptural work we are led to infer that they might belong to about 1250 A. D., particularly because the ceiling designs are as elaborate and differentiated as those
at Hosaholalu and Somanathapura, unlike the work of the days of Vishnuvardhana and Viraballalā. It is evident, however, that the founder of these temples was a believer in the equal importance of Śiva and Vishnu. It is possible that his name might be Nāganāyaka or Nāgaṇa Daṇāyaka.

NĀGEŚVARA TEMPLE.

The temple appears to have been originally built on a high platform of granite slabs which covered a heavy foundation structure of rough natural stones. These latter are visible around the temple and have given it the stability it has.

Above the platform is a high basement, 4½' high, with the usual deep-cut lines of shade running between the five rows of cornices. Of the latter, two of the upper ones show roughly shaped square, oblong and cross-shaped mouldings which were evidently meant to be carved in due course with kūrtimukha, makara and kalaśa designs. But the unworked mouldings offer a good contrast to the finely carved sculptures on the walls.

The walls above the basement are elaborately carved with sculptures. On the outer face of the centre of each navaraṅga is a fine niche, now empty. Above each of these the tower is formed by four sets of eaves. The design is interesting.

On the remaining portion of the walls which are cut up into numerous panels by angles edged by pilasters is a row of images about 2' in height. A large number of these are placed under canopies borne on single or double pilasters and surmounted by turrets which have an endless variety of design. Some of these are noticed along with the images. Many other images are placed under tōraṇas above which rise up bands of scroll work similar to those in the walls of Amṛtāpura.

The images of the walls of the Nāgeśvara temple are illustrative to a large extent of Śaiva and Śākta iconography. A number of the images bear their names in Kannada on their pedestals and would have been more useful for iconographical study, had they not been so damaged and worn away as they now are. The chief images are named hereunder commencing from the south side of the porch.

East face.—

2. Durgā (?) seated with eight arms (broken) and a serpent below.

3. Durgā standing.

4. Śiva standing, holding, serpent and trident. Two other arms broken.

On pedestal inscription सोः: Nāntha.
South face.—

5. Śiva standing (broken) drum, trident, ardha Chandrabhasta. On pedestal inscription: दक्षिणन् देशापलकः Dakshaṇa desāpālaka.
6. Consort of 5—damaged.
7. Eight-armed goddess—seated with buffalo to left.
8, 9, 10, 11. Śakti images damaged.
12, 13. Sala groups supporting south niche.
14. Śrīyā dévi: Goddess with elephant. Inscription स्रीयादेवी Śrīyādēvi.
16, 17. Lady attendants.
18. Seated Kaumārī with peacock and kalaśa.
21. Seated goddess with cobra below (chinmudrā, padma, padma, abhaya).
22. Standing Manōhari (abhaya, javelin, death’s head mace, kalaśa) Inscription: मनोहरी Manōhari.
23. Durgā as Rākshasi—seated with eight arms and kalaśa to right and lion to left.
24. Śakti as Vaishṇavī—damaged.
25. Male attendant, standing with folded hands.
26. Damaged.
27. Durgā (damaged) with bhakta to right and lion to left.
29. Śiva standing as Vajrabhūta (javelin, trident, drum, broken). Inscription: वज्रभूतः Vajrabhūta—Pl. IX, 2.
30, 31, 32. Ladies—Damaged.
34. Three-headed Sarasvatī—standing.
35. Lady attendant, with chāmara
36. Durgā standing as Śāradā (chinmudrā, trident, drum and book).

West face.—

39. Standing goddess (broken, pāsa, aṅkuśa, phala).
40. Lady attendant.
41. Durgā seated (rosary, drum, trident, dāna).
42. Sadāśivamūrti seated in padmāsana with three heads in a row and another
1. CHANNAKESAVA TEMPLE: NORTH WALL (p. 43).

2. NAGESVARA TEMPLE: VAJRABHUTA (p. 38).

3. NAGESVARA TEMPLE: SADASIVA (p. 39).

Mysore Archaeological Survey.
in front of the kiriṭa, and a cobra above. Ten arms broken. Below, inscription: 
Śadāsīvamūrti (Pl. IX, 3).
43. Lakṣmī seated with elephant (damaged).
44. Lady attendant.
45. Disappeared.
46. Śiva standing as Gambhīra (mace-broken, javelin, drum, abhaya.)

**North face.**

47. Harihara with drum and chakra. The other two arms are broken.
48. Consort of No. 47.
49, 50, 51, 52, 53. Seated Nārāyaṇa in sukhaśana (Inscription: Nārāyaṇa) with Śrī (Inscription: Śrīvādevī) and a chauri-bearer to right
and Bhū (Inscription: Bhūmīdevi) and chauri-bearer to left.
54. Standing Vaishnāvī (padma, chakra, śaṅkha, phala) damaged.
55. Śiva standing as Chitradhara (broken, trident, drum, abhaya) Inscription:
Chitradhara.
56. Goddess (broken).
57. Pārvatī seated (broken, goad, pāśa, phala).
58. Goddess (broken).
59. Garuḍa kneeling with folded hands.

**West face.**

60. Standing Durgā, with bowl and bell; the other two arms (left) broken.
61. Seated Chakrēśvarī, six-armed (chimudrā (?) broken chakra, broken, broken).
62. Standing Durgā (phala, javelin, drum, padma.)
63. Śiva seated (rosary, trident, drum, broken.)

**North face.**

64. Three-headed seated goddess (rosary, broken, broken, pāśa (?)
65. Durgā seated (rosary, trident, drum, bowl).
66. Seated goddess (rosary, mace, javelin, phala).
67. Vaishnāvī (śaṅkha, padma, gadā and chakra).
68. Śiva standing (abhaya, trident, drum, phala).
69. Male attendant standing with mace in right hand.
70. Lady with chāmara.
71. North niche supported by a Saḷa group on each side.
72. Lady attendant.
73. Male attendant with abhaya and mace.
74. Goddess with rosary and drum; remaining two hands broken.
75. Varāha damaged.
76. Goddess seated in padmāsana. (Vajra, goad, pāśa and phala).
77. Goddess seated (vajra, trident, broken, bowl).
78. Goddess standing, arms broken.

East face.—
79. Śiva standing as Mahākāla (rosary, drum, trident, phala). Inscription:
Mahākāla नृत्यकर.
80, 81, 82. Broken.

Other Wall Sculptures.

South face.—
Above Śrī dévī, etc.: vertical scroll bands.
Above Vajrabhuṭa: tower in North Indian style.
Above Sadāśivamārtti: tower with eight tapering bands, three of which are
visible.
Above Chitradhara, north face: tower in North Indian style with ornamental
tapering band.

Above the wall is a row of eaves hollowed out inside and with unworked central
and corner mouldings. On the south-east and elsewhere
figures of monkeys, etc., are carved out in various
attitudes.

Eaves and Parapet.
The parapet is composed of four tiers of sculptures which contain swans, Saļa
groups, makara faces, lions, indecent figures, dancers, etc. The top tier has
numerous interesting images like various forms of Śiva, Vishṇu and Dēvī. Some
of these are Tāṇḍavēśvara, Gajāsaramadana, Gaņēśa, Yōgānarakṣa, etc.

The stone tower which is an indented square in plan has four sculptured rows
rising one above the other, the central panels of which
contain various forms of Śiva. On top is a fine stone
kalaśa with jewelled and beaded work. The tower
has a projection over the sukhanāśi above which is a fine large Saļa group. The
front panel, facing east, contains a group of Tāṇḍavēśvara.

The front porch of the Nāgēśvara temple is much damaged. On its basement
are: first, a row of soldiers and indecent figures; then, a
frieze of kirtimukhas; thirdly, scroll bands; and fourthly,
a slanting railing with the panels containing images of
dancers, musicians and couples.

Two pillars of the rounded lathe-turned type support the roof and are flanked
by the usual stone-benches. The ceiling which is an octagon surmounted by a
square with a flat slab above has the eight Dikpālakas and musicians with dancing
Śiva in the centre.
The navarāṅga doorway whose jambs have dvārapālas supported by chāmara-bearing attendants on the walls has the usual vertical, floral and scroll bands with Umāmahēśvara on the lintel. The navarāṅga is a hall, about 20' square of nine aṅkaṇas in the western part of which are six fine niches with towers above them. They contain in order clockwise:

1. A Saptamātrikā panel. The images are beautifully carved and finely finished with vāhanas and tōraṇas. Virabhadra with viṇā sits to the right and Gaṇēśa to the left.

2. Śāradā, seated (rosary, goad, pāśa, book). Fine image, though covered over with oil.


4. Mahishāsuramardini—a beautiful group showing the goddess with eight hands standing and spearing the demon (sword, trident, chakra, arrow, śankha, buckler, bowl, holding demon's hair). The goddess' nose and mouth are slightly damaged.

5. A linga placed where perhaps a Sūrya image originally stood.


In the centre of the navarāṅga is a well-carved bull.

The ceilings are from the east clockwise:

Ceilings.

1. Three concentric circles.
2. Two concentric octagons.
3. Three concentric squares.
4. Two concentric Śrī-chakras with rounded alternate angles.
5. Three concentric rows of horse-shoes similar to Kubāṭur ceiling.
6. Three concentric squares.
7. Three concentric circles.
8. Two concentric eight-rayed stars.
9. Central ceiling. The lower part of it has sculptures of Śaiva images, dancers and musicians, and Sala groups, while above are four concentric rows of horse-shoes with angles as alternate petals.

The sukhanāsi doorway whose jambs have perforated screens with Manmatha and Rati below has an Umāmahēśvara group much covered with chunām above the lintel. The sukhanāsi itself is plain but for a flat ceiling with Tāṇḍava-Gaṇapati surrounded by nine padmas.

The garbhagriha doorway which is well carved with floral bands is also covered with chunam and has Gajalakshmī on the lintel. Inside the garbhagriha is a medium-sized linga with a flat head.
CHANNAKEŚAVA TEMPLE.

The Channakēśava temple is very similar to the Nāgēśvara temple and does not require a repetition of the description. Such features and details as are different are noted hereunder:

Platform and basement.—Similar to the Nāgēśvara temple except for the landing and the basement of the front pavilion.

Wall images.—In this temple these images are mostly Vaishnava. They are in order from the south of the east doorway:

1. Rati and Manimatha.
2. Garuḍa.
4. Sāṅkarshana.
5. Bhūdēvi ready to garland Varāha.
6. Dharani-Varāha.
8. Lady with garland, perhaps Rādhā.
10. Lady with chāmara.
11. Empty niche with a lion slaying an elephant on either side.
12. Lady with chāmara.
13. Prahlāda with flowers.
15. Garuḍa damaged.
17. Lady with chāmara.
19. Śrī Kṛishṇa, seated (sankha, gadā, padma, chakra).
20. Lady with chāmara.
22. Standing Vishnu with two arms broken (Kēśava)?
23. Garuḍa.
24. Dakshināmūrti admiring dancing Mōhini.
25, 26. Vishnu standing (two arms broken) with Garuḍa to right and Lakshmi to left.
27, 28, 29. Yōgānarasimha with Śrī and an attendant to right and Bhū and an attendant to left.
30, 31, 32, 33, 34. Hanumān grinning backward.
35. Aniruddha standing.
36. Mādhava standing.
38. Garuḍa.
39, 40, 41, 42, 43. Vishnū seated as Varadarāja with a consort and an attendant on each side.
44. Garuḍa.
45. Mādhava seated.
46. Śrīdhara seated.
47. Garuḍa.
48, 49, 50, 51, 52. Nārāyaṇa, seated with a consort and an attendant on each side (Pl. IX, 1).
53. Disappeared.
54. Mādhava, standing.
55, 56, 57. Gōvinda, seated with an attendant on each side.
58. Garuḍa.
59, 60, 61. Saṅkarṣaṇa with two consorts, one on either side.
62. Trivikrama.
63. Bali and Vāmana.
64. Garuḍa.
65. Hari, seated.
66, 67. Dakshināmūrti and Mōhinī.
68. Achyuta, standing.
69. North niche with a female attendant on each side.
70, 71, 72. Damaged.
73. Pārvatī, seated (damaged).
74. Brahma (damaged).
75. Lakshmiṇārāyaṇa, seated.
76. Janārdana.
77. Lakshmi (damaged).
78. Kālingamardana (damaged).
79. Vāmana (damaged).

Eaves.—Similar to Nāgēśvara.
Parapet.—Similar to Nāgēśvara except that most of the chief images are Vaishṇava, though Bhairava and other Śaiva images also appear here and there.
Tower.—Similar to Nāgēśvara with Vaishnava images.
Porch.—This is also similar to the one in the Nāgēśvara temple except for the ceiling design which is an octagon with inset circle.

Navarāṅga.—The navarāṅga doorway has an unfinished lintel. The tops of the navarāṅga niches have a different design, there being sets of three or five towers instead of the single ones. The images contained in them are: Lakshmiṇārāyaṇa, seated (Aniruddha); Sarasvatī, seated—the face is beautiful;
Ganēśa; Lakshmi, standing with four arms (padma, chakra, śaṅkha, phala); Lakshmi seated with four arms (pāśa, śaṅkha, chakra, kalaśa); Yōgānarasimha.

Ceilings.—From the east clockwise:—

1. Concentric circles.
2. Concentric sixteen stars, fine effect.
3. Concentric octagons.
4. Concentric Śrīchakras.
5. Concentric octagons.
6. Concentric squares with fine ribbed effect.
7. Concentric eight-pointed stars.
8. Concentric octagons.

Sukhanasi.—The jambs have below the perforated screens, instead of the dvārapālas, boys blowing conches with ladies waving chāmaras behind them. Above the lintel is Vishnu seated as Trivikrama. The sukhanasi ceiling is flat and has Ugranarasimha with dancers around him.

Garbhagriha.—In the garbhagriha under a shallow lotus bhuvanēśvari and on a Garuḍa pedestal stands a fine image of Kēśava, about 6' high, with tōrana. The god is supported by a consort on each side and stands under a tōrana which has the usual ten avatāras of Vishnu. Of these Buddha is seated naked in yōgāsana, while Kalki rides a horse, sword and buckler in hand. The image is on the whole a good piece of sculpture.

1. The earth around the temple should be excavated and brought to a level with the stone platform below the basement, the extra earth being thrown into the pit on the north and the low ground on the south.

Conservation Note.

2. The compound should be extended symmetrically on all sides, particularly on the north and a compound wall put up with a gate in the middle on the east.

3. The chunām coating of the sculptures should be carefully scraped and removed.

4. The roof of the Nāgēśvara temple is badly damaged and should be repaired so that water does not enter the hollows between the double roofs and the double walls.

5. The front porch of the Nāgēśvara temple should be reset since it is bending forward.

6. The side walls of the navaraṅgas of both the temples appear to be inclining forward and going out of plumb. This is indicated by fissures adjoining the
BUCHÉŚVARA TEMPLE
KORAVANGALA

INCHES

SCALE

FEET

(P. 45.)

Mysore Archaeological Survey.
sukhanāsi doorways. These walls should be carefully examined by the D.P.W. and if no other improvement is possible they may be supported with stone pillar buttresses. The latter would no doubt be ugly but may be put in if the walls are in danger of falling.

7. The road leading to the temple may be cleared and connected with the main Hassan-Holenarsipur road so as to allow the cars and busses of visitors to approach the temple.

KORAVANGALA.

(HASSAN TALUK).

BUČEŚVARA TEMPLE.

The village of Köravangala which is situated in the midst of a sandy high land, six miles to the north of Hassan, has three temples of the Hoysala period, the largest of which is the Būčeśvara temple. The latter is a fine building in a good state of preservation and consists of a towered garbhagriha, a noble sukhanāsi, a navaraṅga, a mukhamaṇṭapa connected to the main shrine by a porch and a Śūrya shrine to the east of the mukhamaṇṭapa. (Pl. X.) Thus the building contains all the elements of a well-developed Hoysala temple. The shrines are squarish in plan while the maṇṭapa is an indented square. The temple is very ornate; its sculptural work closely resembles that of Mosāle.

There are several inscriptions in the village. But E. C. V. Hn. 71 which is set up prominently to the south-east of the temple is the one which is concerned most with the temple. It mentions how Būcirāja (colloquial for Bhūtanātha rāja), a Brahman officer belonging to a family in the hereditary service of the Hoysala king Narasimha I, got it constructed and consecrated in 1173 A. D. in commemoration of the coronation of Ballāla II. This officer was the youngest brother of a large family whose other members constructed the other temples in the place. The Bhairava temple on the north-east is perhaps a later construction, though also of the Hoysala period. The temple is now very nearly as it was at the time of construction and has not been tramelled and marred by later structures.

The walls of the main temple and the Śūrya shrine are very similar in structure and may be dealt with together. The height on which the present temple stands suggests the view that it is constructed on a high platform now concealed in the ground. Above the platform is a basement of the usual five cornices, two of which bear square, cross-like, etc., mouldings unworked like those at Mosāle.
Above the basement is a row of sculptured figures standing as at Mosaie and Jinanāthapura under turreted canopies borne on one or two pilasters, all under vertical scroll bands. The towers are of the usual varied shapes, though they are perhaps less elaborate than those at Mosaie and Sōmanāthapur. The images are about 15 to 18 inches long and have a tendency to be shortish and wanting in slimness. The more important of them are noticed hereunder commencing from the south of the main navarāṇa doorway and running clockwise:—

**East Face.**
1. Sarasvatī standing (rosary, goad, pāśa, pustaka).
2. Gaṇeśa dancing, with mouse on pedestal.
3. Arjuna shooting the fish target. (Pl. XI, 4.)
4. Pārvatī standing (drum, trident, goad, pāśa).

**South Face.**
5. Bhairava.
6, 7. Hiranyakaśipu orders his soldiers to chastise Prahlāda. (Pl. XI, 3.) Kannada inscription एः एः एः [?] pra droja [?Ka].
8, 9, 10. Prahlāda is tortured with fire, elephants, ropes (?), cobras.
11. Narasimha appears to Hiranyakaśipu in a pillar.
12. Ugranarasimha slays Hiranyakaśipu and is flanked by Lakshmi and Prahlāda.
13, 14, 15. Musicians celebrate Narasimha’s victory.
16. Bhairava.
17. Kāpālika.
18. Dēvi with padma and kalaśa.

**West Face.**
20. Śvētavarāha trampling on demon.
22. Sūrya.
23. Mōhini dancing, molested by monkey.

**South Face.**
24, 25, 26. Trivikrama with Śrī and Bhū.
27, 28, 29. Kōdaṇḍarāma with Lakshmana and Hanumān.
30, 31, 32, 33. Umāmahēśvara (Pl. XII, 1) seated supported by Brahma with Śāradā on right and Kēśava on left.
34. Durgā with sword and kalaśa.
35. Śiva standing as Dakshināmūrti (rosary, pāśa, phala and pustaka).
1. Sarasvati (p. 50).
2. Ganapati (p. 50).
3. Prahlada and Hiranyakasipu (p. 46).
4. Arjuna shooting at the fish (p. 46).

Mysore Archaeological Survey.
**West Face.**

36, 37. Standing god and goddess (damaged)—Manmatha and Rati (?).
38. Couple at love—kissing.
39, 40, 41. Dharanī-Varāha with consorts.
42. Dakshināmūrti with long coat and discus.
43. God standing—damaged.
44. Śiva standing (rosary, trident, drum, phala).
45. Similar to 44.
46. Sarasvatī—standing (phala, rosary, kalaśa and pustaka).
47. Sarasvatī—standing (viṇā played by two hands. In the other two hands, rosary and pustaka).
48, 49, 50. Tāṇḍavēśvara with Dēvī to right and drummer to left.
51. Damaged.
52. Goddess with padma and phala.
53. Damaged.
54. Conjugal couple indecent.
55. Mōhinī dancing.
56. Dēvī dancing, drum in right hand and bowl in left.
57. Lady with pet parrot perched on left hand and fruits in right.
58. Kālī as Kāpālikā—naked.
59, 60. Pradyumna with Lakshmi.

**North Face.**

61. Anantaśayana with Brahma springing from navel.
63. Vēṇugōpāla.
64. Kṛiṣṇa as Navanītachōra.
65. Nāga and Nāginī with tails entwined.
66. Vāmana receiving gift from Bali.
67. Trivikrama with right leg lifted to Brahmałōka and the river Gaṅgā flowing down.
68. Rāvana lifting Kailāsa—Fine tower above.
69, 70. Mōhinī dancing with Dakshināmūrti admiring.
71. Bhaīrava.
72, 73, 74. Gōvardhanadhārī with Garuḍa to left and Lakshmi to right.
75. Umāmahēśvara as Nandivāhana.

**East Face.**

76. Bhaīrava.
77. Vīrabhadra with mace in right hand.
78. Shaṃmukha with peacock on pedestal.
79. Mahishāsuramardini.
WALL OF SŪRYA SHRINE.

North Face.

80. Goddess standing holding padma.
81. Mōhinī molested by monkey.
82. Sarasvatī (damaged).
83. Śiva standing (damaged). Many of these figures are unfinished.
84. Lady feeding parrot.
85, 86, 87, 88, 89. Durgā dancing—flanked by musicians.
90. Lady with cymbals.
91. Chandra—standing.

East Face.

92. Sūrya standing.
93. Lady with chāmara.
94, 95, 96, 97, 98. Gaṇeśa dancing with musicians accompanying (Pl. XI, 2).
99. Lady with padma and phala.
100. Sūrya.

South Face.

101. Sūrya with seven horses on pedestal.
102. Manmatha.
103. Gajendramōksha. Immersed in water sits a yōgi. Above him in water is a crocodile holding fast to the hind leg of an elephant which offers a lotus with its lifted trunk to Viṣṇu. Above: Viṣṇu riding on Garuḍa strikes the crocodile with his discus and releases the imprisoned angel.
104, 105, 106. Umāmahēśvara in sukhāsana with attendants.
107. Chain of destruction—A gāṇḍabhṛūṇḍa carries off a śarabha which holds a lion which holds an elephant in whose trunk is held a python which has half swallowed a deer. The whole chain hangs in the air while a sanyāsi and a boy look up in amazement.
108, 109, 110. Two-handed god with lady attendants.
111, 112, Mōhinī and Dakshināmūrti—damaged.

All round the temple including the maṇṭapa runs a row of eaves projecting about 18", highly arched inside and with no imitation of woodwork below. The parapet which perhaps stood originally above it is now represented over the maṇṭapa and the Sūrya shrine only by a single cornice bearing the toothed ornamentation. But over the main temple the full parapet is standing with its row of sculptured lions, Sala group, makara faces, and kings in court below, and its top row of kīrtimukhas and tōrāṇas sculptured with the figures of Yakshas, Bhairavas, Mōhinīs, etc. The more impor-
tant of these figures are on the south, Yōgānarasimha, and on the north, Umāmahēśvara.

The tower of soap-stone is similar to those at Mosale and is made up of four tiers of turrets bearing numerous sculptures like those of the parapet. On its north is a panel showing Indra on the Airāvata. Over the eastern projection of the tower is a fine large Saṭa group and on its east face the usual Taṇḍavēśvara.

The mukhamaṇṭapa has an ornate base of several cornices with attached turreted canopies housing Yakshas. One of the cornices has a creeper scroll, while above them is the usual row of turreted, eight-pointed, star-shaped pilasters with lions above and sculptured images, musicians, dancers, ladies, gods and goddesses in the interspaces. The slanting railings above have unsculptured panels.

The entrances to the manṭapa and especially the south one have an imposing appearance being supported by a soap-stone elephant, a dvārapāla and a chāmaradhārīṇī on each side. The last named images have behind them eight-pointed, star-shaped pillars with floral scroll bands running up vertically against the indented angles. These pillars, though small, are similar in design to the Mōhini pillar at Bēlūr and to the front pillars of the smaller temple at Pushpagiri. The north doorway with similar designs has now lost its elephants.

The manṭapa which is an indented square shape in plan has its central aṇkaṇa surrounded by eight smaller aṇkaṇas. From these four single aṇkaṇas extend east, south, west and north, while all around excluding where the passages exist runs a stone bench with a slanting railing at its back and floral and pilaster ornamentation on its inner face. The extra aṇkaṇa on the east serves as an open sukhanāśi for the Sūrya shrine and the one on the west as a porch to the main temple.

The pillars which are of three different sizes are all of the bell-shaped lathe-turned type. The only exceptions are the banded star-shaped pillars supporting the north and south entrances to the manṭapa.

The ceilings, which are all deep domes have an interesting variety of design mostly without figure sculpture. Their corner stones have deeply carved lion faces, while their sides have ornamental beaded work and pendants. Some of the chief domes may here be mentioned commencing from the centre proceeding eastward and running clockwise, on the first circle and then on the second.

1. Central: Three concentric navagons with large pendant.
2 to 9. Concentric circles, navagons or septagons.
10. Flat ceiling.

Surya Shrine.

The Sūrya shrine is a part of the original structure which is entered by an unfinished doorway. The dvārapālas who bear in addition to lotuses and maces the bow and arrow (right) and the goad and musala (left) are unique. The Sūrya shrine ceiling is flat with a haṁsa in the centre. The image of Sūrya stands about 6' high from the ground. It stands upon a pedestal with Aruṇa and his seven horses. It is a finely worked image, well proportioned and fully ornamented. Its two hands hold padmas. On each side of it is a Chhāyā shooting arrows, while on the tōraṇa are seated the twelve Ādityas.

The navaraṇa is entered by a doorway which has Śaiva dvārapālas below, floral and scroll bands and pilasters on the jambs, Gajalakshmi on the lintel and five turrets above the eaves-like cornice. The navaraṇa which is about 20' × 20' in area is a hall of nine squares, which has six wall niches as at Mosâle. Of these the three on the north have lost their original images, while those on the south preserve the finely carved original figures in this order:

1. The Saptamātrikās with vāhanas below, tōraṇas above, Vīrabhadra to right and Gaṇēśa to left. It is a fine piece, inferior only to the one at Mosâle;
2. Sarasvati (Pl. XI, 1; seated with rosary, goad, pāsa and pustaka—a beautiful image;
3. Gaṇēśa (Pl. XI, 2) fine figure; the head is very natural.

The four pillars of the navaraṇa are of the usual bell-shaped lathe-turned type, with nothing remarkable about them.

The ceilings, however, are all dome-shaped and interesting. They are:

1. Central—above the eight Dīkpālakas is a gallery with unsculptured panels, the dome being supported by three rows of concentric octagons;
2. Near east door: Concentric circles.
3. Octagons.
4. Square within square.
5. Śrīchakra.
6. Octagons.
7. Squares.
8. Concentric horse-shoe circles.
The sukhanāsi is open on the east and has a flat ceiling of padmas. The garbhagriha doorway is similar to the navarānga doorway, but with unsculptured vertical bands. The garbhagriha (8' × 8') has nothing remarkable about it and contains a black flat-headed liṅga which rises about 3' from the ground.

On the whole the similarity between the work at Kōravaṅgāla and that of Mosaḷe is so great that it is difficult to escape the conclusion that their designer was the same person.

In the north-east corner of the compound of the Būḍhēśvara temple is a soapstone shrine of Bhairava with a small sukhanāsi and garbhagriha. It is also a definitely Hoysala structure, though the outer walls are plain. The image of Bhairava which stands about 5½' from the ground shows the god holding sword, trident, drum, and bowl with head, and treading upon a beheaded victim, while the attendant goblins accompany with weird music and a dog licks the blood dripping from the severed head. Its face is now damaged, but it is a tolerably good image.

1. The building has been recently conserved. A few improvements may, however, be suggested. The houses on the south should be acquired and the compound extended, with a gateway from the east or south-east leading directly from the road.

2. The railing stones of this temple which are lying about near the tank and elsewhere may be restored to their original positions and a good lamp may be provided for use in the navarānga.

3. The Village Panchayet may be encouraged to make a park in the ground between the Būḍhēśvara and the Nāgēśvara temples to the east of the tank and the cart-track connecting with the high road may be improved and made useful for cars.

4. The pond to the north-east of the Gōvindēśvara temple which appears to be the only source for the supply of drinking water to the village may be rebuilt with the ancient stones lying about it.

5. The sculptured pieces thrown about in various parts of the village may be collected and stored in the Būḍhēśvara temple compound.

NĀGĒŚVARA AND GŌVINDĒŚVARA TEMPLES.

The Būḍhēśvara temple appears to have developed several elements which were already found in the Nāgēśvara and Gōvindēśvara temples which had been built a few years previously. Both these temples are rather small in size and though ornate, they are much plainer than the Būḍhēśvara temple. They are now
in a state of advanced ruin and it is doubtful whether anything could be done to save them. Two porched doorways with inside verandahs lead us into the compound in which the two temples are situated almost like twin temples. (See Pl. XII, 2 and 3.) But their designs are different. The Nageśvara temple has a garbhagriha, an open sukhanāsi, and a navarānga of nine ankaṇas, the doorway of which lies ruined closeby. But instead of a porch it has at a distance of about 10' to the east a fine indented square-shaped pavilion with niched towers flanking its entrances. It has twenty-four pillars, all of the bell-shaped type.

But the Gōvindēśvara temple which is to the north of the Nageśvara temple has a garbhagriha, an open sukhanāsi and a navarānga of nine ankaṇas whose finely sculptured door is approached through a porch with entrances from the north and south. To the east of the porch is a small Sūrya (?) shrine whose sukhanāsi doorway is finely designed, though small, and is supported by perforated screens on the jambs. Both these doorways deserve to be removed to a museum along with the towered niches of the Nageśvara maṇḍapa. The Gōvindēśvara porch has a ruined dome with octagonal ribs; the central pendant, however, is missing. The outer wall of the Gōvindēśvara temple is ornamented with finely designed turrets borne on single or double pilasters.

1. The buildings and compound should be cleared of all plants and a compound wall put up.
2. They are protected monuments and people committing nuisance should be severely punished.
3. The buildings must be allowed to remain as they are without being further ruined.

HARNAHALLI.

LAKSHMI-NARASIMHA TEMPLE.

Hārnahalli, more correctly called Hāruvanahalli, is a large village, about five miles to the south of Arsiikere on the main road from Arsiikere to Hassan. It has the remains of two fortifications, one of the 13th century and another of the 17th century, the latter being in places superimposed on the former. It has several temples two of which are large soap-stone structures of high artistic merit. The Kēśava temple which formed the centre of the old Hoysaḷa town is situated on the top of a height while the Śomēśvara temple is built about a furlong to its east-north-east close to the north-east corner of the Hoysaḷa fortification whose large boulders are now collapsed.

A plain uppālig or gateway of soap-stone leads into a large compound with a modern roughly built stone-wall around it. In the western part of it, on a high
platform is the temple of Kēśava popularly known as the Lakshmīnarasimha
temple. It is a three celled structure with the main cell having a sukhanāsi, while
the other two open directly into the navaraṅga. The latter has an eastern exten-
sion which is sometimes called the mukhamanṭapa. Around this portion there are
perforated screens instead of a wall. The main cell is on the outside shaped like a
sixteen-pointed star and is to some extent marred by large two-storeyed niches
built as buttresses on its three sides. The other two cells are squarish in plan.
Only the main cell has a tower which is a fine structure of soap-stone. The other
two cells have flat tops. In front of the navaraṅga doorway, there is neither a
porch nor a manṭapa.

The temple is on the whole a fine structure with its walls having sculptured
friezes and rows of gods, and belongs more to the class of the temples of Nuggiḥallī
and Hosaholalu than to that of Mosaḷe and Kōravangala.

On the inside of the gateway of the temple is a large soap-stone inscription
broken into two which records that three brothers Pedda

**History.**

Heggaḍe, Sōvanna and Kēsanna got the permission
of their father who had become the Śvāmi of the Sindige
Mutt and after obtaining a free site from the people of Hāruvanahallī got the
temple constructed and consecrated, probably at their own cost, in the year 1234
A. D. The king Narasimha II Ballāḷa endowed it with lands. The town is
known in the inscriptions as Hiriya Sōmanāṭhapur. About thirty years later
another record was put up on the eastern beams of the hall of the temple. A small
Lakshmī temple was probably constructed on the north-west during the Vijaya-
agar period, but of it only the basement remains.

The temple is constructed on a platform, about 4’ high, which follows the
contour of the temple and has five cornices on its face.

**Platform.**

Three flights of steps lead up to it on the east, south and
north and each of these is supported as at Bēḻur and
Hālebid by a towered niche on each side. There are also two more niches above
the platform flanking the navaraṅga doorway. Thus the total number of niches is
eight in all, though some of them are now ruined. The flank walls of the niches
have on the outside sculptures of gods carved; most of these figures are now dam-
eged. The towers of these niches are square planned and resemble the Hālebid
ones more than those of Bēḻur.

Above the platform rises a basement, about 4½’ high, which is cut up horizon-
tally into five flat cornices each of which bears a frieze of

**Basement.**

sculptures as at Hālebid and Sōmanāṭhapur. Their gene-
ral effect is imposing and the temple generally gives the
impression of the Kēḍārēśvara temple at Hālebid, of which it is an imitation. The
friezes are from the bottom upwards as follows:—
A. A row of Yakshas and Yakshinis seated under toranas with the intervening spaces adorned by rows of caparisoned tusker elephants marching forward. Most of the elephants have one or two riders each and the several animals are shown in their varied attitudes as at Halebid, viz., fighting each other, fighting men, slaying or trampling enemies under foot and uprooting trees and plants, playing with each other, frisking their trunks, goring the tusker in front, pulling by the hair the rider in front, playing with a fellow-elephant's tail or bell or pulling his leg, intertwining trunks, etc. In the corners sometimes are two elephants with a single head, while from the north-east of the navaranga is a row of un-caparisoned riderless wild elephants feeding and disporting.

B. The second frieze has a row of horsemen cantering forth to battle on horses a few of which wear armour as at the Kedareshvara temple. In the midst of the horses are camels, the riders of some of which are playing on kettle drums. A large number of horses, however, have not been finished.

C. The third frieze is a long creeper scroll band in some of the convolutions of which are small sculptural studies like birds, disporting monkeys, hunters, dancing groups, and obscene figures. The corners, however, have lion faces from whose fangs spring forth the creepers.

D. The fourth cornice which was evidently meant to receive the mythological frieze is left untouched, the carving work having stopped for some reason before the temple was finished.

E. The fifth frieze contains a row of makaras as at the Kedareshvara temple.

F. The sixth frieze contains a row of swans in their varied attitudes like feeding and pecking, beaking, feeding the young, etc., with a Garuda or other figure on a torana in front of a small projection. These figures are the vehicles corresponding to the gods carved above.

The wall above the basement is divided horizontally into two halves by an eaves-shaped cornice which is comparatively plain. Above the cornice is a row of turrets borne on single or double pilasters. The turrets which are about a foot high are, as usual, of varied shapes.

The lower half of the wall contains a long row of images, about 2' high, standing on pedestals with mostly scroll-on-kirtimukha ornamentation, while above the figures are latā-toranas as at Nuggihalli. The old type serpentine and jewelled toranas are absent and the affinity is definitely to the Nuggihalli-Somanathapur group. The sculptor of the north face of the building has signed himself in many places both under the friezes and other images as Mallitama and is perhaps identical with the sculptor of that name who worked at Nuggihalli, Hosaholalu and Somanathapur. He is one of the best known Hoysala sculptors of the thirteenth century.
Near some of the images on the south wall appears the name Piriyanna Heggađe, which is perhaps not the name of any sculptor, but is more probably the Kannada form (Babbur Kamme?) of the Telugu name Peddanna Heggađe of one of the builders of the temple.

The images themselves are of exactly the same size and quality as those of Nuggihaḷḷi and Hosaholalu having heavy-cheeked rounded faces, thickish limbs, shortish legs, and exuberantly ornamented and poised in the usual conventional attitudes. Yet they are very good not only as wall decorations but also as sculptures and illustrate Hindu mythology and iconography. The groups of images are as follows commencing from the south of the east doorway:—

East Face.
1. Hanumān; below (䈀) Ba na.
2, 3, 4. Dharani-Varāha with Hiranyāksha on left and Lakṣmī on right.
   Below the latter Kannada Inscription: (.WriteAll) Ba na.
5, 6. Dakshināmūrti and dancing Mōhinī.
7, 8. Kesava and Lakṣmī.

Back of South Cell.
10, 11. Vaikuṇṭha Nārāyaṇa (face damaged) with Garuḍa to right.
12, 13. Nārāyaṇa and Lakṣmī.
14, 15, 16, 17, 18. Lakṣmī-Nārāyaṇa seated with two lady attendants on each side. The design of the undercloth of No. 14 is interesting. Below it is the name Periyāṇḍa Heggađe. Below Lakṣmī-nārāyaṇa is the Nandi-Nagar inscription reading ‘Saṅmuṅkha dāsa’. The faces of Lakṣmī and Nārāyaṇa and of many other figures have been damaged only a few days ago.
21, 22. Skeleton dancing with goblin; drummer to left.

West of South Cell.
23. Bhairava.
24. Dakshināmūrti.
25, 26. Gōvinda with Lakṣmī to right.
27, 28, 29, 30 and 31. Kālīngamardana with a consort and lady attendant on each side (Pl. XIII, 1). Inscription below 28: (.inflate) Periyāṇḍa Heggađe.

Navarāṇa, South-west Corner.
34, 35. Pāṇḍuraṇga and Rukmāyī—The two-handed god (Pl. XIII, 3) stands with śāṅkha in the right hand and a jug in the left with a devotee near his left foot.
36, 37. Vishnu with Lakshmi.
38, 39. Durga dancing with attendant to left.
40, 41. Mahishasuramardini with attendant to right. The image is partly covered by the doorway of a later Hoysala structure built for Narasimha on the wall. This structure should be removed in order to expose the beauty of the original wall.
42, 43. Madhusudana with Lakshmi.
44, 45. Trivikrama with Garuda.
46, 47. Two monkeys fighting for a jack fruit.

South of Sukhanasi.

48, 49 and 50. Ugranarasimha with Hiranyakasipu to left and boy Prahlada to right.
51. Hariharas standing (rosary, trident, chakra, sankha.)
52, 53. Gowardhanadhari—a fine group, with lady holding garland to right.
54, 55. Lady attendants.
56. Vamana.
57, 58. Srishhara with lady attendant to right.

South Niche.

This is a two-storied structure with a tower evidently meant to act as a buttress against the stress of the weight of the central tower. Both the niches are now empty. The walls of the niche have no figure sculptures. They appear to have been part of the originally planned structure.

59, 60. Hrishikesa with lady to left.

South-west of Main Cell.

61, 62. Padmanabha with Lakshmi to right.
63. Garuda.
64, 65. Ganesha dancing with davana player to left.
66, 67 and 68. Parvati dancing with musicians accompanying.
69, 70. Damodara with Lakshmi to left.
71, 72. Two goddesses, perhaps Parvati and Lakshmi.

West Niche.

Similar to the South niche.

North-west of Main Cell.

73, 74. Sankarshana and Lakshmi; inscription below both: Mallitamma.
75, 76, and 77. Vasudeva with Lakshmi and Garuda.
78. Lakshmi.
79. Six-handed Sarasvati dancing, playing on vina.
1. Kalingamardana (p. 55).

2. Bhudevi (p. 59).

3. Panduranga and Rukmayi (p. 55).

Mysore Archaeological Survey.
80. Brahma standing (rosary, ladels, pāśa and kalaśa) central face bearded.  
   — Damaged.
81. Lakshmī (?)
82, 83 and 84. Pradyumna with Lakshmī and Garuḍa to left. Inscription  
   below all: Mallitaṁma.

North of Sukhanāsī.
87, 88. Purushottama with Lakshmī.
89, 90 and 91. Adhokshaja with Lakshmī and Garuḍa to right. The goddess  
   holds padma and kalaśa. Inscription Mallitaṁma.
92, 93. Gōvardhanadhāra with flower-bearing lady to left. Inscription  
   Mallitaṁma.
94. Harihara (rosary, trident, chakra and śaṅkha).
95, 96 and 97. Vēnugopāla with an attendant on each side and Garuḍa on  
   pedestal.
98. Kōdanḍarāma.

North-west Corner of Navaraṅga.
100, 101. Standing Narasimha with Lakshmī to left. Sculptor: Malli-  
   taṁma.
102, 103. Achyuta and Lakshmī.
104. Bali and Vāmana.
105. Trivikrama with lifted right leg, Garuḍa on pedestal.
106. Mahishāsuramardini.
107. Lady with phala and padma.
108. Arjuna shooting the fish target.
109, 110 and 111. Janārdana with Lakshmī to right and Chāmaradhāra to  
   left. Sculptor: Mallitaṁma.
112, 113. Goddesses.

West of North Cell.
114, 115, 116 and 117. Lakshmīnārāyaṇa flanked by a chāmaradhāra and a  
   consort with padma and kalaśa on left and a chāmaradhāra on right.
118. Balarāma.
119. Lady with parrot on the left forearm and fruits in the right.
120, 121. Upendrā with Lakshmī to right.
122. Six-handed Lakshmī dancing (rosary, gajahasta, śaṅkha, savarga-hasta,  
   chakra, phala).
North of North Cell.

123. Six-handed Kēśava dancing: (padma, gaja or lamba, śaṅkha, svarga, chakra, gadā).
124, 125. Hari with lady attendant.
126. Mōhinī with lifted cobra.
127, 128, 129, 130 and 131. Lakṣmī-Varāha with an attendant and consort to left and attendant and attendant to right. Sculptor Mallitāmma.
132, 133, 134 and 135. Śrī Rādhā with three lady attendants.
136. Unworked.

East of North Cell.

137, 138. Yogānarāsimha with Garuḍa to right.
139, 140 and 141. Nārāyana and Lakṣmī with lady attendant. Sculptor Mallitāmma.
142, 143, 144, 145 and 146. Lakṣmī-Narasimha with attendant and Bhūdēvi to left and Rati and Manmatha to right.

Round the front part of the hall above the basement is a row of turreted pilasters which are alternatively square and star-shaped. Between them and between the towers above them are unworked mouldings for figures. Higher up is a plain slanting railing with only the commencement of a few obscene sculptures on the north side. Above the railings is a row of pierced stone windows of simple design.

Front Railings.

The eaves which bear imitation of rafters on the undersurface have unworked mouldings on the edge. The parapet which covers the outer edge of the usual hollow double roof of the temple is formed by a series of soap-stone turrets whose mouldings are left uncarved.

Eaves and Parapet.

The tower, which is composed of four tiers of turrets, is all of soap-stone and has a fine appearance inspite of its few carvings, owing to its star-shaped corners. In place of the old stone kalaśa is now seen a recent metal kalaśa. The usual projection of the tower over the sukhanāśi has lost its Saḷa group and its frontal panel the dancing group.

Tower.

The navaraṅga is a hall, about 15' square, with an extra ankaṇa on the east and stone benches on the east side. Behind the benches are the pierced windows, while from them rise six star-shaped pillars which support the front part of the roof.

Navaraṅga.

Many of the sculptures of the navaraṅga are covered over with a thick coat of hardened chunām or wax.
As usual, there are four niches in the western part of the navaraṅga, but the
tower of each has a different design. Two of them
are star-shaped with the point of the star projecting
over the doorway. The niches contain the following
images:—

1. Sarasvatī seated (rosary, goad, pāśa and pustaka). A fine image badly
   coated with wax. (Pl. XIV, 1.)
2. Gaṇeśa.
3. Lakshmi standing with elephant on pedestal (abhaya, śankha, chakra,
   kalaśa).
4. Bhūdevi standing with Kurma and Adiśesha on pedestal (padma, śankha,
   chakra and phala). A very rare image and a fine one, badly
   coated with wax. (Pl. XIII, 2.)

The four central pillars of the navaraṅga are of the usual lathe-turned bell-
shaped design, but their fine beaded work is concealed
under chunām. Of the six pillars, more to the east, all
are star-shaped, the eastern two having eight points, the
southern one six points, two others having thirty-two points while one has sixteen
points with the intervening arc-like flutings having three points each, making in
all sixty-four points. The two eastern pillars have against each alternate point
the image of a dancer or musician finely carved.

There are ten ceilings in all and they are, commencing from the east and
running clockwise:—

Ceilings.

1. Above two rows of turrets bearing under them Yakshas, and on their
flanks lions, standing forms of Vishnū, etc., rises the dome which has its beams
forming three concentric circles. The large pendant has Kāliṅgamardana under its
surface.

(Frontispiece).

2. Concentric circles above circular gallery.
3. Eight-pointed star.
4. Concentric circles above star-shaped gallery.
5. Concentric circles.
6. Similar to No. 4.
7. Eight-petalled concentric padmas.
8. Concentric circles.
9. Concentric circles.
10. Central dome: concentric circles. The central pendant has standing
images of Vishnū carved round it.
The south cell-doorway which is flanked by dvārapālas has finely worked jambs with star-shaped pilasters and vertical bands of flowers and lines which are all concealed by chunām. The lintel is unworked while above the fine cornice are five towers with intervening lions. The ceiling of the south cell is flat, but finely carved with Vēṅgūpāla in the central panel and eight images of Vishnu (?) around. Each of these has two hands joined in anjali and the other two holding śaṅkha and chakra, while a consort supports on each flank. The whole slab is finely sculptured.

In the cell on a Garuḍa pedestal stands a fine image of Vēṅgūpāla resembling the Sūmanāthapur image but covered over with wax.

The doorway of the north cell resembles that of the south except that its lintel is finely worked. It shows Lakshminarasimha seated in state flanked by Prahlāda, Garuḍa and a large number of devotees, while the ten avatāras appear on the latā-tōraṇa above. The whole piece is exquisitely worked. The ceiling of the north cell has Yōgānarasimha in the central panel. The image below, however, is that of Lakshminarasimha with Garuḍa on the pedestal and the ten avatāras on the tōraṇa. The group is a fine one covered over with wax.

The doorway of the main sukhanāsi has nothing remarkable about it except its fine small dvārapālas (Bhadra and Subhadra) and its perforated screens of simple design. The sukhanāsi now houses the ustava vīgraha Kēśava and his consorts.

Garbhagriha. The garbhagriha doorway is the finest in the temple. It resembles the south cell doorway which it excels. Its lintel, however, is beautifully carved in great detail. In the group six-handed Lakṣmi (padma, goad, svarga-hasta, śaṅkha, lamba-hasta, kalaśa) dances with a host of musicians accompanying. Some of these figures, though about 3" high, are in the most animated attitudes. The garbhagriha which has three turreted niches in its walls has a simple padma ceiling.

The main image of Kēśava which stands on a Garuḍa pedestal of Hoysala workmanship is, however, comparatively a disappointment. Its tapering kiriṭa, its poorly ornamented body and symbols, its poor chest and plain face and its flattish tōraṇa (which, however, bears the ten avatāras) suggest the suspicion that the image is not of Hoysala workmanship, but is probably a production of the early Vijayanagar period in imitation of an original which was perhaps destroyed or damaged. Though Kēśava is the central image, the temple goes by the name of Lakṣmi-narasimha as at Holenarasipur and Bhadrāvati.

To the south-east of the main temple is a small one-room shrine of the late Hoysala period in which is installed a large image of Lakṣmi-narasimha of much plainer workmanship than the one in the north-cell of the main temple.
1. LAKSHMINARASIMHA TEMPLE, SARASVATI NICHE (p. 59).

2. SOMESVARA TEMPLE, CHAMUNDESVARA NICHE (p. 65).

3. SOMESVARA TEMPLE, SOUTH-WEST VIEW (p. 61).

Mysore Archaeological Survey.
1. The road leading to the temple should be cleared, if need be by dismantling about six feet of the front part of the police station building.

2. The damaged compound wall should be repaired, the eastern part of the compound being levelled and converted into a flower garden.

3. The priest should not be allowed to live inside the main temple. A small building may be put up at the south-east corner of the compound for cooking and store purposes.

4. The peepul tree on the south should be removed entirely, and the well near it provided with a pulley for helping the drawing of water.

5. The encrusted chunäm and wax should be removed from the walls, images and sculptures in the temple.

6. The building was partly repaired about 1915 and is in a good state of preservation.

The small shrine on the south side of the sukhanāsi built for Ugranarasimha on the wall should be entirely removed.

SŌMĒŚVARA TEMPLE.

(Pl. X1V—3).

The Sōmēśvara temple which is situated to the east of the high-road and about 200 yards east-north-east of the Kēśava temple belongs to the same Hoysaḷa agrahāra town of Hiriya Sōmanā-thapura and is very similar in workmanship to the Kēśava temple. Its sculptures are more incomplete than those of the latter. But it is planned in a different way (Pl XV). While the Kēśava temple has three cells and one entrance, the Sōmēśvara temple has one cell and three entrances. Otherwise in plan and size it is almost exactly similar. The main cell which has a star-shaped exterior with outer and inner niches is entered by a sukhanāsi whose doorway connects it with the navaraṅga. The latter had originally three entrances, but the northern one which had collapsed was re-built and walled up about fifteen years ago. The navaraṅga has six towered niches instead of four. All round the temple and below it is the usual high platform which follows the contour of the temple.

Though there is no mention in any inscription about the date of the construction of the temple, the event very probably took place at about the same time when the Kēśava temple was constructed, i.e., about 1234. The original stone inscription of this temple has been lost. On a beam in the south ankaṇa of the navaraṅga is an inscription recording a grant.
A high platform with the usual five cornices runs around the temple following its outline. It has three flights of steps on the east, south and north, each flanked by a niched tower. Each of the navarāṅga doorways also had originally similar niched towers flanking it, so that in all there were twelve towers. Some of them have now disappeared.

The basement has five flat-faced cornices similar to those of the Kēśava temple. But these have been only partly carved. The elephant frieze is nearly completed, the animals being often highly animated. The horsemen, makara and swan friezes have been only roughly carved and partly finished, while the band meant for the mythological frieze has been left untouched.

The railings and pierced windows are similar to those of the Kēśava temple being simple in design and of unfinished execution.

Railings and Pierced Windows.

As on the Kēśava temple the wall is divided into the upper and lower halves by the eaves-like cornice. But just above the latter is a finely carved scroll frieze with lion faces in the corners. This is peculiar to this temple. Above it is the usual row of pilasters bearing turrets of varied shapes.

Wall Decorations.

In the lower half is the row of wall images with scroll or floral or lion face bases and creeper tōraṇas. The images are of the same quality and size as in the Kēśava temple but are predominantly Śaiva in character. The images are, in order from the west of the south door:

1. Tāṇḍava-Gaṇapati, a fine figure covered with wax and concealed in a recent structure of soap-stone pieces.

West of South Entrance.

2. Umāmahēśvara seated in sukhāsana.
3, 4, 5. Śiva standing (Chandraśekhara—abhaya, paraśu, deer and bowl), with a goddess attending on each side.
6. Mōhini.
7, 8, 9. Śiva standing (rosary, trident, drum and bowl) with lady attending each flank.

South-west corner of Navarāṅga.

10, 11, 12. Sarasvatī—dancing (rosary, goad, pāśa, book) with drummer and a lady attendant on each side.
13. Pārijātāpaharana: Kṛṣṇa and Satyabhāma being carried by Gaurūḍa who holds the pārijata branch in his left hand and the vajrayudha in his right.


15. Lady plucking flower from overhanging creeper.

16, 17. Harihara standing (rosary, trident, chakra, śaṅkha) with a consort on each side and a large image of a goddess on the right.

18. Trivikrama with the right leg lifted to the Brahma-loka and the Ganges flowing down.

South of Sukhanasi.

19, 20. Ugrnarасimha with Prahlāda and Gaurūḍa below and Lakshmi to the left.

21, 22. Harihara and consort.

23, 24, 25. Six-handed Sarasvatī—dancing (vīṇā, rosary, goad, svargahasta, pāsa, vīṇā) with two lady attendants to the right.


27. Śiva standing.

South Niche (two-storied functioning as a buttress).

28. Lakshmi standing four-armed (rosary, chakra, śaṅkha, phala).

29, 30, 31. Four-armed Durgā dancing (sword, trident, drum and bowl) with two lady attendants to the right.

32, 33. Six-armed Śiva dancing (drum, sword, svargahasta, shield, lambahasta, skull-headed mace and bowl) with lady attendant to left.

34, 35, 36, 37. Dancing Śiva as Jalandharasamhāri, treading upon a demon, whom he lifts up to the Kailasa with his trident. Three musicians to his right.

38. Bhairava.

39. Śiva standing (rosary, trident, drum, and fruit).

West Niche (like the south one):

South-west of main cell.

40. Pārvatī standing with Gaṇēśa and Kumāra near feet.

41. Hanuman (partly carved).

42. Tāṇḍavēśvara with six hands, the first of which holds a sword.

43. Tāṇḍavēśvara, similar to 42, but rosary in place of sword.

44. Half-carved Gaurūḍa.

45, 46. Kāliṅgamardana with Nāginī to the left.

North Niche (similar to the south one).

North of Sukhanasi:

47. Pārvatī standing.
48, 49, 50. Śiva standing (broken, trident, drum, phala) with two lady attendants on the right.

51. Lady with dāna-hasta and pāśa.

52. Three-headed beardless Brahma standing (rosary, goad, pāśa, and kalaśa).

53. Harīhara.

54. Goddess offering flowers.

55. Rāvaṇa lifting Kailāsa.

56. Lady with padma and phala.

57, 58. Two monkeys fighting for a jack fruit.

North-west corner of Navaranţa:

59, 60, 61. Gōvardhanadhāri with a lady on each side.

62, 63, 64. Nārāyaṇa standing with a male attendant to right and a female one to left.

65. Mōhinī with parrot on left hand and plucking fruits with the right.

66. Vēṇugōpāla.

67. Bhairava dancing on victim's body.

68. Mahishāsuramardini.

69, 70. Male and female attendants standing.

West of north entrance:

71. Śiva standing with rosary in first hand.

72, 73, 74, 75. Kōḍanḍarāma with Lakṣmaṇa, Hanumān and Sītā.

76, 77. Śiva standing (with rosary) with lady offering flowers on the right.

78, 79. Tāṇḍavēśvara with six arms (abhaya, sword, trident, drum, bowl, and lamba-hasta) with a lady attendant to left. Kannada Inscription: Rō.

80. Umāmahēśvara as Nandivāhana.

The eaves with their under-surface ornamented with rafter work and the stone parapet formed of unsculptured turrets are similar to those of the Kēśava temple. A masonry bull which surmounts the southern doorway is of recent origin. On the parapet above the south and east doorways is the Tāṇḍavēśvara group.

Eaves and Parapet.

The soap-stone tower is composed of four tiers of turrets which are ornamented with kirtimukhas, Yaksha and other images, Tāṇḍavēśvara being commonly found on the east, west and north faces. The projection over the sukhanāsi and the tower are both ornamented with fine beaded work which gives a beautiful effect. The Saḷa group of the projection is missing, but a front panel with Tāṇḍavēśvara group is existing. The top of the śikhara has been repaired with white mortar.

Tower.
The navarāṇa which is similar in dimensions to that of the Kēśava temple has its nine anākaṇās and three extensions to the east, south and north. On the eastern side are the usual stone benches backed by the pierced window. There were three entrances on the east, south and north, of which the last was closed in during the renovation about fifteen years ago. In this north anākaṇa is now placed a Virabhadra image of very recent and poor workmanship, while in the centre of the navarāṇa is a bull. The lintels of all the three doorways of the cells have small Tāṇḍavēśvara groups.

Against its western walls the navarāṇa has six niches whose towers have varied designs, some being star-shaped, others being square in plan. All of them have their towers composed of three to five tiers of turrets arranged harmoniously. The turrets contain the following images in order from the south northward:

1. The Saptamātrikas with Virabhadra and Gaṇēśa on the flanks; tōrāṇas behind and vāhana below.
2. Sarasvatī—face damaged.
4. Mahishāsuramardini. (Pl. XIV, 2)
5. Shanmukha riding on peacock whose beak is broken.
6. Kēśava standing with three arms broken, and chakra only remaining.

The four central pillars of the navarāṇa are, as usual, of the round bell-shaped kind. But the remaining six are star-shaped, four of them being sixteen-pointed stars. The two pillars nearest the east doorway, however, are more ornate, though star-shaped. Their bases have sculptured panels like Rāvana lifting the Kailāsa, Gōvar-dhanadharī and Vēnuṇgōpāla. The shaft of the north pillar has the alternate ones of its sixteen points, indented square-shaped, while the south one has between each pair of its eight starry points a vertical series of four turrets. The design appears to be an imitation on a modest scale of the Narasimha pillar of Bēḷūr. The remaining pilasters of the navarāṇa are all indented square-shaped.

The navarāṇa has twelve ceilings which are, in order commencing from the east and running clockwise:

Navarāṇa Ceilings.

1. Near east door: Over a gallery featuring Sūrya standing or Umāmahēśvara seated with musical accompaniments, rises a low square dome of three concentric squares jointed by a serpentine band, but over the central square rises a smaller dome with an eight-pointed star inset into an octagon.
2. Near south doorway. The Dīkpāḷakas on the octagonal gallery and three concentric circles above.
5. Six-pointed star with very low angles. (about 135°)
6. Concentric octagons.
7. Concentric Śrī-chakras. (Pl. XVI, 2).
8. Concentric circles.
9. Serpentine band between alternating concentric squares.
10. Circular gallery with concentric circles.
11. Eight-pointed star-shaped gallery with concentric eight-pointed stars.

12. Central Ceiling. On the octagonal corner stones below the gallery are the eight Dikpālakas with attendants. Above is a sixteen-pointed star, a circle and an eight-pointed star inset in order. The pendant has a dancing group carved round it with Tāṇḍavēśvara on its circular under-panel. (Pl. XVI, 1).

The sukhanāsī doorway whose fine workmanship is concealed by a thick coat of chunām has Umāmahēśvara on the lintel, the jambs being supported by perforated screens of simple design. The sukhanāsī ceiling is flat and supported by an octagon bearing the Dikpālakas.

The garbhagriha doorway which is the finest in the temple and similar to the one in the Kēśava temple has sculptures covered with chunām and wax. On each jamb is a dvārapāla with the vertical bands of floral scroll, lion and creeper design, while on the lintel is a Tāṇḍavēśvara group. The garbhagriha which has three inner towered niches has a flat padma ceiling and a small round-headed natural looking linga on a large pedestal.

1. The chunām covering the sculptures should be carefully scraped off.

Conservation Note.

2. The masonry bull over the south entrance and the ugly shrine to its west and the debris of a dismantled tower lying near the north entrance should be removed and stored in the south-west corner of the compound.

The temple was renovated about 1915 on the basis of the note in the Archaeological Report of 1909.

3. The wooden rafters marring the beauty of the navaraṅga hall should also be removed.

4. The ugly doorway leading to the Bhairava shrine should be removed, if there is no risk to the building by doing so.
1. CENTRAL CEILING (p. 66).

2. CEILING OF CONCENTRIC SHRI-CHAKRAS (p. 66).
HULLEKERE.

KEŚAVA TEMPLE.

(Plate XVII, 1.)

About six miles to the south of Hārnahalli Road, an M. S. M. railway station, is a small village named Hullekere (the Hulleyakere of the inscriptions), with a Hoysala temple close to it on the west. The whole temple is built of soap-stone and occupies an area of about 100 feet east to west and 65 feet north to south. It is a complete temple with a towered garbhagriha, an open sukhanāsi, a navarañga, a porch, and cloistered verandahs enclosing the compound and entered by a small towerless upparige or main entrance. The plan shows that both the garbhagriha and the navarañga are square and straight-sided unlike those of the Būcheśvara temple at Kōravangala which is only slightly removed in date from this temple. The porch is also squarish and of about the same size as the garbhagriha. The compound is oblong in shape and at the entrance has a porch on the outside and another on the inside. On the whole the temple is comparatively plain, but its interest chiefly lies in the fact that it belongs to a date as early as 1163 A. D.

The date just mentioned is given in the stone inscription which stands to the south-east of the temple. Būchirāja, the great minister, Sarvādhikāri and Heggaḍe in the service of Narasimha I (Hoysaḷa) obtained Hulleyakere from the king and converted it into an agrahāra, Somanāthapura by name, and built this Keśava temple. Perhaps this is the earliest temple he built. The temple has had no later accretions.

As at Kōravangala we have here only a floating foundation without a platform. Over this rises the basement formed of the usual five cornices. Of these the middle one has merely toothlike projections which have been left uncarved. The fourth cornice is ornamented by a series of makara faces with, here and there, a lion face from whose mouths bunches of flowers hang down.

The walls of this temple have the usual turreted pilasters and canopies with, here and there, floral medallions. Usually these turrets are set inside serpentine band tōraṇas springing from lion faces. These turrets are generally either of the multiple-turret or of the step-pyramid design.

The images on the walls are each about 15 inches in height, a few being smaller, and are mostly images of standing Viṣṇu. Some of them are well carved and ornate, the profuse beaded and drill work reminding us of the Hoysalēśvara
dvārapālas at Hālebiḍ. They are as follows commencing from the south of the navaraṅga entrance:

1. Kēśava (covered with chunām).
4, 5, 6. Gōvinda with consorts and a female attendant on either side. The base of the image which bore its name is now broken along with parts of the leg.

West of Navaraṅga.

8. Madhusūdana (chakra, saṅkha, padma, gadā), slightly damaged (no inscription).
9, 10. Trivikrama, with lady to the right, offering some fruit or betel leaves with her hands. Kannaḍa inscription: Śrī Trivikrama.

South of Garbhagriha.

12. Śrīdharā, Kannaḍa inscription: Śrī Śrīdharadēvaru.
13. Hrishiṅkēśa, Kannaḍa inscription: Śrī Hrishiṅkēśa.

West of Garbhagriha.

15. Dāmōdara, Kannaḍa inscription: Śrī Dāmōdara.
17. Saṅkarashana, Kannaḍa inscription: Śrī Saṅkarashana.

North of Garbhagriha.

21. Purushottama, with a chāmaradhārīṇi on each side, Kannaḍa inscription:

West of Navaraṅga.

23. Narasimha (no inscription.)

North of Navaraṅga.

25, 26, 27. Janārdana with lady attendants. Two hands and both feet broken along with pedestal.
98. Upēndra, Kannaḍa inscription: Śrī Upēndra.
1. SOUTH-EAST VIEW (p. 67).

2. SOUTH-WEST VIEW (p. 69).

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29. Hari, Kannada inscription: \( \text{Han} \times \text{Har} \) Śrī Hari ha [? ra]

30. Śrī Krishṇa (coated with chunām).

The rafter-like design on the under-surface met with generally in the Hoysala eaves is absent here. Only on the edge of the southern eaves is a beginning made for carving the beaded pendants and kīrtimukhas. The parapet is, as usual, composed of three cornices and a row of śikhara panels, the middle cornice being ornamented with lion and makara faces and the śikhara panels with a row of kīrtimukhas containing Yakṣas and Yakshiṇīs. But the central panels on the east, south and north contain respectively Kālīngamardana, Ugrananarasimha and Harihara groups.

The soap-stone tower (Pl. XVII, 2) rises in three tiers of turrets ornamented much like the parapet and containing in the central panels important images:

**Tower.**

*South:* Trivikrama, Kālīngamardana, Lakṣmīnārāyaṇa and Harihara.

*West:* Bali and Vāman, Yogānarasimha, Gōvardhanadhāri and Kēśava.

*North:* Vēṇugopāla, Lakṣmīnārāyaṇa, Vishṇu standing, Vishṇu?

The śikhara is surmounted by a stone καλασā around which is a band of beaded pendants partly worked. The tower projection over the sukhanāsī contains decorations similar to the tower on either side and has on its top a very finely executed Sala group. Its eastern face has a fine kīrtimukha with a Kēśava group.

The steps leading up to the porch are flanked by two fine large elephants which show a finely conceived design, incompletely executed.

**Porch.**

Each elephant which is shown to be moving forward is surrounded by small images of footmen.

The basement of the porch consists of three cornices and a row of pilasters. Between each pair of the latter are standing images of Rati, Manmatha, musicians, etc. Corresponding to these pilasters and above each of them is a turret whose design reminds us of the Buddhist Triratna symbol with a rearing lion between each pair of towers. The slanting railing contains between double pilasters finely worked images of ladies, musicians, couples at love, Mōhinī and monkey etc. The north railing is perforated between the images.

On each side of the porch is a stone bench from which rises a round bell-shaped lathe-turned pillar. The ceiling has an octagonal gallery of the eight Dīkṣṭālakas above which is a square containing the twelve forms of Vishṇu with lady attendants. On the flat ceiling is a dancing Lakṣmī pendant surrounded by lotus medallions and musicians.
The navaraṅga doorway is comparatively plain and bears on the jamb's dvārapālas (Bhadra and Subhadra). The lintel is un-worked and plain. The closed hall consists of nine ankaṇas or squares with a low platform in the middle.

The four central pillars are of the usual bell-shaped type. On the base of the north-western pillar are two dancers carved under arches.

**Pillars and ceilings.**

The ceilings are, commencing from the east and proceeding clockwise:
1. Square with a richly ornamented padma above.
2. Two concentric octagons.
3. Octagon with nine panelled flat top slab showing a grandee (Būchirāja ?) in durbar with musicians and dancers above and around him.
4. Two concentric octagons.
5. Six pointed Śrī-chakra with padma in the centre. (Pl. XX, 4)
6. Three concentric octagons.
7. Eight-pointed star with a flower in each.
8. Three concentric octagons with a six-faced pendant.
9. *Central Ceiling.* Similar to the porch ceiling with an incuse padma in the centre on the under—surface of the pendant of which is a fine group of Kālingamardana.

The sukhanāsi opens into the navaraṅga without a wall and has a flat ceiling ornamented with nine padma medallions.

**Sukhanāsi and Garbhagriha.**

The doorway of the garbhagriha is also plain, but has finer dvārapāla groups than the navaraṅga doorway and has Gajalakshmi on the lintel.

The garbhagriha ceiling is similar to that of the sukhanāsi, though it is less elegantly worked.

The Kēśava image which stands on a Garuḍa pedestal is about 6 feet high and of poorer workmanship than the usual Hoysala images. The kiriṭa is tapering and makes one suspect its being a Hoysala production. But the contour of the limbs and the neat get-up of the hands suggest that the image may after all be a Hoysala production, though of an inferior type. On either side of the god is a consort and the prabhāvali contains the usual ten avatāras of Vishnu.

The verandah running around the compound is supported by round cylindrical soap-stone pillars with rough finish.

**Cloistered Verandah.**

To the west of the ankaṇa west of the compound entrance is a porch supported on four bell-shaped pillars, which has a ceiling with a lotus inset in a Śrī-chakra.
East of this, next to the doorway, is a ceiling similar to that of the porch of the main temple.

In front of the compound entrance is a porch of two ankaṇas east to west and one north to south similar to that of the main temple but with the elephants lost and the sculptures incomplete. The doorway is very plain and of the ceilings the west one near the doorway is incompletely worked while the east one has the eight Dikpālas with three concentric octagons above.

1. The temple is a good one which deserves to be preserved. The main building is intact and its roof was recently repaired.

Conservation.

2. The courtyard inside should be levelled and freed from its thorns. The cloisters around which are ruined in three places and whose outer walls have three large gaps, while the other stones are out of plumb, deserve to be restored, since they are unusual in Hoysala temples. All the stones of the building are lying nearly and only labour and skill are needed to put them into position. Until that could be done the stones which are out of plumb and are dangerous to the visitors may be removed and masonry or stone wall put up closing the gaps.

3. The small María shrine to the east of the temple should be removed elsewhere and the earth lying behind it built into a sloping embankment around the temple with rough stone facing. The level of the ground around the temple has suffered greatly by denudation, thus pulling out the outer walls and the foundation of the cloister walls need to be supported.

4. The road leading to the temple should be levelled and made fit for approach by cars.

The god Kēśava of Hullekere was under regular Vaikhānasa worship about fifty years ago. During the great plague, 35 years ago, many Brahman families were ruined with the result that the God had no worship for many years. A dozen years ago the present Shambhog settled down in the village, obtained some inām lands fetching about Rs. 60 a year and temporarily appointed the present Sātāṇi priest. The latter wants to return to his native place of Māvinakere. It would be better if a regular Vaikhānasa priest is appointed with a salary from the Muzrai Department.

JAVAGAL.

LAKSHMINARASIMHA TEMPLE.

(Pl. XVIII, 1).

At Jávagal, nine miles from the Bānāvar railway staion, on Hálebid road, are a number of old temples the most important of which is that of Lakshmīnarasimha. This is an original soap-stone structure of about the middle of the thirteenth century to
which a mukhamaṇṭapa, a gōpura, and a Lakṣmi shrine have been added in later times. The soap-stone temple is a three-celled single-towered structure resembling the temple of Nuggihalḷi. Its garbhagriha and navaraṇga are both squarish in plan with a connecting closed sukhanaṣi. To the north and south of the navaraṇga are two minor cells, while to its east beyond the doorway is a porch as at Nuggihalḷi.

Since no inscription connected with the foundation of the temple has yet been discovered¹ the date of the temple can be suggested only from architectural data. Its close resemblance to the Nuggihalḷi temple and the signature of Mallitamma, the sculptor who worked at Hārnahalli, Nuggihalḷi, and Sōmanāthapur, suggest the date circa 1250-60 A.D. for the Jāvagal temple. To this original temple were added the mukhamaṇṭapa of rude construction, the tall mahādvāra of granite and the Lakṣmi temple, four of whose maṇṭapa pillars are from some ruined Hoysala shrine, at a later date, perhaps in the late Vijayanagar period. An inscription of 1515 A.D. is used in the ceiling of the maṇṭapa to the north-west of the temple.

Around the Hoysala portion of the temple is the usual platform with its five cornices, following in shape the plan of the temple. The basement has the usual six cornices whose flat faces contain in order from the bottom:

1. Elephants in procession.
2. Horsemen with interspersed camels.
3. Creeper scroll.
5. Makaras with lions, here and there.

The mythological frieze is much coated with chūnām so that its scenes are difficult to identify, but so far as can be seen they are as follows commencing from the south-east:—

South of Porch.
1. A battle-scene with chariots in action.
2. The eight Dikpālakas in procession.

South-east of Navaraṇga.
4. The Dēvas drink amṛita.

East of south cell.
5. Śiva destroys the three cities; his army is led by Kumāra on the peacock.
6. Śiva destroys the elephant demon.

¹There is a very likely slab covered with thick lime wash on the north of the porch.
South of south cell.
7. Rāma and Lakshmana go out with Viśvāmitra to the forest.
8. Viśvāmitra’s yajña is disturbed.
9. Rāma defeats Māricha and other demons.
10. Rāma frees Ahalyā from her curse.

West of south cell.
11. Rāma breaks Śiva’s bow and marries Sītā.
12. Rāma defeats Paraśurāma.
13. Virādha (?) molestes Sītā and is slain by Rāma (?)
14. Sūrpanakhi’s nose is cut by Lakshmana.

South-west of Navarāṇga.
15. Rāma destroys Kabañḍha.
16. Sītā is abducted by Rāvaṇa.
17. Rāvaṇa defeats Jaṭāyu.

South of Sukhanasi and main cell.
18. Rāma meets Sugrīva.
19. Rāma shoots through the seven palm trees.
20. Rāma slays Vāli.
22. Hanumān is sent by Rāma in quest of Sītā.

West of main cell.
23. The monkeys searching for Sītā enter Svayamprabhā’s cave and reach the ocean.
24. Hanumān looks into a telescope and sees Laṅka.
25. Hanumān crosses the ocean.

North of main cell and Sukhanasi.
27. The monkeys bridge the ocean.
28. Rāma and Lakshmana go forth to Laṅka with the monkeys.
29. The battles of the Laṅka war.

North-west of Navarāṇga.
30. Lakshmana slays Indrajit.
31. Battle between Rāvaṇa and Rāma. The latter’s dhvaja has a swan.
32. Rāvaṇa is slain.

West of north cell.
33. Rāma’s victory is celebrated with music and dancing.
North of North cell.
34. Rāma, Lakṣmana and Sītā in the Pushpaka vimāna.
35. They arrive in the vimāna and show Viṣvarūpa.
36. Hanumān brings news of Rāma to Bharata.
37. Coronation of Śrī Rāma.

East of north cell.
38. Kiratārjunīya. Arjuna slays the boar, fights Śiva, floors him and obtains boon.

North-east of Navaraṇga.
39. The eight Dikpālakas go in procession to visit Narasimha.

North of Porch.—Commencing from the east:
40. Hiranyakaśipu admonishes Prahlāda.
41. Prahlāda is persecuted in several ways.
42. Hiranyakaśipu demands to be shown Viṣṇu in pillar.
43. Narasimha appears in the pillar and slays Hiranyakaśipu.

Around the porch above the mythological frieze is a row of turreted pilasters unfinished. Further up is the sculptured railing whose face is divided into panels by round bell-shaped double pilasters. The panels contain images of musicians and dancers, couples in indecent positions. On the north railing is a state officer seated in durbar; he is evidently the unknown builder of the temple.

The wall is, as at Hāranaḥalli, divided into upper and lower halves by a fine cornice ornamented with beaded pendants and small kirtimukhas (?) with a scroll band running above it. Further up is the row of variegated turrets borne on pilasters with small figures of Yakshas, deities and the like placed under them. The lower part of the wall is sculptured with a row of large images, about 2 feet high. They are of the same quality, make, size and description as those at Hāranaḥalli, Nuggihalli and Somanāthapur. The sculptor Mallitamma has signed his name under most of them. On their pedestals is generally a scroll band and above them are creeper tōraṇas.

The images are in order from the east running clock-wise:—

Wall Images.
1, 2. Inside porch, hidden by lime coating.

South-east of navaraṇga.
3. Outside porch.—Kēśava.
4. Parasurāma.
7. Lady musician with cymbals.
9. Lady with padma and phala.
10. Harihara (rosary, trident, chakra and śaṅkha).
11. Lady with phala and padma.
12, 13, 14, 15. Dharaṇīvarāha with a consort on each side and Garuḍa on left.
Sculptor: Kannada inscription మలిటాంమా Mallitamma.
16, 17, 18. Mādhava with a consort on each side.

South of south cell.
20. Trivikrama with lifted leg.
21. Lady holding bunch of flowers.
22. Gōvardhanadhāri.
23. Lady with padma and phala.
24, 25, 26. Lakṣhmīnārāyaṇa with a lady attendant on each flank.
27. Gōvinda.
29. Mōhini at toilet.
30. Tāṇḍava-Sarasvatī.

West of south cell.
31. Bearded Brahma.
32, 33, 34. Madhusūdana with a lady on each side. Sculptor: మలిటాంమా Mallitamma.
35, 36, 37. Lakṣhmī-Nārāyaṇa flanked by chāmaradhāriṇīs.
38. Lady with padma and phala.
39. Lady with parrot plucking fruits.

South-west of navarāṇga.
40. Mōhinī molested by monkey.
41, 42, 43. Vāmana flanked by consorts.
44, 45. Indra and Śachi on the Airāvata fight Kṛiṣṇa and Satyabhāmā.
46, 47. Vāmana with consort on left. Sculptor: మలిటాంమా Mallitamma.
48, 49, 50. Śrīdhara with an attendant on each side. Kannada inscription below: Śrī Śrīdaradēvaru—Mallitamma స్రీశ్రీదరదేవరు–మలిటాంమా; Kannada inscription on south side, one below the other:—

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A lady attendant on each side.
51. Garuḍa.
South of sukhanasi and main cell.

52, 53. Ugranarasimha with Prahláda on left.
54, 55. Vénugópala with a chāmaradháriṇi on left.
56. Haláyudha.
57, 58. Hrishkíśa with Lakshími to right.
59, 60, 61. Vaikuṇṭha-Nárâyana with a chāmaradháriṇi on each side.

Kannada inscription below: नारायणम् (नरायणम्) गृहं गृहं गृहं गृहं सान्नमादा सन मादा बाड़गी मलायाणा मगा काईया मादिदा. The characters are perhaps of about 1,500. The broken left hand was probably repaired by सन्नमादा.

62, 63, 64. Padmanábha with consorts.
65. Lakshími (Pl. XVIII, 2) dancing with eight hands (páśa, lamba, padma, ankuśa, svarga, pása, phala and kalaśa) with drummers below. Kannada inscription वैष्णव चित्रुपल-मलितम्मा लक्ष्मीदेवी—Malitamma Lakshumidēvi.

West of main cell.

66. Yóganárâyana.
70, 71, 72. Lakshími-Nárâyana with consorts—Gaja below Lakshími.
73, 74, 75. Sankarshaṇa with consorts.
76. Lakshími seated (abhaya, śaṅkha, chakra, kalaśa.)

North of main cell and sukhanasi.

77. Sarasvatí dancing, 10 hands (lamba, padma, broken, ankuśa, chinmudrā, pása, broken, jewel, pustaka).
78, 79. Vásudéva with Lakshími on left. Kannada inscription. वसुदेवानन्दा Vásudéva.
80. Lady with parrot and fruits.
81, 82, 83, 84. Kódanḍārāma and Lakshmaṇa with Sítā on left and Hanumān on right.
85, 86, 87. Pradyumna with a lady on each side.
88. Seated Sarasvatí (rosary, goad, pása and pustaka).
89, 90, 91, 92. Ugranarasimha with a consort on each side and Garuḍa on right.

North-west of navarāṅga.

93, 94. Aniruddha with consort.
95, 96. Pradyumna with consort on left.
97. Purushottama.
98. Párvatí (Pl. XVIII, 3) dancing with Gaṇéśa on right and Shaṃmukha on left and lizard on pedestal. Six hands (rosary, lamba, goad, svarga, pása and phala). Kannada inscription चिकामलितम्मा Chika Malitamma.
1. NORTH-WEST VIEW (p. 71).

2. LAKSHMI DEVI (p. 76).

3. PARVATI (p. 76).

Mysore Archaeological Survey.
   100, 101. Adhokshaja with consort.
   102. Lady feeding parrot.
   103, 104. Mōhinī playing with and feeding cobras.

West of south cell.
   105, 106, 107. Lakshmīnārāyaṇa flanked by consorts.
   111. Vaishnavi dancing (8 hands—rosary, lamba, sword, śaṅkha, svarga, chakra, shield, kalaśa).

North of north cell.
   112. Bhairavi standing with goblins and dog. Six hands (sword, trident, arrow, drum, bowl, bowl).
   113. Lady dancing playing on cymbals.
   114, 115. Achyuta with consort on right.
   116, 117, 118. Lakshmīnārāyaṇa flanked by consorts.
   119, 120, 121. Janārdana with consorts.
   122. Yōgānarasimha.

East of north cell.
   123. Vēnu-gopāla.
   124. Dakshināmūrti with coat, cap, danda and bowl.
   125, 126. Upēndra with consort.
   127, 128, 129. Lakshmīnārāyaṇa with consorts.
   130. Lady with padma and phala.

North-east of Navarāṇga.
   131. Lakshmī standing (padma, chakra, śaṅkha, kalaśa) Kannada inscription illegible.
   132, 133, 134. Upēndra with consorts.
   136. Sarasvatī seated.
   137, 138. Hari with consort.
   139, 140. Inside porch—concealed by lime wash—Śrī Krishṇa.

The eaves have the usual beaded pendants and dentil kārtimukhas (?) The parapet, which, of course, covers the outer edge of the double roof, is formed of a series of turrets whose fine sculptures are concealed by thick lime wash. Above the parapet is a low brick wall of recent construction.
The stone tower (Pl. XIX, 1) which is of the usual Hoysala type has its sculptured turrets on the three tiers hidden by lime wash and mortar work. A brick pinnacle with a metal kalaśa is now constructed on its top. The projection over the sukhanāsi and its sculptured kirtimukha are also covered with mortar and lime-wash.

The old porch which is flanked by stone benches and supported by round bell-shaped pillars is broadish with complete eaves as at Nuggihalli. Its ceiling has above the eight Dikpālakas, a round gallery of lions with concentric rafters connecting the deep rib beams. The dvārapālas in the porch are ugly and of the Pāllegār period workmanship.

The navaranga doorway whose sculptures are concealed by chunām including the dvārapālas and Kālīṅgamardana on the lintel leads into a dark hall of nine ankaṇas against the western wall of which stand two turreted niches containing Gaṇeśa and Chāmuṇḍā.

The navarāṅga pillars are of the round bell-shaped kind and have nothing remarkable about them. The ceilings, however, have some points of interest. Commencing from the east doorway and proceeding clockwise they are as follows:—

1. Circular gallery with concentric circles and plain pendant. Image of Agni in lower panel of pendant.
2. Eight-pointed star-shaped gallery with octagon and deep padma above.
3. Circular gallery with concentric circles above.
4. Śrīchakra gallery with concentric Śrīchakras above.
5. Octagonal gallery on the concentric octagons above.
6. Twelve-pointed star-shaped gallery with similar concentric figures above.
7. Round gallery with concentric circles.
8. Star-shaped gallery (sixteen points) with similar dome.
9. CENTRAL CEILING.—Octagonal gallery with concentric circles above, the beam being very deep.

The doorways are chunām-crusted. In the south cell is an image of Vēṇugopāla, 6' high, with its beauty concealed by a coat of wax. In the north cell is a good group of Lakṣmīnarasiṁha on a Garuḍa pedestal.

A doorway with perforated jaṅubs leads to the sukhanāsi whose flat ceiling has nine padma medallions. The sukhanāsi is used as a store-house for vāhanas while the utsavamūrti is kept in the navarāṅga.
1. JAVAGAL LAKSHMINARASIMHA TEMPLE, SOUTH VIEW OF TOWER (p. 78).

2. NUGGHALLI: SADASIVA TEMPLE, SOUTH VIEW OF TOWER (p. 82).

3. BELAVADI: VIRANARAYANA TEMPLE, VAMANA (p. 85).

4. BELAVADI: VIRANARAYANA TEMPLE, BUDDHA (p. 85).
The garbhagriha doorway has good dvārapāla groups on the jambs and Gaja-lakshmi on the lintel. In the garbhagriha which has a deep padma dome carved out of a single slab stands on a Garuḍa-pedestal an image of Vishnu as Śrīdhara (padma, chakra, gadā, śaṅkha). Śrīdhara rarely appears as the main image of any temple.

An ugly mukhamāntapa of the Pālīgār period covers the front of the porch. It has two cells one of which is empty and the other contains a recent image of Vishnu standing. A sculptured wooden pillar, about 6' high, is kept in this cell and is said to be made of the trunk of a Tulasi plant which had grown up on an ant hill in which the image of Lakshmi-narasimha is claimed to have been concealed.

The mahādvāra which is about 18' high and 7' broad is made up of granite slabs and is a typical late Vijayanagar construction. The gopura has entirely disappeared and portions of the mahādvāra itself are rapidly coming down.

On the south of the main temple is a smaller shrine for Lakshmi constructed in the Vijayanagar period with an image of evidently recent workmanship. But the four pillars used for the navarāṇga are large Hoysala pillars of the bell-shape with sixteen-fluted or thirty-two pointed star-shaped plans. They must have been later on brought from some ruined fine large temple of the Hoysala period.

A small maṇṭapa with an inscription slab in its ceiling of A.D. 1515 stands to the north-west of the temple. Two pot-stone elephants which must have originally flanked the porch are now guarding the mahādvāra.

1. The sculptured walls of the main temple are leaning out and are in danger of falling. Ornamental buttresses might be given to support them.

Conservation Note.

2. The compound which is full of thorns and rubbish should be cleared and levelled and its wall repaired.

3. Many plants are growing on the temple, its platform, the mahādvāra and other parts. These are pulling down the structures. The north wall of the mahādvāra collapsed a year ago. These plants should be removed and the structures reset.

4. When possible the chunām coat covering the sculptures should be carefully removed.

5. The mukhamāntapa, porch and platform have very uneven floors of slabs. These should be properly set and cement pointed.

6. The navarāṇga, its ceilings and the gods are covered with wax and are very dirty. It appears that the temple is rich and has 4 or 5 servants and a fund
of about Rs. 7,000. The renovation of the temple should be taken in hand immediately.

GAṅGĀDHARĒŚVARA TEMPLE.

About a furlong directly to the north of the Narasimha temple, close to the tank, is a temple of Gaṅgādharēśvara of Hoysala workmanship with a small soapstone linga on a low pedestal. The doorway of its sukhanāsi has perforated jambs and in front of the navaraṇga is a closed mukhamanaṭapā or additional navaraṇga with entrances on the south and the north. The temple has no tower and is intact. But it is now being used as a public latrine by the people of the village.

ĪŚVARA TEMPLE.

About 50 yards to the west of the Gaṅgādharēśvara temple is a small Iśvara temple whose sukhanāsi and garbhagriha are completely ruined. In front of its small navaraṇga, i.e., on its south, is a small porch with sixty-four pointed star-shaped pillars. By the side of the porch, half-buried, lies a fine pot-stone elephant worthy of being preserved in a museum.

JAINA BASTI.

To the north-west of the Narasimha temple, about fifty yards away, there is a Jain Basti with plain walls. The front door-way is well ornamented; and, near the top of the outer walls is a row of sculptures of groups of Jinas and dancers and musicians. Their irregularity suggests that the temple must have been constructed out of the materials of an older Basti.

BELAVADI.

VIRANĀRAYAṆA TEMPLE.

Belavādi is a village on the Bāṇāvar-Chikkamagalūr road, about four miles directly to the north of Haḷēbid. It has a large temple whose main deity is known as Viranārayaṇa. The temple may be generally considered to be a trikūṭāchala or three-celled structure; but it is in fact much more complex than any other known trikūṭāchala of the Hoysalas. Its detailed study suggests that it might be studied in two distinct parts: the Western and the Eastern parts. The western part, which is a complete temple by itself, was probably first constructed and then the eastern part was added. The western part consists of a squarish garbhagriha with a sukhanāsi
which was originally open, a navaraṅga of nine aṅkaṇas and an indented square-shaped mukhamanaṭapa. These structures are in the middle of a courtyard, paved with soap-stone slabs and surrounded, for the most part, by an oblong basement. The east portion of this basement still bears upon it part of a cloistered verandah which probably originally enclosed the whole courtyard. On the east of this verandah is a doorway leading to the eastern part of the temple.

This eastern part which is probably an after-thought consists of a large sabhāmaṇṭapa of the indented square plan with triple indentations in the corners, with a sukhanaśi and garbhagriha on the south and north respectively containing images of Gopālakriṣṇa and Yogānarasiṁha. The walls of these two cells are fully sculptured and are different even in plan from those of the Vīranaṅraṇa shrine.

To the east of the sabhāmaṇṭapa is a fine large upparige through which originally was the entrance to the temple compound.

When the temples were completed a long inscription in Hoysala Kannada characters was inscribed on a very large soap-stone slab and set up at the south-east corner of the temple, i.e., to the right of the Gopālakriṣṇa shrine. It is a pity that this slab fell down some years ago, was broken into two, and its inscription was almost completely effaced by weather and mischievous boys. The sculptured panel on the top of the inscription is also ruined but since God Nārāyaṇa stands in it with Vēnuḍgopaḷa on his right and Yogānarasiṁha on his left it is gathered that when the inscription was set up all the three shrines had been constructed and the temple was complete in its present form. A smaller fragmentary Hoysala inscription standing close by is also greatly damaged, but yet gives us the information that in the Śaka year 1128 (A. D. 1206; the second figure, however, is much damaged) some lands were granted under some tank for the worship of god Vīranaṅraṇa. Thus the Vīranaṅraṇa shrine at least was in existence before 1206 A. D. Whether the eastern part of the temple was in existence at that date is not clear, though it can be said that the other deity mentioned in the inscription is neither Vēnuḍgopaḷa nor Yogānarasiṁha. It may, however, be stated that the eastern part of the temple and the upparige are at least an after thought, since the cloistered verandah separates them from the western part of the temple.

Around the Vīranaṅraṇa shrine no separate platform appears. The basement has six cornices of which the fourth and fifth from the bottom have uncared mouldings meant for small kirtimukhas and makara faces respectively. The wall which is horizontally unbroken by a middle cornice has only thin tall square pilasters of the plainest type with, here and there, a large indented square-shaped pilaster. No other ornamentations appear on this wall. Even the incise recesses are not so many as in the other two shrines.
The eaves with plain under-surface and dentil projections and beaded pendant edge, and the parapet with its row of makara faces and highly ornamented figure-bearing tōraṇas are similar to the corresponding parts of the other two shrines. The parapet, however, runs round the whole temple including the maṅṭapas.

The soap-stone tower with three tiers of turrets and large stone kāḷaśa on the sikhara is also similar with the corresponding parts of the other two shrines. The Saḷā group over the front projection has disappeared from all the three and the kīrtimukha in front of the west tower has a standing image of Viśṇu. The chief images on the west tower are:—Viṇugopāla, Kāḷingamardana, various forms of standing Viśṇu, Yakshaṇas and Yakshiṇīs.

The navaraṇa doorway is comparatively unworked except for the dvārapālas and the Gajalakṣmī lintel. The hall which is about 25' square was originally completely walled in except near the doorways and must have been quite dark. A large window about 2' × 3' has recently been opened in the south wall. Through its crevices can be seen the fact that the inner and outer walls of the temple are entirely different. The navaraṇa pillars, though large, are of the usual round bell-shaped kind. The navaraṇa has plain straight walls with intervening star-shaped and pond-shaped pilasters and has no niches.

The hall has nine ceilings, all domed. They are, from the east running clockwise:
1. Round gallery with concentric circles.
2. Eight-pointed star-shaped gallery with octagon above and a padma on top. Through a crevice here can be seen the double roof of the temple. It could be entered from the top. The upper roof is supported by a series of low pillars placed on top of the lower pillars and is sloping on the sides. From this hollow in the roof the inner part of the tower could also be entered as at Hullekere, etc.
3. A gallery of sixteen blunt points with concentric circles above.
4. Śrīchakra gallery with concentric Śrīchakras above.
5. Octagonal gallery with concentric octagons.
6. Star-shaped gallery of twelve points with similar concentric figures above.
7. Circular gallery with concentric circles.
8. Sixteen-pointed star on two tiers of slabs with a fine padma above.
9. Central.—On an octagonal cornice bearing the eight Dikpālakas is a round gallery with groups of Saḷā fighting two lions together. Above the rafters are concentric circles with a large plain pendent band in the middle.
The sukhanāsi appears to have been open at first. A doorway of roughly worked slabs now separates it from the hall. The

**The Sukhanasi and Garbhagriha.** sukhanāsi ceiling is a dome with an octagonal gallery and concentric circles above. The garbhagriha doorway whose sculptures are hidden by lime-wash is comparatively large and admits into the garbhagriha which has a flat ceiling of sixteen squares ornamented by rosettes. The image of Viranārāyana (which is about eight feet high from the ground including the pedestal) stands on a Garuḍa pedestal. It is a fine image, beautifully carved and elaborately ornamented. Its four hands are thus disposed: śaṅkha (the symbol has disappeared leaving only two bits sticking), padma, gāḍā and chakra (broken). The broken symbols deserve to be restored in gold or silver. The god is flanked by consorts and the serpentine tūrāṇa has the usual ten avatāras on its edge.

Outer view: The mukhamāṇtapa has five comparatively plain cornices with a row of pilasters and rosettes between the fourth and fifth from bottom. The eaves and turrets and the slanting railing running all around are unworked. The eaves are wider and heavier than around the main temple. This maṇṭapa is of the plan of an indented square and has a stone bench ornamented with rosettes and pilasters on its face running all around the edge except near the two doorways. The pavilion is supported on twenty-two pillars, twenty of which are of the round bell-shaped kind. The other two pillars at its east end, however, are star-shaped with thirty-two points.

**Pillars.**

A domed porch connects this maṇṭapa on the east with the stone verandah and appears to have had stepped entrances on the south and north which are now walled up.

The ceilings are in order as follows commencing from the east and running clockwise first in the outer circle and then in the middle one:

1. Above porch: gallery of broken octagon with concentric circles.
2. Circular gallery with concentric circles.
3. South end: Circular gallery with concentric circles.
4, 5. West end: similar to No. 1.

**Inner Square.**

6. Octagonal gallery with octagons above.
7. Twelve-pointed star-shaped gallery with similar figures above.
8. Square upon square placed corner-wise.
9. Twelve-pointed star gallery with similar figures above.
10. Circular gallery with concentric circles above.
11. Twelve-pointed star with similar figures above.
12. Circular gallery with concentric circles.
13. Twelve-pointed star gallery with concentric circles.
14. Central.—On an octagon rise three concentric rows consisting of trefoils (similar to the Nāga symbol or fleur-de-lis with upturned arms).

To the east of the connecting porch now stand five soap-stone ankaṇas supported by smallish round bell-shaped pillars. 

Verandah.
To the north and south of this structure continues a soap-stone basement with evident signs of having borne a verandah (now disappeared) which must have enclosed the courtyard.

The eastern portion of the temple, which has already been generally described is connected with the western by a doorway which is now the only entrance to the western part of the temple. Its only entrance is on the east and is supported by large soap-stone elephants, well-shaped, with four tusks each. (Pl. XX, 1).

The basement of the eastern part of the temple has four cornices around the maṇṭapa and six around the cells. These are mostly unworked except in a few places here and there and are similar to the cornices of the main temple except that the third cornice from the bottom is flat. The maṇṭapa has the bottom four cornices while above them is a row of pilasters with intervening sculptures surmounted by towers flanked by lions and Saḷa groups. The sculptured figures are generally those of seated Yakshas and Yakshiṅis. Above these are the slanting railings, portions of which bear finely sculptured panels between the pilasters. The interesting figures are, commencing from the south-east of the entrance:

1. Bhīma fighting the serpent king.
2. Balarāma pursuing Arjuna (?) who is carrying off Subhadrā.
3. Paraśurāma slaying his mother.
4. Vēṇugopāla with cows, cowherds and cowherdesses.
5. Krishṇa slays Dhēṇukāsura.

Corner.
8. Gōvardhanadhārī.
9. Krishṇa informing Arjuna, while bathing, of the demise of Abhimanyu.

Corner.
11. Two monkeys fighting.
12. Mōhinī molested by monkey.
13. Mōhinī and Bhasmāsura.
14. Couples at love.
15. Dancers and musicians (south).

North railing—unworked.

The walls of the cells above the basement have the horizontal dividing corvice without a scroll band and the lower part is much wider than the upper one. The latter contains on single or double pilasters turrets of comparatively plain workmanship. The lower part which is larger than at Hārmahāḷī and elsewhere contains large wall images, about 2½' high, with scroll work on the pedestals and creeper tōrāṇas above. These latter declare the shrines as having been built in the thirteenth century. The large images are fully ornamented though their limbs are thickish, their legs proportionately too short, their bulging toes forward and their faces rounded. They strongly remind us of the Sōmanāṭhapur images, though here and there is an exceptional figure which attracts our notice like Buddha and Vēnu-gōpāla.

The images on the outer walls of the Gōpālakrishṇa shrine commencing from the east are:

Wall Images.

East Face—

1. Harihara (rosary, trident, charka, śaṅkha).
2. Garuḍa.
5. Vāmanā (Pl. XIX, 3) the dwarf holding stick and kamaṇḍalu with a lady attendant.
6, 7, 8, 9, 10, 11, 12. Vishṇu (gadā, padma, śaṅka, chakra) standing flanked by a consort and two lady attendants on each side.
13. Dhyanī Buddha without ushṇīṣa. (Pl. XIX, 4.) This occurs very rarely in Hoysaḷa sculptures, being found generally only on the prabhāvaḷi of the main images.

South Face—

15. Kālingamardana.
17, 18, 19, 20, 21, 22, 23. Purushottama flanked by consort and two chāmara-dhārīṇīs on each side.
25. Śrīdhara-standing.
West Face—
27. Arjuna shooting the fish target.
28, 29, 30, 31, 32. Gōvardhanadhārī with a consort and a chāmaradhārini on each side.
33. Parāśurāma.
34. Gōvinda.
35. Halāyudha.
36. Four-handed Lakṣmī (padma, chakra, śankha, phala).
37. Śrī Rāma—two-handed, with arrow and bow.
38. Dharaṇīvarāha—unfinished. (End of South Cell Wall).

North Cell Wall.—
The wall images commencing from the north-west and proceeding clockwise are:

West wall—
39. King standing with two hands about to join in añjali—Prahlāda (?)
40, 41, 42. Yōgānarasimha with a chāmaradhārini on each side.
43, 44, 45. Viṣṇu as Vāmana flanked by consorts.
46. Halāyudha.
47. Garuḍa.
48, 49, 50, 51, 52. Pradyumna with a consort and chāmaradhārini on each side.
53. Garuḍa.
54. Śrī Rāma.
55, 56. Viṣṇu as Śrī Kṛishṇa standing. Consort on left.

North wall—
57, 58. Kēśava with Lakṣmī.
59, 60. Mōhini with mirror and chāmaradhārini on right.
61, 62, 63, 64, 65. Pradyumna with a consort and lady attendant on each side.
66, 67, 68, 69. Standing Narasimha with two consorts and a chāmaradhārini—all on left.

East wall—
70, 71. Viṣṇu standing—symbols except padma broken. Consort on right.
72, 73. Parāśurāma with lady attendant.
74, 75, 76, 77, 78. Viṣṇu as Viṣṇu with consorts and attendants.
79, 80. Kalki, two hands with sword and shield. Garuḍa on left.
81, 82. Dharaṇīvarāha with consort on left.
83, 84, 85, 86, 87. Kālingamardana—dancing on the cobra with musicians accompanying, ṭavaṇe, rudraviṇa, tāla, mṛdaṅga, cymbals.
The eaves on the south and north cells are narrow and have beaded edges like those of the main cell. But the eaves of the sabhāmaṇṭapā are very different in character. They are large and heavy with a deep 'S' form and have on the under surface imitation beams and rafters. The parapet of the whole temple is uniform in character being composed of richly ornamented turrets, similar to those of the main temple. The sculptures contain Sālā groups, Yakshas, lions, makaras, various forms of Vishṇu, etc. The important ones are—

1. Over the East entrance: Śrī Rāma with Sīta, Lakshmana and monkeys below, Saḷā fighting two lions like Gīlgamesh;
2. South-east corner: Kāḷingamardana and Vēṅugopāla
3. South-west of sabhāmaṇṭapā: two men fighting;
4. South of navaraṅga: Lakshmī-Nārāyaṇa, Mōhinī;

The south and north towers are similar to the west tower in almost all main features having three tiers of turrets ornamented with kīrtimukhas. In these latter are varied sculptures similar to those on the parapet. The noteworthy ones are:

**South Tower**

Lakshmīnarasimha, Yōgānarasimha, Ugranarasimha, Buddha, etc.

The panels in front of the projections of the tower contain:

- **South**: Vishṇu.
- **North**: Vishṇu.
- **Main**: Janārdana—partly worked.

The sabhāmaṇṭapā is a large pavilion of thirty-nine aṅkaṇas and of the indented square plan with triple indentations. Its roof is borne on forty-six pillars of the round bell-shape type, while all around it except at the four entrances is a stone bench. Originally the south and north sukhanāsīs also were open. On the inner face of the bench is a row of elephants as at Arskike in various attitudes often fighting or marching with men. Each elephant is about 18" high. A few of the elephants are, however, unworked. The bell-shaped pillars have either flat-beaded pendants (worked on only one pillar) or bulging round-bellied bells for leaf-shaped panels as at Kubaṭūr and Nādkalasi.
The ceilings are mostly flat and ornamented with shallow lotuses. The exceptions are three ceilings:

1. South-south-west, second square: A fight. A hero fighting three others one of whom holds his arms back. Around the central panel are a large number of fighters.

2. Near west doorway: Vēnuṇgōpāla surrounded by dancers and musicians in an ornamental creeper grove with a row of cows on edge. Śaṅkha and chakra are worked alternately in the second series of convolutions.

3. Next to the above from the east: Kāliṅgamardanā surrounded by two ornamentally intertwining serpents, a creeper scroll and a ring of cows.

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**South shrine.**—A comparatively plain doorway with dvārapālas and imitation perforations on the jambs and a Gajalakṣmī lintel and a well ornamented top panel with five towers and creeper ornamentation, leads into the sukhanāsi which was originally a part of the sahānāṇṭapa. A similar doorway without the imitation perforations gives admission to the garbhagriha which has a flat ceiling ornamented with padma medallions. In the cell on a Garuḍa pedestal is a fine large image, about 7' high, of Vēnuṇgōpāla. This image unlike that at Sōmanāṭhapur wears a well ornamented kiriṭa. But in other respects it is similar. Each jamb bears a consort, cows, and cowherdresses and rishis while the symbols of Vishnu (śaṅkha, padma, gadā, charka) are shown in the background. The god stands under a maṇi-tōraṇa above which is the kalpavṛkṣa (whose fine carving is covered by chunām). The ten avatāras do not appear on the prabhāvali. The image of the god is finely made and intact. Its legs are crossed and some of its fingers are lifted as if in the act of playing on the flute. The image is covered with hardened wax and its face bears caste marks uncleaned for many years. It requires to be carefully cleaned.

**North cell.**—The north sukhanāsi and north cell are quite similar to the south ones except that the north ceiling bears a shallow dome with a padma in the centre. The image of Yōgānarásimha, about 6½' high, shows the god seated on a Garuḍa pedestal in the utkuliṅkāsana. He wears a fine kiriṭa, longish horse-like ears, an exaggeratedly wide mouth and protruding eyes. His back hands hold the chakra and śaṅkha while the front ones rest loosely upon the front knees which are supported by a jewelled band. On the outer edges of the serpentine tōraṇa appear the ten avatāras. The image is a grand one and shows the mighty ferocious god in an attitude of peaceful contemplation.

The **upparige** is a large impressive structure which shows the character of the purely Hoysala mahādvārās. It is a large high building consisting of a hall, about 25' square, and a spacious porch. Viewed from the outside we notice
that the basement with its usual cornices is plain, that the outer wall is ornamented only with plain long pilasters and that the roof over the outer square is sloping while the central roof is flat. The building stands on a high ground and is approached by a flight of steps at the top of which is the entrance to the porch flanked by two soap-stone elephants. Similar elephants flank also the western entrance of the *upparige*. A stone bench runs around the porch and the partly ruined slanting railing at its back is unornamented. The ceiling of the porch has only six large padmas and its roof is supported by four bell-shaped columns on each side. The doorway has dvārapālas on the jambs and Gajalakshmi on the lintel. The inner view of the hall is imposing because of its height which is about 17' and by the graceful shape of the bell-shaped columns which are tall and slim, unlike the usual fat types met with elsewhere. The proportions of these pillars, the plain pilasters on the outer walls and the sloping roofs create a suspicion that the building might belong to even the eleventh century (compare Kubaṭūr and the Jain Basti at Śrīnērī). But the pillars of the porch and the fact that it is only a gateway show that such a structure could be constructed even about 1200 A.D.

The distance between these large pillars is about 12' and the design of the ceiling is nine squares each having a lotus.

The temple of Vīranārāyaṇa is an important monument in the State for its architecture, sculpture, magnitude and nearness to Hālebidū.

**Conservation Note.**

But it is in an unpardonably neglected condition. The village of Beḷavāḍī and its lands probably belonged to this temple. Now they form part of the Śrīnērī mutt whose administration ought to pay immediate attention to the renovation of this beautiful temple.

1. The *upparige* which is used now as a cow-pen and has its roof and walls in a dangerous condition should be repaired, its flooring and its steps reset and cement pointed.

2. It should be provided with a battened wooden door.

3. The courtyard, part of which is being used as a public latrine, should be cleared and levelled and a compound wall put up around the area; some houses in the neighbourhood being acquired, if need be.

4. Against the compound wall may be constructed accommodation for the ratha and the stores as also for the necessary kitchen and yāgaśāla when funds permit.

5. The roof of the building generally is overgrown with grass and thorns which should be removed. The roof of the navaranga has two large rents with many smaller ones which give free admission to the hollow double-roof. Bones of small animals like dogs or goats lying in the hollow showed that sometime ago the roof had been used as a lodging by a cheeta. This roof should be immediately repaired, the stones being reset and a concrete coating of sufficient strength and thickness being given.
6. The cloistered verandah of the main temple is coming down rapidly. The ruined part of it may be removed, that is, all except the three front ankanas, its mud walls cleared and the earth lying about it removed and levelled.

7. The main navaranga is dirty and dusty. It should be cleaned. Another window may, if need be, be opened in the north wall.

8. Above the south window the walls should be re-examined since there is a hollow gap between the inner and outer wall.

9. The sculptures and the deities of the temple should be well cleaned (with petrol and washing soda).

The total expenses which may come to nearly Rs. 10,000 may be provided by the Śrīngēri Jhaṅgar or Government as the Government desire. The repairs are urgent and must be attended to immediately to save the beautiful monument.

CHATCHATHALLI.

CHATTEŚvara TEMPLE.

(Pl. XX, 2).

About three miles east-north-east of Halebīḍ is a small village named Chat-chāṭhaḷḷi which contains a trikāṭchala temple dedicated to Śiva as Chaṭṭēśvara. The temple faces directly to the south and is of plain workmanship. It contains three cells all of which are squarish in plan slightly indented. The main cell of Chaṭṭēśvara is to the left of the navarāṅga facing east. The cell facing the navarāṅga door contains Vishṇu facing south, while the third cell containing an image of Sūrya faces west.

The temple was constructed by Chaṭṭadanaṇāyaka, a Hoysala officer under king Ballāla II about the year 1200 A.D. It has two inscriptions, one on a slab to the east of the porch and another on a beam inside the navarāṅga near the entrance.

History.

The temple appears to have been built on a floating foundation over which rises the basement containing five cornices. The third and fourth cornices from the bottom were evidently meant to receive the usual ornamental designs of makara mouths and cross moulding kirtimukhas.

Basement.

The walls are all plain with small square pilasters set in at the corners. The eaves are plain with unworked under-surface and edges.

Walls, Eaves and Parapet.

The parapet is composed of a series of turrets with ornamental carvings on the dentil projections and šikharas.
Of the three towers, the north one has collapsed and the remaining two are made each of three tiers of unornamented turrets, with unsculptured mouldings. The kalaśas are missing from the šikharas. The western tower however has a few sculptured panels containing Yakshas and Tāṇḍavēśvara. The projections over the sukhanāśi have neither the Sala groups nor sculptured panels.

The porch is entered by a flight of steps flanked originally by turreted niches. On either side of the porch are stone benches backed by unworked railings. The roof is supported by two soapstone pillars of the usual bell-shaped kind and contains a ceiling consisting of an octagonal gallery with three concentric octagons and a plain pendant above.

The navaraṅga doorway is comparatively plain but for two indented square shaped pilasters, two Śaiva dvārapālas, and a Gajalakshmi-lintel. The navaraṅga (20' × 20') has nine aṅkaṇas, the central one being the largest. One of the central dome beams has a fine eight-pointed star-shaped Śrīchakra with an inset padma. The design is beautiful and is in high relief.

The four central pillars are of the thickish bell-shaped round type without detailed ornamentation.

The nine ceilings are all domed and are running clockwise from the south door:

1. A square with a frieze of swans, with a circular gallery and with concentric circles above.
2. Round-edged Śrīchakra gallery with similar concentric figures above.
3. Concentric octagons with octagonal bud.
4. Square gallery with similar squares above.
5. Three concentric circles.
6. Seven-pointed stars over similar gallery.
7. Concentric circles.
8. Eight-pointed star-shaped gallery with similar figures above.
9. Central: Round gallery with eleven-pointed concentric star above.

Inside the navaraṅga against the west wall are pedestals bearing the mouse and the lion showing that originally there were Gaṇēśa and Mahishāsura-mardini. These were robbed and have now been replaced by a recent Viṇabhadra and a Hoysala Bhairava brought from elsewhere. A small bull is also placed in the navaraṅga.

The main cell is the only one with a doorway for its sukhanāśi. The latter has above the dvārapālas, square perforations on the jambs and a Gajalakshmi lintel. The sukhanāśi ceiling is flat. The garbhagriha doorway has dvārapālas and an
unworked Gajalakshmi lintel. The garbhagriha which has a flat ceiling has a small natural linga.

The sukhanāsi of the north cell is open and contains a domed ceiling with concentric circles and the pendant missing. Through a crevice in this dome is seen the double roof of this building.

**North Cell.**

A plain unworked doorway leads into the garbhagriha which has a flat ceiling. In it on a worn out Garuḍa pedestal stands a Viṣṇu image whose symbols are all broken. It is probably Kēśava. It is about 6 feet high in all and is flanked by consorts and chāmaradhāriṇī. Around the serpentine tōrāṇa are the usual ten incarnations of Viṣṇu.

The open sukhanāsi of the east cell is similar to the north one, but has a flat ceiling like that of the main sukhanāsi.

**East Cell.**

The east garbhagriha doorway is also plain and the cell, which has a flat ceiling, has a fine Sūrya image on a seven-horse pedestal. The god's face has been recently retouched and spoiled. Otherwise it is a good piece of sculpture. On each jamb is a Chhāyā while on the prabhāvalī there are the twelve Ādityas.

1. The temple is considerably damaged and cannot beset right without much expenditure. It would be enough to prevent it from further ruin.

**Conservation Note.**

2. The collapsed stones of the north tower may be removed to relieve the walls from weight.

3. The plants growing on the building may be rooted out and the roof remade with concrete.

4. Some props may be given to the walls where they are dangerously out of plumb.

5. The village Patel or Chairman may be given an allowance of Rs. 2 per mensem to keep the plants from growing.

**VISHṆU TEMPLE.**

To the south-west of the Chaṭṭēśvara temple, about 50 yards away, is a porch, a navaraṅga doorway and part of a wall of a Viṣṇu temple which has now disappeared. Its front beam has an inscription of about 1200 A.D. and its walls have four images of Viṣṇu as Kēśava and Śrī Krishna standing with consorts. The temple must have been a good one. Some of its stones are of darkish soapstone like the images of the Nagarēśvara temple at Hālebīd. The sculptures are fit to be removed to a museum.
DOODAGADDAVALLI.

LAKSHMİDEVI TEMPLE.

Doddagaddavalli is a village about 1½ miles directly west from the spot of the main road of Hassan-Belur where the 9th milestone and the stone indicating the boundary between the Kāvēri and the Krishnā basins stand. A pathway passing over a low hill leads to the village whose surroundings can clearly be seen from the crest of the hill behind Girihaḷḷi.

The temple with its many towers attracts the eye even from a distance. In fact this is one of the features for which it is of interest. The other two features are that it is a temple of four cells artistically arranged in plan and that it is a temple of Lakshmī where the goddess is the chief deity. But for these features the temple has nothing extraordinary about it. In a wide stone compound entered through a porch on the south and formerly through yet another in the north stands the temple with its four towers, three of which are of the stepped pyramid design. Four more similar, but smaller, turrets crown the four shrines which occupy the corners. The exception is the tower over Lakshmī which is more nearly of the multi-turreted kind. In plan the temple is closely a Latin cross with its head to the south and two entrances leading into it through each side of its long tail. A small Vīrabhadra shrine of the Hoysaḷa days is built to the north-east of the temple. These with the four corner shrines give us in all nine shrines with nine towers.

In the absence of inscriptional evidence the archaeologist would probably ascribe the temple to the late Chalukyan or very early Hoysaḷa period owing to the comparative plainness of its walls and towers and the occurrence of the stepped pyramid. But inscriptional evidence definitely shows (Hassan 149) that the temple was constructed in the year 1113 A. D. in the reign of Vishṇuvardhana Hoysaḷa by a merchant Kullahana Rāhuta and his wife Sahajādevī. This couple founded the village of Abhinava-Kollāpura, otherwise known as Gaddumballī and constructed the temple of Mahālakshmī. Subsequent inscriptions of the reign of Ballāla and others inform us of the numerous grants made to the temple. But there does not appear to be any extraneous structure built later on or otherwise engrafted on the temple. The Bhairava and corner shrines also are architecturally similar to the main building though it is possible that they were put up slightly later.
Since the temple is built on a slope descending slightly towards the east and the ground level beyond the compound on the west is higher than that of the temple compound there is not even the suggestion of a platform below the temple. The basement or that part of the outer wall which seemingly performs that function, has the usual six cornices with the mouldings of numbers 4 and 5 unworked. Above the basement is the wall which has no horizontal cornice and has, in addition to the usual large and corner pilasters, turrets and turreted canopies borne on single or double pilasters. The turrets also are comparatively simple in design consisting mostly of dentil cornices and square-planned śikhara, with round stone kalaśa. They remind us more of the simple turrets at the Bēlūr temple than of the elaborate and highly complex turrets of the thirteenth century like those of Sōmanāthapur. Above the double pillar canopies the turrets are mostly in the shape of single storeyed niched shrines with or without pillars while above the turrets borne on single pilasters are serpentine tōraṇas issuing from simhalalāṭas. The pillared niches are finely designed. Under the canopies no sculptures exist except a Kāli figure on the east wall of Kāli shrine.

The eaves and parapets have no ornamentations except the unworked dentil cornices. The towers, however, are of two classes. All the towers of the temple except that over the Lakṣmī shrine are of the simple stepped pyramid design with no ornamentation either on their edges or on the dentil mouldings. The steps are more correctly eaves-shaped cornices with a moulding running along the lower edge for receiving the beaded pendants and the trapezoid teeth meant for kirtimukha arches. Each tower has eight or nine such stepped cornices rising from a square bottom, whose angles are indented. Each cornice appears in reality to be only a conventionalised abbreviation of a storey, so that these vimānas depict a many storeyed building in a highly conventionalised form. The tower over the Lakṣmī shrine, however, is raised on a different principle. It has two tiers of small towered shrines rising one above the other. Their prototype is found in the Pallava architecture of Māmallapuram, whereas the stepped pyramid would more properly be derived from similar stepped structures of the Chālukyan Empire.

The turrets of the Lakṣmī shrine have on their śikharas and in their inter-spaces small kirtimukhas and tōraṇas respectively bearing Yakshas or ornamental rosettes. Each tower has a projection over the sukhanāśī on whose front face is a kirtimukha with an unimportant sculpture and above which is a Saṇa group. Out of the nine Saṇa groups the temple originally had, one that was on the north-east corner shrine is missing.

Each tower has on its śikhara a fine large stone kalaśa adorned with beaded hangings which go around its girth.
The navarāṅga which is of modest size is entered by two doorways of which the east one is plain and the west one ornamented. On the outer side of each jamb is a Vaishṇava dvārapāla on a pedestal borne by lions and griffins. The jambs which bear the usual rosette, scroll and ropebands with eight-pointed star-shaped pilasters bear a lintel with a frieze of lions and unworked central panel. Above it are four turrets with an unworked kirtimukha in the centre.

The navarāṅga which is roughly an oblong hall is composed really of two navarāṅgas each of nine aṅkaṇas and each having round bell-shaped pillars. The eastern part has stone benches running around its sides which are closed with plain pierced windows. The two parts open into each other freely and have no dividing wall. The most interesting things in the navarāṅga are the two sculptured Bhēṭālas on its extreme south which guard the door to the Kāḷi shrine. Each Bhēṭāla is shaped like a conventionalised skeleton with dishevelled hair, protruding eyes, large ear-rings, open mouth showing fangs and projected tongue. They are both male and show exaggeratedly large sexual organs, being stark naked. The west one whose hands are broken has other goblins attending upon it, while the east one has a sword in right hand with the severed head of a bearded man and a bowl in the left. They are interesting images and unique in their conception and execution since colossal Bhēṭālas (each is about 6½' high) are not found elsewhere in the Mysore State.

The ceilings are mostly well-designed, though none of them has a true dome. They are either flat or have shallow imitation domes carved out of single slabs with round sculptured panels in high relief. The central ceiling of the western part of the navarāṅga has a male dancing figure playing on the vīṇā which is probably Vīrabhadra. The ceiling to its north has a flying Kāpāli with sword and bowl in his two hands. The outer square of the eastern part, however, has the eight Dikpālakas. But the sculptures of the central ceiling are weathered away.

Though the temple is named after Mahālakṣmī even by the founder, the most important place is occupied by the Kāḷi shrine. It has no sukhanāśī and the cell is entered by a doorway on each jamb of which is Mōhinī dancing, while the lintel bears the face of Kāḷi with the fangs and tongue appearing in the partly opened mouth. Goblins support it on either side. The design is rare.

In the cell which has a shallow padma ceiling is a pedestal on the face of which a goblin is seated playing on a pot-drum on the mouth of which is stretched a parchment and around which is a snake. The goddess is seated in sukhasana on the prostrate body of a Rākṣasa and holds in her eight hands—sword, mace, trident, arrow, drum, pāśa, bow and bowl. Her fangs are protruding from the corners of her mouth, and she wears jaṭā-makuṭa and sarpakūṇḍala. On the
prabhāvali is a host of goblins playing on musical instruments eating or brandishing swords.

√ The sukhanāsi of the Lakshmī shrine is entered by a very plain soap-stone doorway which probably was a later insertion, the original sukhanāsi being open as in the other shrines. An ornamental doorway with a Tāṇḍavēsvara lintel leads to the cell of Lakshmī which has a small niche in the south wall and a shallow padma ceiling. The image stands on a pedestal with a poorly carved padma on its face. The goddess who is about 3' high excluding the pedestal stands in samabhānga with an attendant on each side and holds in her four hands rosary, śaṅkha, chakra, and phala with gadā. She wears a kirīṭa with nimbus, makarakaṇḍala and other ornaments. She has no tōrana at all, an unusual fact in Hoysala sculpture. She wears shorts, her upper body being quite bare. Her body, though small waisted, is too large round the breasts and hips to be slim; and her face cannot be considered to be feminine. Her lower jaw is squarish and its front is vertically too narrow. Her feet and hands are so lacking in finish that a doubt arises whether this is the original image at all. The image could more properly be ascribed to the fourteenth century rather than to the early part of the twelfth. However, if the image is really one of 1113 A. D. it is a poor specimen of Hoysala workmanship.

Lakshmī Shrine.

Vishnu Shrine.

The southern shrine whose doorway and ceiling are similar to those of the others has a lintel on whose panel is seated Yōgānara-simha. In the cell is a large Garuda pedestal on which must have stood formerly a Vishnu image. Since this has been lost, a small Bhairava image is now kept.

The cell which faces east is that of the Liṅga known in the inscriptions as Bhūtanātha and popularly called Virūpākṣha. In the open sukhanāsi are kept a mutilated Śanmukha on peacock, a Gaṇēśa, a small recent bull and other stones. The doorway and ceiling are similar to the others and the fat-headed liṅga which is of medium size has nothing peculiar about it.

Linga Shrine.

Bhairava Temple.

The Bhairava shrine which is to the north-east of the Lakshmī shrine is an independent and unconnected building by itself and is also of the Hoysala period and has a sukhanāsi and a garbhagriha. Both the doorways have ornamental frames but on the sukhanāsi lintel is Dakshināmūrti seated in yōgāsana and on the garbhagriha lintel is Kālī's face. The garbhagriha jambs, however, are of greater interest since they have on the right Mōhinī and on the left Dakshināmūrti, while to the outer right is a man tearing his own abdomen and drawing out the entrails and on the right is another treading on the head of a fallen man and cutting his own throat with a sword.
In the cell on a pedestal bearing a dog in relief is an image of Bhairava supported by goblins. The image is intact except that it has lost the front right hand which held the sword.

The prakāra or compound wall is of soap-stone and about 3' thick and 7' high. The corner shrines which face north or south only have ornamental doorways with Lakshmi on the lintels. What deities they originally contained, it is not possible to understand.

Prakara and Corner Shrines.

An ornamental doorway with Gajalakshmi lintel leads into the compound from the east and just outside it is a basement of a porch of one ankaṇa which has now disappeared. A similar doorway connects the compound with a large entrance mantapa on the west, which has nine squares supported by round bell-shaped pillars and stone benches with rounded railings at the edges. The doorway has a mutilated Ganeśa on its lintel, while the eight Dikpālakas adorn the central relievo-panels of the shallow domes of the outer square. The middle square, however, has the figure of Tāndavēśvara in relief. The railings are plain. The existence of the more important porch on the west suggests that the main road of the temple must have run close to it.

On the east of the temple beyond the porch is a broad flight of steps leading down to the tank. The situation of the temple close to the tank gives it much attractiveness.

The Mahālakshmi temple at Doddagaddavallī, though comparatively plain in its sculptural work, is a monument of much importance owing to its plan and early date. It fully deserves to be conserved.

Conservation Note.

1. The chunām encrustations on its doorways and sculptures should be removed.
2. The towers and compound walls have been pointed with white cement which shows glaringly against the dark stone. Coloured cement should be used.
3. The pavement of the courtyard should be cement-pointed with an outlet for water on the south-east.
4. The western porch should be repaired, its pavement being re-set and cement-pointed and its railings re-set.
5. When possible, the approach to Doddagaddavalli from the road should be improved by the construction of a motorable road.

Considerable repairs have been done to the temple in recent years.
PART—III NUMISMATICS.

COINS OF THE WESTERN CHÂLUKYAS.

(PLATE XXI 4.)

EARLY CHÂLUKYAS OF BÂDÂMI.

Type A:—Boar and Lotus.

1. Ai. *55 Flat and thick, double die struck. Wt. 57.2. Metal inferior.*
   Obverse:—Large caparisoned boar to right, with sun and crescent moon with
   pellet above.
   Reverse:—Large rude eight-petalled lotus.

   The boar was the crest of the Chálukyas and the lotus connects this coin with
   the Kadamba issues. The weight is clearly the later Chálukya standard. The use
   of double dies suggests the times when punch-marking had not yet revived. The
   coin may belong to the reign of Pulikesin I (C. 550-566) whose son Kîrtivarman
   subdued the Kadambas.

Type B:—Boar and five punch marks.

2. Ai. Wt. 57.2. Cup shaped, and outline irregular.
   Obverse:—Small boar to right in centre with a partly visible lotus above it, both
   struck from the same die. Around five punch marks:—
   (1) & (2) Highly conventionalised Śrî in old Kannâda.
   (3) Eight-petalled lotus almost obliterating the die-struck lotus.
   (4) Conch.
   (5) Strung bow.

   Reverse:—Striated, the lines forming a rough square.

   The Śrî and lotus are like what are found on later Yâdava coins; and the
   conventionalisation of Śrî suggests the existence of earlier issues. The common
   irregular outline and concave obverse connects this type with the Yâdava era and
   the eleventh century more than with the early Chálukyas, to whom it is usually
   attributed. Possibly it was issued by one of the Early Yâdavas who was subordi-
   nate to the Western Chálukyas. The marks appear to signify the suzerainty of the
   Chálukya boar over the Chera bow, the Yâdava lotus and the (Pallava?) conch.

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1 E. C. S. I. plate I, 22 and 23. Elliot identifies the symbol on the reverse as representing the
   wheel (Chakra).
2 Rice: Mys. and Coorg, P. 63.
1. SAIVA YOGI: VIRABHADRA TEMPLE, HALEBID.
2. HOLE-NARSIPUR: NARASIMHA TEMPLE PILLAR (p. 36).
3. VIRAVAL OPPOSITE TO THE BHARAVA SHRINE, KORAVANGALA.

4. WESTERN CHALUKYA COINS (p. 98).
If early Chālukya, the date of the coin would be early eighth century. This date however, is unlikely.

*KALYĀṆI CHĀLUKYA

or

LATE RĀṢHṬRAKŪṬA.

TAILA II?

Type C: — **Punched lions and 'Pa ra.'**

3. Ai. Wt. 57.9 Fine.
Obverse: — Nine punch marks:

(1 & 5) Five finely maned lions to right with long ears, open mouths, looped up tails and left forepaw uplifted, as on Kadamba coins, with dotted circles around;
(6 & 7) Two Śrī-s in Kannāḍa with a small cross on each indicating binding with wire;
(8 & 9) Kannāḍa legend twice, of about the tenth century pa ra followed by an ornamental goad.
Reverse: — Blank.

*SATYĀŚRAYA?

or

VIKRAMA V?

Type D: — **Punched lions and 'Ma na.'**

4. Ai. 57.9 (another specimen: 57.2.)
Obverse: — Similar to 3, but lions ruder: no crosses on the Śrī-s and Kannāḍa legend twice: Māṇa.
   No goad.
Reverse: — Blank.

Nos. 3 and 4 appear to belong to a distinct class by themselves. They are punch-marked like the Kadamba coins but the lions look forward. They have the Bādāmi Chālukya and the early Western Chālukya weight of 57-58 grains, and not the late West Chālukya of 53-54 grains. Their lions and punched legends indicate that they are copied by the Western Chālukyas Jagadēkamalla I and his successors. These features and the characters in the legend indicate that they originated in the tenth or eleventh century.
The legends on these two types are fragmentary and ambiguous though clear, _Para_ may stand for _Paramēśvara_, a title assumed by the Rāṣṭrakūṭas as well as by the Chālukyas. _Māna_ may stand for _Manavya_, the generic name assumed by the Chālukyas. Or it may indicate the word _Mānyakheta_, the capital of the Rāṣṭrakūṭas; or their earlier capital Māna, which Fleet has identified, doubtfully, with Manapur in Central India; or even the name of the traditional founder of the race by name Māna. The lion crest raises a new problem. The Chālukya crest was the boar, and the later Rāṣṭrakūṭa crest, Garuḍa or Śiva. But it would appear that the early Rāṣṭrakūṭas of Māna had the lion crest, which perhaps appeared on their imperial coins and was adopted by the Western Chālukyas.

No coins definitely of the Rāṣṭrakūṭa Empire are yet known. Cunningham has attributed some silver coins of the Western Gupta fabric to the Rāṣṭrakūṭas. But it is more likely that the regular coins of the Rāṣṭrakūṭas were similar to the known Kadamba and Chālukya coins, were punch-marked, weighed 57 grains and probably were of the lion type like them. These reasons make it possible that the coins described above are late Rāṣṭrakūṭa, or early Kalyāṇi Chālukya imitations of the Rāṣṭrakūṭa coins.

Hultsch reads the legend _Māna_ as _Malla_ and suggests that it is a part of the legend _Tailōkyamalla_. But the legend _Māna_ is clear and the form of _lla_ on the coin figured by Hultsch is different from _ṇa_ on the coins described here. Tentatively No. 3, may be assigned to Tailappa II or his son Satyāśraya and No. 4 to Satyāśraya or his successor, Vikramāditya V. Thus these and the following coins would make a continuous series of the Kalyāṇi Chālukya issues.

**YAŚÓVARMA**

or

**JAYAŚIMHA I** (alias) **JAGADĒKAMALLA**.

Type A:—Lion and Spear head.

5. Ai. '75. Wt. 57'8, metal good.

Obverse:—Five lions obliterated by four superior punch marks:—

(1 & 2) Kannada _śṛ_.

(3) Large spear head with dot below.

(4) Kannada legend _ṇa ja._

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2 Ibid p. 386.
3 Ibid.
4 Rapson: Indian Coins.
5 Ind. Ant. 1896, p. 321.
Reverse:—Blank, with one small figure-less punch mark.

There was a Yaśövarman alias Daśavarm̐a who is mentioned in the Kauthem grant as the brother of Satyāśraya. The weight of the coin is greater than the usual ones of Jagadēka-mallā and nearer the weight of para coins, and the legend begins with ya. But the second letter ja brings in a doubt whether the legend is not reversed Ja ya (simha) a name by which Jagadēka-mallā is known in many records. The spear head is also found on the latter's coins.

Type B:—Temple.

6. Ai. 1'0 Wt. 69 grains, large, thin and fine, good gold.

Obverse:—Nine punch marks: the central punch has a large temple with a domed tower supported by pillars and surmounted by Vishnu's discus or Chakra. In front of the tower Kannaḍa letter sṛt. Between pillars two line Kannaḍa legend:

śri Ja ga dē
ka ma la

The eight smaller punches near the borders have alternately Kannaḍa sṛt and the king's name in two lines as above.

Reverse:—Blank.

There can be little doubt that this specimen belongs to Jagadēka-mallā I. The weight and temple type suggest that it was the prototype of the temple type attributed to the Telugu Chōlas. The weight shows the Vengi standard which is also seen on the East Chālukya coins to be about 66 to 67 grains.

Type C:—Lions and Kannada legend.

7. 57½ to 59 grains.

Obverse:—Nine punch marks:
5 representing a lion.
2 the syllable sṛt.
1 Ja ya
1 De va.

Reverse:—Blank

Hultsch describes this specimen and attributes it to Jayasimha.

8. '65 Wt. '57

Five lions, etc., similar to 5, with Kannada legend:

Ja ga dē

One specimen comes from Khāndēsh and another from Kōḻūr in the Nellore district. This shows that No. 8 was the standard type of the reign and was widely

1 Fleet: Bombay Gaz. Vol. I, Part II, p. 434. All further references to Fleet are to this volume.
2 Ind. Ant., Vol. XXV, p. 322, No. 29.
used in the larger and central part of his Empire. The Khândēsh specimen has a blank reverse, while the Kōḍūr one has four punch marks:—
1. Rude four-petalled lotus.
2. Similar, five-petalled.
3. An eye with pupil.
4. Uncertain.

The Kōḍūr coin is interesting because of the reverse punch marks.

**TRAILÔKYAMALLA SÔMEŚVARA I.**

**Type A:**—Lions and Kannada legend.

9. Similar to 8, with legends,
   
   \[ Tṛallo \text{ and } Ma \text{l}la. \]

   Hultsch's figures one of 3 specimens and gives the weight as 58 grains.

**Type B:**—Spear head and Nagari legend. No lions.

10. Ai. 7. Wt. 57'6 (or 57).

   Obverse:—Four punch marks only:—

   1 & 2. Very highly conventionalised Kannada Šṛt.
   3. Spear head (or crown?) with dot (or dotted line) in the middle and four dots to its right standing perhaps for a lotus.
   4. Nāgari legend:—

   \[ ŠṛtJa \text{ ga de va.} \]

   Reverse:—Blank. On the following coins, the reverse is described only when there is anything noteworthy.

   Some specimens come from the Central Provinces. This fact, the extreme conventionalisation of Kannâda Šṛt, the absence of the usual lions, and the similarity to the Yâdava weight standard of 57 grs. indicate that this type was issued in the northern province of Jagadēkamalla's empire, where perhaps he was also called Jagadēva. Bhillama III Yâdava, the king's sister's husband, was a Mahâsâmanta and governor of the northern province at this time \(^2\), which perhaps extended to the north and east of Khândēsh.

**GOVERNOR HOYSÂLA VINAYÂDITYA.**

11. Ai. Wt. 58'2.

   Similar. Five lions almost invisible, two Šṛt-s and twice the Kannâda legend:

   \[ U \text{ na ya} \]

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1. Ind. Ant., Vol. XXV, p. 317, etc.
A looped line of dots below legend.

Prince Vijayāditya, the fourth son of the king Trailōkyamalla, calls himself in the epigraphs Mahārāja and Vēngi Maṇḍalēśvara. Vinayāditya of 680-696 A.D. is too early for this type. But the greatest probability is that this is a coin issued by the governor of Talkāḍ and the Konkan, the Mahāmaṇḍalēśvara Hoysaḷa Vinayāditya, (1047-1100) as the weight corresponds to the 59 grains standard of the Talkāḍ Gaṅga ‘Gajapati’ type. Vinayāditya probably had also the name Udayāditya which his youngest grandson inherited from him.

SOMESWARA II, BHUVANAIKAMALLA.

Type:—Lions, lotus and goad.

Obverse:—1-5 Four lotuses, one in each quarter and a fifth in the centre.
6-7 Two conventionalised Kannāḍa Śrt-ś and
8 One sun and moon with goad between them
9 One punch mark with the Kannāḍa legend

Bhū va na
for Bhuvanaikamalla.

The Mysore collection has a specimen with a goad in place of sun and moon (Sic) and Lions perhaps regardant.

13. Specimen in the Madras Museum:—
Obverse:—Similar, the central punch having elephant with sun and moon above.
The legends read: ‘Ba va na’
Such specimens have been found at Koṇḍavīḍu.

On other specimens, there are other legends and different kinds of deities in the central punch like Muralīdharā Krishṇa. Perhaps these are the provincial issues of the Chālukyas.

During the days of Trailōkyamalla Sōmēśvara I, the empire became weaker and his sons enjoyed partial independence as evidenced by No. 11. Each of them had perhaps his own especial device which he put in the centre of his coin. Sōmēśvara II had, perhaps, the special device, the lotus, Jayasimha III, the boar, and Vikrama VI, the lion. The reign of Sōmēśvara II was further weakened by the rebellion of his brothers and his coins show much degeneration from the usual standard of art. The weight was also reduced from 57 grains to 54 grains. A new device, the elephant goad or Kunta-āyudha, was introduced perhaps because the king’s mother was a Gaṅga princess. One of the revolting governors who helped Vikrama and Jayasimha was the Yādava Seunachandra, to whom as a subordinate of Jayasimha Chālukya, No. 2 probably belongs.

1. Ibid p. 454.
PRINCE JAYASIMHA III, GOVERNOR OF TARDAVĀDI.

Type.—Lotuses and boar.

14. '65 Wt. 54'3 slightly concave.
    Seven punch marks.
    1-4 Four lotus flowers, one in each quarter.
    5 Two Śṛi-s.
    6 Kannāḍa legend ga ja
    7 Rude boar to left with sun, dagger and moon above.

Prince Jayasimha III had perhaps his grandfather's name Jagadeśamalla, the first two letters of which possibly appear reversed on the legend. The boar was perhaps his special crest while the lotuses were the symbols of his brother and king Sōmeśvara II. Jayasimha was governor or Tardavādi or Bijapur in 1064 and later under Vikrama he governed Banavāsi in 1076. The goad is absent perhaps because the prince's mother was different from Somesvara II’s.

VIKRAMĀDIṬYA VI PERMAḌI.

TRIBHUVAṆAMALLA.

Type A.—Lions and Kannada legend.

15. Ai '65. Wt. 51 to 54'5.
Obverse :—1-5 Five lions.
    6-7 Two Śṛi-s.
    8 One goad or Kunta between Sun and Moon.
    9 One Kannāḍa legend :

    Bhuja (Bhujabala)

The title 'Bhujabala' is found among numerous dynasties and kings, and it was the common title of all the West Chālukyas and the special name of Bijjaḷa Kalachurya. The presence of the lions instead of the lotuses does not allow these coins to be attributed to Sōmeśvara II and the weight which is 54'5 or less makes them subsequent to 1068. The great number of the coins and the attempted restoration of better art indicates a long and prosperous reign which could be only that of Vikramāditya VI who reigned for 50 years. It is not known whether the title 'Bhujabala' had any special connection with 'Bhujabalasvāmi' or Gōmaṭeśvara of the Jains, whose colossal image is standing at Śravaṇa Beḷagolā in the Mysore State.
VIKRAMA VI AND BHŮLÓKAMALLA SŌMĚŚVARA III.

16. Ai '8. Wt. 53'4
Obverse:—Similar to No. 15, but legend Bhu ja ba in Kannada, sometimes reversed.

The reduced weight indicates that towards the latter part of his long reign, Vikrama had financial difficulties perhaps due to his wars with the Cholas whose capital Kañchi he took. For some years, his brother Jayasimha III was crown prince or Yuvarāja and governed Banavāsi. After Jayasimha's death, the king's son Sōměśvara III Bhűlōkamalla was crown prince. No. 16 would appear to belong to the period when this prince was practically regent for his father. The old king appears to have retired in 1126, and perhaps lived on till 1133 when he is mentioned in an epigraph. However, the son kept up his father's era and name and it is difficult to decide by whom the coins weighing 53'4 grains were actually issued.

Type B:— Lions and Tamil legend.

17. Ai. 52'4 to 53'5.
Similar to 16, but Tamil legend: Bhu ja ba sometimes reversed. The goad is often absent.

One specimen from Kōdūr has one punch mark like a goad which remains to be explained.

After conquering Kañchi, Vikrama VI stayed for a time in the Tamil country. Number 17 was perhaps issued by him or by his son about this period.

JAGADEKAMALLA II.

Type A.—Goad and Tamil legend.

18. Ai. '65 Wt. 53'5. From Kōdūr.
Similar to 17, but lions unrecognizably conventionalised and obliterated.
Tamil legend 'Bujaba'. The goad becomes almost an arrow.

19. Ai. '55 Wt. 52'8 (Presented to the British Museum by Elliot).
Nos. 18 and 19 are attributed to Sōměśvara III with hesitation, as he probably, like his father, imitated Vikrama.

The Kōdūr finds have a number of specimens which appear to be imitations of the issues of the Chālukya Emperors of Kalyāṇi by later dynasties. Some specimens of this kind have been figured on pl. XVIII of the Report of the Archeological Department, Hyderabad, for the year 1925-26.

1. Fleet: p. 453
WEST CHÂLUKYA.

RULER UNCERTAIN.


Obverse:—9 punch marks.

1-4 Conventionalised Śrī.

5-8 Solar mark.

9 In centre Hanumān moving to right with right hand and tail lifted.

Reverse:—Blank.

The specimen is perhaps of some Kadamba feudatory of the West Châlukyas. The weight indicates the time of Vikramâditya VI.

TAILA III.

Type:—Lions and Goad. No legend.


Similar to 16, but no lions and no legend. The goad is almost an arrow.

Bijjala Kalachurya rose to power under Perma Jagadêkamalla II and set aside Taila III in 1156. These nameless coins were perhaps issued when he was actually in power and the kings were powerless to proclaim their own names on the coins.

In 1156 Trailokyamalla Nûrmâdi Taila III retired to Banavâsi leaving Bijjala in possession of the capital. His son Tribhuvanamalla Vira Sûmëśvara IV had little real power as the Kalachuryas were the real rulers over the Dakhan.

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1 Smith I: M. C. Pl. XXX, No. 4.
PART IV—MANUSCRIPTS.

A NOTE ON PADMAPURĀNA-TIKU BY CHIKUPĀDHYAYA.

Padmapurāṇa-tiku is a palmleaf manuscript consisting of 212 leaves (length 11 inches, breadth 2", thickness 3") written in modern Kannada characters of the 19th century. It was found in the possession of Mr. M. S. Ramaswami Iyengar, a Śrīvaishnava Brahman of the Village Muttagere in Dudda Hobli, Mandya Taluk, Mysore District. The manuscript is incomplete as it stops after the story of Rāmāyaṇa in page 213. It has now been acquired by the Mysore Government Oriental Library.

The author of the work is Chikupādhya, a Brahman of the Śrīvaishnava sect, who flourished in the court of the king of Mysore named Chikka Dēva Rāja Odeyar (1672-1704). He calls himself a mantri or minister of that king and refers to him in the beginning of the work.¹

He has invoked Rāmānuja, the founder of the Viśishtādvaita school of philosophy, at the beginning of his work and in some other pages (pp. 2, 136.) He has also invoked Vēdāntaguru who is the same as Venkaṭanātha, the Śrīvaishnava author of Sarvārthasiddhi and other philosophical works (p. 2). Further two gurus Kaḍāmbi Singlāchārya and Kaḍāmbi Lakshmana Dēsikāchārya are invoked by him in pp. 136 and 159 respectively. These were two teachers of the Śrīvaishnava sect. They are invoked by this author in his other works also. Chikupādhya was also the author of several works in Kannada prose and poetry like Amarukaśataka, Kamalāchalamāhātmya, Vishnupūrana and Śukasaptati². He is believed to be a Śrīvaishnava Brahman of the Hebbār sect.

The work purports to be an abridgment in Kannada of the famous Sanskrit Purāṇa named Padmapurāṇa. The author has made only a selection from the work dealing mainly with episodes describing the dharma or duties of the Vaishnava sect. A great portion of the ms. (pp. 1-77) is taken up with the stories extolling the importance of bathing in the sacred place Prayāga in the month Māgha (January-February). Another portion of the work (pp. 117-212) deals with the stories of the

¹. Memcpy മൃത്യും വിഷ്ണുമാരും മാത്രമേ ആയിരിക്കണം ധർമ്മം പ്രതിഷ്ഠ ചെയ്ത കൊല്ലം തുടങ്ങിയതിൽ പെട്ടിയില്ല എന്ന് മതിലായി പുലർത്താത്ത താഴുത്തായിരിക്കും. തുടർന്നു പെട്ടിക്കൂട്ടിയിരിക്കുമാണ്. പിന്നീട് പുലർത്തുകയാവുു് പിന്നീട് പുലർത്തുകയാവുു്. എന്നെങ്കിൽ വാസ്തവത്തിൽ പുലർത്താത്ത താഴുത്തായിരിക്കുമാണ്. 

². (See Kavicharita by Rao Bahadur R. Narasimhachar, Part II, p. 467, for the other works of Chikupādhya and his true name Lakshmītpati, his lineage, etc.)
several incarnations of Vishnu. Interspersed between them are found various topics dealt with which are sacred to the Vaishnavas such as the importance of Sālagrama (p. 23), fasting on Ekadasi (p. 28), branding with the marks of discus and conch (p. 88), wearing of ūrdhva-puṇḍra (vertical marks on the forehead) by the Vaishnavas (pp. 89, 91-3), the importance of the repetition of certain mantras (dvayamantra, ashtākshari-mantra) and forbidding of performance of śrāddha on Ekadasi days (129-130).

Following the Padmapurāṇa (Anandasrama edition) in Sanskrit, the writer explains the origin of Šaiva works as due to Šiva who created such works to deceive Namuchi and other giants (asuras) who performed tapas and drove away Indra from heaven (pp. 131-2).

At the same time the author is not quite a bigoted Śrīvaishnava. In page 18, he praises the benefits accruing from the worship of Šiva either in the form of a crystal linga or earthen linga and says that people who repeated the sacred formula of Panchāksari (Namaš śivāya) will never go to hell but remain in the world of Šiva (18) but no one should hate Vishnu (p. 19).

The work is incomplete and stops in the middle of the story of Vishnu’s incarnation as Rāma (p. 213).

No date is given in the work to show when it was composed. It was probably written somewhere near 1691 when Vishnupuraṇa was translated (in an abridged form) by the author.¹

¹. Kavicharite, Part II, p. 468
PART V.—INSCRIPTIONS.

CHITALDRUG DISTRICT.

Davangere Taluk.

1

Kōramanga grant of the 34th year of the reign of the Kadamba King Ravi-varma found in the possession of Nādiga Basappa, lawyer, in Davangere Town.

3 plates: 7½" × 3".

With a ring and blank seal, Old Kannāḍa characters and Sanskrit language (plate XXII).

I. (b) 1. "...

2. "...

3. "...

4. "...

5. "...

6. "...

7. "...

II. (a) 8. "...

9. "...

10. "...

11. "...

12. "...

13. "...

14. "...
II. (b) 15. ಕಾಂಡವಾಗಿದೆ ನಲಿವಾಸದಲ್ಲಿ ಆಶ್ರಯವನ್ನು ನೋಡಿಕೊಂಡು ತಿಳಿ ನೀಡುವೇ ಮತ್ತು ರೂಪವು

16. ಮನುಷ್ಯರಿಂದಲ್ಲಿ ಸುಮಾರು ಅಂತರ 180 ನುಡಿಯ ಶಾಸನದಲ್ಲಿ

17. ದೊಡ್ಡ ಸುರಂಪಾಡಿನ ವಿಶೇಷತೆಯು ಅನುಪರ್ಯರ್ಪಣೆ ಹಾಗೂ ಕೊಡಲು ಕೊಡಲು

18. ಅನುಪರ್ಯರ್ಪ ಮುಖ್ಯವಾಗಿದ್ದು ಸಾಮರ್ಥ್ಯ ಸಂಬಂಧದಲ್ಲಿ ಹೊಸ ಉದ್ದೇಶಿಸಲಾಗುತ್ತದೆ,

19. ಶ್ರೀಮತಿಯಲ್ಲಿ ಹೆಚ್ಚು ಶಾಸನದಲ್ಲಿ ಪ್ರತಿಶ್ರುತಿ ಮಾಡಲಾಗುತ್ತದೆ ಹಾಗೂ ಅದರಲ್ಲಿ ಹೆಚ್ಚು

20. ತುಂಬಾ ದೊಡ್ಡ ದಿನ ಅವರನ್ನು ಹೀಗೆ ಸನ್ನಿದ್ದರೆ ದಿನದಲ್ಲಿ ಹೆಚ್ಚು ಮುಂದೆ ಅದ್ಭುತವಾಗಿತ್ತೇ ವಿನ್ಯಾಸಿಸಲಾಗುತ್ತದೆ.

21.ಯು ಶುದ್ಧರೂಪವನ್ನು ಕಂಡುಬರೆದು ತರಕಾರಿಯಲ್ಲಿ ಹಾಗೂ ಮೂಲದಲ್ಲಿ ಅದರ ಮೂಲಕ ಮೂಲಸ್ಥಾಪನೆಗೆ

III. (a) 22. ... ಅದ್ಭುತ ಸ್ವಾಭಾವಿಕ ಸಮರ್ಥನ ಮುಖ್ಯವಾಗಿದ್ದು ಸಾಮರ್ಥ್ಯ ಸಂಬಂಧದಲ್ಲಿ

23. ಸಾಮರ್ಥ್ಯ ಸಂಬಂಧದಲ್ಲಿ ತಂತ್ರದ ಮುಖ್ಯವಾಗಿದ್ದು ಪ್ರತಿಶ್ರುತಿಯನ್ನು ಮಾಡಲಾಗುತ್ತದೆ,

24. ಆದ್ದರಿಂದ ಸುಮಾರು 140 ದಿನಗಳು ಮಾಡಲಾಗುತ್ತದೆ ಹಾಗೂ ಸುಂದರ ಸಂಬಂಧದಲ್ಲಿ ಮೂಲಕ ಮೂಲಸ್ಥಾಪನೆಗೆ

25. ಸುಂದರ ಸಂಬಂಧದಲ್ಲಿ ಪ್ರತಿಶ್ರುತಿಯನ್ನು ಮಾಡಲಾಗುತ್ತದೆ ಹಾಗೂ ಪ್ರತಿಶ್ರುತಿಯನ್ನು ಮಾಡಲಾಗುತ್ತದೆ.

I (b) 1 ಸುರಾಕ್ಶಯಾತಿ ಪರಿಪರಿವಾಳಣಾ ಶ್ರೀಮತಿ ದಿನದ ಶುದ್ಧರೂಪ ಪ್ರತಿಶ್ರುತಿಯನ್ನು.

2 ದೇವಾಳ ಮಾರುತಾಧಿಕಾರಿಗಳು ತವರೂಳಿ ತರಕಾರಿಯನ್ನು.

3 ಕೌಶಲೀ ವಿಗ್ರಹದವರಿ ರಾಜರ ಚರ್ಚಾಭಾಗವು: ಕಾಂಡವಾಗಿದೆ ಕಾಂಡವಾಗಿದೆ.

4 ಸ್ವಾಧೀನವಾದ ಶ್ರೀಮತಿ ಶಾಸನದ ಪ್ರತಿಶ್ರುತಿಯನ್ನು.

5 ಕುಟುಂಬ ವೇಳದಲ್ಲಿ ಮೌಲ್ಯದ ಮೌಲ್ಯದ ರಶಿ.

6 ಉತ್ತಮದ ಮಾರುತ ಕುಟುಂಬ ಪ್ರತಿಶ್ರುತಿಯನ್ನು.

7 ಕೊನ್ನದ ನಂಬಿಕೆಯಿರುವ ಸಂಬಂಧದಲ್ಲಿ ಸುಂದರ ಸಂಬಂಧದಲ್ಲಿ ಮೂಲಕ ಮೂಲಸ್ಥಾಪನೆ ವಾರ್ತಾ.

II (a) 8 ನಾಮಕ್ಕೆ ತಮ್ಮ ಪ್ರಾರಂಭ ಪ್ರಾರಂಭಿಸಿ ಶಾಸನದ ರೂಪವನ್ನು ವಧಿಕೆ ಶುದ್ಧರೂಪ.

9 ರಾಜಾ ಸಾಧನ ಸುಮಾರು ದುರ್ಘಟನೆಯಿರುವ ಕಾಂಡವಾಗಿ ಬೆಳೆಯುತ್ತಾನೆ ವಿತರಣೆಗೆ.

10 ವಿದ್ಯುತ್ತಟಿ ವಿದ್ಯುತ್ತಟಿ ಒಳಳುಗಳೆಂದರೆ ಪ್ರತಿಯೊಂದು ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿಯ ಮೂಲಕ.

11 ವಿದ್ಯುತ್ತಟಿ ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿಯ ವಿದ್ಯುತ್ತಟಿ.

12 ಮೂರ್ತಿ ಮೂರ್ತಿ ಪ್ರತಿ ಶುದ್ಧರೂಪಕ್ಕೆ ವಿದ್ಯುತ್ತಟಿಯ.

1 Read ವಯುಪ. 2 Read ಮಕುಟಾಧಾ. 3 Read ಶುಲ್ಕನಾ.
राज्याभिषेकमकरो इम्रोजशवबैजङ्कः \[\text{II} (b)\] 
चतुनिःशचामे श्रीमद्राविजयविसमासमा
墙面ातियः पुण्या श्रुतवपश्चा रोहिः

यद्य तदा महावाहु पृथ्वीप्राचुिनकरति:
विश्वास्तन दूसरश्च पस्यस्य परिवृत्ते
संतोहपक्षाय: कोरमागाथितां महीम
अधिकाशिवथरात्यन्यन्त दुर्गायमारिस्तम:

आसन्ती दक्षिणस्याय संस्त: केदाराभिषेकः
राजमानन मानेन श्रमेक मिरिचिनम
सोमेश्वरसंवेद्यं क्षेत्रेक मिरिचिनम
तत्तवः राजमानन वेश्टकौटे त्रिनिधिनम

उपाधिविदर्शतः समापिताः दितयभ
उद्वाहसङ्गित: स्वरमयमीतित्वावतां

बात्या च पुण्यमभिपालिततुङ्गशास्त्र
तद्धंकारण मित्य च देवधनाम

III (a) 22... अमस्विनलतासंव्यथनेनकर्मः:
संस्कृतस्यजगतीपतः: प्रमाणम
बहुभिव्यवस्मुस्मार्यमिस्त्वस्मार्यनिधिमः
स्वयः स्वयः स्वस्यमितस्वस्यमित
अवाविद्भिंसि चूक्षसङ्गिताधिपमित

स्वक्कतां परस्परा वा सोहरे चूचूँधरां
प्रियापत्थिस्वाती: नरके पश्चिरतयुः

Transliteration.

I 1. Sūryāṃśu-dyuti-parishikta-pankajānāṃ sōbhāṃ yad vahati sadāsyā śa pāda-padmam
Siddhāṃ 2. dēvānāṃ makuṭa-maṇi-prabhā-bhishiktam Sarvva[j]as sa jayati sarvva-loka-nāthaḥ
c3. kīrtāyā digantara-vyāpi Raghurāsin narādhipaḥ Kākustha-tulyayām Kākustoḥ yaviyāms tasya bhūpatiḥ
4. tasya-bhūt tanayaś śrīmān Śāntivarmā mahipatiḥ Mrigēsas tasya tanayō mrigēśvara-parākramaḥ
c

1 The stanza seems to be corrupt here. मीठा may be मीठी
5. Kadāmbā-mala-vanṣādṛēr mmautilām āgatō Raviḥ udayaḍri makuta-ṭēpa (?) diprāṃśur āvāṃśumān
dhāraṇa
dhāraṇa

6. nripās chhalanaki Vishnur ddaitya jishnurayam svayāṃ hiraṇmayal-
chalan-mālam tyaktāv chaṃkram vibhāvitaḥ

7. sāmrājyē nandamānōpi na mādyati paramtapaḥ Śrīrēśhā madayaty
anyān atipitiēva vārunt
dhāraṇa

8. narmmaddaṃ taṃ mahī prityā yam āśrītyā bhīnandati Kaustubhā-
bhēraṇa-chēhhāyam vakshō Lakshmr Harērīva

9. Ravāvadhi jayantiyaṃ Surēndranagarīṃ śriyā Vaijayaṃi chalachitra-
vaijayaṃi virājate
dhāraṇa

10. Ravēr bhūjāṅga-dāsīva chandana-prīta-rmānasā tathā Śrīr nābhavat
prītā Murārēr api vakshasi
dhāraṇa

11. viśvā vasumati-nāthan nāthatē nayakōvidam Dyaur ivēndram jvalad-
vajra-dilpi-kōrakītāgandam

12. yasya mūrdhni svayam Lakshmi hēma-kumbhōdara-chyutaih rāja-
bhishēkam akārōd ambhōja śabalair jaih

13. Raghuṇā lambitā Mīlī Kuṇḍō girir adhārayat Ravēr ājñāṃi vahatyadya
mālam iva mahidharaḥ
dhāraṇa

14. dharmmārtthāṃ Hari-dättēna sōyam vijnāpītō nripaḥ smita-jyotis-
bhishikītēṇa vachasa pratyabhāṣitaḥ
dhāraṇa

15. chatustrīṃśat-trām śrimad rājya-vriddhi-samā samā Madhur mmāsas
tithiḥ punyā Śukla-pakshaḥ cha Rōhiṇī
dhāraṇa

16. yādā tadā mahā-bāhur Āsandyām aparājītaḥ Siddhāyatana-pūjārthāṃ
sanghasya pari-vriddhīhe
dhāraṇa

17. sēṭōr upalakasyāpirī Kōramangāśritām inahīm adhikān nivarttanānyēna
dattavāṃ svām arindamaḥ
dhāraṇa

18. Āsandi-dakshināyātha sēṭōh kēdārām āśritaṃ rājamanēna mānēna
kṣētram ēka-nivarttānaṃ
dhāraṇa

19. Sāmaṇe sētō-bandhasya kṣētramēka-nivarttānaṃ tachchāpi rājama-
nēna Vēṭikante tri-nivarttanaṃ
dhāraṇa

20. uṇchhādi pari-harttavye samādhi-sahitaṃ hitaṃ dattavāṃ śrīr-mahā-
rājas sarvva-sāmanta-saṃnirhau
dhāraṇa

21. jñātva cha punyaṃ abhi-pālayitur vviśālam tadbhanga-kārana-mitasya
cha dōshavattāṃ
dhāraṇa

22. śrama-skhalita-samyyamanaika- chittāh sam-rakshane
'sya jagatt-patayah pramāṇaṃ
dhāraṇa

23. bhahubhir vvasudhā bhuktā rājabhīs Sagarādhibhiḥ yasya yasya yadā
bhūmis tasya tasya tadā phalam
dhāraṇa

24. adbhir dattaṃ tribhir bhuktāṃ sadbhīs cha pari-pālitāṃ ētāni na
nivarttante pūrva-rāja-kritāṇi cha
25. sva-dattām para-dattām vā yō harēta vasumdhārā shaśṭi-varṣha-
sahasrāṇi narakē pachyate tu saḥ

Translation.

Victorious is the All-knowing (sarvajña) Lord of all the worlds (sarva-lōkā-
nātha) whose lotus-like feet bathed by the rays of the
gems in the diadems of the gods appear beautiful like
the lotus flowers covered by the rays of the sun.

Raghu was a king whose fame extended to the ends of the quarters. His
younger brother was Kākustha who was an equal of Rāma.

His son was the auspicious king Śāntivarman. Mrigēṣā was his son with the
prowess of a lion.

(King) Ravi occupied the highest peak on the mountain of the spotless
Kadambaka race like the sun shining on the top of the Udaya Mountain.

The king is himself Viśnū, in disguise, conqueror of wicked men (daitya),
who has appeared giving up his discus with its golden circle of rays.¹

Although delighting in his kingdom the good king is never swayed by pride.
His wealth would fill others with intoxication like wine drunk to excess.

The earth lovingly supporting herself on this clever king is full of joy like
Lakṣmī abiding in the chest of Viśnū looking red on account of the rays of the
gem Kaustubha.

The City Vaijayanti under the king Ravi with its beautiful garlands ever stirring,
surpasses in splendour even the capital of Dēvendra (Amarāvati).

The Goddess of Wealth dwelling even in the breast of Viśnū did not feel so
pleased as she does while remaining as a slave of the arms of Ravi and enjoying
the fragrance of the sandal paste thereon.

The Universe has as her lord this king well-versed in politry like the Svarga
having as her master Indra whose armlets are dazzling with light on account of the
splendour of the thunderbolt (Vajra). On his head the goddess Lakṣmī showered
water of variegated hues due to the lotuses (in her hand) from golden pots to confer
sovereignty.

The hill Mīlī Kunda bore Raghu who stuck to it. Now the same hill (hill)
bears the orders of king Ravi like a garland.

This king requested by Haridatta for making a charity replied with words full
of the splendour of the moonshine of his smile.

In the 34th year of his prosperous reign, in the month Madhu (Chaitra) on a
holy tithi in the bright fortnight and the constellation Rōhini, this big-armed
invincible king gave in Āsandi for worship being conducted in the temple of the

¹ It is also possible that mālam is a mistake for mālī and the phrase means possessing a golden necklace ever stirring.
Siddhas (śiddhāyatana-pañjāriham) and for the prosperity of the Sangha, additional nivartanas of land of his own belonging to the Rock of Sētu (embankment) in the land of Kāramanga—one nivartana of land according to the royal measure (rājamāna), belonging to the wet fields (kēdāra) of sētu to the south of Āsandi: one nivartana of land in the embankment of Samaṇa, altogether three nivartanas of vēṭikaute according to the royal measure.¹

The king granted (the above) in the presence of all his vassals (śāmanta) that it may be enjoyed with the right of samādhi and free from uṇchha (gleaning-tax), etc.

The rulers of earth whose mind is devoted to control of passions will be responsible for protecting this knowing the great merit that would accrue by maintaining the charity and the sinfulness of violating it.

The earth has been enjoyed by several kings like Sagara. To whomsoever the land belongs at any time comes the fruit thereof (vīra, the merit of the gift of land).

That which has been given away with the pouring of water or has been enjoyed by three generations in succession or protected by righteous men or granted by previous kings will never be violated.

He who confiscates land given by himself or by others will be boiled in hell for sixty thousand years.

**Note.**

The grant consists of three plates connected by a ring and seal but this seal is blank and bears no device. The ring was not cut at the time the plates were received. They were brought to the Archeological Office by Mr. Nadiga Basappa, a lawyer at Dāvanagara in the Chitraldrug District. It is said that they were discovered buried in earth while ploughing his lands. The plates are rather thin and measure 7¾" × 3". The edges are not neatly filed and are rough and uneven in some parts. The front side of the first plate is blank and so also the back side of the last plate. The front side of the last plate (III plate) is not fully inscribed, the record ending above the middle of the page. Each page has seven lines of writing and each line has nearly 30 letters in it. There are many spots on the surface probably due to the plates having been buried in the earth for a long period.

**Paleography.**

The letters are of the old Kannada type belonging to the end of the 5th century or beginning of 6th century. The letters are small and are generally well-formed. The test letters kha, ja, ba, bha, ya, etc., all seem to belong to the early

¹ Nivartana, a measure of land is also met with in the Halasi Plates. The meaning of vēṭikaute is not clear.
times to which they are assigned. The word siddham is written to the left of line 2. Here and there the letters are not well carved and cannot be clearly made out. See the letters at the beginning of line 15. The letter u in line 20 is not clear. The upper edge of the third plate is so much broken at the left top corner that two letters at the beginning of the first line are lost. The paleography generally resembles that of the Halsi plates.

Owing partly to paleography and partly to the obscurity of the language, some words in the text are not fully intelligible. They will be pointed out under translation.

The language of the grant is Sanskrit throughout and consists mostly of Anushṭup verses except the first stanza (in lines 1 and 2) and the imprecatory stanza in lines 21 and 22 which are in Praharshiṇi and Vasantatilakā metres.

The words are generally well-chosen and full of metaphor, but here and there the meaning is far from clear.

The inscription records a grant of land made by the Kadamba King Ravivarma, son of Mrigēśa, who was the son Śāntivarman, son of Kākustha younger brother of Raghu. The king is said to have made this gift at the instance of one Haridatta. Nothing more is said about this Haridatta. He corresponds to Kumāradatta of the Halsi plates. This grant is said to have been made in the 34th regnal year of the king. Neither the cyclic year is named nor is it computed in the sāka era. The name of the month, Chaitra and the constellation current on the tithi and the fortnight are given. Even the tithi is not named. It is merely called holy (punya) and probably indicates the full-moon day which is a parvadina in the bright half of a lunar month. The lands granted are said to be situated near Koramanga, Samāṇa and Āsandī. Koramanga is probably the same as Kōramangala, a village situated about eight miles from Hassan and about 40 miles from Āsandī. Āsandī is a village in the Kadur Taluk of Kadur District near Ajjampur, and Āsandī or Āsandī-nāḍu or the province of Āsandī is often referred to in inscriptions. The extent of the lands granted seems to be three nivartanas, though here again the half-verse in line 19 describing the grant of land is very corrupt and the meaning is not clear. The exact position of Samāṇa is not known.

The object of the grant is said to be offering service in “Siddhāyatana” and the prosperity of “Samgha.” The Samgha here probably denotes a Jaina assembly and siddhāyatana might mean a house for the siddhas, viz., a place for habitation for a certain order of Jaina teachers, the holy men among them being arranged among the categories of Arhats, Siddhas, Upādhyāyas and Sādhus. The invocatory

\[1\] Ind. Ant. Vol. VI, pp. 22-32.
\[2\] See E. C. VI, Kadur 145.
stanza, it may be noticed, is addressed to Sarvājña, the lord of the three Worlds. Both Buddha and Jina are known as sarvājñas. But from the other references in the grant, i.e., Siddhāyatana, and the occurrence of the word siddham at the beginning of the grant and the analogy of the Halsi grants issued by the same king the present grant seems to have been made for the benefit of the Jaina community.

The genealogy of the Kadamba King Ravivarma given here resembles that of the Halsi plates of Bhānuvarma¹. There is nothing new in the present plates about his genealogy. Kākusthavarma is here called the younger brother of Raghu as in the Tālgunda Pillar Inscription². He is called Yuvarāja in the Halsi plate I³. The present grant shows that the dominions of the Kadamba kings extended to Āsandi in Kadur District and probably included Kōrangala in the Hassan District in the reign of Ravivarma and that Jainism was prevalent in these regions.

The grant belongs to the 34th year of the reign of Ravivarma while the Sirsi plates⁴ belong to the 35th year of his reign. Ravivarma has been assigned the date 500-537 A. D. by Jouveau Dubreuil⁵ and 497-537 by Moraes⁶. The present plates may therefore belong to about 530-3 A. D.

It is difficult to ascertain whether Kudgariri or Milīgudgariri was the former capital of Raghu as later Vaijayanti or Banavasi was the capital of Kākustha. But we cannot be certain about the letters milt before Kundo in line 13.

The present grant unlike the Halsi grants is in verse. There are three imprecatory verses at the end, the last two of which are common to many grants but the first is new.

Two unfamiliar terms uṇchha and samāḍhi are referred to in the grant; uṇchha or gleaning-tax is a tax on the persons who pick up grain left in threshing floors. The meaning of samāḍhi is not clear. Perhaps it may mean storing up of grain or it might be interpreted as the right of mortgage.

¹ Ind. And, Vol. VI, p. 28.
² Ep Car. VII, Shikarpur 176.
³ Int. Ant. Vol. VI, p. 28.
⁴ Ep. Ind. XVI, p. 268.
⁵ Jouveau Dubreuil’s Ancient History of the Deccan, p. 95.
⁶ Moraes’ Kadamba-kula, p. 15.
KADUR DISTRICT.

Sringeri Jaghir.

2

At the village Sringeri, on a slab set up to the north of the Ganesapati Vagisvari temple.

Size 5'1"×2' Kannada language and characters.

27. "Sūrya, Vaiṣṇava, Hāminākāra, Ṣrī Rāmānanda, Vaiṣṇava, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyeśu, vairāgyeśu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairāgyešu, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairāgyešu, vairाणे, vairā�े, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairाणे, vairाणे, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairाणे, vairाणे, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairाणे, vairाणे, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairाणे, vairाणे, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairाणे, vairाणे, prasannāditaṁ, āryaṁ, prasannादitaṁ, āryaṁ, vairाणे, vairाणे, prasannादitaṁ, āryaṁ, prasannादitaṁ, āryaṁ, vairाणे, vairाणे, prasannादitaṁ, āryaṁ, prasannादitaṁ, āryaṁ, vairाणे, vairाणे, prasannादitaṁ, āryaṁ, prasannादitaṁ, āryaṁ, vairाणे, vairाणे, prasannāditaṁ, āryaṁ, prasannāditaṁ, āryaṁ, vairाणे, vairाणे, prasannāditaṁ, āryaṁ, prasannादitaṁ, āryaṁ, vairाणे, vairाणे, prasannादित (446)
Transliteration.

1. Vidyētirtha-yatindrōyam aṭisētē Divākaram tamō hara-
2. ti yat pūṃsāṃ antar bhabhir āharn niśaṃ l svasti śrīmatu jayābhhyu-
3. dāya sāka varuṣha 1277 Manmatha-saṃvatsarada Phālguṇa śu 1 Maṃ-
   gaḷavāra-
4. dālu śrīmaṇ mahāmaṃḍalēśvaram ari-rāya-vibhāḍa bhāshege-tappuva-
5. rāyara-gaṇḍa ubhaya-saṃudrādhipati śrī Vṛtra Bukaṇṇodeyaru
6. Singērige bandu śrī Vidyētirtha-śrī-pādangāla daruṣanava māḍidalli a
   maṭhāda pa-
7. rīhāriyakkeū yatīgala bhikṣhegeū endendū nādava hānge dhārā-pūrvevaka-
8. vāgi kūṭṭa ga 300 ra sthāḷakke śalavāgī Sātalige-nāḍolagāna Keluvaḷḷi-
   grāmām-
9. gālali pūrva-dattiyaī yidda dēvassu brahmaṇa kālēdu tengana-teṛu-gū-
10. dī maṭhākkē teṛuva ga 240 akṣhāradalī yīmṁnūrā nālvaṭtu yīnno ulid ga
11. ga 60 kke kūṭṭa sthāḷa Kinnkunda-nāḍolagana haravarīgala eraḍu ada.
13. dī sa 110 mēlu-vonn ga 2 pa 6 āṃntu ga 300 kke ulja sthāḷamgaḷi. .
14. hingisi dhamṛṛmma āchandrāṛkka-sthā-yyāgī naḍavantāgī kuḷavā kaḍidu
   kūṭṭaru
15. Keluvaḷḷiya grāmamgalaḷī pūrva-dattiya kāḷadu a nāḍavaru barasida mo-
16. dala kuḷa ga 68 pa 2 ge vivara Maṇḍavu ga 13 Hebase ga 3 Kaṃmaṇṇaḷḷi
   ga.
17. Goliṅgōḍu ga 10 pa 3 Keluvaḷḷi ga 3 pa 3 Uḷave ga 4 Hosakopa ga 4
   Haḷugalu
18. ga 3 pa 3 Sindavaḷḷi ga 10 pa 2 Chidruvaḷḷi ga 12 Tengana-teṛu ga 3 ranna
   homnāru
19. Havinamōḍī ? l Tengina-teṛu ga 3 kāṃ varāha ga 12 ulīda ga 65 pa 2 kāṃ
   ga 1 kke mū-
20. rū vareyū bēḷeya hadikeya lekkadi ga 65 pa 2 kāṃ varāha ga 228 pa 2
   āṃntu
21. tamṇa modala kuḷa ga 68 pa 2 kāṃ Tengana-teṛu gūḍi varāha ga 240 pa 2
   sari mangaḷa śrī
22. Kellanāḍallī pūrva-dattiya kāḷadu a nāḍavaru barasida modala kūḷakke
   vivara Hoṃ-
23. nnahōle ga 11 Ambaluṛu ga 4 pa 2 Hemmāṇī Mēlu Beḷandūru ga 6 pa 2
   Keḷa Beḷan-
24. dūru ga 2 pa 3 Kāṇagōḍu Sullīgōḍu pa 2 Bobbe ga 7 Haḷaka ga 2 pa 3
   āṃntu Hemmāṇiya
25. bhāgi ga 34 kam mānya pa 8 nuliye ga 33 pa 2 Hebase ga 9 Bōlauguḍe
Toraṇali ga 3 Haravari
26. ga 8 Bellūru ga 13 pa 2 amntu Hebaseya bhāgi ga 33 pa 2 ubhaya ā
ga 66 pa 4
27. kam ga 1 kke ga 5 pa 4 hadikeya lekkade varāha ga 360 sahi mangala
mahā śri

Translation.

Vidyātīrtha, the lord of ascetics surpasses the sun as he removes both the
internal and external darkness of men both day and night.

LL. 3-14.

Be it well. During the auspicious and prosperous Saka year 1277 being the
year Manmatha, in the month of Phālguṇa, on the 1st lunar day of the bright half
corresponding to Tuesday:

The illustrious mahāmaṇḍalēśvara, champion over hostile kings, vanquisher
of kings who break their word, lord of both the oceans (eastern and western), Vīra
Bukanoḍeyar, on the occasion of a visit to Vidyātīrtha-śripāda at Śrīngēri made
a grant with pouring of water of lands of the revenue value of 300 gadyāṇas in
order to provide for ever for the livelihood of the servants of the maṭha and for
the bhikṣa (food) of the ascetics.

Of these, the village Keluvāḷḷi (and its hamlets ?) in Sātaligenāḍu would bring
to the matt annual revenue of 240 gadyāṇas excluding grants previously made to
Brahmans and gods but including a duty on cocoanuts (tengina-teru). For the
remaining 60 gadyāṇas, were given the two villages Haravari and Gūlikallu in
Kinkundaṇāḍu yielding annually 440 salages of paddy and 4 gadyāṇas in cash
(melu-honnū) and the village Bōlūru (in the same Kinkundaṇā) yielding 110 salages
of paddy and 2 gadyāṇas and 6 paṇas in cash. Thus the lands bringing a total
revenue of 300 gadyāṇas have been separated? (kuḷava kaḍidū) and given away as
charity to last as long as the moon and sun endure.

In the villages of Keluvāḷḷi, the following are the details for 68 gadyāṇas and
2 paṇas being the original tax or dues (modala kuḷa) as entered into accounts by
the people of the nāḍ after deducting grants formerly made. Maḍavu (village : orginal
tax) 13 gadyāṇas; Hebase, 3 gadyāṇas; Kammaravāḷḷi . . . . Goliḍōḍu, 10
gadyāṇas and 3 paṇas; Keluvāḷḷi, 3 gadyāṇas and 3 paṇas; Ulave and Hosakoppa 4
gadyāṇas each; Halugalu, 3 gadyāṇas and 3 paṇas; Sindavalli 10 gadyāṇas and 2
paṇas; Chidruvaḷḷi, 12 gadyāṇas; and cocoanut tax (tengina-teru) 3 gadyāṇas; This
cocoanut tax originally amounted to 3 varahas tax (modala-kuḷa) . . . . and has now became equivalent to (risen to) 12 varahas: balance of the
former tax 65 varahas and 2 paṇas multiplied by 3½ varahas and 1 bēle
becomes equivalent to 228 varahas and 2 paṇas: Thus, the original tax of 68
gadyānas and 2 paṇas with cocoanut tax now amounts to 240 gadyānas and 2 paṇas. Good fortune.

LL. 22-27.

Details of the former dues (modala-kula) in Kellanaḍu after deducting previous grants as entered into accounts by the people of the nāḍī: Honnahoḷe (should pay) 11 gadyānas: Ambalūru 4 gadyānas and 2 paṇas; Hemmāṇī Mēlu Beḷandūru 6 gadyānas and 2 paṇas; Kēḷa Beḷandūru, 2 gadyānas and 3 paṇas; Kāṇagōḍu Suligodu, 2 paṇas; Bobbe, 7 gadyānas; Haḷaka; gadyānas 2, paṇas 3; All together out of 34 gadyānas of Hemmāṇi division, deducting 8 paṇas there remains the balance of 33 gadyānas and 2 paṇas. Hebase, gadyānas 9, Haravarī 8, gadyānas; Bolagudē Toravallī, gadyānas 3, Beḷḷūru, 18 gadyānas, 2 paṇas: Altogether for Hebase division (original tax amounted to) 33 gadyānas and 2 paṇas: Total for both divisions (original tax) 66 gadyānas and 4 paṇas: multiplying this at the rate of 5 gadyānas and 4 paṇas per each gadyāna (hadike), the sum (present tax) amounts to 360 gadyānas: Good Fortune.

Note.

This and the succeeding records have been noticed by Rao Bahadur R. Narasimachar in the Mysore Archaeological Report for 1916. The full texts of the inscriptions were not available to scholars either in Kannada characters or in Roman script or a full translation. These want have now been supplied wherever necessary. Also full notes based on up-to-date information available regarding the early Vijayanagar Kings and the Sringeri Matt gurus so far as relates to these records are also given in the present Report. The dates of the inscriptions are verified with reference to Svami Kannu Pillay’s Ephemeris and their English equivalents given and irregularities if any discussed fully.

The present record is of importance as it refers to a visit paid by the Vijayanagar King Vira Bukkanṇodeyar (Bukka I) to the ascetic Vidyāṭirtha at Śringerī in 1356. The date is equivalent to Tuesday 2nd February A.D. 1356 and is perfectly regular. There is only one inscription previous to this referring to Vidyāṭirtha, viz: E. C. VI, Śringerī 1, another stone inscription at Śringerī dated S’ 1268 Pārthiva Phāl. ba. 1 Gu (Thursday 9th March 1346 A.D. taking S’ 1267 Pārthiva). In that record we learn that Harihara I with his brothers and Aḷiya Ballappa Daṇḍāyaka and Kumāra Sōvaṇḍa Vodeya granted certain villages of Kelanāḍu in Sāntalige-nāḍu to Bhāratt-tirtha śripāda, his disciples and attendants for their maintenance at the holy place Śringerī (Singēriya-tirtha-vāsadalu anuṣṭāna-māḍikonḍahadakke). No mention is made of Vidyāṭirtha in this connection. There is a stanza at the beginning of the inscription in praise of Vidyāṭirtha: (Vidyāṭirthaṇa guravē parasmai tējase namaḥ yasya nāṃgikrita-
snēha-daśā-hāniḥ kadācha na) which has been translated as "Obeisance to Vidyāṭīrtha, with his form of celestial glory; whose friendship gained is never lost." (P. 92 of translations Vol. VI, E. C.).

The present record which is also a lithic epigraph contains a stanza in praise of Vidyāṭīrtha and further registers the gift of certain villages of the rental value of 300 varahas by the king for the attendants of the matt and the maintenance of ascetics at the Śrīnārī Mutt on the occasion of the visit of the King Bukka I to Vidyāṭīrtha-śrī-pāda at Śrīnārī. It is therefore certain that Vidyāṭīrtha was alive in 1356 and that he was the head of the Śrīnārī Matt at the time. Why was the grant made for the Śrīnārī Matt in 1346 not made in the name of Vidyāṭīrtha? Why was it made for the maintenance of Bhāratītirtha and his attendants etc., at Śrīnārī Matt? Lastly why was Bhāratītirtha not referred to in the present grant of 1356 when we know (see No. 33 of the present Report) that he was alive at that date and was connected with Śrīnārī Matt? We can only surmise that Vidyāṭīrtha and Bhāratītirtha were both alive in the reign of Harihara I and Bukka I and that they were both respected by the above kings and that they jointly managed the Matt at Śrīnārī each acting during the absence of the other, the younger viz: Bhāratītirtha being subordinate to the elder viz: Vidyāṭīrtha. Vidyāṭīrtha must have been absent elsewhere in 1346 as Harihara I made a gift of lands to Bhāratītirtha and his disciples at Śrīnārī. At the same time that Vidyāṭīrtha was the senior guru at Śrīnārī and was held in high reverence by the king Harihara I and his brothers is shown by the invocatory stanza at the beginning of the record. The present inscription of 1356 shows that Bukka I also had a high regard for Vidyāṭīrtha as he came all the way to Śrīnārī to visit the guru. Bhāratītirtha was either absent from Śrīnārī on this date or more probably he is not referred to in the record as the senior guru Vidyāṭīrtha himself was present in Śrīnārī. That Vidyāṭīrtha was highly revered by king Bukka I is also found in the Hebbasūr copper plate (kṣhōṇim sāgara-mēkhālām sa kalayaṁ bhrūbhanga-mātṛē sthīthām Vidyāṭīrtham munēb kripāmbudhi-śāśi bhōgāvatārō bhavat) (E. C. IV Yedatore 46 of 1377) and in Agraḥāra Bāchahallī plates of the same date noticed in M. A. R. 1915, p. 57.

We also find this corroborated in the introductory stanzas of the work Jaiminiya-nyāya-māla-vidṣara by Mādhavāchārya “…………Śrī Bukkana-kshmā-patīḥ: Vidyāṭīrtha-munis tad-ātmanī laṣan-mūrtīś tvanugrāhikā ṭenāśya svagunśair akhaṇḍita-padam sārvajñyam udyōtatī”.

Regarding the villages, etc., granted by king Bukka for the Śrīnārī Matt in 1356, we find further references to this in the Śrīneri Kadita (No. 33).

The details given for the lands and theirs income cannot be made out fully.
At Śrīṅgērī, on a stone slab in the navaranga of the Pārśvanātha Basti

1. śṛṇaṇaḥ śrī—parama—gambhira—syādvādāmōgha—lāṁ
2. chhanam jyāṁ trailokya—nāthasya śāsanam Jinasāsanam I
3. svasti śrīmat sakavarshaṁ da 1082
4. Vikrama-samvatsarada Kumbha śu—
5. ddha daśami Brihavāradandu śrīman-Nīḍugōda
6. Vijayanārāyaṇa Śāntiseṭṭiyya putra Bā—
7. si—seṭṭiyara akka Siriyabe—seṭṭitīyyara ma—
8. gaḷu Nāgave—seṭṭitīyyara maḷaḷu Siriya—
9. le—seṭṭitigam Hemmādi—seṭṭigam suputranā—
10. ppa Mārisetṭige parasakshavinayakke mā—
11. disida basadige biṭṭa datti kereya kelaga—
12. na hiriya gadeya basadiya baḍagaṇa hosa . .
13. yuṁ bhandiyum holeyum nāduvanā huvudina horada
14. manṇu kanḍuva Sullīgōda aruganduva manṇu

Transliteration.

1. śṛṇaṇaḥ śrī—parama—gambhira—syādvādāmōgha—lāṁ
2. chhanam jyāṁ trailokya—nāthasya śāsanam Jinasāsanam I
3. svasti śrīmat sakavarshaṁ da 1082
4. Vikrama-samvatsarada Kumbha śu—
5. ddha daśami Brihavāradandu śrīman-Nīḍugōda
6. Vijayanārāyaṇa Śāntiseṭṭiyya putra Bā—
7. si—seṭṭiyara akka Siriyabe—seṭṭitīyyara ma—
8. gaḷu Nāgave—seṭṭitīyyara maḷaḷu Siriya—
9. le—seṭṭitigam Hemmādi—seṭṭigam suputranā—
10. ppa Mārisetṭige parasakshavinayakke mā—
11. disida basadige biṭṭa datti kereya kelaga—
12. na hiriya gadeya basadiya baḍagaṇa hosa . .
13. yuṁ bhandiyum holeyum nāduvanā huvudina horada
14. manṇu kanḍuva Sullīgōda aruganduva manṇu
15. ... bañajamun nānadēsiyum biṭṭaya
16. ... malavege hága hanja hāttiya māja
17. ... le melasina bhārakke hágamun
18. mattam pottobbaluppuphērig ayavattele arisinada malavege visakke biṭṭam
tapidađe tappidavanu Gangeya-
19. lu sāira kavileya kondā pātaka

Translation.

Victory to Jina-śasana, the commandment of the Lord of the Three Worlds, characterised by the auspicious highly profound syādvāda. Be it well. On Thursday 10th lunar day of the bright half of Kumbha in the year Vikrama, the śaka year 1082:—

(the following) is granted for the basadi (Jaina temple) erected in memory of Mārīseṭṭī, son of Hemmādiseṭṭī and Siriyabe-śeṭṭīti, daughter of Nāgave-śeṭṭīti, who was the daughter of Siriyabe-śeṭṭīti, the elder sister of Basi-śeṭṭī who was the son of Vijayanārāyana-Śāntiseṭṭī of Niḍugōḍu:—

(There are several lacunae in the remaining lines 12-18). Certain lands below the tank situated to the north of a basadi and in Sulligōḍu of the sowing capacity of six khandugas were granted for the basadi. The bañajamu and nānadēsi (merchants) also agreed to pay the basadi the following taxes on the merchandise sold by them: for cotton . . . . . . . , for pepper a āgā for a bhāra, for salt 1 balla for a head-load, for betel-leaves 50 leaves for a head-load, for turmeric (arisīna) one visa for malave (package). He who violates this incurs the sin of killing 1,000 cows in Gange.

Note.

This seems to record the gift of certain lands and dues paid by some merchants for services in a Jaina basti, perhaps the Pārśvanāthabasti in Śrīngēri in which the inscription is set up. It is dated S' 1082 Vikrama sam. Kumbha śu 10 Thursday. The mention of the solar month in the place of the lunar month is rather peculiar but the sauramadna system is even now in vogue in the South Canara District, which is adjacent to Śrīngēri. But the week-day, however, is Tuesday (7th February 1161 A.D.) for the tithi above cited during the above month and year and not Thursday as stated in the grant. If we take the previous year as is sometimes done, viz., Śaka 1081 Praṇāthin Kumbha śu 10 (Phāḷgūna śu 10) the date corresponds to Thursday (18th February 1160 A.D.). Probably, this is the date intended. The Jaina basti in question is stated to have been set up in memory of a setti who was descended from Vijaya Nārāyana Śāntiseṭṭi a resident of Niḍugōḍ, which is a village near Bēḷūr. "This is the oldest inscription in Śrīngēri but it has been brought from some other place and kept in the basti." (M. A. R. 1916,
p. 83). The inscription shows that Jainism had once a good following in Śringēri in former times.

4

At the same town Śringēri, on the pedestal of the image of Anantanātha in the Pārśvanātha-basti.

Kannāḍa language and characters.

1. अनात्तनाथ शरणात्मक निदिर्घोष देव नामांकेश्वर समालोचन असेराचा नम (र) नम जैनमूर्तिकार स्वयं
2. नाम जैनमूर्तिकार स्वयं असेराचा नम.

Translation.

This is the image of Anantanātha by presenting which to the basti at Śringēri on Sunday, 5th lunar day of the dark half of Chaitra in the auspicious year Svabhānu, Devaṇasetti, son of Deviseṭti of Halumiḍi (village) earned merit. Hala 180 (Hala or pala is equivalent to 3 tulas in weight. The weight of the image is given as 180 palas which may be considered as equivalent to 22½ seers, Madras.

Note.

The date here is not given in terms of Śaka era but from the paleography and the correspondence of the week-days cited, this and the next number seem to belong to S’ 1445 Svabhānu and the date of this record would be then equivalent to 5th April 1523 A. D. (See however p. 84 M. A. R. 1916.)

5

At the same basti, on the pedestal of the bronze image of Chandranātha.

Kannāḍa characters and language.

1. चांद्रानाथ शरणात्मक निदिर्घोष देव नामांकेश्वर समालोचन असेराचा नम जैनमूर्तिकार स्वयं
2. नाम जैनमूर्तिकार स्वयं असेराचा नम.

Translation.

(This is the) image of Chandranātha which Bommarasetti, son of Ádisēṭṭi presented to the basti at Śringēri on Thursday the 1st lunar day of the bright half of Vaisākhha in the year Svabhānu and thereby earned merit. Bisige 19. [bisige here probably means a viss or 5 seers in weight].

Note.

This is similar to the previous number and its date may be equivalent to Thursday 16th April 1523.
At the same basti, on the pedestal of the stone image in the garbhagriha.

(Kannada characters and Sanskrit language.)

Translation.

Salutation to Pārisanātha.

Note.

No date is given but from the previous number (No. 3) the epigraph may be dated in about 1160 A.D. The name of the image is carved on its pedestal.

On a silver vessel known as Balipatre in the Matt at Śrīnigeria.

Kannāda language and characters.

1. ಸುಂದರವಾದವಾದವಾದವಾದವಾದವಾದವಾದ
2. ಸುಂದರವಾದ

Note.

This records the presentation of the above vessel for the service of the god Mallikārjuna by Krishnarāja Vaḍeyar, king of Mysore (Probably Krishnarāja Vaḍeyar III.). It may belong to about 1830 A.D.

On a silver plate shaped like an Āsvattha leaf in the same matt.

Kannāda language and characters.

Note.

Presented by Bāleurs in the service of Maisūr-samsthāna to the holy matt at Śrīnigeria.

(This also belongs to the reign of Krishnarāja Voḍeyar III, See p. 79, M. A. R. 1916).
On a silver chambu in the same matt.
Kannada language and characters.

Note.
Presented by Dyāvavve of Krishṇa Vilāsa Sannidhāna to the matt at Śringēri. (This was a maid-servant of a queen of Krishṇarāja Vaḍeyar III. The queen is called here Krishṇavilāsa-Sannidhāna from the apartment in the Mysore palace where she resided. Her name is Lingājammaṇī. See E. C. III, Mysore Taluk No. 2)

On a Silver stand in the same matt.
Kannada language and characters.

Note.
This inscription states that the article was presented by the king of Mysore, Krishṇarāja Vaḍeyar (III) on the 1st lunar day of the bright half of the month Āshādha in the cyclic year Chitrabhānu for service to the god Chandramaaulisvāra in the Śringēri Matt. As the only Chitrabhānu that occurred during the reign of the above king corresponded to A. D. 1822, the date of the inscription may be taken as 20th June 1822 (Āshādha śu 1). Chandramaaulisvāra is the name of the crystal (?) linga in the Śringēri Matt held in great reverence. Two silver lampstands in the Matt have the same inscription engraved on them.

On a silver plate in the same Matt.
Kannada language and characters.

Note.
This silver plate weighing Rs. 58 and As. 3 was presented to the Śringēri Matta by a queen of Krishṇarāja Vaḍeyar III known as Samukha-toṭṭi-sannidhāna. Her name was Muddukrishnājammaṇī.
12

On the back of the gold prabhâvali of the god Chandramaûlayâra in the same Matt.

Kannâda language and characters

1. नामस्थलिंगास नामोलकी नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास
2. नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास

Note.

This states that the above prabhâvali (glory) was presented by a lady named Minâkshi Baï, wife of Râmaswâmi Dave (?) on the 2nd lunar day of the bright half of Magha in the cyclic year Prâmôdûta. From the nature of the characters Prâmôdûta may be taken as 1870 A.D. and the date as equivalent to 22nd January, 1871 A.D.

13

Inside the golden palanquin in the same Śrîngâra Matt.

Kannâda language and characters

1. नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास
2. नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास
3. नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास नामस्थलिंगास

Translation.

In the year 1776 of the Śâlivâhana era, on Wednesday the 1st lunar day of the bright half of Śrâvana in the year Ananda, Śrî Krishnârajâ Kânâhirâva (lit: the Lion Krishnârajâ) presented the golden palanquin to his holiness Nrisimhabhârati-svâmi, the guru at Śrîngâra.

Note.

This was also a presentation by Krishnârajâ Vâdevyar III to the guru at Śrîngâra named Nrisimhabhârati. The date corresponds to Wednesday 26th July 1854 A.D.
14

On a silver throne in the Śringerī Matt.
Nāgari characters and Sanskrit language.

Translation.

May this seat presented to the lotus feet of the illustrious Sachchidānanda Śivābhinava Nṛsimhabhārati, possessed of numerous titles including paramahamsa-parivrājakāchārya, by the valiant Rāmachandra, marked by the dust of the holy feet (of the svāmi) and son of Gōpāla, who was the son of Rāmachandra, born in the family named Paraśu, chief of Jambupatana and surnamed Paṭavardhana, be marked by the rays from the nails of the holy feet. On the 14th day of the bright half of Mārgaśīra in the year Sarvadhāri Śaka 1810.

Note.

The donor was a chief of Jamkhāṇḍi named Rāmachandra Paṭavardhana. The date corresponds to 17th December 1888 A. D. Jamkhāṇḍi is the name of a small state in the Bombay Presidency.

15

On a gold tiara set with precious stones in the Śringerī Matt.
Kannāda language and characters.

Translation.

The Matt of Śringerī. This jewelled crown was presented by Krishnaraṇa Vaḍeyar of the Mahisūru-samsthāna.
Note.

This beautiful tiara worn by the heads of the Śringeri Matt on ceremonial occasions is stated to have been a present by the king of Mysore, Krishnarāja Vadeyar (III).

16

On a jewelled gold pāndān (box for keeping betel leaves) in the same Matt.

Kannāḍa language and characters.

1. ಸಂಬರ್ವ ಸುಂದರಾ ಕುಸುಮ
2. ಸುಂದರಕೃತ ಕುಮಾರಿ ಕುಸುಮ
3. ಕುಮಾರಿ, ಕುಮಾರಿ ಕುಸುಮ
4. ಕುಸುಮ

Translation.

This was presented by Chandravilāśa Sannidhana-Ammanavaru, lawful wife of the reigning king of Māsūr-samsthāna.

Note.

The donor of this was another queen of Krishnarāja Vadeyar III of Mysore, named Basavajamnāṇi (See E. C. III Nanjangud Taluk No 5).

17

On a gold cup inlaid with rubies in the possession of the same Matt.

Kannāḍa language and characters.

ಬುಡ್ಬುಡಿ ಸುಂದರ ಕುಸುಮ ಕರೆತ ಕುಸುಮ.

Note.

Presented to the Holy Matt by Samukha Totti Sannidhanaavadavaru. For the name of this donor see No. 11 before.

18

On a gold cup inlaid with diamonds in the same Matt.

Kannada Language and characters.

ಆಂಫೇ ಕ್ರಿಯ್ಯಲ ಸುಂದರ ಕುಸುಮ ಕರೆತ ಕುಸುಮ.

Note.

Presented to the Holy Matt by Madana Vilāsa Totti Sannidhanaavadavaru. (The donor was the queen of Krishnarāja Vadeyar III named Muddulingamma.)
In the village Harâvari in the hobli of Šringéri on the brass prabhâvali of Durgâamma.

Kannâda language and characters.

Translation.

Presented by the general subscription of (lit. ten people and more) nâd-seṭṭis (lit. merchants of the country) living at Šringéri.

Note.

This records the presentation of the brass prabhâvali to the goddess Durgâ Amma at Harâvari a village near Šringéri by a class of merchants known as nâd-seṭṭis at Šringéri who came from the west coast (S. Canara District). No date is given. But the characters may be of 1750 A. D.

In the same town Šringéri, on a stone slab in the pavement behind the Basavaṇṇa image in the Subrahmanyâsvara temple.

Kannâda language and characters.

Translation.

Be it well. Consecrated on Monday the 10th lunar day of Nija Vaiśākha in the year Jaya, the year 1673 of the prosperous Śâlîvâhana era.

Note.

The inscription records the setting up of the stone Basava in the above temple on the date specified. But the date is irregular. S 1673 is Prajôtpatti and not Jaya as stated in the grant. The nearest year Jaya is S 1696 and there is an intercalary month Vaiśākha in this year and the date Nija Vaiś. šu. 10° corresponds to 21st May 1774 A. D.
21

On a stone slab in the pavement below the flight of steps in the mukhamantapa of the same temple.

Kannada language and characters.

1. ಸಮುದ್ರ
2. ತನ್ನದ್ಯುತ್ತಾದು
3. ಅ

Translation.

Supplication by Maduradi Anantaiyya.

Note.

This is an inscription got carved by a pilgrim or devotee to show his devotion to the god. Such inscriptions are very common in the steps leading to famous temples like those of Tirupati, etc. The characters seem to be of the last quarter of the 18th century A.D.

22

On a rock on the bank of the Tunga near Rudrapada at Sringeri.

Kannada language and characters.

1. ಶ್ರೀ ಕ್ರಿಶ್ನ ಕರ್ಮಚರಿಯ ಕ್ರಿಮಿ ನಾಯಕ ಕ್ರಮಾಂಕ
2. ಜಯಾನಾಮ್ಮನ ನಾಮ ನಾಮ ಹಸಿರುಗಳಾದಲ್ಲಿ ಜಯಾನಾಮ್ಮನ ಮುಖ ಗುರುತಾದು... ವೋ
3. ಸರ್ವಭಾಗದ ಶ್ರೀ ಕ್ರಿಶ್ನ ಕ್ರಮಾಂಕ ಸಾಮಾನ್ಯ

Translation.

The Śrī Rāmeśvara (linga) set up in memory of his guru's sandals by Śrī Narasimha (bhārati) of Śringeri on Monday the 15th lunar day of the bright half of Vaiśākha in the year Subhakrīt, 1524 of Śalivāhana era.

Note.

The date of this record corresponds to Monday the 23rd April 1602 A.D. A linga is stated to have been set up by Narasimhabhārati, head of Śringeri Matt in memory of his guru. It is difficult to determine who this Narasimhabhārati was since we have several pontiffs of this name in the succession list of the Śringeri Matt. The founder of an agrahāra called Narasimhapura in the Vasishṭhāśrāma near Śringeri is called Immadi Narasimhabhārati.
Belugula copper plate grant of Haribara II, King of Vijayanagar, dated Ś 1306 in the possession of the Matt at Śringerī. 3 Plates: Nandi Nāgari characters: Sanskrit language up to line 31 and Kannada therefrom up to line 54 and imprecatory stanzas in Sanskrit in lines 55–62. [Plate XXIII].

Size 8½” × 5½”

3 vaṇīkāṇ. vaṇīkāṇa.

vjuṣaṅgā "14" × 5½"

vjuṣaṅgāṣu.

(1 vaṇīkāṇā vaṇiṣṭhitā vaṇiṣṭhitā)

1. Ṛo māmabhāvam ādhavām anāmabhāvah āpamānai!
2. kṣitāpi ( commenting?) ānāmabhāvah āpamānam iva māmabhāvah āpamāna!
3. mebhāvē māmabhāvē āpamānai māmabhāvē āpamānai
4. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
5. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
6. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
7. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
8. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
9. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
10. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
11. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
12. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
13. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
14. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
15. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
16. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai
17. māmabhāvē māmabhāvē āpamānai māmabhāvē āpamānai

(2 vaṇīkāṇā vaṇiṣṭhitā vaṇiṣṭhitā)

18. (7) ś ānāmabhāvē āpamānai māmabhāvē māmabhāvē
19. māmabhāvē māmabhāvē āpamānai māmabhāvē māmabhāvē māmabhāvē
20. māmabhāvē māmabhāvē āpamānai māmabhāvē māmabhāvē māmabhāvē
21. māmabhāvē māmabhāvē āpamānai māmabhāvē māmabhāvē māmabhāvē
22. māmabhāvē māmabhāvē āpamānai māmabhāvē māmabhāvē māmabhāvē
23. māmabhāvē māmabhāvē āpamānai māmabhāvē māmabhāvē māmabhāvē
24. māmabhāvē māmabhāvē āpamānai māmabhāvē māmabhāvē māmabhāvē
25. māmabhāvē māmabhāvē āpamānai māmabhāvē māmabhāvē māmabhāvē
26. ಹಾಗೂ ಹಾಗೂ ನಿಂತು ವಿಂಗಡಿಸುತ್ತಿರುವ  ಇಲ್ಲಿನುಡರಿಗೆ ತನ್ನು
27. ತನ್ನತ ಇಲ್ಲಿನಲ್ಲಿ ವಿರುದ್ಧ | ನಿಂತು ಮಾಡಿದ ನಂತರ
28. ಅತ್ಯುತ್ತಮ | ಇಲ್ಲಿನಲ್ಲಿ ನಿಂತು ಕಾಲಾನುವನ್ನು
29. ಹೇಗೂ ಮಾಡಿಸುತ್ತಿರುವ  II ನಿಂತು ಪ್ರಶಂಸೆಯ ಹುಳಿ
30. ಇಲ್ಲಿನಲ್ಲಿ ವಿಂಗಡಿಸುತ್ತಿರುವ  | ನಿಂತು ಪ್ರಶಂಸೆಯ ಮರಾಹಲೆಗಳು
31. ಅತ್ಯುತ್ತಮ | ನಿಂತು ಮಾಡಿದ ನಂತರ |  ಸ್ಥಾನದಾರ್ಥವಾದ ವಿಧಾನಗಳು
32. ಮರಾಹಲೆಗಳು | ನಿಂತು ಮಾಡಿದ ನಂತರ |  ಸ್ಥಾನದಾರ್ಥವಾದ ವಿಧಾನಗಳು
33. ತನ್ನ ವಿಧಾನಕ್ಕೆ ಪ್ರಸ್ತುತ | ಸ್ಥಾನದಾರ್ಥವಾದ ವಿಧಾನಗಳು
34. ಹಾಗೂ ಮನೆ ಮಾಡಿದ ನಂತರ |  ಸ್ಥಾನದಾರ್ಥವಾದ ವಿಧಾನಗಳು
35. ಇಲ್ಲಿನಲ್ಲಿ ವಿರುದ್ಧ | ಸ್ಥಾನದಾರ್ಥವಾದ ವಿಧಾನಗಳು
36. ಇಲ್ಲಿನಲ್ಲಿ ವಿರುದ್ಧ | ಮಾಡಿದ ನಂತರ

(2ರೀತಿಯ ಸರ್ವಾಧಿಪತಿ ಕಾರ್ಯ
37. ಇದು ಕಾರ್ಯದ ಕ್ರಮಚಿತ್ರವಾಗಿ ಸ್ಥಾನದಾರ್ಥ
38. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ಥ ಹುಂದು
39. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ಥ
40. ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ಥ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ಥ
41. ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ಥ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ಥ
42. ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ | ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
43. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
44. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
45. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
46. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
47. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
48. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
49. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
50. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
51. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
52. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
53. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ
54. ಇದು ಪ್ರಸ್ತುತದ ವಿದ್ಯುತ್ಕಲ್ನದ ಸ್ಥಾನದಾರ್ತನೆ

(ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ)
55. ಸ್ಥಾನದಾರ್ತನೆ II ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ
56. ನಂತರದ ಸ್ಥಾನದಾರ್ತನೆ | ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ
57. ಸ್ಥಾನದಾರ್ತನೆII ಸ್ಥಾನದಾರ್ತನೆ | ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ
58. (ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ | ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ
59. ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ | ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ
60. ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ | ಕಾರ್ಯದ ಸ್ಥಾನದಾರ್ತನೆ

* ಆರಂಭಿಕ ವೇದಾಂತದ ನಂತರ ನಂತರ
61. त्रिषुप्रति विद्यार्थ्यन्तिम निरीक्षणः सिद्धं हृदायेत्
62. (स्रवणं विनतन) त्रैम नामः

Transliteration.

(I Plate, Back side.)
1. ōṁ namas tumga-sīraś-chumbi-chandra-chāmara-chāravē ।
2. trailōkya-nagāra-rambha-mulā-śambhāya Śambhavē । Dē-
3. vānām-saritō jalair avirālam kridām muhur bhā-
4. vayam sthūlāir bindubhir ākiran nīa-vapuḥ kṛitānāṃ
5. cha viśvambharaṃ lōkānām prithu-mēgha-kautu-
6. ka-dhiyam sampādayanāī ādarād diśyād vah sukha-
7. sam padam Karivara-grīvō 'dri-kanyā-sutah । ya-
8. ddamshtā-sīkha-sthita jalanidhēr bhūr uddhītā
9. tat-kṣaṇāṃ dhārā-pātibhir ātata ti-vimalāi-
10. sthūlaṃ payobindaubhiḥ । pinchecha-chchhahatram ivā bhavat su-vi-
11. pumāṃ muktavālī-sōbhitaṃ kridā-kkrodā-vapuḥ ka-
12. rōtu sa vibhūḥ svaś-sreyasām vah sadā । vamsē Ya-
13. dōḥ sarvā mahipatindraṃ samsēvyamānā tuṣa
14. vikramaśṛtā । diganta-śrīranta-śrīuddha-kṛttīśri-
15. Sangamō bhūt kshitiśāla-varyah । tasyātmaṇaṣa chaṃ-
16. ḍakara-pratāpaḥ prithvi-bhujām yō mahantya-kṛttīḥ ।
17. pratāpa-sandipita-sarva-dikkō Bukka-kshitiśō jaga-

(II Plate, Front side.)
18. (ga) ti prasiddhaḥ । kṛṇāntē chāmaramāntēm prabāda-parim-
19. tam daigabhīnaṃbhīnaṃ śmaṃte mauktikantāṃ vibudha-
20. pati-puri-sūnmi śmaṃtant śmaṃnaṃ ābhōgād Bhogavatyaṃ
21. Phañipati-phañīnt-kanchhakantām kantātm kṛttīṃ tāṃ stō-
22. tum ētāṃ prabhavati katamo Bukka-bhūpasya lōkō ॥ tasmān
23. nṛpād Daśarathād iva Rāmachandraḥ sarvair mahipati-gūnak-
24. r ajani kshitiśah । sṛmaṃ nṛpō Hariharah statā-visva
25. kṛttīvē Vēda-dvijāti-parirakshaṇa-dīkṣita-śṛtā । Kā-
26. rṇāta-Kuntāla-sa-Konkana-Hausal Āndhra-Cholēnda-Pāṇḍya-
27. jagatipati-mukhya-deśān । nirjitya yō yudhī ri-
28. pūn sa-samudrai-sailān rakschy tarkaka-vibhavō jā-
29. gati-Mahēndraḥ ॥ Vidyāraṇyā-munt-sasya kṛpā-
30. pūrṇa-nirikṣhanāt । yō labdhō jnāna-sāmrājyaṃ
31. duśprāpam itarair nṛpaiḥ ॥ inthā rājādhirāja
32. rājaparamēśvara bhāṣāti-langhi-rājanya-bhu-
Om! Salutation to Śambhu beautiful with the chāmara, that is, the moon touching his lofty head and the foundation pillar for the commencement of the city of the three worlds.

This is engraved at the bottom of the plate.
May the son of the Daughter of Mountain possessed of the face of a great elephant, (viz., Gañapatī), who sports constantly with the waters of the Ganges, covering his own body and the whole earth with thick drops of water and thus making the worlds wonder that a great cloud has risen newly, confer on you lovingly happiness and prosperity.

May the great Lord who assumed for sport the body of a Boar, rising on whose tusks from the ocean, the earth looked at the time owing to the huge clear drops of water falling in streams, like a big umbrella of peacock feathers shining with clusters of pearls, confer happiness on you.

LL. 13-31.

In the race of Yadu was born the foremost of kings, Sangama, served by all great kings and possessed of matchless valour and pure fame which has spread to the end of the cardinal regions. His son was the world-famed king Bukka, possessed of dazzling brilliance like the sun, and great glory among kings and whose prowess lighted all the quarters of the earth. Who in the world could adequately praise the fame of king Bukka, which looked like chauries on the tips of the ears of the consorts of the elephants at the cardinal points, like pearls on the parting of the hair (śimanta) on the heads of the ladies in the city of Indra, and like the bright bodices or skins (kanchuka) on the bodies of the consorts of the king of serpents in Bhōgavati?. To him was born like Rāmachandra to Daśaratha, the auspicious king Harihara endowed with all the kingly qualities and possessed of fame which has spread over the world, and devoted to the protection of the Vedas and the twice-born. Having conquered the Karnāṭa, Kuntāla, Konkaṇa, Hoysalā, Andhra, Chōla and Pāṇḍya and other kingdoms, and defeated the enemies in battles, this king possessed of unimaginable splendour and a Mahēndra to the world rules the earth with the oceans and mountains. By the glances full of love of Vidyāraṇya, the chief of ascetics, he acquired the empire of knowledge unattainable by other kings.

LL. 31-55.

When this king of kings, the supreme lord of kings, a bhujanga (serpent) to kings who break their word, an adamantine cage to refugees, a pārlījāta to the suppliants, the main root (mūlakanda) of prosperity to dependants, terrifier of hostile kings, expert in all the weapons and sciences.

Adorned with all these several titles, king Vira-Harihara-Mahārāja was ruling his kingdom extending to the four oceans seated on the throne of Vijayanagari.

In the Śaka year 1306 corresponding to Raktākshi, on Friday the 12th lunar day of the bright fortnight of Margaśīrṣa, in the presence of the god Virūpākṣa, he granted with the boundaries defined and with the eight rights of possession and
power including the imperishables, future income, treasure on the surface or underground, water springs, minerals, rights which are present and might accrue in future and exempt from all taxes including sunka (customs revenue), kâruka (tax on artisans?), hodake (tax on thatched roofs?), hombali (interest on money lent?), magama (a portion of the tax on merchants), vitta (brokerage), kattige (tax on fuel?) and as a sarvamanya, to be enjoyed as long as the moon, sun and stars endure, a village Belugula situated in Chikka Kodanaḍu of Aragavēntheya (division) to Sûrappa, son of Samâdhi Tippana of the Jâmadagnya-vatsa-gótra and Krisna-nâdeva, son of Pemmana of the Kauśika-gótra, disciples of Śrî Vidyârânya-Śripâda. Of the total revenue of the village Belugula, viz., 120 varahas, Sûrappa was to get a portion yielding 60 varahas and Krishnadèva was to get a portion yielding 60 varahas. To this effect is the gift made with pouring of water and this is the copper śasana.

LL. 55-62.

(The usual imprecatory stanzas.) Between making a gift and protecting one already made, making a gift is more meritorious. By making a gift one attains Svarga while by protecting (a previous grant) one attains the Everlasting Region. He who confiscates land given by himself or by others will be born as a worm in dirt for sixty-thousand years. “This bridge of charity is common to all kings. You should protect this from time to time.” Thus does Râmachandra beseech again and again all kings to come.

Śrî Virûpâksha.

Note.

This records the gift of a village Belugula in Chikka Kodanaḍu of Aragavēntheya to two disciples of the ascetic Vidyârânya by king Harihara II. Nothing is said about the qualifications possessed by the donees or their services. Regarding Harihara, he is said to be born in the lineage of Yadu; his grand-father’s name Sangama and his father’s name Bukka (I) are both given but not the name of his uncle Harihara I. Among the kingdoms he conquered are given Karnâta and Hoysala. His relation to the ascetic Vidyārânya is expressed by the statement that by the grace of Vidyārânya-munindra, Harihara II acquired the empire of knowledge unattainable by other kings. This shows that Vidyārânya was the spiritual guru of Harihara II but what political power or influence, if any, Vidyārânya had in the reign of Harihara II is not stated in this record.

The grant is dated S’ 1306 Raktâkshi sam. Mâr. su. 12 and this date agrees with Friday 25th November, 1384, in the reign of Harihara II.

It may be interesting to note that although the honorific plural number is applied to the donees (L. 43) only the singular is used for Harihara (L. 33).
Vidyāranyapura copper plate grant of Harihara II, King of Vijayanagar, dated S1809 in the possession of the Matt at Śringeri.

1 Plate: incomplete.

Nandi Nāgari characters: language Sanskrit up to line 32 and Kannada thereafter.

Size 11″ × 7\frac{3}{4}″

(continued)

1. कृतेति तत्र । श्री कामकाजाः कर्तविधिर्मये
2. संभविति । मनो तथापि । श्री कामकाजाः कर्तविधिर्मये
3. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
4. कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
5. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
6. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
7. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
8. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
9. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
10. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
11. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
12. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
13. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
14. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
15. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
16. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
17. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
18. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
19. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
20. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
21. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
22. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
23. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
24. सन्तोष । कृतेति । संभविति । श्री कामकाजाः कर्तविधिर्मये
25. गुरुप्रेमिकाः । संभविति । श्री कामकाजाः कर्तविधिर्मये
26. शुद्धताकीर्तिकार सत्यतंत्रू वामकुलिणेनामा
27. शास्त्राणां सर्वाधिकेष अन्नेश्वरः सुदूराक्षेत्रः

Transliteration.

I. A.

1. śrī nāmas tūṅga-sīrāś-chūmbi-chandra-chāmara-chāravē śāstra-nagarāram
2. bha-mūlāstambhāya Śambhavē pātu trini jaganti santatam akūpārat samā-
3. bhyuddharan dhātriṇu krōḍa-kalēbara sa bhagavan yasyaika-damśhṭrāṃkurō 1 kūrmāh
4. kandati nālāti dvirasonaḥ patramti dig-dantinō Mēruh kōśati mēdinī
d-ānandātmikā yā parā yā paśyantyapi barhiṇodurasa-va-
7. d varṇuṇaḥ [b] ahūn bibhrati 1 samjalpatmatayā vikalpa-sabalaḥ yā
8. madhyamā tā bahir Vidyātīrtha-munēr nirūpāṇa-vidhau kvā svē 2 puna [r]
9. vaikhari 4 karpūra-drava-śikara-prañayināḥ kalhāra- māla-nibhā-
10. ś chandrākṣa-sahōdrāraḥ 5 pariṇ̄ata-śrigandha-pañīṃdhamāḥ 1 du-
11. gdhāṁbhōdhī-taramgā-bhamga-suhridō dvyaṃt duo vāṣ [s] rēyāse Vidyāra-
ṇya-gurōr ddayaṃrita-mucaś chitrāḥ katākṣhāmkuṟāḥ 2 kim Bra-
hmā na chaturmukhi kim Harīr ddōshpōr na chaṃmorḍitaṃ kim vā Śaṁ-
bhur asau na ṛṣhiṣṭi-vishaye vaishamyam ālakṣhyata 1 ityāločhya 4
13. chira[m] viniśchita-dhiyāḥ paścād [v] ipaśchid-ganā 5 Vidyāraṃṇya-
gurum kim apy avayavi jyōtiḥ param manvatē 1 styyuddama-pra-
17. chaṃḍa-prakaraṇa-vividha-gramthe-samdarbha-bhēda-pratyakṣaḥ-kā-
18. ra-karma-krama-kusalatara-praudha-vag-gumpanāni yas tu vyā-
khyaṇa-kālē rachayati Himavat-sānu-nirbhēda-bhinna-spharja-
20. d-Gaṃgāprāvāhūtakaṟanāṃ 7 amalo Bhārati-tīrtha eshaḥ 8 asti
21. traḷōkya-jivātur āgada iva mūrttimān 1 paramāsva-kōṭi-
22. ra-pramāṇa-taraṇaḥ Śaṣi 6 tad-avaye mahātejā Yādarī āsti
23. n maḥīpatiḥ 1 Sōma-vamśaṇya yataṣ [s] lāghyā Yādava iti viśri-
tāḥ 2 tēṣu śrītō bhūp tējaśvī śī Śaṃgamaṇripātmajaḥ vīra-
25. śī-śī-śī-śī-śī-śī-Bukka-bhūpatiḥ 1 Vidyātīrtha-
26. j janimati śūba 8 Bhārati-tīrtha-padmē nītya-vyaktōdvaya-chi-
27. d-amṛbēhā 10 nanda-saurabhya-bhāji 1 Vidyāraṇya-dyunāni-mahī-

I. B.

28. ma-prāpta-lakṣhmi-vikāśe bhūyō bhūyō viharati sukhi Bukka-bhūpā-
29. la-hamsaḥ 1 tat-katākṣhēṇa tād-rūpaṇa dadhata Bukka-bhūpatē 1 avīraś-
30. dd Harihara kṣirābdhēriva chandramāḥ 1 vijītārāti-vṛttō vi-
31. ra-śī-Harihara-kṣamādhīṣṭāḥ 1 dharma-bramhmādhvanyah Kalim sva-chai-
32. ritēṇa Kṛitayagaṇi kurutē 1 svasti śī-jayābhhyudaya Śaka-varsha
33. 1309 Kshaya- samvatsarada Jyēṣṭha bahula 13 Śaṅivarada-
34. lu śīlma mahārajādhirāja rājaparamēśvara ariṣa-
35. ya-vibhāda bhāshege-tappuva-rāyara-gandha śī vīra-pratāpa
36. Harihara-mahārayu śī Vidyāraṃṇya-śīpādāṃgālu pari-
37. pūrṇārādall Pampākṣhētradall śī Virūpākṣha-dēvāra sannidhi-

1 Read damśhṭrāṃkurē. 2 Read Kvāṭē. 3 Read sahōdarāh. 4 Read ityāločhya. 5 Read ganō.
6 Read śhūrjād. 7 Read pravāhānuṇkarēṇa. 8 Read Vidyātīrthā. 9 Read subhē. 10 Read amṛita.
38. yali Áragada vemtheyadolaaga Kikkunda-nâdolage vara-
39. ha ga 400 homnu Sâtaligeya-nâda mélubhâgiyolaga-
40. na Hagaďuru-grâma teruvudu varaha gadyâna 100 ubha-
41. yâm varaha gadyâna 500 homnina sthalava nûru vrittivyâgi mâ-
42. di Simgêriya grâmâsrita-mahâjanamgalige shri Vidyâramnûya-
43. puravâgi mâdi dâna-dhârâpurvavakâgi kotâ tâmâra-sâsana
44. A Vidyâranya-puravâda Kikkunda-nâda naďu-bhâgiyalli pûrvada-
45. tta ho ragâgi kei 7 kam síke 1 she 2 kam teruva varaha gadyâna 127
46. ha 4 mélubhâgiyali pûrvadatta ho ragâgi kei 11 kam síke
47. 3 arâsdege te ruva varaha gadyâna 252 malegodage-
48. galimda te ruva varaha gadyâna 20 honnû ha 6 antu gadyâna
49. 400 Hagaďuru bhâgiyinda varaha gadyâna 100 ubhayaîn
50. varaha gadyâna 500 kam prativritti 1 kam 5 honnina le-
51. kadalli shri Vi[dyâ] Šambara-dèvarige vritti 1 Bhârati-Râma-
52. nâtha-dèvarige vritti 1 Vidyâ-Visvëvara-dèvarige vri-
53. tti 1 Janrîdda [na] dèvarige vritti 1 antu dëvasthâna-
54. galige vrittigalû 4 brahmâdâige Rîksâkheya Va-
55. sîsîtha-gôtrada Koma-dëva-bhaṭṭara makka lu Râmâkri-

Translation.

LL. 1-2.

The usual stanza in praise of Šambhu.

LL. 3-5.

May the Lord who took the body of a boar raising the earth from the ocean and whose tusk resembling a sprout has the great Tortoise as its root, the serpent (Šesha) as the stalk, the elephants of the quarters as its leaves, the Mêru (mountain) as its bud, the earth as its lotus flower, and the sky as the bee (in it)—protect the three worlds constantly.

LL. (5-9.)

Where is the kind of speech capable of describing Vidyáârûthra muni? Is it the Para which is a very fine kind of speech, extending everywhere and dealing with the knowledge and bliss of God? Is it the Pasyanti assuming varnas various (letters, colours) like the peacock’s feathers, stars and rasa (figures of speech, tastes, etc.)? Is it the Madhyamô full of (children’s) prattle (samjalpâmâta) and uncertain and variegated (vikalpa-śabala)?

LL. (9-16.)

May the wonderful glances of Vidyâranya which resemble showers of camphor dust, garlands of the kalhâra flower, rays of the moon, sandal paste and waves of the Milky Ocean and which shower the nectar of compassion bring you happiness! Can he be Brahma? He has not got four faces. Can he be Vishnu? He has not
got four arms. Can he be Śiva? No oddness of the eyes is observed in him. Having thus argued for a long time, the learned have come to the conclusion that Vidyāranyā is the supreme light incarnate.

**LL. (16-20.)**

The impressive and dignified discourses delivered by Bhāratītīrtha when expounding various works treating of abstruse subjects resemble the uninterrupted flow of the Ganges from the slopes of the Himalayas. There is the moon descended first from the top of Śiva’s head, who is like an incarnation of the medicine which gives life to the three worlds. [This stanza is faulty.]

**LL. (21-25.)**

In his race was born the highly glorious king Yadu, after whom kings of that race became known as the Yādavas. Among them was the bright and valiant king Bukka, son of Sangama and an auspicious hand-mirror to the goddess of heroism.

**LL. (25-29.)**

The swan Bukka sports happily near the lotus Bhāratītīrtha, which having sprung from Vidyārāṇya (otherwise the water of learning) possesses the fragrance of joy from the nectar of the knowledge of non-dualism ever manifest and expands by the rays of the sun Vidyārāṇya.

**LL. (29-32.)**

From Bukka who through his grace assumed his form was born Harihara as the moon from the Milky Ocean. The valiant king Harihara has conquered all the enemies, is a traveller in the path of dharma and Brahma and converts Kaliyuga into Kṛitayuga by his pure conduct.

**LL. (32-43.)**

Be it well. In the victorious and prosperous śaka year 1309 corresponding to the year Kshaya, on the 13th lunar day of the dark half of Jyēṣṭha, on Saturday, the illustrious mahārājadhīrāja, a paramēśvara to kings, champion over hostile kings, conqueror of kings who break their word, the valiant Harihara-mahārāja, on the death of Vidyārāṇya-sṛtpāda (paripūrṇarādallī) granted at Pampākṣētra in the presence of the god Virūpāksha, lands of the annual income of 400 varaha gadyāṇas situated in Kikkunda-nāḍu of the Āraga-veṇṭheya and also lands of the annual income of 100 varaha gadyāṇas situated in the village Hagaṭūr in the upper part (mēlubhāgi) of Sātalige-nāḍ, altogether lands of the total annual revenue of 500 varaha gadyāṇas, dividing the same into 100 vrittis, to the mahājanas of the village Singeri with the pouring of water, constituting the lands into the village Vidyārāṇyapura. To this effect is this copper śāsana granted.
In that Vidyårañyapura, in the middle portion of Kikkunda-nāḍ, excluding the previous grants seven keyis (fields of wet land), stike one and sedes² 2 (divisions of land), are to pay (every year) 127 gadyānas and four hanas. In the upper portion (melubhōgi), excluding previous grants, 11 keyis, 3 stike, and sede ½ pay 252 gadyānas; the malegodage lands (hilly lands paying only a small sum for rent?) pay 20 gadyānas and six hanas: altogether the income is 400 gadyānas. Lands in Hagaḍūr yield a revenue of 190 gadyānas. The two together bring a revenue of 500 varaha gadyānas.

These lands of the annual revenue of 500 gadyānas were to be divided into vrittis, each vr̥tti consisting of lands of the revenue of five gadyānas (or hons): Of these one vr̥tti was to be given to god Vi (dyā) śankara; one to god Bhāratīrāma-nāṭha! one to god Vidyāviśevēvara; one to God Janārdana; altogether four vr̥ttis (were to be given) to the temples. Grants to Brahmanas: To Rāmakri....... , son of Komadēvabhaṭṭa, of Rikṣākhā and Vasishṛtha-gotra.... (Here the plate stops).

Note.

This inscription is of great interest as it gives us the approximate date of the death of the famous guru Vidyāraṇya and the establishment of the agrahāra named Vidyārañyapura in his memory by the king Harihara II of Vijayanagar. It also shows us the relation of Vidyāraṇya to Vidyāṭīrtha on the one hand and to Bhāratītīrtha on the other and also of king Bukka I to each of these gurus. Unfortunately, the inscription is incomplete consisting of one plate only. The text of this has been already published with a facsimile in plate XIV and pages 38-9 and summary and notes published in pp. 58-59 of the Mysore Archaeological Report for 1916. As however it is a very important record and considerable information has been added since regarding Vidyāraṇya, the inscription has been published once again with the text, full translation and notes.

Paleography.

The characters are Nāgari except numerals in lines 33 (1309), 40 (100), 41 (500) etc., which are in Kannāḍa. The letters are clear and well-formed and uniform. They differ from the later Deva-Nāgari characters.

See letters  śa in lines  1, 2, 4
   cha " 1
   ra "  1, 4
   ṇa "  2
   ja "  2, 5, 16

¹ The exact meaning of these terms keyi, stike and sede is not known. For sede see also E. C. V. Belur 176.
ksha in lines 5, 17, 28
tha ,, 8,17,52
ri ,, 54
dha ,, 8,17
i ,, 14,21,23
e ,, 20 & ai in line 50
a ,, 20
gha ,, 23
ho ,, 41, etc. } are peculiar.
me ,, 39
but ho ,, 39 is the usual form.
so also me ,, 46

Language.

Language is Sanskrit verse up to line 32 and Kannada prose from line 33 to the end. There are several mistakes in the writing but not in composition. Even some of the stone inscriptions whose genuineness is not doubted do contain many mistakes. Such mistakes are due to the scribe and not to the author. In this inscription, no such irregularities in language are found. The Sanskrit stanzas are of a high order of scholarship.

Date.

The date is given in line 33—S' 1309 Kshaya sam. Jyesh. ba. 13 S'a. S' 1308 is Kshaya and S' 1309 is Prabhava. If we take the cyclic year as correct, the given details of dating correspond to Saturday 26th May 1386. The weekday as given is correct and the date is regular and falls in the reign of Harihara II. If we take S 1309 as the year intended, the date would correspond to 14th June 1887, a Friday and not Saturday as stated in the grant.

Other Particulars.

The grant was made by King Harihara II (who is given imperial titles) in the record from his capital Pampakshetra (or Hampe). He is praised as dharma-brahmādhvanya, a traveller in the path of dharma and Brahma. The fine stanza in lines 25-29 indicates the relation between the gurus Vidyātīrtha, Vidyāranya and Bhāratītīrtha. According to this Vidyātīrtha seems to be the guru of Bhāratītīrtha. Vidyāranya is styled the sun by whose rays the lotus Bhārati-tīrtha expands and this would indicate that he stood in the form of a teacher or senior to Bhāratītīrtha. The invocatory stanzas in the beginning of this inscription indicate the same order: Vidyātīrtha, Vidyāranya and Bhāratītīrtha. We shall see later that the Kaṭita of Sringeri Matt of 1382 also follows the same order. The
semi-historical narrative Vidyāranyakalājñāna as also the Rājakālanirṇaya which was composed probably at the end of the 16th century (see M.A.R. 1932, p. 10) also tells us that Vidyāranya was the disciple of Vidyāsaṅkara (or Vidyātīrtha) and that Bhāratītīrtha was his junior or disciple as he is said to have written the work under the orders of Vidyāranya. Guruvarṇamśakāvya, a poem of the 18th century giving the history of the gurus of the Śrīṅgēri Matt according to the Śrīṅgēri tradition, tells us that Vidyāranya and Bhāratītīrtha both took sanyāsa from Vidyātīrtha, that they were both brothers, Vidyāranya being the elder of the two by birth but that he was initiated as a sanyāsi, some time after his younger brother. But other legends of a later date make Bhāratītīrtha direct guru of Vidyāranya, e.g. Maṇiṃmanjarībhēdini, a poem of 19th century A.D. and Keḻadinripaviyaya, a Kannāḍa prose work composed at the end of the 18th century. The evidence of the present inscription seems to indicate that Vidyāranya was senior to Bhāratītīrtha.

That Bukka I respected all the three gurus of Śrīṅgēri Matt, Vidyātīrtha, Vidyāranya and Bhāratītīrtha and that Harihara II showed great reverence to Vidyāranya is also clear from this record. He is stated to have founded an agrahāra named Vidyāranyapura in memory of Vidyāranya after his death. Stories of a later date make Harihara I the establisher of both Vidyāranyapura and Śrīṅgēri Agrahāras. (E. C. VI. Sringeri 13 of 1652; No. 35 of M. A. R. 1925 of 1652 Machcheri copper plate copy).

The present record speaks of the grant of Vidyāranyapura made by Harihara II on the death of Vidyāranya. It has to be remembered that the word used is "paripūrṇarāḍali" which means "When he became full." Metaphorically it might mean "When he became united with Brahmā or God," or "When he died." The word pūrṇa is used to describe the Brahmā or God in the Upanishadīc verse pūrṇamadah pūrṇam idam pūrṇat pūrṇam udachaye, etc. It is a rule even now to refer to the death of an ascetic of the Advaita sect as brahmībhaṭa, having become one with Brahma. Whether the date given in the record indicates the date of the grant of the Agrahāra or of the death of Vidyāranya cannot be determined. Sometime must have elapsed before the report of the death of the Vidyāranya reached Harihara II and he issued orders for the grant of an agrahāra in his memory. The only objection to this comes from the Bangalore Inam Office copper plate grant noticed in p. 14 of Mysore Archaological Report for 1908. That record speaks of a money grant made by Harihara II to certain Brahmans in the presence of Vidyāranya and the date of the grant is given as Tuesday, Karkatśaka Sankrānti day, being the 13th lunar day of the bright half of second Aśadhā in the year Kṣaya S' 1308 equivalent to July 10, 1386 A.D. 1½ months later than the present record.¹ There must be some mistake in the dating of the copper plate or

¹ The details of the date are taken from the office copy of the record.
the grant cited therein was made earlier and was engraved on a later date, the later date being given in the record.

Further the present inscription speaks of vrittis of land granted for four temples at Śringērī in ll. 51-53. Of these if we exclude Īnārdrāna temple all the other three temples seem to be samādhi temples, raised for the three gurus of Śringēri Matt who had died at Śringērī. Vi. . . . . Śankara is Vidyāśankara temple at Sringērī raised in memory of the death of Vidyātīrtha. The other two temples Bhāratīrmanātha and Vidyāśivēśvara may on this analogy refer to the samādhi-temples raised in memory of Bhāratītīrtha and Vidyārāṇya. As this copper sāsana can only have been composed some time after the death of Vidyārāṇya, there is no difficulty in supposing that the sāsana refers to a grant to a temple raised newly in memory of Vidyārāṇya. The Matt authorities at Śringērī are unable to identify any of the gurus in whose memory the 12 samādhi temples near the Vidyāśankara temple were set up. There is a tradition that Vidyārāṇya died at Hampe. But this may be a later invention and it is difficult to say whether the Vidyārāṇya who died at Hampe is not a later Vidyārāṇya of the Śringēri Matt of the time of Kṛishṇarāya (M. A. R. 1916, p. 18) who is said to have lived and preached near Hampe and is believed by some to be the founder of the Kūḍali Matt. The Gurusamākavya refers to a temple built at Śringēri in memory of Bhāratītīrtha (M. A. R. 1928, p. 17) and Vidyārāṇyakālajñāna speaks of a temple of Vidyārāṇya yogi at Śringērī. (See M.A.R. 1932, p. 101.)

25

Bhānuvallī copper plate grant of Harihara II dated Ś 1319 in the possession of the Matt at Śringērī.


Size 7½" x 4½"

3 Plates inscribed:

1. "सन्तीमानसमाधिनिग्रहनम्"
2. "सन्तीमानसमाधिनिग्रहनम्"
3. "सन्तीमानसमाधिनिग्रहनम्"
4. "सन्तीमानसमाधिनिग्रहनम्"
5. "सन्तीमानसमाधिनिग्रहनम्"
6. "सन्तीमानसमाधिनिग्रहनम्"
7. "सन्तीमानसमाधिनिग्रहनम्"
8. "सन्तीमानसमाधिनिग्रहनम्"
9. 
10. 
11. 
12. 
13. 
14. 
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18. 
19. 
20. 
21. 
22. 
23. 
24. 

(ವೊಡೆ  ಸಂಭಾಷಣಾ   ಸ್ವಾಭಾವಿಕ )

25. 
26. 
27. 
28. 
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32. 
33. 
34. 
35. 
36. 
37. 
38. 
39. 
40. 
41. 
42. 
43. 
44. 
45. 
46. 

19°
47. ಸ್ವಾಮಿ ಕುಶೇಟ್ರ ಸ್ವಾಮಿ ಸ್ವಾಮಿ | ಸುದ್ದ
48. ಸ್ವಾಮಿ ಕುಶೇಟ್ರ ಸ್ವಾಮಿ | ನುದ್ದು ಸುದ್ದ

(ವ್ಯಾಖ್ಯಾನ ಕಾರ್ಯ)
49. ಸುದ್ದ | ಕುಶೇಟ್ರ ಕುಶೇಟ್ರ ಗೋನೆ ಇದ್ದು ಹೂದು
50. ಸ್ವಾಮಿ | ಕುಶೇಟ್ರ ಕುಶೇಟ್ರ ಗೋನೆ
51. ಸ್ವಾಮಿ | ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
52. ಸ್ವಾಮಿ | ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
53. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
54. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
55. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
56. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
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58. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
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60. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
61. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
62. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
63. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
64. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
65. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
66. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು

(ವ್ಯಾಖ್ಯಾನ ಕಾರ್ಯ)
67. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
68. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
69. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
70. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
71. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
72. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
73. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
74. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
75. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
76. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
77. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
78. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
79. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
80. ಸ್ವಾಮಿ ಗೋನೆ (ವ್ಯಾಖ್ಯಾನ)

(ವ್ಯಾಖ್ಯಾನ ಕಾರ್ಯ)
81. ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಸ್ವಾಮಿ ಗೋನೆ ಇದ್ದು
II Plate Front

२५  अंगा: कठिना: । राजाधिराजजेतजस्वी
२६  यो राजपत्रेष्वर: । मूरणारंगांडा
२७  रच्च: पररायण्यकर: । हिंदुरायुषर
२८  श्राण दुधसाहुरदमन: । तस्मागार्गि
२९  का नाम महिष्रीसज्जावत: । मान्नीयांग
३०  शामानाच्छात्मकाभारमेक्ष्यमा कपटिना [८] था गौरी
३१  शक्ति नमुच्चितिः । पितामहसावित्री चछा
३२  यायांनमेणिचिण । विभूति विभूमोहलसाति
३३  रसक्तसिलितमां: । अनुपुराण लालुवा यख
३४  तिरत्रसम्यकं । अर्हिनंगंमनसंक्षिप्तर
३५  सौराजशिलामणि: । तस्थ हरिहरं गौरा
३६  कुमारस्युपादानम् । सिश्वं संप्रतितत
३७  स्यङ्कुलनामपी निश्राह: । लघुग्रंथिविवाहं
३८  साधृष्ठाय्यो हरितारामणि: । यस्मन्यांद
शालानाम [श्] शासा परिशोभते। वर्णवचार

या तस्य वर्जिते थर्मपायणः। शकाहारे वक्षु

चर्कोऽखे भिन्नायुतत्त्वं। धातुमा

वे विचित्रपथं तस्माम्यं च गहातिथिः। तुगभाग

हा नारीःते अथर्ववाणसिन्ही।

आर्यपत्राये हेतुवावे च महते कार

कृऽ च सीमि। वेवले नामस्यमधुवाने

मनोहराणामति ज्वति। हार्दुमुः

रिष्को भ्रामात्मविमानशासुपातिः। हो

ज्ञूिवांहरूत्ने भ्रामात्मववस्याणनिधिः

(II Plate Back)

स्वतत्। कृत्यंगोमुहिष्ठयांग्रामात्मवाच्यः

विद्वानां। श्रीवण्णकरविज्ञाप्तमा

इति निविदितसंगमांगते। भृत्नकरविज्ञाप्त

मातं। अद्राहिः हरस्त्या। तटाष्ठाराम

संपूर्दे मंतवोभविन्त्वं। विमांशा

वे कृत्यंविशालसिंधोप्रसरायिषि

व्याप्तानाः। वेवतिनिध्वय च कारणि

क्ष्य श्रीमात्मवेदयिष्यधिपातंस्य। श्रीमा

वदेवत्राय समाधितापस्वित्वायस्यस्युत्याय द्या

वरय। निधाननिषेधमुखामोखाका

र्योगतंहस्थपुरुः। आश्वेगताकारस्म

द्वारामुन्ने मद्यामुन्ने चारिभर्तारयुम्।

यास्वी यजमानोऽसै मध्यवायः सत्त्वरः

विशालितितमात्मत्त्वं सवेसस्य फैठ

श्रुःतत्। सनंदबस्वृत्त्वबेदविद्वद्ववः

स्तथाद्वस। नानाधिकारपत्त्व अञ्जलस्ते

ते महीसुरः। वृत्तिमतो विलिष्यते वेद

वेदान्तपारागः।
Transliteration.

1. śṛi Gaṇḍhī-patayē namah । namas tunga-sīrah-
2. śchunbī-chandra-chāmara-charavē । trailokyā-nagarārāmbha-
3. mūla-staṃbhāya Sāmbhavē । avyād avyāhataśvarya-kāra-
4. ṇaṇām Vāraṇānaṇaḥ । varadas tivratiṃira-mihīrō
du bhyasim । gadhham ałīṃgītā yena mēdinī mōda-
tē sadā । asti kaṁstūbha-kalpadru-kāmadhēnusahō-
datah । Ramānujaḥ sudhāṇāthaḥ Kṣirasāgara-sāṃbhavaḥ
9. vudabhūd anvayē tasya [Ya] dur nāma māhīpatiḥ । pālitām
10. yat-kulīyēna Vāsudēvēna bhūtalēm abhūt [t] asya
11. kula śṛmān abhamguru-guṇōdayaḥ । apāsta-du-
tāsamga-Sāmgamō-nāma-bhūpatiḥ । āsāṃ Hari-
harāh Kamprāyō Bukumaḥpatiḥ । Mārapō
14. Mudapaś chētī kumārās tasya bhūpatēḥ । pancha-
nāṃ abhyaga tēśham prakhyaṭam Buka-bhūpatiḥ । pracham-
ḍā-vikramō madhyē Pāṇḍavānām iv Ārjunāḥ । di-
kartindrā-durā-dhārā-dakshiṇā-skandha-bandhu-
raḥ । Bukarāyas tata śṛmān āsid āhava-kar-
kaśāḥ । yasyō dē yudharamśe vidhayati pa-
ritāḥ stāṃdavām maṇḍalāgṛē । vakṛ śushkē-
s Turushkā vidhayati paritāḥ Kōnkaṇaḥ
22. Saṅkapārthaḥ ॥ Āmphṛā rāṇḍhraṇī dхāvantyaadhri-
tim adhigirē Gurjarā [ja] rjarāṃgāh Kāmbō-
jā chchhinna-dhairyēḥ sapari samabhavaḥ prāpta-

II a.

25. bhāṃgāḥ Kaliṃgāḥ । rājādhīrājas tējasvī
tāna dusṭa-śārdula-mardanaḥ । tasya Gaurāṃbi-
29. kā nāma mahisht samajāyata | māṁntya-gu-
30. ṇā-mānā valabhāsya yathā Ramā Kapardinātha Gaurī
31. Śachtva Namuchidvishah Pitāmahāsya Sāvitrī Chchhā-
32. yā Dinamanēr iva | vilāsa-vibhramolāsa-ti-
33. raskrit-Tilōt [t] amāḥ | Anusūyāpi sāsūyā yatya-
34. tvirvatasya sampādā | ahiṇabhōga-samśaktir a-
35. sau rāja-sikhāmaniḥ | tasya Hariharāṃ Gau [r] yā
36. Kumāram udapādayat | sīśṭāṃ samārkshita ya-
37. sya dushtānāṃ api nigrahaḥ | labdhārthair vidushāṃ
38. sārthai ślaghyo Hariharātmanāḥ | yasmin shōda-
39. sā dānānāṃ [ya] sāsā pariśābhatē | dānāṃbudhāra-
40. yā tasya va [r] dhantē dharmā-pādapāḥ | Śakēbdē vasu-
41. chandragnī vidhunā yuta vatsare | Dhātru-Mā-
42. ghē sitē pakshē saptamyām cha gaha tithau | Tumga-bha-
43. dra-naditrē śrī Virūpāksha-sāmnidhāu 1
44. Āraṅga-rājyē Male-nāḍukē cha mahatarē Kāra-
45. kaḷē cha simμi | Belarē nāmākhyam āśūvānē
46. manōharayām matati-pratitēm | Hāllumuttū-
47. rikō grāmāt paścināsām upśritam 1 48. Ho-
48. laḷurāṃḥvayā-grāmāt pūrvasyāṃ diśi sam-

II b.
49. sthitam 1 50. Keṃdapanṭṭagōmubhidhā-grāmād avāchyāṃ
diśam āgataṁ śrīmat Śākaraṇikā-grāmā-
51. d udīcyāṃ diśimāgataṁ śrīmat Bhānuvalīti-nā-
mānaṇḥ tato Hariharākhyayā taṭakārāma-
samyuktam mamsabhogha-samanvitam 1 Himāṃsa-
vē Kauśika-vamsa-simdhōr agrēsaryākhi-
lā-yājushānām 1 Vēḍāṃta-niṣṭāya cha Kāraṇi-
56. kya śrī Mādhavēṇdrāya dhipātmajāya | śrī Mā-
dhavēndrā (m) ya samāsrit Āpastambākhyasa-sūtryāva dayā-
karāya | nidhāna-mikshēpa-mukhāśtabhōkhāka-
ra yōgataṁ bahu-sasya-pūrṇaṁ | āchandratārarkam a-
daḍ amūṣmāu adād mudād Hariharākhyā-bhūpāḥ 1
58. yaśasvi yajamānōsaṃ Mādhavākhyā satāṁvargaḥ
59. viṁsad vṛitiḥbir ākhyātaṁ sarva-sasya-phalai-
60. lair yutaṁ | sapamchadaśa-vritiścha vēdavidbhyaḥ
61. stathā daśa 1 nānā sākhaḥbhidhā-gōtra-sūtras tē
tē mahīṣurāḥ 1 vṛttimāntē vilikhyantē Vēda-
62. vēḍāṃta-pārāgāḥ

N.B.—In line 52 letters to and ri in 'tato Hariharākhyayā' are in Tamil.
II a.

67. asyāgrahāra-varṣayasya chatusūm-vinijnayah 1 sa-
68. rvēśhām sukhabādhāya likhyamte dēṣa-bhāshayā 1 Hālu-
69. muttūru Śrīkaraṇi Holalūr Kerekupakāh 1 Gadēko-
70. ppa Dogūḷēchha Kaḥmunraḍīḥ chchāmala mānihā itēshām mam-
71. dhīyēшу śimēshu aḍate varvaḍa sarhukah aḍādārya-
72. ādagūḍaś cha namid-vṛikshōda-daṛikah rakra-sailāha-
73. nō vṛikshē yētē śimā-vinijnayah 1 dānapālanayōr
74. madhyē dānācchhēhēyōnu-pālanam 1 dānāt svargam āvāpnōti
75. pālanād Achyutām padam 1 ēkaiva bhaginī lōkē (sa)
76. sarvēśhām ēva bhūbhujām na bhōjyā na karaṇgrāmhyā vi-
77. pradaṭṭā vasumdharā 1 sāmānyōyam dharma-sētum niṇpā-
78. ṇām kālē kā [lē] pālanēyō bhavadbhih 1 sarvān ētān
79. bhāvinaḥ pārthivēndrān bhūyō bhūyō yāchatē Rāma-
80. chandra 1

Śrī Virūpāksha.

Translation.

Obeisance to Gaṇapati: the usual stanza in praise of Śambhu.

May the son of Hara (i.e. Gaṇapati) endowed with the elephant’s face, a granter of boons and a sun to intense darkness (of ignorance), and a source of unchanging wealth protect you. May the auspicious Primeval Boar embraced by whom the Earth is always rejoicing confer on you great prosperity.

A brother of Kaustubha (jewel), of Kalpa tree and of Kāmadhēnu (cow), and a younger brother of the (goddess) Ramā the Lord of nectar (Moon) born from the Milky Ocean. In his race was born the king Yadu, whose descendant Vāsudēva (Krīṣṇa) protected the universe. In his lineage arose a king named Sangama, full of good qualities and free from sins. To him were born Harihara, Kaṃparāya, Bukka, Mārāpa and Mudāpa. Among these five sons, the middle one Bukka of fierce valour attained fame like Arjuna among the Pāṇḍavas. From him arose Bukkarāya, heroic in battle, whose right arm was a support for the weight (of the earth) borne by the elephants of the cardinal regions. When he flourished his sword on the battle field on all sides, the Turushkas’s faces become dry, the Konkāna king Sankapa runs about, the Andhras losing courage run away to (hide themselves in) holes, the limbs of the Gūrjaras shake, the Kāmbhōjas lose heart, the Kālingas are defeated.

The king of kings, ever bright, supreme lord over kings, subduer of three kings, terrible to enemy kings, a sultan to Hindu kings, destroyer of the tigers that are the wicked persons (was king Bukka). His queen named Gaurāmbikā possessed of praiseworthy qualities, was to him like Lakṣhmī to Viṣṇu, Gauri to Siva, Śaṭṭī to Indra, Sāvitṛī to Brahma, Chhāya to Sun. In sportive
behaviour and graces she excelled Tilottamā. She excited the envy even of Anañya by her wisely devotion. The crest jewel of kings (having the moon in the head), and delighter in all noble pleasures (having on the body the coils of great serpents), king Bukka got a son named Harihara from his queen Gauri. He was justly named Harihara as (like Hari) he protected the righteous and (like Hara) destroyed the wicked. Thus did the hosts of the learned men who obtained wealth from him praise him. His libations of water poured at the time of making the 16 great gifts caused the trees of dharma to grow luxuriantly.

On the 7th lunar day of the bright fortnight of Māgha in the (cyclic) year Dhātu, the Śaka year reckoned by Vasus (8), moon (1), the fires (3) and the moon (1318), in the presence of the god Virūpāksha on the bank of the Tungabhadra the king Harihara granted the village Bhānuvaḷḷi, situated in the Āraga kingdom, Mālenādu, Kārakaḷ-sime, Beḷāre division (?) to the west of the village Hālu-muttār, to the east of the village Hoḷalūr, to the south of Kependaga and to the north of the village Śrīkaraṇḍi, and renaming it Hariharapura full of tanks and gardens, producing food crops in abundance (anna-bhōga-samanvitam) with all the eight right-including treasure on the surface and underground, as a perpetual gift to Mādhavendra of the Kauśika-gōtra, the foremost among the followers of Yajurveda school of Ṛpastambaśūtra, engaged in the pursuit of Vēdānta, kind to all and the son of Kāraṇikya (accountant?) Mādhavendra.

The famous performer of sacrifices, chief among the righteous, Mādhava divided this village producing abundant crops, consisting of twenty vṛttis, into twenty-five vṛttis and gave them to Brahmans versed in the Vēdas. These Brahmans of various sākhās, gōtras and sūtras, deeply versed in the Vēdas and Vēdānta who got the vṛttis are enumerated here:—

The four boundaries of this great agrahāra are written in the local language in order that all might understand it easily:—In the middle of Hālu-muttāru, Śrīkaraṇḍi, Hoḷalūr, Kerekupa, Gadekopa, Dogolū, Kamraṇḍi, Amlamāṇi (is situated the village Bhānuvaḷḷi). Trees named Nandi, etc., and hillocks named Rakral, etc., define the boundaries of the village (the meaning of the stanza in ll. 71-73 is not clear).

**LL. 73-80.**

The usual stanzas of imprecation.

Śrī Virūpāksha

**Note.**

This inscription is full of errors and the meaning of several phrases and even stanzas is not clear. It records the gift of the village Bhānuvaḷḷi by King Harihara II to a Brahman named Mādhavendra. He seems to have divided the village into vṛttis and given them to several Brahmans. Then follows the statement in L.66.
that the names of the Brahmans are going to be written but no names are given, about two inches of space being left vacant on the plate. The boundaries of the village are given in Sanskrit verses though it is said in L. 68 that they will be given in the local language, namely, Kannada. Bhānuvalī is a village in Koppa Taluk, Kadur District. The other villages named are situated near it. The date of the grant corresponds to January 6, 1397 A.D. Nothing is stated in the grant relating to the Śringeri Matt.

26

Manjugani copper plate grant of Dévarāya II dated S1354 in the possession of the Matt at Śringeri.

3 Plates: Boar seal.

Nandi Nāgari characters, Sanskrit language except boundaries in lines 50-54 which are in Kannada.

Sige $8'' \times 5\frac{1}{2}''$

3566

Nāgari seal.

(Contents in Nāgari characters)

1. ऐरघेस्वरस्वयं नेत्रगाम ज्युतावं दत्तेन तृतीयन्तरम्
2. ग्रामस्य द्रोहस्तिः कस्य रक्षातकांतर नारसिकान्तरम्
3. सुदृढः वृक्षार्धेण स उत्तरस्य वाचनम्
4. स्तोत्राधिकारिः स्वरूपास्तिः स उत्तरस्य वाचनम्
5. दृश्यं चः दुरुव्रमणं च देशान्तरस्य वाचनम्
6. अर्थस्य अनान्यकार्यां स उत्तरस्य वाचनम्
7. ज्ञानोपयोगस्य ज्ञानवेत्ता स उत्तरस्य वाचनम्
8. सर्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
9. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
10. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
11. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
12. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
13. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
14. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
15. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
16. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
17. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्
18. सार्वस्ती सम्बन्धां सार्वभूतस्य उत्तरस्य वाचनम्

(Contents in Nāgari characters)

19. ऐरघेस्वरस्वयं नेत्रगाम ज्युतावं दत्तेन तृतीयन्तरम्
20. ग्रामस्य द्रोहस्तिः कस्य रक्षातकांतर नारसिकान्तरम्
21. ಅಲ್ಲಿ ವಾಸನೆ ಜನನೆ ಇದ್ದನೆ ವಾರಂಶಾಹೇ ಕರ್ಣನೆ
22. ದೇವಾಟ ಪತ್ರಕ್ಕಾಗಿ ಸಹ ಸಮರಯ ಕನ್ನೆ ಮಾಡಿಸಿದೆ
23. ತುಂಡಿ ಮುಖದನೆ ಸಮುದ್ರದ ಕಮಾನೆ ತುಂಡಿ ಗಮಾತ್ತಿಸಿದ್ದಾನೆ
24. ಅರ್ಜಿಸುವ ವಾಸನೆ ವಾಮಣದ ವಾರಂಶಾಹೇ ಮಾಡಿಸಿದೆ ಅನೆ
25. ಸಾಮರ್ಥ್ಯ ಕರ್ಣಾತ ತಯಾರಿಸಿದಾನೆ! ತನ್ನ ಆಸಕ್ತಿಗಳನೆ
26. ಕರ್ಣದ ಲಾಷೆಗೆ ಇದ್ದನೆ ಮನೆಯ ಹೆಸರನೆ ಲಾಷೆಗೆ ಮಂದಿಸಿದೆ
27. ತನ್ನ ಶವದಾಗಿ ರಾಕ್ಷಸಿಗಳಿಗೆ ಕಟ್ಟುಕೆಯಾಗಿದ್ದನೆ
28. ಆದರೆ ತನ್ನ ಆಸಕ್ತಿಯಿಂದ ತುಂಡಿ ಸಹ ಸಮರಯ ಮಾಡಿಸಿದೆ
29. ತನ್ನ ಆಸಕ್ತಿಯಿಂದ ವಾಸನೆ ಮಾಡಿಸುವ ಮಾತ್ರ ಕರ್ಣನೆ
30. ಕರ್ಣದಲ್ಲಿ ವಾಸನೆ ಕೃತ್ತಿ ಹೆಸರಿಯದಾನೆ ಲಾಷೆಗೆ ಮಂದಿಸಿದೆ
31. ಕರ್ಣದಲ್ಲಿ ವಾಸನೆ ಕೃತ್ತಿ ಹೆಸರಿಯದಾನೆ ಲಾಷೆಗೆ ಮಂದಿಸಿದೆ
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34. ತನ್ನ ಹೆಸರಿಯದಾನೆ ಲಾಷೆಗೆ ಮಂದಿಸಿದೆ
35. ತನ್ನ ಹೆಸರಿಯದಾನೆ ಲಾಷೆಗೆ ಮಂದಿಸಿದೆ
36. ತನ್ನ ಹೆಸರಿಯದಾನೆ ಲಾಷೆಗೆ ಮಂದಿಸಿದೆ
37. ತನ್ನ ಹೆಸರಿಯದಾನೆ ಲಾಷೆಗೆ ಮಂದಿಸಿದೆ

(ವರ್ಶಾಪಾತು ಸರ್ಕಾರ)

38. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
39. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
40. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
41. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
42. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
43. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
44. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
45. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
46. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
47. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
48. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
49. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
50. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
51. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
52. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
53. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ

(ವರ್ಶಾಪಾತು ಸರ್ಕಾರ)

54. ಸರ್ಕಾರ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
55. ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
56. ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
57. ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ ಸರ್ಕಾರದಾ
58. ಸ್ರೀ ಗಾ [ನಾ] dhipataye namaḥ bhūyasai bhavatam bhūtyai bhūyā-
59. d aścharyya-kunipjarāḥ āhur vihāra-kāṃṭāram āgamān ya-
60. sya yōgīnāḥ | kshēmaṃ vah prachurikuryat kshoṃim abhyudva-
61. han ayam krōḍākritēr abhūt tasya kriḍā-palvalam ambu-
62. dhihi asti kshīraṇavōdbhūtam apāṁ puspaham anuttamaṁ
63. amlānam yad anirṇāyamāḥdat [t] e sirasi śvarah
64. sadāmōdanidhēstasya santāne Yadu-śamjñāte abhūd ā-
65. ścherya-mādhurya-vasūdhāyās tapaphalam Saṃgamō nā-
66. ma rājā bhūt sārabhūtē tad-anvayē | rējē yaśya yaśaḥ-sim-
67. -dhō sāranīva Surāpagā | sarva-ratna-nidhēs tasya
68. saṃmṛdha śāśītanūbhuvām | maddhē Bukka-mahīpālo ma-
69. nīṁnām iva kamstubaḥ | tasya Gaurāmbikājānēs ta [na] yō bhū-
70. dgunōnataḥ hāra-gaura-yaśaḥ-ppāra-hāri Harihari-
71. śvarah yah shōdaśa-mahādāna-yaśasām digvihārī-
72. nāṃ bhūyasām abhvam nālam bhuvanāni chatur-dasa tasya vai
73. Dēvarāyākhyā-putrōbhūd bhūvi-viśrutah pramōda iva mū-
74. rtō yah prajānām svair guṇair abhūt pratyarthi-samidhō hu-
75. [t] va prātāpāgnau raṇāṃkaneḥ | vijīto yeṇa virēṇa vi-

I B.
1. śrī Gā [nā] dhipataye namaḥ bhūyasai bhavatam bhūtyai bhūyā-
2. d aścharyya-kunipjarāḥ āhur vihāra-kāṃṭāram āgamān ya-
3. sya yōgīnāḥ | kshēmaṃ vah prachurikuryat kshoṃim abhyudva-
4. han ayam krōḍākritēr abhūt tasya kriḍā-palvalam ambu-
5. dhihi asti kshīraṇavōdbhūtam apāṁ puspaham anuttamaṁ
6. amlānam yad anirṇāyamāḥdat [t] e sirasi śvarah
7. sadāmōdanidhēstasya santāne Yadu-śamjñāte abhūd ā-
8. ścherya-mādhurya-vasūdhāyās tapaphalam Saṃgamō nā-
9. ma rājā bhūt sārabhūtē tad-anvayē | rējē yaśya yaśaḥ-sim-
10. -dhō sāranīva Surāpagā | sarva-ratna-nidhēs tasya
11. saṃmṛdha śāśītanūbhuvām | maddhē Bukka-mahīpālo ma-
12. nīṁnām iva kamstubaḥ | tasya Gaurāmbikājānēs ta [na] yō bhū-
13. dgunōnataḥ hāra-gaura-yaśaḥ-ppāra-hāri Harihari-
14. śvarah yah shōdaśa-mahādāna-yaśasām digvihārī-
15. nāṃ bhūyasām abhvam nālam bhuvanāni chatur-dasa tasya vai
16. Dēvarāyākhyā-putrōbhūd bhūvi-viśrutah pramōda iva mū-
17. rtō yah prajānām svair guṇair abhūt pratyarthi-samidhō hu-
18. [t] va prātāpāgnau raṇāṃkaneḥ | vijīto yeṇa virēṇa vi-

II A.
19. jaya-śrī-kara-grahāḥ | tasya Dēmāmbikā-jānēs tanayō
20. vinayōnataḥ vidyānindhir vishē [sha] jō virō Vijaya-bhūpa-
21. tīh | dayā-nidhēr abhū [t] tasya devi Nārāyanāmbikā Šāurēr i-
22. va Mahā-Lakshmi Śaṃkaraśēva Pārvati Dēvarāya-maḥtō-
23. sya jātō divyati bhūtālē vikramō Vikramādityaṃ bhōgē Bhōja-
24. mivā paraṃ Rāja-Rājām vitaranē rājānām yam prachakṣhate abham
25. gam Aṁga-Kālimga-Va [n] gādyāś chāmarādibhiḥ | rājānō yam ni-
26. shēvaṃtē rājachinḥnai svayaṃ dhṛitaḥ rājādhi-rājas tējasvī yō
dra-paramēśvaraḥ bāṃshtilamghī-bhūpāla-bhujamga-bi-
rudōnataḥ mūrurāyara-gaṇḍāṃka pararāja-bhayaṃkara Hindu-
29. rāya-suratāṇā vāndī-vargena varṇyatē sē Tūmg-Bhadrā-pa-
30. rikhē nāgarē Vijayāhvavyē pitryaṃ simhāsanaṃ prāpya pā-
28. layaṃ prithivim imaṃ punyasīlōkāragaṃ nyō sau Devaraďa-
mahipatī Tūmgabhadrā-nadītirē sē-Virū [pā] kṣa-saṃnidhau
33. sahasra-trīṣat-paṃchāsachchaturthē Śakābdakē Paridhāvī Śuchaḥ
34. suddha Dvā [da] svaṃ Guruvsārē Homnāpurada rājasya Saigehall-
y-a-vemtīheyē Tambaṃnalige-dēsasthaṃ grāmam Manju [ga] nīṃ subhaṃ
Nāgū-
36. ra Neyyaḍi Dēvahādaḥ dēvatādhanam vīhāya rājakī-
yārtha kāṭayō daṇa-paṇchā cha tair nishkai saviśēṣḥyai saha

II B.

38. śīmāśṭhāḥkāvitaṃ sahaśṭhabhōga svāmyēṇa sarvamāṇyam akāṃ-
39. takaṃ Āṇandavāla-parishad-alamkāratvam ricchhataḥ pa-
da-vākya-pramāṇāmbu-nidhīnāṃ pāraḍī svanaḥ śri Pūshotta-
māraṇya-yatindrasya jagad-gurōḥ śri Rāmachandra-naivēdyā
42. siddhayē bhaktitō dadāt Sūryā-Chandramasō yāvat yā-
43. vat tishṭhati mēdini tāvat Purshottamāraṇya-
44. sēvāyaī dattavān nripaḥ madvamṣajāḥ parama
45. hībhṛita-vamṣajāvā pāpād apēta-manaso bhuvī
46. bhāvi-bhūpāḥ yē palaṇṭi māna dharmmām imaṃ sa-
magraṃ tēbhyō mayā virachitōnjalir ēśa mūrdhni
48. tais tai samanvitaḥ chhīnair dikṣhu prāchādyādisu kramā-
t śīmānō syāgraḥarasaya likhyāṃtē dēsabhā-
49. shayā Manjukaniya grāmakke mūdana dikkige
50. Manjukaniya paṭṭada mēle Tuḷu Mādhavanani-
52. kkida Goliya gaḍiya sīme temkana dikkige Hi
53. riya bayala sīme gaḍi paḍavalu Saigana

III A.

54. halliya sīme gaḍi baḍagalu Tagache vāchiya
55. sīme gaḍi svadatta dvigūnāṃ pumnyāṃ paraṭṭaṇupā-
56. lanaṃ paraṭṭapa-hārēṇa svadattaṃ nishphalaṃ bhavēt svada-
taṃ paraṭṭaṃ vā yō harēta vasunḍhara shashtir-varsha-sahasrā-
58. viṣṭhāyāṃ jáyatē kriṃiḥ dānapālanayō madhyē
dānāc'hṛéyōnupālanam dānāt svargam avāpnoti pālanad ā-
59. chyutaṃ padam ēkayā bhagīnī lōkē sarvēṣhāṃ ēva bhūbhū-
60. ām na bhōgāyā na kara-grāhyā vipra-dattā vasunḍhara śaṃā-
Obeisance to Ganaḍhipati. May the wonderful Elephant (i.e. the elephant-faced-god Ganaḍipati), whose pleasure-groves are described by the yogis to be the Āgamas, confer on you great wealth. May the god who assumed the form of Boar, while lifting up the earth and whose recreation pond is the ocean make you highly prosperous. Born of the Milky Ocean is the excellent flower of water (the Moon) which the God Śiva wears on his head, and which neither fades nor becomes fit to be thrown out after use (a-nirmālyam). In the lineage of that Moon who is a treasure of sweet fragrance (sad-āmōda-nidhi: also means the treasure of the joy of the righteous people) known as Yadu was born a fruit of extraordinary sweetness and the result of the austerities of the world. In that race rose the king Samgama, the flow of stream of whose fame the Ganges resembles. Among the sons of that treasure of all jewels, the great king Bukka shone like Kaustubha among jewels. To that king whose queen was Gaurāmbikā was born a son Hariharēśvara, eminent by his qualities whose fame excels in whiteness the pearl-necklaces. The fourteen worlds could not fully contain the fame of his sixteen great gifts. His son was the world famous Dévarāya who seemed by his qualities like the incarnation of the joy of his subjects. Burning the fuel, the hostile kings, in the fire of his valour in the battle-field, that valiant king seized the hand of the Goddess of Victory. To him and Dēmāmbikā was born the heroic Vijayabhūpati, lofty on account of his good behaviour, a treasure-house of learning, possessing great knowledge. Nārayanāmbikā was the queen of that treasure of mercy (Vijayabhūpati) like Mahālakshmi to Vishṇu, and Pārvati to Śiva. His son, Dévarāya, who is said to be a Vikramāditya in valour, a Bhōja in enjoyment and a Kūbēra in liberality rules the earth. The kings of Anga, Kalinga, Vanga, etc., serve him unceasingly bearing his royal paraphernalia such as the chauri.

II. (26-44).

When the rājādhīrāja, the bright rāja-paramēśvara, possessed of the title, a bhujanga to the kings who break their word, champion over three kings, terrible to hostile kings, a sura-trāņa of the Hindu kings, thus praised by the bards, king Dévarāya, pre-eminent among the righteous, seated on the ancestral throne in Vijayanagara with the Tungabhadrā river as its moat was ruling the earth:
On Thursday the 12th lunar day of the bright fortnight of Āshāḍha (śuchi) in the Śaka year 1354 corresponding to the cyclic year Paridhāvi, king Dēvarāya, in the presence of the god Virūpākṣha on the bank of the Tungabhadrā river devoutly granted together with all the money (nishka) and other special sources of income, with the eight boundaries defined and with all the eight rights of enjoyment, free from all imposts, as sarvamāṇya, the village of Manju(ga)ni situated in Tambannalige-dēsa of Saigehalli-venṭheya in the Honnāpura kingdom excluding former grants to gods in Nāgura Neyyaḍī Dēvahādaha and excluding also 15 kāṭis for government—to the jagad-guru (world-teacher) Purushottamā-رانayatindra, an ornament of the Ānanda-vāla-parishad (assembly), who has crossed the ocean o grammar, logic and mīmāṃsā (pada-vākya-pramāṇa) in order to provide for food offerings (naiveṛṣya) for the god Rāmachandra. As long as the sun and moon last, as long as the earth continues, so long has the king granted the land for the service of Purushottamāranāya.

**LL. (45-55.)**

I bow with my hands folded over my head to all future rulers, be they my descendants, or descendants of other kings, who, free from sinful thoughts, protect this charity of mine in full. The boundaries of this agrahāra with the marks defined in order in the different directions beginning with the east are written in the local language (Kannada): To the east of the village Manjuguni, the boundary of Goliya where Tulu Madhva was set up on the hillock? (patta) of Manjuguni: to the south Hiriya-bayal-sime is the boundary: to the west Saiganahalli is the boundary: to the north Tagache-Vāchi is the boundary:

**LL. (55-64).**

The usual imprecatory verses.

**LL. (64-67).**

This sāsana containing the praise of the song of the humming of the bee that is the ornament of all kings, pertains to the illustrious king Dēvarāya who is a Pārijāta on earth. By the order of the king the grant was written by the engraver Varadapāchārya who held the post of sāsanāchārya.

Śrī Virūpākṣha.

**Note.**

This record registers the grants of the village Manjuguni by Dēvarāya II, king of Vijayanagar to the guru Purushottamāranāya. The genealogy of Dēvarāya II is given as follows:—Sangama: His son Bukka married Gaurāmēka: their son Harihara (II); his son Dēvarāya married Dēmāmbika; their son Vijaya married Nārāyaṇāmbika; their son Dēvarāya II, the donor of the present grant. He is praised as very valiant and liberal and ruling at Vijayanagar seated on the throne.
The date of the grant given in lines 33-34 corresponds to Thursday, July 10, 1432 A. D., Nija Āśāḍha śu. 12 of S' 1354 Parīdhāvi. The date is regular and falls within the reign of Dēvarāya II (C. 1419-1446). See p. 112 of Mysore and Coorg from the Inscriptions, by Rice.

The donee of the grant is named Purushottamāranya (wrongly written as Pūshottamāranya in 1.40), chief of ascetics, an ornament of Ānandavāla-parishad, jagad-guru, proficient in various śāstras. The statement that the lands were given away by the king to the donee to provide food offerings for the god Rāmachandra, shows that the donee was worshipping that god as the principal deity in his matt or temple. In a village called Rāmachandrapur in Nagar Taluk, Shimoga District, is a matt known generally as Rāmachandrapur Matt, the ascetic head of which exercises spiritual authority over the Havikar or Haive sect of the Smārta Brahmins who are found in large numbers in the western taluks of Shimoga District and also in parts of North Canara District. The chief deity worshipped in this Matt is Rāma while Chandramauli (or Śiva) is the principal god worshipped in the Śringēri Matt. Grants to this Matt by the early kings of Vijayanagar are recorded in several copper plate grants (E. C. VIII, Nagar 64, 66, 67, 68, 69; M. A. R. 1923, Nos. 66, 67). In these plates the heads of the Matt are praised as worshippers of god Rāmachandra and grants of land are said to have been made for the service of god Rāmachandra as in the present record (see No. 67 of M. A. R. 1923; Nagar 64, 69, etc.). Perhaps the present record registers a grant to the head of the Rāmachandrapur Matt and not to the Śringēri gurus. There is a guru at Śringēri of the name of Purushottama called Purushottamabhārati between 1406-1448 A. D. (see Mysore Gazetteer of Rice, Vol. I, P. 474), but he was not the head of the Ānandavāla Parishad nor is the chief deity in his matt known to be Rāma.* We see later that the Śringeri Matt has in its possession copper plates making grants to the Muḷuvāgī Matt which follows what is known as Bhāgavata-sampradāya and even to the Maleyālāmataḥ at Tirthahallī which was also dominated by the Havika Brahmins.

There is, however, some confusion in the names of the gurus of the Rāmachandrapur Matt and their dates as given in their copper plates. Some of them describe the heads of the Matt as Bhāgavardhana-vāla-purusahdhisītītar, established by Bhāgavarthana-vāla-purusha (see pp. 157 and 158 of Rice's translations E.C. VIII, Nos. 67 and 68; See also Nos. 66, 67 of M. A. R. 1923). Some of them also refer to Vidyānanda-chārya, the senior of Vidyābodhaghamanachārya as the founder of the Matt (E.C VIII, Nagar 67). A copper plate of Tudūr of 1445 (E. C. VIII, Tirthahalli 200), refers to a guru called Anantatirtha-śripada of Ānanda-Parishad. Probably he might have belonged to the Rāmachandrapur Matt.

*The Ānandavālaull Matt belongs to Bhūrivāla-Sampradaya according to Maṭhāṁnaya-stotra (M. A. R. 1916, p. 61.)

21
The following list gives the names and dates of the gurus of the Matt as found in their grants:


The name of the donee of the present copper plate grant Purushōttamāraṇya is not found in the above list. He might have been a predecessor of Amarēśvara-bhārati, above. The Rāmachandrāpur Matt is also known as Raghūttamamathā of Gōkarna in some grants (Nagar 64, 67-68). The next grant (No. 27) which also refers to Purushōttamāraṇya shows that he was supervising the temple of Mahābala at Gōkarna. The village Manjuganēi given under the present grant is near Honnāvar on the west coast in the same district as Gōkarna. The references to Gōkarna and to the food offerings to God Rāmachandra and the absence of any allusion to Śrīnēri or to the pontiffs of the Śrīnēri Matt make it possible that the present grant and the next one were made in favour of a guru of the Rāmachandrāpur Matt.

But a publication of the Śrīnēri Matt in 1927 (Selections from the Records of the Śrīnēri Matt) makes Purushōttamāraṇya, a disciple of Purushōttama Bhārati, pontiff of Śrīnēri Matt (1406-1448). No authority is cited for this. See also M.A.R. 1916, p. 61.

Kāte is a small coin equivalent to one-fourth of a Varaha (E. C. VII, Nagar 69)

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Kaigai copper plate grant of Dēvarāya II dated Ś 1353 in the possession of the Matt at Śrīnēri.

3 plates:—Nandi Nāgari characters: Sanskrit Language.

Size 8" × 5"

1. त्रिसर्वःविकारसः सामान्यता स्मरणे सत्यम् श्रीनेनव जयामो जयामो जयामो
2. नादस्याः सामान्यता दृष्टिप्रदैत्त्यम् प्रतिशिरोभारती जयामो जयामो जयामो
3. नादस्याः सामान्यता सामान्यता सामान्यता श्रीनेनव जयामो जयामो जयामो
4. त्रिसर्वःविकारसः सामान्यता सामान्यता सामान्यता श्रीनेनव जयामो जयामो जयामो
5. श्रीनेनवाः सामान्यता सामान्यता श्रीनेनवाः सामान्यता श्रीनेनवाः
6. त्रिसर्वःविकारसः सामान्यता सामान्यता सामान्यता सामान्यता श्रीनेनव जयामो
7.  ಭ ಕೇಂದ್ರ ಇಂದ ಪ್ರತಿಗಳನ್ನು ನಿಮ್ಣಿಸಿ ಮನೆಯಲ್ಲಿಯಾಗಲಾಗಿದ್ದು 
8. ಸ್ಥಳೀಯ ಸಂಬಂಧಿತ ದಿನ ಅವಕಾಶದ ಪ್ರಕಟಿಸುವ  ಅನುಮತಿಯಾಗಲಾಗಿದ್ದು 
9. ವಿಶೇಷ ಸ್ಥಿತಿಯಲ್ಲಿ ಮಚ್ಚು ಸಲಹೆ ಪ್ರಾಧಾನ್ಯ ನಿಯಂತ್ರಣ ನಿಲ್ಲಿಸುವ ಅನುಮತಿಯಾಗಲಾಗಿದ್ದು 
10. ನಿರ್ಧರಿಸಿದ ಕಾಲಾ ಸಮಯ ಮಾರ್ಗಾರ್ಡರಿಗೆ ಮತ್ತು ಹೊರತಿಗೆ ಸಮಯ ನಿಲ್ಲಿಸುವ 
11. ಕಾರನು, ಸಂಪರ್ಕ ಸಲಹೆಂದರೆ ಕೇಂದ್ರ ಸಲಹೆ ಸಲಹೆ ನಿಲ್ಲಿಸುವ 
12. ಪ್ರತಿಯೊಂದು ಸ್ಥಳೀಯ ಆಧ್ಯತ್ಮಿಕ ಸಲಹೆ ಮೂಲಕ ಪ್ರತ್ಯೇಕಿಸಲಾಗಿದ್ದು 
13. ಕಾರ್ಯಸ್ಥಾನ ಸ್ಥಳದಲ್ಲಿ ಮೂಲಕ ಸಮಾಧಾನ ಪಡೆಯಲ್ಲಿ ಮೂಲಕ ಪ್ರತ್ಯೇಕಿಸಲಾಗಿದ್ದು 
14. ಕೇಂದ್ರ ಸಲಹೆ ಸಲಹೆಗಳನ್ನು ಸ್ಥಳೀಯ ಸಲಹೆಗಳಿಗೆ ತರಲಾಗಿದ್ದು 
15. ಕೇಂದ್ರ ಸಲಹೆಯನ್ನು ಸ್ಥಳೀಯ ಸಲಹೆಗಳಿಗೆ ತರಲಾಗಿದ್ದು 
16. ಸಂಶೋಧನಾ ಸಲಹೆಯು, ಸಂಶೋಧನಾ ಸಲಹೆಯು, ಸಂಶೋಧನಾ ಸಲಹೆಯು 
17. ಮೂಲ ಸಲಹೆಗಳು ಸಲಹೆಗಳನ್ನು ಆಧ್ಯತ್ಮಿಕ ಸಲಹೆಗಳಿಗೆ ತರಲಾಗಿದ್ದು 
18. ಮೂಲ ಸಲಹೆಗಳು ಸಲಹೆಗಳನ್ನು ಆಧ್ಯತ್ಮಿಕ ಸಲಹೆಗಳಿಗೆ ತರಲಾಗಿದ್ದು 
19. ಅನುಮತಿ ಸಲಹೆಗಳು ಅನುಮತಿಯಾಗಲಾಗಿದ್ದು 
20. ಅನುಮತಿ ಸಲಹೆಗಳು ಅನುಮತಿಯಾಗಲಾಗಿದ್ದು 
21. ತುರುಕೇಳುವ ಮೂಲಕ ತುರುಕೇಳುವ ಮೂಲಕ ತುರುಕೇಳುವ ಮೂಲಕ 
22. ತುರುಕೇಳುವ ಮೂಲಕ ತುರುಕೇಳುವ ಮೂಲಕ ತುರುಕೇಳುವ ಮೂಲಕ 

(ಮೂಲಭೂತ ಗಣಿತ ಅನುಕ್ರಮ) 
23. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
24. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
25. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
26. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
27. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
28. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
29. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
30. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
31. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
32. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು� 
33. ಕೋಡು�ರು ಕೋಡು�ರು ಕೋಡು�ರು ಕೋಡು�ರು 
34. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು ಕೋಡು�ರು 
35. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
36. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು ಕೋಡು�ರು 
37. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು 
38. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು 
39. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು ಕೋಡು�ರು 
40. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು 
41. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು 
42. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು 
43. ಕೋಡುದರು ಕೋಡು�ರು ಕೋಡುದರು ಕೋಡು�ರು 
44. ಕೋಡುದರು ಕೋಡುದರು ಕೋಡುದರು ಕೋಡು�ರು
(ಮಾರ್ಜಿ  ಕಣ್ಣು ಸಂಬಂಧಿ)
45. ಸಾಯಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪೂರ್ವಾಧಿಕಾರಿ ಪರಿಣಾಮ
46. ಕ್ಯಾಲಿಪಾನ್ಯಾ ಒಪ್ಪಂದದ ಪ್ರಧಾನ ಪರಿಣಾಮ
47. ತೆರೆ ಷೇರಿ ಪ್ರಧಾನ ಪರಿಣಾಮದ ಮಹಾತ್ಮ ಕೋಸಿ ತೆ
48. ಬೇಯ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
49. ದೊರಕಿ ಮುನ್ನಾರದ ಕ್ಯಾಲಿಪಾನ್ಯಾ ಒಪ್ಪಂದದ ಪರಿಣಾಮ
50. ಮುನ್ನಾರದ ದೊರಕಿ ಷೇರಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
51. ತೆರೆ ಷೇರಿ ಕಣ್ಣು ಪ್ರಧಾನ ಪರಿಣಾಮದ ಮಹಾತ್ಮ ಕೋಸಿ ತೆ
52. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
53. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
54. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
55. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
56. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
57. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
58. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
59. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
60. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
61. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
62. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
63. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
64. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
65. ತೆರೆ ಷೇರಿ ಕಣ್ಣಾರಾಜ್ಯ ಮಾರ್ಜಿ ಪ್ರಧಾನ ಪರಿಣಾಮ
(I Plate back side.)

1. श्री गणापितयेष्मः | शुभमस्तु | नमस्तुंगिरस्वः चंद्रनामः
2. चारः | अकोलक्य नगरारमः मूलस्वः शर्मः | यस्य ता
3. नेस सत्यितं प्रणेन मणिपरित्त्वं | बंकुष वेळामक्षितसंति
4. इति तद्वा मद्यज्ञः |  लक्ष्मी पक्षमये नियं तेनास भूतिपुरुषः
5. तनं | यस्य दृष्टिः च भुमयुक्तान्तर्दणायत्ता | अ
6. सिस चूडारज्ञः | शंभो के वेंकेतात्मामः | धौः | स्वर
7. भिमवारः | सुथालमस्सोहः | यहुः | माहरुस्तस्य
8. एवंस वसुमतीपतः | अलंकारायुः जननेन ज
9. नारदः | कुतेतत्स्य वलराति वैद्यायाद्विभावनः | ज
10. देवीस्तित्वेपायाधिविनिदिक्कुकमहोपतिः | हरिस्यये ज
11. नारासिष्यये | परवितारणेः | तनयस्तस्य समवृद्धोः
12. वतिः | यस्य यथारथायाः च श्रीविहरपरिम्युलः
13. तैः | समवारिः | पुरुषवेश्वरं पंकिलामहोः | तस्मा
14. द्रजन् सर्वाबधिविशेषिक्रे सुपुरुषोऽपि नृपः | देवराय दति श्री
15. मानादेवीहरुविहरायाः | विवाह वारिः लक्ष्मी विपणो
16. रघुभुजाः | कर्तवालंचे यस्य चक्षः वस्तुः
17. विविहाय नणयमांस विवाहेन पराकामे | ना
18. भगवधुपारीताः यस्तुनृक्षत्वायाः | देवरायम
19. नारासिष्यये | तमोरुपंगो गुणार्थिः | अवजीतस विजयं की
20. रंगो विस्तृतमार्तिः | यः यस्य इवापणी च धरात्मानस
21. मुख्यः | समिति दद्दुस्वास्थ्यं विद्युत्यं विविहारामपि | य
22. स्यं संयत साहिह्यं संजये कर्णोपये | महानियम

(II Plate front side.)

23. हस्तो बैरंवं मणिमुखं अनवरणा स्फुरिक्षायावे
24. शाचिैकामरः | मोजपा पुनरेऽमेत्यं मेन निष्कामः
25. नीपिणः | केशपुरपरवेरे कन्ध [ः] विश्रूषणेः | यहुः
26. जा भोगिश्चरे सिरम्बस्तवसुधरा | प्रद्रेष्टास्यस
27. ततं प्रवाचि प्रार्थिनाचिकाः | यस्य प्रवाचिन्युपालोऽन
28. गतं | कर्णोभचरः | दुर्गौणी विपरीतमार्तिः कर्णोऽपि
29. तिपादनेः | वृत्तार्थोऽपि सततं यस्यं विजयं म्
30. वनं | यथावापितयवंशंदंदंशं हतावं विद्वशं | प्रायो
31. रघुपरवायमात्र मानादेविवरणोवरं | तस्य ना
32. रघुदेवीति नाना गुणविशेषमाण || वस्मयूरी
33. दुर्गिता दर्शिता नमुषितः | सतागिरिब्रह्मचिरः
34. देव: | प्रतिसृषित्वपरिपति | वीरंविजय भुगाला
35. देवायुमेज्जननः | यस्तपताः महावेणविश्नु
36. हिंगोकसितकः | यस्मादासुचा विचाराः शीकरः
37. श्रीरसागरः | राजाधिराजराजेश्वरी श्रीराजपरमे
(II Plate back side.)

38 खैरं। यमतापर प्राण नाजूर दाति नम्बूरण। न
39 मन्त्रज्ञानमनकुटी निकायमस्यसूचिते। यत्रादि
40 नवरूप सूर्यमुद्राद्वारे सारिमण। शास्त्रों यस्य च
41 देवमदलग्रंथं बंधिता। कृष्णवि मेंडळा मानोऽने
42 मन्त्रसम्बन्धिकं। यस्य विश्वासनक्षणवा वि
43 नते विवृजनुं च। अहंश्रक्तमुपाल्लकितरायां
44 सुगरुणाः। अर्थवस्तविवेष्यस्यक्षिप्तार्थमन्नीपि

45 णं विद्वातिधारणामिग्राम्यायां औषध्यः। तेन
46 श्री देवराजविवृज्ञाननिष्ठ चूसुना। नार्यगणं
47 निपांतमकरकसुंहास्युना। मायापतिंधिरा
48 जन्य मुखेंच मुखास्यु। सूररायणरावंः। प
49 राजा मर्यादा। प्रतापदेवराजङ्गः शास्त्रेनकप्यः
50 तृषा तृषा तृषा। तृषा तृषा तृषा तृषा तृषा तृषा
51 संग्रहेऽरस्मिनि द्वीपे द्वीपे द्वीपे द्वीपे द्वीपे
52 बारे संग्रहेऽरस्मिनि द्वीपे द्वीपे द्वीपे द्वीपे
53 राजा संग्रहेऽरस्मिनि द्वीपे द्वीपे द्वीपे द्वीपे

(III Plate front side.)

54 देवाचिन्दृष्ट्यं। केत्रिपुष्पिनानामस्योऽप्राम। सामा समान्ति
55 सर्वमान्यस्य भोग्यं। संबवादविवृत्ति। आनन्दवाल
56 परिवर्तकं कर्मचारिकं पद्धत्कार्यमाणां ब्रूतिनी
57 नां पार्थन:। अधिपूर्णमार्गयं वर्त्तृत्त्वं जगतु
58 रोः। अधिश्रृंगोऽनन्दावनद्वेषक्षणयोऽधिकं
59 गोवर्धनस्चित्तं व्यवस्थकौण्डलस्माधितं। हिरिहालं हस्त
60 गाणहारण्यं। मोहध्वस्यसंस्तुतं। तथाहुस्वेऽपल्ले रूपे
61 राजाविहारिनः। गातः। केत्रिपुष्पिनान अधिश्रुताभविधिः
62 अधिपूर्णमार्गवर्यु। संरसिनुमं। श्रावणां च
63 संबवाद तस्यकं चूसुन्त्वदुत्रेऽगरोऽद्भवे। अधापि: सहस्रामार्गः
64 सर्वमान्यमकं अस्वाध्यायेणसिद्धर्मांच
65 दृढऩारः। सहिर्यामार्गं भाराधिक्षणाःसहिते सदवः।
Transliteration.

(I Plate back side)

1. śrī Gāṇḍhipataye namaḥ । subham astu । namas tunga-sīraś-chumbi-
   chandra-chāma-

2. ra-chāravē | trailokyā-nagarā-rambha-mūla-stambhāya Śambhāvē | yasyālā-

3. nam satāṁ chētaḥ prāṇavā maṇi-ghāmātikā | ankuśam kēvalā bhaktis sō-

4. vatād vō madāvārāh | Lakṣṁantm pakshmalayeṁ nityam pōtṛ kōpi purā-

5. tanaḥ | yasya damśhṛāmchale bhūmir mustā-kandā-kaṇāyitā | a-

6. sti chūdāmaṇīḥ Śambhōr ambhōdhēr ātma-sambhavah | Somaḥ Sura-

7. bhi-Mandāra (h) — sudhā — Lakṣṁi-sahōdarāḥ | Yaduḥ prādurabhūd asya-

8. vamśe vasumati-patiḥ | alamchakāra yadvamsyaṁ jananeṇa Ja-

9. nārdanaḥ kulē tasya Balārāti-balaiśvarya-vibhavanaḥ | ja-

10. jñē kirtti-sudhā-dhauta-dikkō Bukkamaṁpatiḥ | Hari svayam ja-

11. gatranē Harāḥ para-vidāraṇē | tanayas tasya samabhūdh dhirō-

12. Hariharō nripah | yasya yad-vāraṇāṇām cha dīrgha-hasta-parichchu-

13. tāiḥ | dāna-dhārā-payaḥ pūrāḥ abhavat pankilā maḥ | tasmād-

14. ajani Sarvajñād īva Śaktidharō nripah | Dēvarāya iti śri-

15. mān prati-bhūbhrīd-vidāraṇaḥ | vīhāya vārijām Lakṣṁir Vīṣṇu-

16. r api bhujāntaram | karavālānchale yasya chakāra vasatiṁ-

17. chiraṁ | vismayāṁ janayāmāsa vīdayaudārya-parākramāiḥ | Nā-

18. bhāga-Nahushādīnām yas tanukritavān yasah | Dēvarāya-

19. htpalō dharmādbhava-guṇānvidam | ajjanat sa vijayam vi-

20. rama Viṣayaḥātupatiḥ | kripā yasya kripāḥi cha dhārā-dānā-sa-

21. mujvalē samaita duṣdu (s) svāṣṭhyam vidushāṃ vidvishām api | ya-

22. sya sangīta-sāhityē samjātē karna-gōcharē mahāntyā-ma-

(II Plate front side)

23. hastōmē vaibhavaṁ maṇi-kunḍalē | anavadyā sphurad-vidyā vai-

24. sāradyaika-mandirō | Bhojāma eva punarjātaṁ mēnirē yam ma-

25. nishināḥ | karpūra-pūrā-dhavāle kanadra [tā] vibhūshanē | yad-bhu-

26. jā-bhōgilī-śikharē chiram āsta Vasundharaḥ pradānasya sa-
63. satrārtham tasya cha gurūr vasē l ashtabhīh saha simabhīh
64. sarvamānyam akențakam adāyi dātvāryaṇa sthiram ā-cham-
65. dra-tārakam l sahiramnyōdaka-dhārabhīr dakshinā-sahitai [s] sadā l

(III Plate front side)
66. Harēr lilā-varāhasya damshtrā-damdah sa pātuḥ Hémâdri-kalasā ya-
67. tra dhāṭri chohhatra-sriyaṃ dadhau l idam akhila-rāja-sēkhara-madhukara-
   jham-
68. kāra-gita-mahatmyam śrī-Dēvarāja-nripaté sāsanam avani-tala-Pā-
69. rijatasya l Śasānachārya-dharmēṇa sāsanat svāmi-sāsanat
70. tvasṭhrā Varadapāchārya-varyēṇa likhitam tvidam l ahō Rāgha-
71. va-rajeṇdra sapta-janmānu pālaya na śrinōmi na pasyāmi sva-
72. yam dattāpahāriṣam l sattrūḥ pi kritō dharmah pālanīyah praya-
73. tnatāḥ sattrūrēva hi sattru syād dharmah sattrū na kasya chit l sva-da-
74. ttām dvīgunam punyam para-dattānu-pālanam para-dattā-
75. pahārēṇa sva-dattaṃ nisphalam bhavēt l śrī śrī śrī
76. dāna-pālanayor madhyē dānēch ehṛēyō- nupālanam dānēt Svargam avā-
77. ptēti pālanād aṣhyatam padam l ékaiva bhagini lōkē sarvēśa-
78. m ēva bhūhūjām na bhūgyā na kara-grāhyā vipra-dattā vasundhara l
79. sāmānyōyam dharmā-sētuṃ nipāṇām kālé kāle pālanīyō bhavadbhih
80. sarvān étān bhāvinah pārthivēndrān bhūyō bhūyō yāchatē Rāmachandraḥ
Śrī Virupaḥkṣa.

Translation.

(LL. 1-2).
Obeisance to Gaṇāḍhipati: Good fortune: The usual verse in praise of
Sāmbhu:

(LL. 3-36).
May the Elephant (Gaṇēsha) whose tethering post is the mind of good men,
jewelled bells the Praṇavamantra and the god, pure devotion protect you: —There
is an ancient Boar who casts glances at Lakshmi and in whose tusks the earth looks
like a particle of mustā root (the grass cyperus rotundus). There is the Crest-
jewel of Śambhu, the Moon, the son of Ocean, and a brother of the Celestial Cow,
Mandāra tree, Ambrosia, and Lakshmi. In the race of the moon was born the King
Yadu whose line Krīṣṇa adorned by his birth. A descendent of his, was King
Bukka possessed of the strength and wealth of Indra whose bright glory whitened
all the cardinal directions. His son was the king Harihara, a Hari in protecting
the world and a Hara in killing enemies. The earth became muddy by the streams
of dāna water (water accompanying gifts made: juice flowing from the temples)
falling from the long arms (trunks) of that king and of his elephants. To him was
born like Skanda (Śaktidhara) to Śiva (Sarvajña) the powerful (Śaktidhara) king
Dēvarāya, destroyer of hostile kings (in the case of Skanda the epithet prati-
abhūdbhrīdvidārana means piercer of the mountain Krauncha which gave shelter to
his enemies). Leaving the lotus and Viśnu’s chest Lakṣmi made the tip of his
sword her permanent abode. By his learning, liberality and prowess he caused
admiration and lessened the fame of Nābhāga, Nahusha and others. The
King Dēvarāya got a son Vijaya-bhūpati, full of righteous qualities, ever successful
and valiant. His compassion and sword shone by dhāradāna (gift of lands and
acquisition of territories) and gave the learned and the enemies svāsthya (happiness
and residence in heaven) in samiti (court and battle). The bright jewelled ear-rings
worn by him in his ears looked splendid when he listened to music and poetry.
His faultless, bright and comprehensive learning was such that people looked upon
him as Bhōja born again. In the mountain of his arms, white with camphor paste,
adorned with jewelled ornaments, the earth rested long. As the king was always
making gifts in excess of what the suppliants might ask (as the king was destroying
the desires of his enemy kings) no king who could vie with him in liberality has
been heard of (no hostile king could be heard of). Though he was always
Duryodhana (unassailable) to enemies, Kṛṣṇa in making gifts, and Dhṛtarāṣṭra
(protector of kingdom) he was also Vijaya (Arjuna). His enemies firmly imprisoned
by his word, like articulate sounds by speech, were heard of only when they died (?)
Nārāṇadēvi was his beloved queen like Śachi to Indra. By various austerities she
pleased Viṣṇu and brought forth Dēvarāya, son of Vijaya. The sun was but a
spark of the great fire of his valour and the milk ocean but a drop of the ocean of
the nectar of his fame.

LL. (37-45).
Possessed of the royal fortune of the king of kings, and being a supreme lord
over kings he wears a new ornament that is the word pratāpa. By the finger-nails
of his feet soft and bright with the pressing down of the ends of the crowns of the
dependant chiefs bowing before him, the earth became possessed of a jewelled mirror.
The enemies cut down by his sharp sword convert the orb of the sun into a jewelled
bracelet for the goddess of the sky. The celestial nymphs pick flowers with ease
from the top of the celestial tree which bowed down on hearing the praise of his
munificence. While he bestowed agrahāras on scholars, the ladies of the cardinal
points made excellent garlands (agrahāra) of his fame.

LL. (46-65).
That king Pratāpa Dēvarāya, son of King Vijaya and a moon to the ocean the
womb of Nārāyaṇāmbikā, bearer on his arms of the title a bhujangā to princes who
break their word, a champion over the three kings, terrible to enemy kings, a
celestial tree to suppliants, on the holy occasion of a solar eclipse on Saturday the
new moon day of the dark fortnight of the month Māgha in the year Virōdhikṛt
corresponding to the Śaka year (reckoned by the chronogram) *Lakshmitloka* (1353) under the asterism Dhanishṭhā granted as a *sarvamānya*, exempt from all imposts, with the boundaries defined, the village Kelagundāṇī belonging to the Gutti Twelve in Gutti-venṭheya of the Gōvā kingdom, to the ornament of the Ānandavāla-parishad, proficient in grammar, logic and mīmāṃsā, the jagadguru Pūrushottamāranyayatindra in order to provide for offerings of food for the god Rāmachandra and to last as long as the Moon and Sun endure. The foremost of liberal persons, king Dēvarāya also granted the village Kaigai, along with the hamlets Hirihāla, Gānahālu, Moṭṭepalli, Hunasepalli and Keṇagādevihalī, situated in Kaigai-dēsa of the Konkanavenṭheya in the Gōvā kingdom, as sarvamānya, free from imposts, with the eight boundaries defined, with pouring of water on gold and with presents of money, to Pūrushottamāranyga-guru for the worship of the god Mahābali, for the upkeep of the Maṭha and for feeding the Brahmaṇ dependants.

**LL. (66-80).**

The praise of Varāha:—This śasana of the king Dēvarāja who is a Pārijāta on earth whose greatness is resounded by the humming of the bees the great kings was written by the king’s order according to the rules followed by engravers of śasana, by the engraver (tvāshṭṛ) Varadapāchārya O king Rāghava: ..........................

Even the charity made by an enemy is to be protected with care. The enemy is only hostile but his charity is not hostile to anybody.

(The usual imprecatory stanzas).

80. Śrī Virūpāksha.

**Note.**

This copper plate inscription is similar to the previous number and registers the gift of the villages Kelagundāṇī and Kaigai with hamlets in the Gōvā kingdom by Dēvarāya II, King of Vijayanagar to the ascetic guru Pūrushottamāranya. The date of the grant corresponds to Saturday, 2nd February 1432, a day of solar eclipse as stated in the grant and is regular in all details.

The genealogy of Dēvarāya II is similar to that in the previous grant and the other records of this king. We learn in this grant however that his mother Nāraṇadēvi was a devotee of Vīṣṇu and by the favour of that god the son Dēvarāya was born to her (L’34).

The object of the grant has been given not only as in the previous number to provide for food offerings to the god Rāmachandra but also to provide for the worship of Mahābala, for the upkeep of the mātt and feeding the Brahmaṇ dependants. The god Mahābala referred to here is evidently the deity (Śiva) of that name worshipped in the sacred place called Gōkarna situated on the west coast, also in the Gōvā kingdom.
The engraver of this grant is the same as that of the previous number, viz., Varadapāchārya.

28

Chauḍiṣṭikoppa grant of the Keladi king Vtrabhadra Nāyaka dated Ś 1552 in the possession of the Matt at Śrīnāgari.

3 Plates: Kannāda characters and language.

Size 9½" × 6¾"

3 Arnāraṇa.

9½" × 6¾"

1. nāma haṁ ca svātām ca saṁcitā mātrānām ca
2. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
3. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
4. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
5. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
6. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
7. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
8. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
9. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
10. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
11. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
12. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
13. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
14. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
15. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
16. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca

(17. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
18. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
19. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
20. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
21. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
22. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
23. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
24. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca
25. svaṁ śāstraṁ ca, maṁ śāstraṁ ca stūpyan eva ca)
26. ಇದ್ದು ಸುತ್ತಲ ಸ್ವಾಮಿಯನ್ನು ಮಾಡುವ ದಿನ
27. ಲಕ್ಷಣ ಅಪೂರ್ವ ವಾಸು ಸಿದ್ಧಾ ಹಾಗು
28. ರೋಜು ಮತ್ತು ಸಾಮಾನ್ಯವಾಗಿ ಅವಧಿಯ ನಿರ್ದೇಶ
29. ಇದು ಗೌರ್ವವಾದ ಸೃಷ್ಟಿಯುಂಟು ಜೆಡಿ ಹೂಡು
30. ಇದನ್ನು ವೈಶಿಷ್ಟ್ಯ ಉಪಯೋಗಗಳಲ್ಲಿ ಕೆಲಸ ಹಾಗು
31. ಅ ವಿದ್ಯು ಕಾಲ್ಪನಿಕ ಹೂಡಿ ಜೆಡಿ ಹೂಡು
32. ಕಾರಣ ಪರಂಪರೆಗಳು ಕಾಲ್ಪನಿಕವಾದ ಮೂಲಕ
33. ಪರಂಪರೆಗಳು ಕಾಲ್ಪನಿಕವಾದ ಮೂಲಕ
34. ಕಡಿಮೆ ವಿದ್ಯು ಕಾಲ್ಪನಿಕ ಹೂಡಿ ಹೂಡು
35. ಇದು ಕಾಲ್ಪನಿಕ ಜೆಡಿ ಹೂಡಿ ಜೆಡಿ ಹೂಡು
36. ಹೂಡಿ ವಿದ್ಯು ಕಾಲ್ಪನಿಕ ಹೂಡಿ ಹೂಡು

(ಕೇವಲ ಏಕೈಕ ಬಲವಾಂಶ)
37. ಹೂಡಿ ಸ್ವಾಮಿಯನ್ನು ಮಾಡಲು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
38. ಕಾಲ್ಪನಿಕ ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
39. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
40. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
41. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
42. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
43. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
44. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
45. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
46. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
47. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
48. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
49. ವಿದ್�ು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
50. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
51. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
52. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
53. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
54. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ

(ವೆಂಕಟ್ ಬೋಧ್ಯರು ಪ್ರತ್ಯೇಕ)
55. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
56. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
57. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
58. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
59. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
60. ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಸಹೋದರರು ವಿದ್ಯು ಕಾಲ್ಪನಿಕ
61. 
62. 
63. 
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68. 
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70. 
71. 
72. 
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(ಸ್ವತಃ ಚಾರಿತ್ರೆ ವಿವರಣೆ)
74. 
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92. 

(ಸ್ವತಃ ಚಾರಿತ್ರೆ ಕಡೆಗಳು)
93. 
94. 
95. 
96. 

Transliteration.

1. nāmasya tūṅga-sīraś-chumbi--chandara-chāmara-chāravē
2. trailōkya-nagarārāmbara-mūlāstambhāya Śaṁ-
3. bhavē svasti śrī jayābhhyadaya Śālivāhana śa-
4. kavarusha 1552 neya Śukla-saṃvatsarada Pu-
5. shya śu 10 lu śrīmat parama-hamsa-parivraja-kā-
6. chāryya-vāriya pada-vākya-pramāṇa-pārāvā-
7. ra-pāṇiṇa yama-niyamādyashtāmgya-yoga-ni-
8. rutarāda Śrūṃgēriya śrī Sachchidānanda-bhāra-
9. ti-svāmigalige śrīmad Eḍavamurāri kōte-kō-
10. lāhaḷa viśuddha-vaidikādvaīta- sidhamānta-prati-shtāpaka
11. Śiva-guru-bhakti-parāyaṇarāda Keḷadi Venkaṭa-
12. ppa- nāyakara pautrarāda Bhadrappanāyakara pu-
13. trarāda Virabhadrā-nāyakar koṭṭa tāmura-śa-
14. sanada kramaventendare Paṭṭagupe-hole-bali-
15. ya Manevārtte Venkaṇṭhanu kaṭṭisida maṭha-
16. nu nimage samarpisidallī a-maṭhada dēū-

I. b.

17. pūjeya āmrutapadī nandādiptige prāku Vi-
18. bhava-saṃvatsarada Pushya ba 9 lu Venkaṭappa-nāya-
19. ka-ayyanavaru Paṭṭaguppe-sīme-valagaṇa Chaū-
20. di-seṭṭi-koppada grāmavanu biṭṭiddarāgi a-grā-
21. makke saluva prāku rēkhe brāhmaṇa-vāḍadindalu
22. gade ttōṭa saḥa kuḷa-ga 9 ḫ o ge arevāsi saḥa rē-
23. khe ga 14 2 ke śraya nashi ga 2 2 ṣudh ga 12 bi-
24. rādānindalau bhatta sūmka Durgāna bhatta vechha bi-
25. rādānindalau ga 1 ke 2 7 lu ga 2 3 ुbhā-
26. yam ga 14 3 ु menasina chaḍita ga 2 ु-
27. bhAYam 15 1 tathā tithilu biṭṭadu Patṭa-
28. guppe-sime sūdravāḍada Gorugasde-grāmade va-la-
29. gana maṭha hondia hole-hoddina staḷa 1 Bhaṭṭa-
30. ra-kānagade staḷa 1 ubhayaṃ staḷa 2 ke kuḷa ga 1 4
31. ke holehariṇu kuḷa ga 1 o śudh kuḷa ga 1 4 ra āre-
32. vāṣi sahā rēkhe ga 1 3  birāḍaṇḍina ga 1 3 1 o 1-
33. bhAYam ga 1 2 ubhayaṃ ga 16 3 hādi-
34. nāru varahana eṇṭu haṇavina bhūmi-
35. ge saluva sarvva-svāmmyavanu prāku mariyāde-
36. yelli āgumāḍikondu Chauḍi-seṭṭi-Ko-

II. a.

37. ppada grāmade ttotada aḍake menasina sthala su-
38. nkavanu maṭha-dharmanke naḍasi kondu nashtiṇa nili-
39. sida bhūminu āgāminādi sasibale teṁ-
40. gu hākikomdu maṭha déu-pūje viniyogake
41. naḍasi bahiri tathā tithiyalū nitya-chhatra dharma-
42. kke biṭṭadu Viśva-nāṭha-purāna agrahārada a-
43. ruvatta-nāku-ūruttī valage Kundanūra grāmade-
44. lī Sāmaśākheya Kāvala-vāḍada Honnibha-
45. tṭara makkalu Nārasimhya-bhaṭṭarindalu sāsa-
46. nastavāda āruttīnu krayake māṇidu Bhalappa
47. vōderige āruttī 11o Nārasimhya-bhaṭṭarige āruttī 10
48. ubhayaṃ āruttī 1 nu krayava māḍabāra-
49. denu āruttīnu aramanegi kaṭṭikomdu yī-
50. ttalāgi Nārasihya-dikshittarige koṭṭu yidda-
51. lli avariage prattiyāgi āruttāya koṭṭa sam-
52. mandha muḷa-ūruttīvantaru nashi-santānavā-
53. gi hōdalli yī āruttīnu nitya-chhatra-dharma
54. biṭṭevāgi yī āruttīge rēkhe ga 24 yippatta

II. b.

55. nālu varahage saluva sarvva-svāmmyavanu agrahāra-
56. da apandadalli anubhavisi-kondu chhatra-dharma
57. naḍasi bahiri yī maṭha dharmake ayidu ettinamām-
58. nyavanu prāku Prabhava-samvatsarāḍa Pushya śu 15 lu sōm-
59. parāga puṃnyakāladalli Venkaṭappa-nāyaka-aṭṭya-
60. navaru Śivārpitavāgi biṭṭa māmnya akki bhatta uppu
61. rāgi vidalā búsa sahā yishṭu jinisanga Ghaṭṭa mē-
62. lāṇa sunka Ghaṭṭa ttelagana sunkada ṭhānegalali hē-
63. rri ttandu avāda pēthegalallu mārikondu sarvamanā-
64. nnyavāgi yī svāstenu ettina mānynavanu nimma śī-
65. śu-parampareyāgi maṭha-dharmake naḍasikondu bahi-
66. ri endu koṭṭa ttāmmra-sāsana yidake sākshigalu Ā-
67. ditya-chandrāv Anilōnalaḥ cha dyaur bhūmīr āpō hruda-
68. yam Yamaḥ cha ahaḥ cha rātriḥ cha ūbhecha samdhīye dharm-
69. ścha janāti narasya uruttam l Śrī Venkaṭādri
70. yitalāgi biṭadu Pramōda-samvatsarāda Bhā-
71. drapada ba 2 lu nāū Tirthahalīge hōhāgalu
72. maṭhadali ulīlidali Śivārpitavāgi satra ma
73. tha dēvastānake biṭadu l Paṭaguye ya sīmē

III. a.

74. vaḷagaṇa Gōrugade grāma 1 ke prāku rèkke kuḷa l
75. ga 13 l ke saluvaṇu ga 20 ' 2 l birāḍa ga 4 ' 2 ll =
76. ubhayam ga 24 1 l o l = jangamara birāḍa ' 31 =
77. ubhaya ga 24 ' 3 ll ke nashṭa hoḷe haridu kuḷa ga l o
78. ke ga ' 3 ' 3 ll śudharekhe ga 24 dēvasthānadinda l Kallinā-
79. tha-dēvarinda biṭa kha 3 ke ga 1 bhatta kha 16 ke dēvātā
80. vecho kha 12 śudha ga 1 bhatta kha 4 ke ga 1 ll = ubhayam
81. ga 1 1 ll = Vibhava-samvatsaradalu hechidu Bhairanaga-
82. deyinda kha 1 ll ke ga 1 o ganāchāra ' 2 ll antu ga 2 ' 4 =
83. ubhaya ga 26 ' 4 ll = ke prāku uttāra ga 1 ll 2 śuda l
84. ga 24 ' 2 = Munḍīgana Kopāndinda Hānambī-sin-
85. neyinda kuḷa ga 2 ll ke ga 4 ' 1 = Māyigaṇḍana-k-
86. padinda sēnābōvāna hittiluindyinda kuḷa ga ll ke ga ll 4 l
87. antu ga 30 ' 2 ll Samkūra-santte-pasige-yindalu
88. ga 1 l ubhaya ga 31 ' 2 ll mūvatavandu varahām-
89. nu yeḷu hanāvaḍada bhūmiyani Śivārpita-
90. vāgi biṭevāgi yidake naḍasuva kaṭaḷe l Venka-
91. ōsvara-dēvarige anrutapadige dīna 1 ke avasasara 2
92. ke akki [pa] .. 1 llū tīm 1 kke kha llū kha 18 kke kha 1 kke

III. b.

93. bhatta kha 2 ll lu kha 45 Dhanumāsak kha 3 ubhayame kha 48
94. ke ga 1 ke kha 6 lu ga 8 tove hesaru ga ll 1 annaśudhi
95. tupa ga ll 1 nandādiptri 1 ke ga 3 nityatambūla ' 3 hati
96. dūpa ' 2 śriganda ' 3 amgavastra ' 2 ll Śanivāra yamne
97. majana 2 panchaparva ga Kártika-púje ga 1 vasam-
98. tapúje ga 1 Gókulásahtami 3 Udvána-dvádaše 3 na-
99. yimita 2 antu ga 16 3 rājángala-guḍisuva-
100. vague ga 1 2 ubhayaṁ ga 18 satrada sammamdhā dina
101. 1 ke jana 12 ke ja 1 ke bhata... 1 lu tīṁ 1 ke bhata kha 18 ke
102. ga 1 ra kha 6 lu ga 3 lu ga 36 nayimita vecha ga 1 2 0
103. ubhaya ga 37 2 ke prāku biṭadu ga 24 śuda satra-
104. vecha ga 13 2 2 ubhaya ga 31 2 mūvatavam-
105. du varahanu ēluhanavaḍada bhūmige saluva
106. sarva-svāmmyavanu prákumariyādeyalli āga-
107. māḍikondu dēvattā-vecha satra-dharmavanu nada-
108. sibahiri endu koṭa ttāṁma-sāsana 1 Ādi-
109. tya chandrāv anilōnalāś cha dyaur bhūmīr-āpó-hruḍa-
110. yam Yamaś cha ahaś cha rātri ś cha ubhē cha samdhīyē dharmāś cha jānāti
   narasya urutam 1

Śrī Venkaṭādrey

LL. 1-2.
Salutation to Šambhu.

LL. 3-14.

Be it well. In the prosperous year 1552 of the Śālivāhana era, on the 10th lunar day of the bright half of Pushya in the cyclic year Śukla.

The illustrious Virabhādranāyaka, son of Bhadrappanāyaka and grandson of Kējādi Venkaṭappanāyaka, (possessed of the titles) Eḍava-Murāri, Kōte-kōlāhaḷa, estalisher of the pure Vedic Advaita doctrine (Viṣudha-vaidikā-dvaita-siddhānta-
   pratishtāpaka), engaged in devotion to Śiva and gurus: granted a copper-charter as follows to the illustrious Sachchidānandaḥbhāratī of Śringērī, chief of paramahamsa-
   parivrājakāchāryas, expert in pada, ṛākyā and pramāṇa, engaged in eight-fold yōga
   including yama (control of passions), niyama (restraint):—

On the occasion of making the maṭha near the river Paṭṭagupa built by Manevārte Venkaṇṭha we grant you lands of the village Chaudīsetṭī Koppar in Paṭṭaguppsestme of the revenue value of 16 varahas and 8 haṇas (as detailed below) which had been formerly bestowed for offering worship to the gods in the maṭha
   and for food offerings and illuminations by Venkaṭappa-Nāyaka-ayya on the 9th lunar day of the dark half of Pushya in the year Viḥava. The revenue income from the lands and gardens belonging to Brāhmaṇavāda (Brahman settlement or quarter) was 9½ gadyāṇas (kuḷa, original rent). This sum with the addition of a moieties (arevāśi) amounts to 14 gadyāṇas and 2½ haṇas. Out of this, deducting 2 gadyāṇas and 2½ haṇas for the loss on account of Śrāya (depreciation) there
remains a balance of 12 gadyānas. An addition to this sum at the rate of 2 haṇas, 1 haṅga and 7 kāsus per gadyāna on account of birāda (enhancement of rent due to competition), and duty on paddy, and additional expenses connected with paddy in Durga? (Durgada-bhatta-vecheha-birāda:) amounts to 2½ gadyānas and 3½ haṇas and the total comes to 14½ gadyānas and 3½ haṇas. Add to this for increased tax on pepper (menasina-chaḍīta) a sum of 2½ haṇas and the total amounts to 15 gadyānas and 1 haṇa. This revenue has been granted to you on the said date. So also have been granted to you on the said date a plot of land near the Matt on the river bank in Gorugadde village belonging to the Śūdra-vāḍa (Śūdra settlement or quarter) of Paṭṭaguppe-stone, and another plot of land known as Bhaṭṭara-kāṇagadde. For these two fields the original revenue was, one gadyāna and four haṇas. Out of this deducting ½ gadyāna for loss due to the river floods, the balance is ¼ gadyāna and four haṇas. To this add a moiety and it amounts to 1 gadyāna and 3½ haṇas. This together with an increase of 3½ haṇas on account of birāda comes to 1¼ varahas and 2 haṇas. Adding to this the previous sum of 15 gadyānas and 1 haṇa the result is a total of 16 gadyānas and 8 haṇas.

In addition to the full rights of possession over the lands bringing the annual revenue of 16 varahas and 8 haṇas you will also enjoy for the charities of the Matt the local customs duties (sthala-sunka) on the arecanut and pepper grown in the gardens of the village Chaudisettioppa. You will also take up lands which have been assigned for making up losses (nashṭake nīlisida bhūmi) and grow plantain and cocoanuts thereon and use their future income gained for service of worship and other expenses of the Matt.

Further, on the above date are also granted (to you) for maintaining a chhatram for feeding Brahmans daily, lands granted formerly as vṛttī of the annual revenue of 24 varahas in the village Kūdanur and you may enjoy all the rights of possession over the said vṛttī lands as an agrahāra and conduct the charities of the chhatram out of the same. (The details of the land granted are as follows):—

Out of the 64 vṛttis of land belonging to the Viśvanāthapur Agrahār, Narasimhabhaṭṭa, son of Hounibhaṭṭa of Kāvalavāda following Sāma-sākha had sold 4 vṛttī of land in the village Kūdanur recorded in the śāsana (charter of the agrahāra) to Bhallappa-veder and 4 vṛttī of land in the same area to Nārasimhabhaṭṭa and thus sold the whole vṛttī of land. As however the vṛttī should not be given away in sale, it was resumed by the Palace (Keladi king) and later given to Nārasimha-dikshita. Another vṛttī was granted to him in exchange for this vṛttī and (now) no issue is left of the original owners of the vṛttī. Whereupon we granted this vṛttī of the revenue value of 21 gadyānas for conducting the charity of feeding (Brahmans) daily.

Still further whereas formerly in the year Prabhava and the month Pushya and on the 15th lunar day of the bright fortnight on the holy occasion of the lunar
eclipse, Venkaṭappa-nâyaka-ayya made in the name of the god Śiva, the grant of ēttina-mânya (bullock grant) comprising of the right to load the following commodities, viz., rice, paddy, salt, ragi, pulses and chaff (būsa) on five pack-bullocks in any customs-stations either above or below the ghats and sell the articles in the markets at any place free of all taxes, you may enjoy the above right to carry goods free of taxes on bullocks in spiritual succession from the guru to disciple for the use of the charities connected with the Matt.

Thus is the copper śâsana granted. Witnesses to this are—the sun, moon, wind, fire, sky, earth, water, heart, yama, day, night, the two twilights, and Dharma know man’s deeds.

Śrī Venkaṭâdri.

LL. 69-87.

The following grant was made later:—

On the 2nd lunar day of the dark half of Bhâdrapada in the year Pramôda on the occasion of our camping at the Matt on the way to Tirthahaḷī we made in the name of Śiva, a gift of the following for the satra (free feeding), maṭha and temple:—

The village Gorugade in the district of Paṭṭagupe. Its original revenue was 13½ gadyānas but now it amounts to 20 gadyānas and 2½ haṇas. To this were added the birâda of 4 gadyānas and 2 14/16 haṇas and also the birâda paid by Jangamas (Lingâyat priests) amounting to 3 6/16 haṇas, bringing the total to 24 gadyānas and 8½ haṇas. Out of this was to be deducted on account of loss due to floods 8½ haṇas (which was calculated on the original tax of 5 haṇas kulagadyāṇa) and the balance left was 24 gadyānas.

Also from the temple lands of the god Kallinâtha, 1 gadyāṇa was to be collected as revenue for wet lands of the sowing capacity of 3 khaṇḍugas and also 16 khaṇḍugas of paddy. Out of this 12 khaṇḍugas were to be deducted for services in the temple and thus was left the balance of 1 gadyāṇa in money and 4 khaṇḍugas of paddy. The value of 4 khaṇḍugas of paddy is 6 10/16 haṇas. An increase to revenue was made in the year Vibhava consisting of 3 gadyāṇa for paddy lands of Bhairava of (the sowing capacity of) 1½ khaṇḍugas and 2½ haṇas for ganâchâdra (a tax on Lingayat priests?) bringing the total income to 2 gadyāṇas and 4 1/8 haṇas.

Grand total including the above: 26 gadyāṇas and 4 1/8 haṇas. Out of this former deductions (uttâra) come to 1 gadyāṇa and 7 haṇas, leaving a balance of 24 gadyāṇas and 7 1/8 haṇas. To this must be added (1) 4 gadyāṇas and 6 1/8 haṇas on account of Hânambi-sinne (land) in Munḍiganakoppa (which originally brought a rental of 2½ gadyāṇas) (2) 9½ haṇas, being the revenue of the backyard of the house of the sēnabôva in Mâyigonḍanakoppa: whose original rental value was
\frac{1}{2} gadyāṇa; (3) and 1\frac{1}{2} gadyāṇas being the tax collected at the fair (sante-pasige) at Sankūr. The total amounts to 31 gadyāṇas (varahas), 7\frac{1}{2} haṇas.

LL. 88-110.

We have granted the above lands of the revenue value of 31 gadyāṇas and 7\frac{1}{2} haṇas in the name of Śiva (for the charities of the Matt). Their income is to be utilized for the following items of expenditure: (1) 8 gadyāṇas being the price of 48 khanḍugas of paddy at the rate of 1 gadyāṇa per 6 khanḍugas. Out of this 45 khanḍugas of paddy produce 18 khanḍugas of rice (2\frac{1}{2} khanḍugas of paddy being taken as yielding 1 khanḍuga of rice) and this rice would be expended for one year at 1\frac{1}{2} khanḍugas per month or 1 kolaga per day for food offerings to god Venkaṭēśvara, two times every day, and the remaining 3 khanḍugas of paddy are to be spent for special food offerings in the solar month of Dhanus (2) 6 haṇas (annually) for green gram for making soup (tōuve), (3) 6 haṇas for ghee for being sprinkled on boiled rice (anna-śuddhi), (4) 3 gadyāṇas for offering one perpetual lamp, (5) 3 haṇas for daily offering betel-leaves, (6) 2 haṇas for cotton (for making wicks) and incense, (7) 3 haṇas for sandal-paste, (8) 2\frac{1}{2} haṇas for providing napkins (anga-vastra), (9) 2\frac{1}{2} haṇas for oil-bath on Saturday, (10) 1\frac{1}{2} gadyāṇa for expenses on five parva days every month (being the new moon day, full moon day, sankramaṇa day, 8th and 14th lunar days of the dark half of every lunar month), (11) 1 gadyāṇa for special services in the month Kārtika, (12) 1 gadyāṇa for services in the Vasanta season, (13) 3 haṇas for services on the Gōkulaśṭami day, (14) 3 haṇas for services on Utthāna-dvādaśi day, (15) 2 haṇas for naimittika (occasional expenses). Total 16 gadyāṇas and 8 haṇas for offerings to god (Venkaṭēśvara). One gadyāṇa and 2 haṇas were to be paid as wages for the sweeper. Total including this 18 gadyāṇas. For satra or free feeding were to be expended 36 gadyāṇas for a year at the rate of 3 gadyāṇas every month being the price of 18 khanḍugas of paddy (at 6 khanḍugas per gadyāṇa) for each for feeding 12 men at 1 kolaga daily. For expenses in connection with special feeding 1 gadyāṇa and 7\frac{1}{2} haṇas were to be spent. Total expenditure for feeding: 37 gadyāṇas and 7\frac{1}{2} haṇas. Out of this deducting the previous grant of 24 gadyāṇas, the expenditure from the present grant amounts to 13 gadyāṇas and 7\frac{1}{2} haṇas. Total fresh grant for temple services and feeding: 31 gadyāṇas and 7\frac{1}{2} haṇas.

You will enjoy all the rights of possession over the said lands bringing an annual revenue of 31 varahas and 7\frac{1}{2} haṇas in accordance with old usage and defray out of the income the expenses in connection with the temple and satra charities.

Thus is the copper śasāṇa granted.

The sun, moon .... .... .... .... know man's actions.

Śri Venkaṭādri.
This record has been noticed in P. 65 of M. A. R. 1916. It registers two grants by Virabhadra Nāyaka, chief of Keladi (1629-1645), son of Bhadrappa Nāyaka to Sachehidānandabhārati, pontiff of the Šrīngērī Matt (C. 1622-1663). The first was made on the 10th lunar day of the bright half of Pushya in the year Sukla, S' 1552 (equivalent to 15th December 1629) on the occasion of making over a maṭha near the river in the village Paṭṭaguppe (in Nagar Taluk, Shimoga District). By this, the Šrīngērī guru was granted in addition to the revenue income of 16 varahas and 8 haṇas from the lands of the village Chaudisēṭṭikoppa which had been formerly granted on Vibhava Pushya ba 9, equivalent to 7th January 1629 by Venkaṭappa Nāyaka, grandfather of the donor, extra income from duties on pepper and areca grown in the gardens of the said village and also the right to convert certain waste lands into plantain and cocooanut gardens and thereby derive further income. This was to be used for the expenses of the maṭha. The donee was also given a vṛtti of land in the village Kundanur belonging to the Viṣvanāthapura Agrahārā, of the annual revenue value of 24 varahas for maintaining a free feeding-house at the maṭha. The donor also confirmed the permit granted previously by his grandfather Venkaṭappa Nāyaka (on the occasion of a lunar eclipse in the month Pushya of the cyclic year Prabhava corresponding to 10th January 1628) for 5 bullocks of the Šrīngērī Matt to pass in the territories of the Keladi chief free from tolls, laden with the articles: rice, paddy, salt, rāgi, vidāla (pulses), and būsa (chaff of wheat ?) and to sell the articles in any market.

The second grant by the same donor was made later on Pramōda sam Bhādrapada ba 2 corresponding to 13th September 1630 on the occasion of a halt he made at the above Maṭha at Paṭṭaguppe on his way to Tīrthaḥalī. It consisted of the gift of lands of the village Gorugadde in Paṭṭaguppesīme of the annual revenue of 31 varahas and 71 haṇas to provide for the worship in the temple of the god Venkaṭēśvara in the said maṭha and also for the maintenance at the maṭha of a satra or feeding-house to feed 12 people daily. The details of the allotment of expenses for the various items in connection with temple services and feeding are interesting. Special services were conducted on Gōkulāṣṭami (Krishna's birthday), Utthānadvādaśi (the 12th day of the month of Kārtika on which God Viśnuś is said to awake from his four months' sleep) and the whole lunar month of Kārtika and spring and the solar month of Dhanus. One khaṇḍuga of rice is given as the equivalent of 2½ Khaṇḍugas of paddy and 6 khaṇḍugas of paddy are taken as worth 1 varaha and koḷaga as equivalent to 5 srs.

At the close of both grants the signature of the donor is given as Śrī Venkaṭādri in lls. 69 and 110.
The record is an instance of the devotion and solicitude shown by the Keladi Chiefs, though they were Lingāyats, to the Śrīṅgērī Matt, the stronghold of the Śmārta sect of Brahmins.

29

Sūrāpura grant of the Vijayanagar King Śrīrrangarāya II dated Ś 1582 in the possession of the Matt at Śrīṅgērī.

1 Plate: Telugu language and characters.

Size 9½" × 6½"

1. 1. संताह्नाथरजस्रं भाष सम्भारितानां तीर्थावधारो विनायक
2. 2. त्रिवेण्याब्दमयो त्रिवेण्याब्दमयो नस्तनात्मको विनायक
3. 3. विनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
4. 4. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
5. 5. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
6. 6. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
7. 7. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
8. 8. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
9. 9. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
10. 10. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
11. 11. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
12. 12. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
13. 13. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
14. 14. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
15. 15. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
16. 16. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
17. 17. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
18. 18. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
19. 19. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
20. 20. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
21. 21. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
22. 22. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
23. 23. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
24. 24. श्रीविनायकरमजीवीम् श्रीविनायकरमजीवीम् विनायक
25. ಸದೇಶದೂರದಬುಡಿ ಅಮರಾ ನರದೂರದಬುಡಿ ಸಿತಿಕ್ಕಾಗಿ ॥
26. ಸುಂದರಾರುಣ ನರದೂರದಬುಡಿಯಾಗಿ ನರದೂರದಬುಡಿಯ ಸಿತಿಕ್ಕಾಗಿ ॥

(ಸರ್ವೇಶ ಕಲೇಕರಿ)

27. ಮುಖ್ಯಸಾಮಾನ್ಯ ಗಾತ್ರ ॥ ಆದಾಗ ಅನುಮೋದನೆ ॥
28. ಶ್ರೀರಾಮಕ್ಷೇತ್ರ ॥ ನಂತರ ಕವಿತೆಯ ಗೊಂಪಿ ॥
29. ಸ್ವಾಮಿ ॥ ಸೌಂದರ್ಯ ಸ್ವಾಮಿಯ ಕೇಳೆತ್ತರ ಸ್ವಾಮಿಯ ಸೂರ್ಯ ॥
30. ಅನಮೂರ್ತ ಲಕ್ಷಣ ॥ ಕೃತ್ಯಕ್ರಮ ॥ ಸುಲ್ಕುಲಿ ದುಳಿಕು ॥
31. ಸೇವೆ ಸಕ್ರಿಯಾ ಅನಮೂರ್ತ ಲಕ್ಷಣಗಳು ॥ ಸೇವೆ ನಂತರ ನಂತರ ॥
32. ಅನಮೂರ್ತ ಲಕ್ಷಣಗಳು ॥ ಸೇವೆ [ತಿ] ಸ್ವಾಮಿಯ ಕೊನೆಯ ಕೇಳೆತ್ತರ ॥
33. ಶ್ರೀರಾಮಕ್ಷೇತ್ರ ॥ ಸೌಂದರ್ಯ ಸ್ವಾಮಿಯ ಕೇಳೆತ್ತರ ॥
34. ಸ್ವಾಮಿಯ ಸ್ವಾಮಿಯ ॥ ಸ್ವಾಮಿಯ ಕೇಳೆತ್ತರ ॥ ಸ್ವಾಮಿಯ ಸೂರ್ಯ ॥
35. ಸ್ವಾಮಿಯ ಕೇಳೆತ್ತರ ॥ ಸ್ವಾಮಿಯ ಕೇಳೆತ್ತರ ॥ ಸ್ವಾಮಿಯ ಸೂರ್ಯ ॥
36. ಸೇವೆ ಸಕ್ರಿಯಾ ಅನಮೂರ್ತ ಲಕ್ಷಣಗಳು ॥ ಸೇವೆಯ ಸಕ್ರಿಯಾ ॥
37. ಸೇವೆ ಸಕ್ರಿಯಾ ಅನಮೂರ್ತ ಲಕ್ಷಣಗಳು ॥ ಸೇವೆಯ ಸಕ್ರಿಯಾ ॥
38. ಸೇವೆಯ ಸಕ್ರಿಯಾ ಅನಮೂರ್ತ ಲಕ್ಷಣಗಳು ॥ ಸೇವೆಯ ಸಕ್ರಿಯಾ ॥
39. ಸೇವೆಯ ಸಕ್ರಿಯಾ ॥ ಸೇವೆಯ ಸಕ್ರಿಯಾ ಅನಮೂರ್ತ ಲಕ್ಷಣಗಳು ॥
40. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
41. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
42. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
43. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
44. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
45. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
46. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
47. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
48. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
49. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
50. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
51. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥
52. ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥ ಸೇವೆಯ ಸಕ್ಮಾನ ॥

Transliteration.

Srī Rā

Sūrāma.

2. dīr-kaḷaśa yatra dhātrī chhatra-sīrayam dadhau ś namastunga-sīmā-chumbi-śrīchāmar-ḥravē ś trailōkya-nagarā-rāmbha-mūla-stambā-
3. ya Śambhavē ś svasti śrī viyaya-bhūyā-daya Śālivāhana śaka varshaṃ-śrīma-
4. bbulu 1582 Plava-nāma-samvatsara Kārttika śu 15 śrīma-
5. t-paramahamsa-parivraṇjakā-chārya-varya pada-vākya-pramāṇa-pārā-
7. வார-பார்த்தா-பர்த்தா-சர்வா-தாந்த்து-நாயின் சிர்மன் முலு-
8. வேயிய-சிம்வதாந்த்-துயா்-சித்தா சூடர்-சம்ஸ்தோபா-னிர்ஷத-செய்தற்பாயமா-
9. நா சிர்மாட்டா சச்சிஹின்னாய்மா-மாஹா-ய்ளேயாய்மா-காவா-நாயின்-பாதா-பாடமா-
10. ராகாயு குளையா சியாங்காய்மா-பாமாய்
11. ராஜா பாத்தா ராஜா பாடா பாத்தா ராஜா பாத்தா ராஜா பாத்தா
12. குயியண்ட ராஜா குயியண்ட ராஜா குயியண்ட ராஜா குயியண்ட
13. லேயா லேயா லேயா லேயா லேயா
14. காம்மாய்மா காம்மாய்மா
15. காம்மாய்மா
16. காம்மாய்மா
17. காம்மாய்மா
18. காம்மாய்மா
19. காம்மாய்மா
20. காம்மாய்மா
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23. காம்மாய்மா
24. காம்மாய்மா
25. காம்மாய்மா
26. காம்மாய்மா
27. காம்மாய்மா
28. காம்மாய்மா
29. காம்மாய்மா
30. காம்மாய்மா
31. காம்மாய்மா
32. காம்மாய்மா
33. காம்மாய்மா
34. காம்மாய்மா
35. காம்மாய்மா
36. காம்மாய்மா
37. காம்மாய்மா
38. காம்மாய்மா
39. காம்மாய்மா
40. காம்மாய்மா
41. காம்மாய்மா

(Back side of the plate).
42. dhyāsi svasti śaṁstópanishat-sama-stūyamāna Śrī[ma]t śaṁcchidānandda-
43. mahā-yogindra-divya-śrī-pāda-padmā-rāḍakulainā Śrī-Krishṇāna-
44. mṛda-svāmulavāri divya-śrī-pāda-padmaṁbutalku Ātrēya-
45. gōtra Āpastamba-śūtra Yējuśākhā-dhyāyulainā Ārvi-
46. ṭī Rāma-rāju Rangapa-rājayya-vāri paṭrīlunnu Gōpāla-
47. rājayya-vāri-patrīlunnu ayina Śrīmaṇ rājadhirāja rāja-
48. paramēsva Śrī vīra-pratāpa Śrī-vīra-Śrīragarāya-dēva-mahārāya-
49. layyavāru samarpimchchina grāma-dharma-sāsanamu dāna-pālanayōr
50. madhyē dānā chhrēyōnu-pālanām dānāt chhartam avāpnōti pālanā-
51. d achemistry padam yēkaiva bhagini lōkē sarvēṣhām ēva bhūbhujām na bhō-
52. āya na kara-grāmphya vipra-dattā vasundhara Śrī-Rāma

**Translation.**

**LL. (1-4).**

Salutation to Varāha and Sāmbhu. May the bar-like tusk of the sportive Boar form of Hari, resting on which the Earth with Meru as the pinnacle, bore the charm of a parasol, protect us.

**LL. (5-21).**

Be it well. On the 15th lunar day of Kārtika in the year Plava, 1582 of Śālivāhana era, the illustrious parama-hamsa, parivrājakāchāryavārya (chief of ascetic teachers), crosser of the ocean of pada, vākya and pramāṇa, master of all tantras (sarva-tantra-svatantrulu), occupant of the throne of Muluvali:—

Be it well. To the sacred lotus feet of Krishṇānandasvāmi, worshipper of the (holy) lotus feet of Sachchidānanda-mahāyogindra, praised by all the Upanishads. While the illustrious king over kings, paramount sovereign, the valiant Vīra Śrīragarāyadeva-mahārāya was ruling the whole earth seated on the jewelled throne in Velāpuri.

The king of kings, lord paramount, mighty warrior, Vīra-Śrīragarāyā-dēva-mahārāyalayyavārū son of Gōpalarājayyavārū and grandson of Āraviṇī Rāmarāju Rangarājayyavārū of Ātrēyagōtra, Āpastambasūtra and Yajuś-sākhā, presented the eight-fold salutation with great respect, fear and devotion and granted a dharma-sāsana (charter) containing the gift of the lands of a village:—

For the worship of the god Gōpālasvāmi the village named Jalagaramānī Sūrāpura, have we presented on the said date and the holy occasion, with pouring of water on gold, in order that the god Venkaṭēsvara may be pleased, in the presence of the god Chenna-Kēśava, with the three karaṇas (mind, speech, and body) and
the three vāchakas (repeating thrice) and dedicated to Śri Krishna, the charter of
the gift of the lands of a village has been granted.

You may enjoy in peace for as long as the moon and sun endure, in succession
from preceptor to disciple the eight powers of enjoyment and possession of this
village viz., treasure on the surface and underground, water springs, mineral wealth,
imperishables, future rights, present rights and possibilities, with the right also to
gift, mortgage, exchange or sell the village.

LL. (29-39).

(Thus) has been granted the charter of the gift of a village to the holy lotus
feet of Krishnānanda-yōgindra, disciple of the illustrious Sachchidānanda-mahāyō-
gindra, praised by all the Upanishads, seated on the throne of Muḷuvāy, adept in
all sciences (sarva-tantra-svatantra) crosser of the ocean of pada, vākyā and
pramāṇa, chief of preceptors and an ascetic of the order of paramahamsas by the
valiant Śrīrangarāya-dēva-mahārāya, king of kings, paramount lord, who was the
son of Gopālarāja and grandson of Āravīti Rāmarāja Rangaparājaya of
Ārēyagōtra, Āpastamba-sūtra and Yajuś-sākha.

LL. (39-49).

(Repetition of the gift in LL. 29-39)

LL. (49-52).

Between making a gift and protecting a gift (already made), protecting is
more meritorious than making a gift. By making a gift one goes to heaven and by
maintaining a gift one attains a region from which there is no fall. To all kings
there is one sister in the world; that is the land given away to Brahmans which
can neither be enjoyed nor touched by hand (taxed).

Śri Rāma.

Note.

This record is in Telugu characters and language. It is dated S' 1582 Plava-
sam. Kārtika śu 15 corresponding to 27th October 1661 A.D. and records the gift
with the usual rights of the village Sūrāpura called Jalaagramāṇi Sūrāpura to the
ascetic Krishnānandāsvāmi, disciple of Sachchidānanda, head of the matt (spiritual
throne) at Muḷuvāy by the Vijayanagar king Śrīrangarāya, son of Gopālarāja and
grandson of Āravīti Rāmarāja Rangaparājaya for the worship of god Gopālasvāmi
(the chief deity worshipped in the matt). Two verses in Sanskrit in praise of
Varāha and Śambhu which are usually found in the beginning of many sāsanas are
also found in this record (LL. 1-4) and the usual imprecatory verses are also
found at the end of the grant. The signature Rāma concludes the grant. The
grant is said to be made by the king when ruling from the throne at Vēlāpuri
(Bēlūr) in the presence of god Chennakēśava (the chief deity worshipped at Bēlūr)
as an act of devotion to god Venkaṭeśa. The name, pedigree and titles of both the donor and donee are repeated a number of times (ll. 6-13 and 29-39, 39-49, etc.) in the grant.

The village granted *viz.*, Sūrāpura is situated about two miles to the north of Bēlūr, and now belongs to the Śṛṅgerī Matt. The donor was king Ranga VI who was the adopted son of Gōpālarāja, and grandson of Ranga V who was the son to Venkaṭādri, a brother of Rāmarāya slain at the battle of Taḷikōte. In 1644 Ranga VI's (Śṛṛrangarāya's) capitals Chandragiri and Changalpet were taken by the forces of Golkonda and he fled to the protection of Śivappa Nayak of Bednūr, who installed him at Bēlūr and the neighbouring parts. The inscriptions of this king of Vijayanagar continue to 1664. He seems to have issued several grants from his camp at Bēlūr. His grant to the Muluvāy Matt is also found in another record at the village Rannagaṭṭa, about six miles to the south of Bēlūr registering the gift of the village in 1661 (See M.A.R. 1926, P. 40).

The donee Kṛishṇānanda, disciple of Sachchidānanda was the head of the Muluvāy matt (throne). Muluvāy is the name of a town in the Kolar District called usually Mulbāgāl and also of a village in Tirthahalli Taluk, Shimoga District. The svāmis of this matt claim spiritual descent from Padmapāṭāchārya, the immediate disciple of Śankarāchārya and appointed as the head of the matt at Dvāraka in Gujerat by Śankarāchārya himself. According to tradition Agnimūrdha-Kṛishṇānandasvāmi, a successor of Padmapāṭāchārya came to the south and settled at Mulbāgāl in Kōlār District. Later the headquarters of the Matt were transferred to the village Mulbāgāl in Tirthahalli Taluk where the present guru of the matt resides. The chief object of worship in the Matt at Mulbāgāl is the god Gōpāla or Gōpalakrishna, a metallic image of which is worshipped by the guru and also a shrine of the god is set up in the matt. The gurus of this matt claim to follow the Bhāgavata-sampratāya sect founded by Vishnuśvāmī and differ from the ordinary Smārtas in paying more attention to the worship of Vishnu and in the rules of the observance of the Ekādaśi fast. In other respects, they agree with each other. In the list of the svāmis of the matt, there is a Kṛishṇānanda, disciple of Sachchidānanda who was a disciple of Agnimūrdha Kṛishṇānanda who founded the matt at Mulbāgāl in the Kolar District.

We may also note here that in Talkāḍ, a village in T.-Narsipur Taluk, Mysore District, there is also a matt of Bhāgavatasampadāya claiming to be founded by Agnimūrdha Kṛishṇānandasvāmi (See M.A.R. 1918, P. 38).

It is interesting to know how the copper-plate grant recording endowment to the Mulvāy (Mulbāgāl) matt came into the possession of the Śṛṅgerī Matt. It is said in Śṛṅgerī that the village Sūrāpura was sold by the Mulbāgāl Matt at some time to the Śṛṅgerī Matt and hence the presence of the grant in the latter Matt, which also enjoys the said village granted.
Chandrashekharapura grant of the Keladi king Somaśekhara Nayaka dated Ś1652 in the possession of the Matt at Śringeri.

5 Plates: Kannada language and characters.

Size 13″ × 8¼″

I A.

1. ಚಂದ್ರಶೇಖರಪುರ ಗ್ರಾಂಟ್ ಶಿಲ್ಪೀನಾಗಿ ಮಡುವಿಕೆ
2. ಅ ಬೀಜದ ಜ್ಞಾನ ಮಂತ್ರಾಲಯದ ಸಂಘಟಕ ಮಡುವಿಕೆ
3. ಆ ಪ್ರಕಾರ ಮಂತ್ರಾಲಯದ ಸಂಘಟಕ ಮಡುವಿಕೆ
4. ಪ್ರಕಾರ ಸಂಘಟಕದ ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
5. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
6. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
7. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
8. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
9. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
10. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
11. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
12. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
13. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
14. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
15. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
16. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
17. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
18. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
19. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
20. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
21. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
22. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
23. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
24. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
25. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ

I B.

26. ಚಂದ್ರಶೇಖರಪುರ ಗ್ರಾಂಟ್ ಶಿಲ್ಪೀನಾಗಿ ಮಡುವಿಕೆ 800
27. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
28. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
29. ಎಂದು ಸಂಘಟಕದ ಸಂಘಟಕದ ಮಡುವಿಕೆ
30. ಸಂಖ್ಯೆ ಗುಣಾಂಕಗಳು ಹಾಗು ಅಂಕಗಳ ವಿವಿಧತೆಗಳಿಗೆ ನೈಮೂಲಹಾ ಹ
31. ತನ್ನ ಸಂಖ್ಯೆಗಳಲ್ಲಿನಲ್ಲಿ ಗುಣಾಂಕಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
32. ಸಂಖ್ಯೆ ಗುಣಾಂಕಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
33. ಇದರ ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
34. ತನ್ನ ಗುಣಾಂಕಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
35. ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
36. ಸಂಖ್ಯೆ ಗುಣಾಂಕಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
37. ನೈಮೂಲಹಾ ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
38. ಭೀಮರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
39. ಭೀಮರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
40. ಭೀಮರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
41. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
42. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
43. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
44. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
45. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
46. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
47. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
48. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
49. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ
50. ಅವರು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ ಎಲ್ಲಾದ ಕ್ರಮಗೆ

II A.

51. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
52. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
53. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
54. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
55. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
56. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
57. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
58. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
59. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
60. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
61. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
62. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
63. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
64. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
65. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
66. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
67. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
68. ಸಂಖ್ಯೆಗಳು ಹಾಗು ವಿವಿಧತೆಗಳು ಎಲ್ಲಾದ ಕ್ರಮಗೆ
II B.

76. ಕನ್ನಡದ ಕೌಣ್ಳು ಕೇಂದ್ರ ವಿವಿಧ ವಾಕ್ಯಗಳ.
77. ಸ್ನೇಹ ವೈಕ್ರಮ್ ವಾಕ್ಯವು ಸೂಚಿತ ವಾಕ್ಯ.
78. ಪತ್ರ ವಿವರಣೆಗಳು ಸ್ನೇಹ ವಾಕ್ಯ.
79. ಸ್ನೇಹ ವಾಕ್ಯ ವಿವರಣೆಗಳು ಸೂಚಿತ ವಾಕ್ಯ.
80. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಅಂದರೆ ವಾಕ್ಯ.
81. ಪತ್ರ ವಿವರಣೆಗಳು ಅದರ ವಿವರಣೆಗಳು.
82. ಪತ್ರ ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
83. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
84. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
85. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
86. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
87. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
88. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
89. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
90. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
91. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
92. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
93. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
94. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
95. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
96. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
97. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
98. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
99. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
100. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
101. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
102. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.

III A.

103. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
104. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
105. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
106. ಕೌಣ್ಳು ವಿವರಣೆಗಳು ಕೇಂದ್ರ ವಿವರಣೆಗಳು.
III B.

130. ಮಾತ್ರ ಕೆಳಿಸಿದ್ದು ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
131. ಸಹ ವಿದ್ಯಾರ್ಥಿ ಮತ್ತು ಹೆಸರು ವಿದ್ಯಾರ್ಥಿ ಸ್ವಭಾವ
132. ಹೆಸರು ಚಲಿಸಿದ್ದು ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
133. ಹೆಸರು ಮತ್ತು ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
134. ಹೆಸರು ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
135. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
136. ಸಹ ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
137. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
138. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
139. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
140. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
141. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
142. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
143. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
144. ಹೆಸರು ಹೆಸರಾದ ಸ್ವಭಾವ
145. ನೇರವಾಗಿ ಸುಂದರ ನೌಕೆ ಕೊನೆಗೂ ರಿಂದ ತನ್ನ ಸಂದೇಹ
146. ನೇಮ್ಮನ ಸಮ್ಮತಿ ಹೊಂದಿಕೊಂಡು ಸುಂದರ ನೌಕೆಯಿಂದ ಸಂದೇಹ ಗೊಂಡದೇ ನೇಮಕ್ತು
147. ತನ್ನಾದ ಪ್ರತಿಕ್ರಿಯೆಯಿಂದಾಗಿ ಪ್ರತಿಕ್ರಿಯೆ ಕೊನೆಗೂ ರಿಂದ ತನ್ನ ಸಂದೇಹ
148. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
149. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
150. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
151. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
152. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
153. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
154. ತನ್ನಾದ ಪ್ರತಿಕ್ರಿಯೆಯಿಂದಾಗಿ ಪ್ರತಿಕ್ರಿಯೆ ಪ್ರತಿಕ್ರಿಯೆ ಕೊನೆಗೂ ರಿಂದ ತನ್ನ ಸಂದೇಹ
155. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
156. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
157. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ

IV A.
158. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
159. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
160. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
161. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
162. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
163. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
164. ತನ್ನಾದ ಪ್ರತಿಕ್ರಿಯೆಯಿಂದಾಗಿ ಪ್ರತಿಕ್ರಿಯೆ ಪ್ರತಿಕ್ರಿಯೆ ಕೊನೆಗೂ ರಿಂದ ತನ್ನ ಸಂದೇಹ
165. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
166. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
167. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
168. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
169. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
170. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
171. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
172. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
173. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
174. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
175. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
176. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
177. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
178. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
179. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
180. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
181. ತನ್ನಾದ ಪ್ರತಿಕ್ರಿಯೆಯಿಂದಾಗಿ ಪ್ರತಿಕ್ರಿಯೆ ಪ್ರತಿಕ್ರಿಯೆ ಕೊನೆಗೂ ರಿಂದ ತನ್ನ ಸಂದೇಹ
182. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
183. ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ ಕೆಲಸದಲ್ಲಿ ತನ್ನ ಸಂದೇಹ ವಾಂತಾದ
IV B.

184. ಕಲಾಕಾರರು ಕಾರ್ಯವಿನ ಅಂತಕಾಲ ವಿವರಣೆ
185. ವಿಜ್ಞಾನದ ಅಧ್ಯಯನದ ಫಲವುಗಳನ್ನು ಕೆಲವುವುದು ಅನುಭವಪಡುವ ಎಂದು
186. ಕನ್ನಡದಲ್ಲಿ ಮಹಾತ್ಮ ಗಾಂಧಿಯ ವಿವರಣೆ
187. ಯಾವುದ್ದರೂ ಇಲ್ಲಿ ಇಲ್ಲಿಯೂ ತಮ್ಮುದೂ ೨೪ ದಿನಗಳು ದಿನಸಿದ್ದು
188. ಎಲ್ಲಾ ಮಾತ್ರಾಗಿ ಎಂಬ ಮಾತ್ರವಿದ್ದ ವಿವರಣೆಗಳು
189. ತಾಲುಕೆ ನಿರ್ದೇಶಿಸಿದ ಕೆಲವು ಕಾವ್ಯಗಳಿಗೆ ಸ್ಥಾನವು ಇಂದೆಂದು
190. ಎಲ್ಲಾ ಮಾತ್ರ ಕನ್ನಡ ಕಾವ್ಯಗಳಿಗೆ ವಿಷಯವು ಇದೆ
191. ನಂತರ ತಾಲುಕೆಯವರು ಕರೆದು ಕಾಲಿನಲ್ಲಿ ಪ್ರತಿಕ್ರಿಯೆ
192. ರಾಜು ಸೋಲೋಮುಂಗಾ ಕರ್ನಾಟಕ್ ರಾಜಾ ಕ ಕರ್ನಾಟಕ್ ರಾಜಾ
193. ರಾಜಾ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
194. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯಗಳು ಕನ್ನಡದಲ್ಲಿ ಅನುಭವಪಡುವ ಎಂದು
195. ರಾಜಾ ಸೋಲೋಮುಂಗಾ ಕರ್ನಾಟಕ್ ರಾಜಾ ಕ ಕರ್ನಾಟಕ್ ರಾಜಾ
196. ರಾಜಾ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
197. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯಗಳು ಕನ್ನಡದಲ್ಲಿ ಅನುಭವಪಡುವ ಎಂದು
198. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯಗಳು ಕನ್ನಡದಲ್ಲಿ ಅನುಭವಪಡುವ ಎಂದು
199. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
200. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
201. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯಗಳು ಕನ್ನಡದಲ್ಲಿ ಅನುಭವಪಡುವ ಎಂದು
202. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
203. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
204. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
205. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
206. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
207. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
208. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
209. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
210. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
211. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು
212. ರಾಜಾ ಕೃಷ್ಣ ರಾಮಾಚಾರ್ಯ ಜ್ಞಾನದ ಅಂತಕಾಲ ವಿವರಣೆಗಳು

V A.

213. ಕೇಂದ್ರದಿಂದ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ನಡುವಿನ ಅಂಗಗಳನ್ನು ಸಿಗದರೆ
214. ಎಲ್ಲಾ ಕ್ರೀಡಾಗಳ ಮೂಲಕ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ದೃಶ್ಯವನ್ನು
215. ಎಲ್ಲಾ ಕ್ರೀಡಾಗಳ ಮೂಲಕ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ದೃಶ್ಯವನ್ನು
216. ಎಲ್ಲಾ ಕ್ರೀಡಾಗಳ ಮೂಲಕ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ದೃಶ್ಯವನ್ನು
217. ಎಲ್ಲಾ ಕ್ರೀಡಾಗಳ ಮೂಲಕ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ದೃಶ್ಯವನ್ನು
218. ಎಲ್ಲಾ ಕ್ರೀಡಾಗಳ ಮೂಲಕ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ದೃಶ್ಯವನ್ನು
219. ಎಲ್ಲಾ ಕ್ರೀಡಾಗಳ ಮೂಲಕ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ದೃಶ್ಯವನ್ನು
220. ಎಲ್ಲಾ ಕ್ರೀಡಾಗಳ ಮೂಲಕ ಕ್ರೀಡಾದ ನಿರ್ದೇಶನದ ದೃಶ್ಯವನ್ನು
221. ದೃಷ್ಟಿ ವಿಷಯವು ಸುಂದರದ ಗಾತ್ರದಲ್ಲಿ ಸೂತ್ರ ದೃಷ್ಟಿ
222. ದೃಷ್ಟಿ ವಿಷಯದವರು ಗಾತ್ರ ಸೂಚೆಯ ಸೂತ್ತುಹುದಾದ ಸೂತ್ರ
223. ಮಹಾಕಾವ್ಯದ ವಿಶೇಷ ವಿಷಯದ ಉಲ್ಲೇಖ
224. ಮಹಾಕಾವ್ಯದ ವಿಶೇಷ ವಿಷಯದ ಉಲ್ಲೇಖ
225. ಮಹಾಕಾವ್ಯದ ವಿಶೇಷ ವಿಷಯದ ಉಲ್ಲೇಖ
226. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
227. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
228. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
229. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
230. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
231. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
232. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
233. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
234. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
235. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ
236. ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ ಹೇಗೆ

V B.
237. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
238. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
239. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
240. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
241. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
242. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
243. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
244. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
245. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
246. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
247. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
248. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
249. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
250. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
251. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
252. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
253. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
254. ದೃಷ್ಟಿ ವಿಷಯದ ಸೂತ್ರದ ಉಲ್ಲೇಖ
255. ದೃಷ್ಟಿ ವಿಷಯದ ಉಲ್ಲೇಖ

II. (1-2).

Translation.

Salutation to Śambhu.
LL. (3-14).

Be it well. In the prosperous year 1652 of Śālivāhana era, on the 15th lunar day of the bright half of Śrāvaṇa in the year Saumya, the illustrious Sōmaśekhara Nāyaka (possessed of the titles) Edava-Murāri, Kōṭekolāhala, establisher of the pure Vedic Advaita doctrine, devotee of Śiva and gurus, and a descendant of Kejādi Sadāśivarāya Nāyaka, great-grandson of Śivappa Nāyaka, grandson of Chennam-māji, lawful wife of Sōmaśekhara Nāyaka and son of Basavappa Nāyaka granted the following charter of the grant of lands to Chennannā, son of Venkaṭaiya and grandson of Venkaṇṇa, and great-grandson of Lakuvali Konaṇṇa of Bhāradvāja-gōtra, Āśvalāyana-sūtra and Ruk-sākhe:—

LL. (15-23).

Whereas uncle Nirvānaiya says that you pray for the grant of a såśana for the estate granted as uttāra (land given rent-free by Government to an individual as a reward for services) for defraying the expenses of services of the gods Avimuktēśvara and Bindumādhava set up in a temple newly built by Venkaṭaiya, your father, in the village called Maleyāḷa-maṭhadagrama (village belonging to or having Maleyāḷa-maṭha) of the Harāḷi-pālu division in Muttūr-sīme on the other side of the river in Tirtharājakūra, and also for the maintenance of the agrahāra named Chandrasekharapura erected near the (above) temple:—we have caused this to be written, recording the lands granted as uttāra for the agrahāra and temple:—

LL. (23-29).

(1) Garden consisting originally of 300 areca trees and paying a siddhāya (fixed rent) of 2 varahas per year. After the year Khara 20 varahas were added to the income on account of the additional 1000 areca trees producing 2 lakhs of areca-nuts and 5 varahas were added on account of mēluvāna (surcharge). Owing to this increase of 25 varahas, the income from the garden became 27 varahas. This garden originally belonged to the uttāra lands of the svāmi of Tirtharājakūra Matt and was now given to the Maleyāḷa-maṭha of Harāḷipālu in Muttūr-sīme in consideration of the presents (price-money) received from the latter.

LL. (30-36).

(2) A rice-field belonging to the svāsthe (estate) of the god Śāṅkaradēvaru of Kuruvali village. Its sowing capacity being 5 khanḍugas, the produce is (taken as) 25 khanḍugas of paddy of the value of 2½ varahas. Addition to this on account of birāda—3½ haṇas. Increase in the year Khara—¾ varaha and 1¼ haṇas. Total revenue 3½ varahas. Out of this must be deducted 2¼ varahas being the price (calculated) of 25 khanḍugas of paddy reserved for the services of the god Śāṅkara dēvaru and uttāra lands must be given to the head of Muluvāgil Maṭha in exchange for lands taken from him, the expenses of this being met from the additions to the tax birāda. Thus the balance of uttāra received from this estate is of the revenue value of 1 varaha.
(Similar details are given for the land received as uttāra from the estate granted for the maintenance of a satram on the other side of the river of Tūrthārajapura: in exchange for lands given to the satram from the Maleyālamātha:—Revenue value 3 varahas 9 10/16 haṇas).

The wet lands forming part of Parusemakki from among the uttāra lands at Kuruvalḷi of the head of Tūrthārajapura Matt in consideration of having received 3 varahas and 4½ haṇas as presents (or price money). Its sowing capacity is 2½ khanḍugas of paddy, and the tax payable in paddy is 15 khanḍugas of the value of 1½ varahas. The birāda brings 2½ haṇas. Total income: One varaha and 7½ haṇas.

Similar details are given for some rice lands in Kuruvalḷi village received from the purāṇika (reciter of religious discourses called purāṇas) of the village Bukalāpura of the revenue value of 6 varahas and 2½ haṇas.

Similar details are given for the lands in the village Nekarikanagrāma in Haralīpālu and in the village Bukkarāyapura. These belonged to the heggade of Muttūr and the heads of the Tīrthamuttūr Matt and Mūlūvāgil Mutt. Some additional to the income of these lands came from the revenue of forests called Nekkarika-Valagere-kāṇu, Morabina-kāṇu and Handiguni-kāṇu. In addition honey and wax collected in the forests brought an extra revenue of 6 seers of honey and 2½ seers of wax, the value of which is calculated at 1½ haṇas and 1¼ haṇas respectively. These lands were obtained in consideration of the payment of 47 + 7½ = 54½ varahas:

Similar details are given in LL. 81-192 for lands in the village Mēlabandu in Muṇḍekārasime, Kālakoppa-grāma, Bidurūr, Dēvatekoppa, Mangalagāru, Ālumani-grahāra, forests in Mēlabandu with their honey and wax, Biliakoppa in Arawāpura, Bhāratipura (which was granted for Bhadrarājapura agrahāra), Triyambakapura, Viśvanāthapura, Nīrlokkoppa, etc. Total revenue 195 varahas and 6 14/16 haṇas.

Details (of how the above lands were acquired):—After receiving 495 varahas as the price money to the palace, lands were given as uttāra of the total revenue of 49½ varahas (38 varahas and 6½ haṇas from siṣṭu and 10 varahas and 8½ haṇas from nillīṣṭa-nashṭa). The meaning of these phrases siṣṭu and nillīṣṭa-nashṭa is not clear. After receiving 259 varahas, 4½ haṇas to the palace the following lands were given as uttāra:—the lands purchased by you from the purāṇika of Bukalāpura of the revenue value of 5 varahas: the lands purchased from Puṭṭēdikshita of Mūlūvāgil Agrahāra of the revenue value of 5 varahas: the lands purchased from
Nārasijōyisa of Aralāpura of the revenue value of 12 varahas: the lands purchased from Venkubhaṭṭa Subābhata of Bhāratipura of the value of 15 varahas: the lands purchased from Puṭṭabhaṭṭa of Viśvanāthapura Agrāhāra of the revenue value of 12 varahas; total 49 varahas. Lands are given with pouring of water by the svāmi of Tirthahalli, of the revenue value of 3 varahas and 7½ haṇas; by the svāmi of Tirthamuttūr, of the revenue value 1½ varahas: from the rent-free lands of Venkaṇṇa Heggade of Muttūr, revenue value 6 varahas and 6½ haṇas; from the rent-free lands of Malāṇa Heggadē of Muṇḍekāru, revenue value 18 varahas: total revenue value 28 varahas and 9 haṇas; total revenue of both, 77 varahas and 9 haṇas.

The previous uttāra lands of your father Venkaṇṇa in Triyambakapura: revenue value 20 varahas and 6½ haṇas: uttāra lands granted free of cost in the name of god Śiva of the revenue value of 47 varahas and 6 10/16 haṇas. Total revenue value of lands granted: 195 varahas 6 14/16 haṇas. Out of this amount 137 varahas and 1½ haṇas come from sīst (fixed income) and 58 varahas and 5 6/16 haṇas from uncertain income subject to fluctuations (prāku nillstha nashta hechchigeyāgi).

LL. (213-229).

Details of expenditure to be incurred from this revenue:—For the daily services and special services on the five parva days of each month for the gods Avimuktēśvara and Bindumādhava set up in the temple built in this agrahāra:—33 varahas and 6½ haṇas. For the expense of watch and ward (kandachāra) and for the service of abhishēka (special bathing) and of sahasranāma (offering of flowers etc., repeating the 1000 names of the god) 18 varahas;—total 51 varahas and 6½ haṇas.

For the offering of food to gods:—1½ varahas for the god Gopālakṛishṇa of Vrindāvana, 1½ varahas for the god Hanumanta, 1½ varahas for the god Omkārēśvara in the bed of the Tungabhadra river, total 4½ varahas.

For 9 vṛttis to be given to the Brahmans of the agrahāra, at the rate of 9 varahas for each vṛtti, 81 varahas are to be expended. Total expenditure is 137 varahas and 1½ haṇas. As regards nashta-hechchige (uncertain income), you may build tanks and canals, plant trees and plantains and secure a good income therefrom in future. This additional income, if any, will also be expended for the agrahāra and temple. This income is calculated at 58 varahas and 6 14/16 haṇas. Income from both: 195 varahas, 6 haṇas, muppāga and bèle.

LL. (230-255).

As we have on this day at the holy time of lunar eclipse granted the above svāste (lands) with pouring of water and gift of gold as śivarāpita (bestowed to please god Śiva) you will enjoy the same constructing tanks and canals within the boundaries marked by Vāmana-mudre stones set up and cultivate the land which has also been assigned to you to increase the income and make good any losses, and set
up arecanut and other trees thereon, in order to increase the income. You will enjoy the eightfold rights of possession and power of the said lands comprising treasure on the surface and underground, water springs, mineral deposits, imperishables, future income, ready and possible income for as long as the moon and sun endure, in lineal succession in peace and conduct the services both of the agrahāra and the temple. You will also enjoy in the villages given to you as uttāra, such lands as are, found within the boundary line marking the uttāra lands? or are situated outside the boundary line in accordance with old usage.

To this effect has the dharma-sāsana recording a gift of land been written and granted.

LL. (245-255).
(Ādityachandrau, etc., dāna-pālanayór madhye, sva-dattād dvigunam puṇyam. (These are usually found at the end of inscriptions.) Where a great ascetic worships Śiva-linga even once, there dwell tirthas, Pārvati and Subramanya. The gift made to a devotee of Śiva for the pleasure of Śiva is called pure; it leads to salvation.

Śri Sadāsiva.

Note.

This copper plate record belongs to the reign of the Keladi chief Sōmaśekhara Nāyaka II (1714-1734), son of Basavappa Nāyaka (I) and grandson of Sōmaśekhara Nāyaka I and Chennammājī and great-grandson of Śivappa Nāyaka, a descendant of Sadāsiva-Nāyaka. It registers the gift of some lands in various villages (named) of the annual revenue value of 195 varahas 6 14/16 haṇas to a Brahman Channaṇa for the expenses of the worship of the gods Avimuktēśvara, and Bindumādhava set up by his father Venkaṭaiya in the temple erected by him at the village of Maleyālāmaṭha in Haraliplālu of Muttūru-sime on the opposite bank of the river at Tirtharājapura and for the maintenance of the agrahāra of Chendraśekharapura established near the temple. The grant is said to have been issued at the instance of the king's maternal uncle (māva) Nirvāṇaiya.

The villages named in the grant are situated in the vicinity of Tirthahalḷī in Tirthahalḷī Taluk, Shimoga District. The lands were granted mostly in consideration of fair prices paid by the donee or his father to the palace treasury.

Nirvāṇaiya was a great Sanskrit scholar, being the author of a Sanskrit commentary on the Kriyāśāra of Nilakantaśivāchārya. He also wrote Śivapūjāvidhāna in Kannāḍa (M. A. R. 1916, P. 68). He seems to have possessed considerable influence with the Keladi chief Sōmaśekhara Nāyaka II. (See E. C. VIII Tirthahalḷī 6 of S 1646, 87 of S’ 1645, 183 and 184 of S’ 1645, etc.)

Tirtharājapura is the same as the town Tirthahalḷī on the north bank of the Tungā river. Malēyālā-maṭha is the name of a maṭha of the Smārtā sect set up
on the opposite bank of Tirthahalli. It seems to have been the name of a village situated at some distance. It is said that an ascetic named Ganga-dharapuri-yogi set up the god Narasimha in Tirthahalli and he and his disciples resided there and worshipped the god. A spiritual descendant of his named Devendrapuri-yogi set up the god Visvesvara on the southern bank of the Tunga river near Tirthahalli in the Maleyala-matha in S'1481. Numerous grants are recorded for the Matt and its god Visvesvara (See E. C. VIII Tirthahalli, 171, 172, etc.) The gurus of this Matt were patronised by the early Vijayanagar kings Harihara II, Devaraya I etc. (E. C. VIII Tirthahalli 1 of S'1353, 2 of S'1346, 173 of S'1316). See also No. 69 of M. A. R. 1923 of S'1327, 70 of S'1374, etc. Of these No. 69 M. A. R. 1923 which is said to be a copy of a stone sasana in the Ramachandrapur Matt tells us that the guru of the matt at Tirtharajapur, Amarendrapuri-sripada was a follower of Padmapada Charya (who was a disciple of Sankaracharya). The next number (70) which also comes from the Ramachandrapur Matt refers to god Lakshminarya as the principal deity of the Tirthahalli Matt.

What connection the present grant has with the Sringeri matt is not clear. There is no reference to any of the gurus of Sringeri herein. Perhaps some of the lands referred to herein are in the possession of the Sringeri Matt and hence the presence of the sasana in that Matt.

Copper plate grant of the reign of Krishnaraja Wodeyar II, king of Mysore dated S'1659 in the possession of Sringeri Matt

2 Plates: Kannada characters and language.

Size 10"×8"

2 Sheetha.

2 10"×8"
10. ಕುರಾನ್ ಸಂಘಟನೆಗೆ ಅಥವಾ ಕಂಡುಹಿಡಿಯುವ ತುದಿಯಲ್ಲಿ
11. ಮಹಾನವಂತ ನೋಡಬೇಕಾದ,ಕುದಿನ, ಕರ್ಮದ, ದೇಹ
12. ಗುರುಗೆ ನಿವೃತ್ತಿ | ಗುರುಗಳಿಂದ ವಿಮರ್ಷ
13. ಸಶ್ರೀಯ ಕುರಾನ್ ನಾವ ಸ್ಥಳದವರನಾಗಿ ಕುಸಾನುತ್ತಾರೆ
14. ಸರ್ ದೇವರಾ | ನಾ ತಂದೆ | ಕಂಡುಹಿಡಿಯಿಂದ ಕುರಾನ್ |
15. ಕೃತಯಾವಧಿಯಿಂದ ತಂದೆ ಕನ್ನಡಲಾಗುತ್ತದೆ | ಕ್ರಮ
16. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
17. ಸಶ್ರೀಯ ಕುರಾನ್ ನಾವ ಕುರಾನ್ ನಾವ ಕುಸಾನುತ್ತಾರೆ
18. ನಾವ ಸ್ಥಳದವರ ಕುರಾನ್ ನಾವ ಕುಸಾನುತ್ತಾರೆ
19. ಸರ್ ದೇವರಾ | ನಾ ತಂದೆ | ಕಂಡುಹಿಡಿಯಿಂದ ಕುರಾನ್ |
20. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
21. ಸರ್ ದೇವರಾ | ನಾ ತಂದೆ | ಕಂಡುಹಿಡಿಯಿಂದ ಕುರಾನ್ |
22. ನಾವ ಸ್ಥಳದವರ ಕುರಾನ್ ನಾವ ಕುಸಾನುತ್ತಾರೆ

I B
23. ಸ್ಥಳದವರ ನಂತರ ನಂತರ ಪ್ರತಿ ಎಡುಗೆ
24. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ
25. ಸರ್ ದೇವರಾ | ನಾ ತಂದೆ | ಕಂಡುಹಿಡಿಯಿಂದ ಕುರಾನ್ |
26. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
27. ಸರ್ ದೇವರಾ | ನಾ ತಂದೆ | ಕಂಡುಹಿಡಿಯಿಂದ ಕುರಾನ್ |
28. ಸರ್ ದೇವರಾ | ನಾ ತಂದೆ | ಕಂಡುಹಿಡಿಯಿಂದ ಕುರಾನ್ |
29. ಸರ್ ದೇವರಾ | ನಂತರ ಸ್ಥಳದವರ ಕುಸಾನುತ್ತಾನೆ | ಕುತ್ತಾನೆ
30. ಸರ್ ದೇವರಾ | ನಂತರ ಸ್ಥಳದವರ ಕುಸಾನುತ್ತಾನೆ | ಕುತ್ತಾನೆ
31. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
32. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
33. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
34. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
35. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
36. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
37. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
38. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
39. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
40. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
41. ಸರ್ ದೇವರಾ | ನಂತರ ಸ್ಥಳದವರ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
42. ಸರ್ ದೇವರಾ | ನಂತರ ಸ್ಥಳದವರ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ

II A.
43. ಸರ್ ದೇವರಾ | ನಂತರ ಸ್ಥಳದವರ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
44. ಪ್ರತಿ ಎಡುಗೆ ಕೆಲಸದಲ್ಲಿ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
45. ಸರ್ ದೇವರಾ | ನಂತರ ಸ್ಥಳದವರ ಕುಸಾನುತ್ತಾನೆ
46. ಸರ್ ದೇವರಾ | ನಂತರ ಸ್ಥಳದವರ ಕುಸಾನುತ್ತಾನೆ | ಕುಸಾನುತ್ತಾನೆ
II B.

63. एकदमं जीवन नाम है जीवन जीवन \\
64. जीवन जीवन जीवन जीवन \\
65. जीवन जीवन जीवन जीवन \\
66. जीवन जीवन जीवन जीवन \\
67. जीवन जीवन जीवन जीवन \\
68. जीवन जीवन जीवन जीवन \\
69. जीवन जीवन जीवन जीवन \\
70. जीवन जीवन जीवन जीवन \\

Transliteration.

1. Śrī Vidyā Śamkarā
2. Śrī Śrungapuri-Śāradāmbāyai namaḥ
3. Agajānana-padmārkam Gajānanam ahar-niśam anēkadam tam
4. bhaktānām Ėkadantaṁ upāsmahēl nāmas tunga-sīraś-chumbi-chandra-chā-
5. mara-chāravē trailōkya-nagarārambha-mūlas tambhāya Śam-
6. bhavē । Harē līlā-Varāhāya daushṭrā-dāmḍa [s] sa pātu vah । Hē-
7. mādri-kalaśā yatra Dhātri ehotra-sriyam dadau । svasti śrī vijaya-
8. bhyundaya Śālivāhana-saka varushamgala 1659 neya vartamā-
9. navāda Paingala-nāma-samvatsara Ashādha su 15 Bhārga [va] vārada
10. Karkaṭaka-samkramana-pumña-kāladalu Śrungapuradalli śrī-
11. mat paramahamsa parivrājakaḥāravya padavākya pramāpa-
12. pāravāra-pārīṇa । yama-niyamādhyashtāmgā-yogānira-
13. tarâda Śrī Sachchidananda-bhârati-svâmigalavaru ratnasimhvâ-
14. sanârûdharâgî 1 sthirayôga-sâmbrâjya-paññângaiûtiralû 1
15. śrimad-râjâdhirâja râjaparamêśvara praûdhaprâtapâ a-
16. pratima-vtra-narapati Mahîûray Immañi Śrî Krishña Râja
17. Voḍeya-raiyanovaaru 1 ubhayâ-Kâvêri-madhya Śrîrangapa-
18. tânadalû ratna-simhvâsanârûdharâgî pruthvi-sâmbrâjya-
19. m gaiûtiralûgî 1 Śrî Sachchidananda-bhârati-svâmigalava-
20. ru Vêlûpûradalli kaûle mâdîsi yirruva 1 Śrûngûri nâm-
21. dhêyakavâda 1 śrî-mathaddali Âshâda sû 15 nali āguva
22. Vyâsapûpe yî samârâdhanu bagye hajatu ga 4 0 va

I B.
23. Kartika sû 8 pûnûya-divasadali naðava śrî Šamkarâchâ-
24. rya-svâmigalavara arâdhane brâmhmaña-samârâdhanu
25. dêvâtâ-samtarpane bagye hajatu ga 2 ½ ubhayâm hala-
26. tu ga 6 ½ āruvare varahâ 1 muţtuva sûvege 1 Sakhare-
27. patañada gurikârraru | Mûgrûa Sômarâjaiyya-
28. arasînavara kumâraru Dêvarâjaiyya-arasînavaru
29. phânakaûtina udôgastara susammatata mele nêmakâ-
30. mādisida dânaśasânada krama ventendance | taunça gu-
31. ritanada sambaladalli hala ga 1’0 kandâchàrâda sûnâ-
32. bhâgara jana 3 ke ga 1’2 nôtagârana-jana 1 ke 1 ½ kâ-
33. mâta sûnabhâgara ja 2 ke ’3 jânasâle sûnabhâgara
34. ja 2 ke 2 um halâga 2 ½ 3 ½ aûhavane hôbâlige 1 pâ-
35. rupatyaôgâra ga ½ sûnabhâgara ja 3 ke ga 1’2 chikkapâ-
36. rupatyûgâra ’2 kasabe-pûrupatyaôgâra sûnabhâguru
37. saha ja 3 ke ’3 râyâsta ja 1 ke 1 ½ nôtagâra ’1
38. ântu hala ga 2 ’4 ½ sumkada manihyagàra sûnabhâ-
39. gara ja 3 ke ga ½ ’1 dêvasthânada pûrupatyaôgâra sûnabhâ-
40. ra ja 3 ke ga ½ ’1 um hôbali 4 ke halatu ga 6 ½ akshà-
41. radallû yide hajatu āruvare varahâvanno Vêla-
42. purada śrîmathaddali nañava Vyâsapûrûnaumi vyà-

II A.
43. sa-pûje-samârâdhanegû Kartika sûdha 8 pûm-
44. nña-divasadalli nañava śrî Šankarâchârya-svâmi-
45. galavara arâdhane samârâdhanu dêvâtâ-santa-
46. rppane-bagge 1 kâlampratiyallû trîvâcha trika-
47. raña sûdhadindâ vappi sâsvitavâgi nañâsi bara-
48. lûjavaru yandu barasi vappisida dânaśâs-
49. na 1 Dêvarâjaiyana vappita 1 Râmamûnañava
50. vappata 1 Rangaiyana vappita 1 Sûraiyyana vappita 1 pûru-
Translation.

LL. (1-7).
Śrī Vidyāśaṅkara. Obeisance to Śāradāmbā of Śringapuri. We worship both day and night, Ėkadanta (single-tusked: *viz.*, God Gaṇeśa) who is an anēkadanta (having several tusks, also meaning giver of many boons) to the devotees and who is a sun to the lotus Agajanana (not having the face of an elephant; also meaning the face of Pārvati) and is (yet) a gojānana (having the face of an elephant).

(The usual stanzas in praise of Śambhu and Varāha are next given).

LL. (8-19).
Be it well. In the prosperous year 1659 of the Śālivāhana era, on Friday 15th lunar day of the bright half of Āshādha in the year Paingala, during the holy time of Karkataka-Sankramaṇa:—While Śrī Sachchidānanda-Bhārati-svāmī, chief of Paramahamsa-Parivrajakāchāryās, an expert in pada (grammar), vākya (logic) and Pramāṇa (mīmāṃsā), engaged in yōga consisting of eight elements including yama (self-control) and niyama (restraint) was ruling the kingdom of yōga seated on the jewelled throne at Śringapura:—and when the king of kings, supreme lord over kings (rāja-paramēśvara) praudhā-pratāpa, apratima-vira-narapati (a king unrivalled for his valour), Immaṭi Krishnarājaṇa-deyaraṇa-varuṇa of Mahisūr, was
ruling the earth seated on the jewelled throne at Srírangapāṭṭana situated between the two branches of the Kāvēri:—

**II. (20-62).**

Dēvarājaiya Arasu, son of Sōmarājaiya Arasu of Mūγūr, gurikār of Sakhapāṭṭana gave the following dāna-śāsana (record of gift) with the consent of the several officials employed to provide for the payment of 6½ ḫalaṭu varahas every year, four varahas being allotted to provide for the expenses of Vyāsa-pūjā and feeding on the 16th lunar day of Ashadhā every year in the Śrīngērī Maṭha at Bēlūr (Vēlāpura) founded by Sachchidānanda-bhārati-svāmī and 2½ ḫalaṭu varahas being allotted for the arādhane (special worship offered on the date of the death of a guru every year) of Śankarāchārya that takes place on the holy date of the 8th lunar day of the bright fortnight of Kārtīka and for the feeding of Brahmans and special services to gods on that date.

(Details of the grant):—One halātu varaha to be paid out of his (donor’s) pay as gurikar; one varaha and two hanās to be paid by the Shanubhogs (accountant) of Kandāchāra (police and military); 1½ hanās to be paid by the nōṭagāra; three hanās to be paid by the shanubhogs of kāmāṭa (D. P. W.); two hanās to be paid by two shanubhogs of jāna-sale (cattle-department); total two varahas and 8½ hanās: in the athavaṇi hobli, pārpatyagāra (manager) was to pay ½ varaha; three shanubhogs to pay one varaha and two hanās; junior pārpatyagāra to pay 2 hanās; kasabe pārpatyagāra and shanubhogs (three men) to pay three hanās; ṛṭyasada officials to pay 1½ hanās; nōṭagāra to pay one hanā; total two halātu varahas and 4½ hanās; the manīhyagāra and shanubhogs of customs, three men to pay six hanās; the temple pārpatyagāra and shanbhog, three men to pay six hanās; altogether 6½ halātu varahas for four hoblis.

This sum of 6½ varahas (both in figures and words) we agree to pay for ever every year with our consent in mind, word and deed, for the services of Vyāsapūje and samārādhane (free feeding) that are conducted during Vyāsapaurṇami and also for the services of drādhane of Śankarāchārya, samārādhana and special worship to gods conducted on the holy occasion of the 8th day of the bright half of Kārtīka in the sacred matt at Vēlāpura. To this effect this dānaśāsana has been caused to be written and presented (to the Śrīngērī guru):—

The signature of Dēvarājaiya: signature of Rāmaṇṇa; signature of Rangaiya; signature of Sūraiya; signature of the junior pārpatyagāra Nāraṇāyaiya on behalf of the Pārpatyagāra with the approval of Dēvarājaiya Arasu; signature of the local shanubhog Rāngaiya; signature of the palace shanubhog Maḷavaḷi Nāraṇāpaiya; signature of Mūraneprabhū (?). Nārashidēvaru; signature of Rāmaiya, nōṭagāra of Kandāchāra; signature of Sūraiya shanubhog of Kāmāṭa (Public Works), signature of Sūraiya, shanubhog of Jānasāle; signature of Timmaiya, shanubhog of kāmāṭa; signature of the shanubhogs of kasabe signature of the manīhyagāras and shanubhog
of customs (sunka); signature of the pârupatpâgâra and shanubhogs of the temple; signature of Nârañappa, pârupatyagâra of athavane.

LL. (63-70).

Divine witnesses to this grant:—The Sun, Moon, Wind, Fire, etc. (Then follow two imprecatory verses beginning with dâna-pâlanayor madhye and sva-dattâm para-dattam vâ.

Note.

This records a grant made by the gurikâra (Overseer) of Sakharepaṭaṇa (in Kadur Taluk, Kadur District), Dèvarâjaiya Arasu, son of Sômârâjaiya Arasu of Mûgûr and other officials like the Shanubhog, etc., of the same place to provide for the expenses of Vyâsa-pûje festival conducted in a building known as the Šrîngéri Matt at Bêlûr on the full moon day of the month Āshâdha and for the Sâṅkara-chârîya's arâdhana that took place on the 8th lunar day of the bright fortnight of Kârtika every year in the same matt. The Matt in question is said to have been founded by Sachchidânanda Bhârati, pontiff of Šrîngéri who is praised as ruling the yoga-sâmrâjyapatta (spiritual leadership) seated on the jewelled throne (ratnasimhâsanârûdhharâgi) at Šrîngapura (Šrîngéri). Inmaḍi Krishãrâjâ Vodeyar (Krishãrâjâ Vodeyar II) is stated to have been the king of Mysore (at this time) seated on the jewelled throne at Šûrangapâṭaṇa. (1734-66).

The donors promised to pay every year some small sums out of the pay they received, the total amounting to 6½ varahas. This amount was to be used for the purposes stated above. Their signatures are given at the end and the usual imprecatory stanzas follow at the end of the grant.

Vyâsa-pûje is a ceremony held in honour of the sage Vyâsa. It takes place four times a year, on the full moon days of the lunar months; Vaisâkha, Āshâdha, Kârtika, Mâgha. On these days, it is usual to bathe in a river or tank, listen to purânas extolling the spiritual importance of the months to which they relate and worship the works of Vyâsa, make small presents of money and light refreshments to Brahmans.

It is also interesting to note that a special service in memory of Sâṅkara-chârîya was being conducted every year in the Šrîngéri Matt at Bêlûr in the month of Kârtika. The 12th lunar day of the bright half of Vaisâkha is now given in the almanacks of South India as the day of Sâṅkara-chârîya's arâdhana.

The date of the record S' 1659 Paingala Āshâ. śu. 15 Friday corresponds to 1st July 1737, a Friday and a day of Karkâṭaka-Sâṅkrânti as stated in the grant.
(Spurious) Vengere copper plate grant of the reign of Vijaya Venkaṭapatiraya, king of Vijayanager dated S' 1240 in the possession of the S'ringēri Matt.

1 Plate: Kannada characters and language.

Size 1'1" x 8½".

1. ವೆಂಗೇರೆ ಕೊಂದೆ ಪ್ಲೇಟ್ ಗ್ರಹಣ ವೈ ವಿಜಯಾ ವೆಂಕಾಟಪತಿರಾಯ, ವಿಜ್ಯಾನೇಗರದ ಶ್ರೀ 1240 ಇಂದೆಡೆ ಇರುವ ಸ್ರೀಂಗೇರಿ ಮಾಟ್‌.
I. a.

1. svastri śrī vijayādbyudaya Śālivāhana-sakābdam
2. 1240 sanda vartunāna Viḥhava-samvatsarāda Pushya bahu-
3. ṭa 5 lu Makara-saṃkrāntti-pumṇyakāladalli śrimat para-
4. ma-hamsa-parivrāchakāchāryaparya pada-vākya-pra-māṇa-pā-
5. rāvāra-pāraṇa serva-tantra-svatantra ashtāngga-yogā-nirata
6. Shaḍ-Darśana-sthāpanācāhārya vidya-simhasanādīśvara Śṛṅgēri-pura-
7. vāsa śrī Vidyāśamkara-śrī-Śāradāṃba-pāda-padma-rādaka Karnāṭa-
8. ka-simhasana-pratishtāpanācāhārya bhūlōka-Sūrya bhūmanḍalā-
9. chārya Gōvinda-bāratigala prasishyarāda Rāma-chandra-bārati-
10. gāla sishyarāda Narasimha-bāratigala Śrūṅgēri-śrī-māṭhakke śrīmad-rā-
11. jāḍhi-rāja rāja-paramēśvara rājamārttāṇḍḍarājakṣaṁṭhirāva a-
12. pratima-pratāpa vīra-Narapati-Aśvapati-Gajapati-manōbhayaṁ-
13. kkara naraḷōkara-gamḍja śrī Vijayanagara Karnāṭaka-simhasanādīśva-
14. rarāda Ātrēyagōtrada Āślāyana-sūtrāda Rukehhākādyāpaka-
15. rāda Narasumha-rāyaraīyanaavara pautrarāda Virupāksha-rāya-
16. raiyanaavara putrarāda śrī Vijaya-Venkaṭapati-rāya-rai-
17. yanaavaru Śṛṅgēri śrī-māṭhake Makara-saṃkrāntiyu Bhānuvāra yi-
18. śubhāyoga śubha-karaṇadalli bhūdāna-sāsana barasikoṭa krima-
19. vin. vaśravandare Uṭṭatūrī-simhasanakke pāṣchima-bāgilige salu-
20. va paṭrṇati-sthālakke sērida Vengare-grāma upa-grāma kere saha Ka-
21. rutanaṃyakaḷi pūrva Pāṇḍyamangalakke pāṣchima Sirukkenpattu-
22. pālyakke daksana Kāvērige uttaradalli pūrva-pāṣchima-dakṣiṇo-
Be it well. In the auspicious year 1240 of the Śālivāhana era, during the holy occasion of the Makara-sankrānti, on the 5th lunar day of the dark half of Pushya in the year Vibhava:

The illustrious king of kings, supreme lord over kings, a sun among kings, a lion among kings, possessor of unrivalled valour among kings, terrifier of the minds of Narapati, Āśvapati and Gajapati, champion over the world of men (nara-lokara-gaṇḍa), occupier of the Karnātaka throne of Vijayanagara, Vijaya Venkaṭapati-patirāyaraia, son of Virūpākṣharāyaraiya, grandson of Narasimharāyaraiya of the Āṭrēya-gōtra, Āśvalāyana-sūtra, and Rīk-sākhā granted on Sunday, the day of Makara-Sankrānti and auspicious yōga and karana, a bhū-dāna-sāsana (charter of the gift of land) to the holy mātr of Śringēri belonging to Narasimhabhārati, disciple of Rāmachandra-bhārati, disciple's disciple of Gōvindabhārati, chief of parama-hamsa-parivrājakas, adept in pada, vōkya and pramāṇa, proficient in all the tantras (sarva-tantra-svatantra), engaged in the eight-fold yōga, establishe
dariñas, lord of the throne of learning, resident of Śrīnāgri-pura, worshipper of the lotus feet of Vidyāśankara and Śrādāmbā, establisher of the throne of Karnāṭaka, a sun to this universe, preceptor of the whole earth:—

In order to provide for the expenses of illumination before the goddess Śrādāmbā in the Śrīnāgri Matt, we, Vijayavenkaṭapati-rajarāya, son of Virūpākshrāyarāya and grandson of Narasimharāyarāya have granted to the holy Matt of Narasimhabhāratī, disciple of Rāmachandrabhāratī and disciple’s disciple of Gōvindabhāratī, with pouring of water on gold, the village named Vengare situated in Paramati-sthaḷa belonging to the western gate of the Utāṭūr throne as also the village Gōnagara inclusive of hamlets and tanks situated to the east of Karutana-pālīya, west of Pāṇḍyamangala, south of Sirukkenattupālīya and north of the Kāvērī, the four boundaries in the east, west, south and north being marked by 12 stones bearing the figure of Vāmana with his staff and waterpot. Therefore the Śrīnāgri Matt may enjoy all the lands, wet and dry, gardens, fruit plantations (tuḍike), māvade and maruvade¹ situated within its four boundaries and also the eight-fold powers and rights of possession namely treasure on the surface or buried, water springs, trees, stone, imperishables, future rights, rights that are ready and that are possible. Śrī Vijaya-Venkaṭapati-rajarāya has approved of the above of his own free will and caused this dāna-śāsana (charter of gift) to be written.

LL. 38-45:—(Imprécatory verses).

Śrī Virūpākṣha

Note.

This copper plate record is peculiar in many respects:—(1) In the first place it is, dated Ś 1240 Vibhava. But the cyclic year Vibhava does not correspond to the śaka year. Moreover, the Vidyāśankara temple referred to in line 7 had not been founded by that time nor had the Śrīnāgri Matt come to prominence, if it existed at all, so early. The Vijayanagar kingdom too had not yet risen. (2) In the second place, the reigning king is said to be Vijaya Venkaṭapati Rāya, son of Virūpākṣha and grandson of Narasimha of Āṭrēya-gōtra, ruler of Vijayanagar. No king with that pedigree has been known to history. (3) The donee is said to be Narasimhabhāratī, pontiff at Śrīnāgri, disciple of Rāmachandrabhāratī, who is said to be a disciple of Gōvindabhāratī. No guru of the name of Gōvinda has been met with in the Śrīnāgri succession list unless it be the preceptor of Śankarāchārya in the 9th century A.D. So no disciple of Gōvinda named Rāmachandra can be traced among the gurus of Śrīnāgri.

The grant, however, resembles in many particulars E. C. 10, Mulbāgal 1 which registers the grant of the same village Vengere by the same king to another māṭha.

¹ The meaning of the words māvade and maruvade is not clear.
(M. A. R. 1916, P. 63: see also M. A. R. 1909, para 94). The village granted Vengere is the same, its boundaries are the same, the donor is the same, his titles are the same. The donee is however the maṭha of the Mādhva sect of Brahmans known as the Śrīpādarāyara maṭha at Mulabāgil. The śaka year is there given as 1499 (?) Īśvara and full details of the date tithi, vāra, nakshatra, yōga and karaṇa are given.

Evidently the grant is a spurious one. It records the gift of the village Vengere situated in Paramatī-sthala belonging to the western gate of the Utātur throne, etc. as also the village Gonagere, situated to the east of Karutana-pālya and west of Pāṇḍya-mangala. The exact locality of these villages is not known.

The grant ends with the usual imprecatory stanzas and the signature, Śrī Virūpāksha. The record abounds in orthographical errors.

33

Copy of a copper plate grant of the reign of the Vijayanagar king Harihara II dated Ś 1372 found in a kaḍita in the Śrīṅgērī Matt.

Kannada characters and Sanskrit language.

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Transliteration.

1. śrī Ganādhipatayē namaḥ naman tunga śīraś-chumbi-chandra-chā-
2. mara-chāravē trailōkya nagarārambha-mūlasambhāya Śambha-
3. vē | jayaty anānindhahā śṛtimān svachchhandā-Sūkaraḥ ya-
4. sya damshṭrā-mṛṇāḷēna dadhrē bhūtaālapankajām | Vidyātīrtha-
5. yatindrō'yaṁ atiśēte divākaraṁ | tamō harati yat pumśa-
6. m anṭar bahir abaṁśaṁ | vāchāḷaṁ kurute mūkaṁ mūkaṁ
7. vāchāḷapungavaṁ | Vidyārānyagurōś chitram charitram Chatu-
8. rāṇanāt | Bhāṭṭaṁ samghāṭṭhayantaṁ kāṭuraṭana-paṭuṁ
9. Tārkikāṁ mūṛchhayantaṁ Baudhān uddhārayantaṁ Ksha-
10. panaka-panhitim tūṛṇam ācūrnayantaṁ uddamḍaṁ
11. khamḍayantaṁ samiti Gurumataṁ tatvam Advaitaya-
12. taṁ Chārvākaṁ kharvayantaṁ bhajata yatipatiṁ Bhā-
13. rati-tīrtha-sampnāṁ | bhūta yē bhūmipāḷa Ravi-SAśi-ku-
14. lajā bhāvinō bhāvayantaḥ sarvasi tāṁ prārthaniya-
15. pravara-gūnaganāḥ satyasandhō vadānyaḥ braṁhanvō rāja-
16. rājō vimata-nṛipa-tamas-tōma-vidhvamsa-Śūryāḥ saddharmō-
17. nmēsāgōtā jayati padajushāṁ śrīnīdhir Bukka-bhūpaḥ | nri-
18. tyad-diggaja-karna-tāla-marutā yasya pratāpānalaḥ pramlāni-
19. kurute virōḍhi-vānītalāmkāra-patraṃkurān | dhīrō'yaṁ Ka-
20. likāla-durvilasita-prastāva-sarvākashāḥ punyaślokaśirō-
21. maṇiḥ Hariharō rājā sahasraṁ sukhi | vijitārāti-vrātō
22. vīra-śrī Harihara-kshamādhīśaḥ | dharma-brahmādhvanyāḥ
Kaliṁ svaccha-

ritēna Kṛitayugam kurute | svasti śrī jayābhuyadaya-
24. Śālivāhana śakavarshbagalu sāvirada-munnūra-yara-
25. ḍu (1302) anantarada Raūḍri-saṃvatsarada Mārgaśirā
26. śu 1 Sōmavāradallu svasti śṛimatu rājādhirāja rāja-
27. paramēśvara śrī vīra Harihara-mahārāyuru Śrīnгеrīya-

lli nāḍaūṭṭam idda tampa dharma ṛchandrārka sthira vā [gi]
29. nāḍaūṭṭam irabēkendu samarpisi koṭṭa tāmraśā-
30. sana-kramaventendare Hiriya Hariyappodeyaru
31. Hoyisana-desadalli pruthvitrjyava matuttam yiralu
32. Parthiva-samvatsarada Phalgunâ ba 1 ú Guruvâradallu á Hariya-
papa-vaéyara tamimandarâ Mârappa-vaéyaru aliya
34. Billappa Dânâyakaru Sringârîge sri Vidyâtirtha-sri-pâdam-
ga namaskârake bandu sri Bhârati-tirtha-srîpâdamgalã sannî-
dhiyalli yidda yatigalu srôtrugalû shisrûsheya mâdi-
37. koñdu yiha brâmharugalû avarugalû kutumab-
gaellara nirváha nimitvaâgi á Hariyappava-
deyara nirupadinda Sâtalige-nâda mélubhâgiyolaga-
39. ña Kelanâdinge uJlJà modala kulà ga 150 nu kaidu á-Ke-
41. lanândanu sarmpistaru adake bâli sahità varaha
42. ga 502 pa 5 matte Bukkarâyaru Manmatha-samvtsarada Phålgu-
43. ña su 1 û Mangalavâradallu Sringârîge Hariyâ-
44. srîpâdamgalà namaskârake bandâga Sâtaligenâda mélu-
45. bhâgiyolagaña Kelavallî bhâgiyanu Kikundada nà-
46. da haravarigalà valage Gînikallu Bôlûru Mañda-
47. nâdu Arisinavallî Chikka Koñanâda valagaña Nàrave antu
48. haravarigalu 5 nu kulâva kaïdî samarpisideî idaravâlaje Kela-
49. vallî-sthalâdala modala kulâ ga 75 adakke bâli sa 12 varahá ga 240
50. haravarigalà valage hanavige vandu salage bhattada aghadalu Gîni-
51. kullu teruvadu bhâtadinda teruvadu ga 44 mélû honnu ga 4
52. ubhayam ga 48 Bôlûru teruvadu bhâtadinda ga 1 mélû-honnu
53. ga 2 ubhayam ga 13 Mañdanâdu teruvadu bhâtadinda ga 44 mél-
54. honnu ga 4 ubhayam ga 48 Arisinavallî teruvadu bhâtadinda ga 5 mè-
55. lu honnu ga 1 ubhayam ga 6 Nàrave teruvadu bhâtadinda ga 56 pa 5
56. mélû
57. honnu ga 14 ubhayam ga 70 pa 5 antu aidu haravarigalu küdi
58. ga 185 pa 5 antu Kelavallîya sthalâdalliyum haravarigalalliyum
59. küdi Bukkarâyaru ága samarpisu ga 425 pa 5 Kelanâdu kü-
60. di varahá ga 928 yidara valâge sri Bhârati-tirtha-srîpâdamgalû sri Vi-
dyâ-şâmkara-dëvâra pratishthà-kàladalil ga 600 varahânu prati urutti 1
61. kañ varahá ga 5 mariyâdeyallî nûrayipattu uruttîyau mà-
62. di brâmharige viniyógistarù mikkadu ga 328 nu sri Vidyâ-şâmkara-dë-
63. varu mélâda yallà dévarugalû sri-kâryanimitavâgiyû tam-
64. ma sishyarági idda yatigalu srôtrugalû sîrûshakarâgidda brâm-
hmarugalû avara kutumbangalû yivarellara nirvâhârthavâgi-
65. yunm viniyógistarù matte Bukkarâyaru hiriya-srîpâdamgalà ni-
66. rûpavanû tamma binnavattaëyânû Vârânasige kalûhi sri Vidyâranya-
67. sri-pâdamgalànu Virûpâkshake bijaya-mâdisida keluvu-dinadindam-
69. ಮೆಳೆ ಸ್ರಿಂಗೇರಿಗೆ ಬಿಜಯಮಾಧಿಸಿದಂತೆ ಅ ವಿದ್ಯಾರಾಣ್ಯ-ಪ್ರಾಯ ಪದಮಗಳ ಸಂ- 
70. ನಿಧಿಯಿಲ್ಲಿಯ ಯಿದ್ದ ಯತಿಗಳು ಸ್ರೋತ್ರಾಗಲು ಶ್ರುಧ್ರೀಯೆಯ ಮಾಡುವ ಬ್ರಾಂ- 
71. ಹಮಾರುಗಳು ಅವರ ಕುತ್ತಂಬಮಗಳ ಯಲಾರ ನಿರ್ವಹಾರವಾಗಿ ಬುಕಕ- 
72. ರಾಯರು ಸಮಕಲ್ಪಿಸು ಮಾಡಾರಸರಿಗೆ ನಿರ್ಬರವಾದ ಕೋಟ್ತಿ ಕಾಲುಹಿ ಕಿಕಂ- 
73. ದಾದ ನಡೊಲಗಾ ಮಾಸಿಕ್ಯಗಾಡಾನು ಅವಕೆ ಉಳಿ ಕುಳಾವನ ಕಾಡಿ- 
74. ಸಿ ಸಮರ್ಪಾಣೆಯ ಮಾಡಿದಾರ ಅ-ಗಾಡ್ ತರವು ವರಾಸ ಗಾ 294 ಪಾ 4 ನಾ- 
75. ಪದವಲಾಗೆ ಗಾಡಂಬಲಿ ಗಾ 30 ಪ್ರದಾತಾಮಗಳ ಗಾ 42 ಉಭಯಮ ಗಾ 72 ನುಳಯೆ 
76. ಶುದ್ಧ ಗಾ 222 ಪಾ 4 ನಾ ಮತ್ತ ತಾವ ತಂಮ ಕುಮಾರ ಚಿಕಕ-ಬುಕ್ಕರಾಯಾಯ- 
77. ಗೆ ಅರಗದ ರಾಜಯ ಕೋಟ್ತಾ ಹಾಟನ ತಂನ ಶ್ರೂಧ್ರೀಯೆಯ ನಾಡಾ- 
78. ತಮ ಯಿರಬೆಂದಂದ ಕಿಕಂದಾ ನಡೊಲಗಾ ಹುಲಗಾರಾ ಅ-ನಾದ 
79. ಹಾರವರಿಗಳ ಗಾ 30 ಪದವಲಾಗೆ ಮೋಧೆ ಸುಂಕಾಡಳಿ ಕೆಳಾರು ಜಗಾಡಳಿ 
69. ಹಾರವರಿ 
80. ಹಿರಿಯ ಕೋಡಾ ಪ ವಲಾಗನ ಹೊರ ವಾ ತುರ್ದು- ಹರಾದಿ ಅಂತು ಹರಾದ ಗಳ ನು ಅದಕ ಉಳಿ ಕುಳಾವನ ಕಾಡಿದ ಸಮರ್ಪಿಸಿದು 1 
81. ಯಿಡಾರೋಲಾಗೆ ಹುಲಗಾ ತರವದ ವರಾಸ ಗಾ 168 ಪಾಂ 3.2 
82. ರೋಲಾಗೆ ಗಾಡಂಬಲಿ ಉದ್ದುಗಿ ತರ-ಸಂವತ್ಸರವಾಡ ಬಿ- 
83. ತಾಡ ಕುಳಿ ಗಾ 28 ಪಾ 3.2 ನುಳಯೆ ಸುದ್ಧವರಾಧ ಗಾ 140 
85. ಹಾರವರಿಗಳ ಪವಲಾಗೆ ಮೋಧೆ ತರವದ ಬಿಟಗದ ಗಾ 12 ಪಾ 5 ಮೆಳುಹೋ- 
86. ನು ನಿ ಉಭಯಮ ಗಾ 14 ಪಾಂ 5 ಸುಂಕಾಡಳಿ ಕೆಳಾರು ಕಾಡಿ ತರ- 
87. ತರವದ ಬಿಟಗದ ಗಾ 7 ಮೆಳು-ಹೋನು ನಿ ಉಭಯಮ ಗಾ 9 ಜಗಾಡ- 
88. ಲ ತರವದ ಬಿಟಗದ ಗಾ 8 ಮೆಳು-ಹೋನು ಗಾ 1 ಉಭಯಮ ಗಾ 9 
89. ಹಾರು ತರವದ ಬಿಟಗದ ಗಾ 10 ಮೆಳು-ಹೋನು ಗಾ 2 ಉಭಯ- 
90. ಮಾಗ ಗಾ 12 ಹೊರ ವಾ ತುರ್ದು- ತರವದ ಬಿಟಗದ ಗಾ 15 ಮೆ- 
91. ಹೋನು ಗಾ 3 ಉಭಯಮ ಗಾ 18 ಅಂತು ಹರಾದಳ ಕುಳಿ 
92. ಗಾ 62 ಪಾ 5 ಹುಲಗಾ ಕುಳಿ ಗಾ 202 ಪಾ 5 ಮಾಸಿಕ್ಯಗಾ- 
93. ದಿ ವಾಡ ಗಾ 424 ಪಾ 9 ವಯವಾಯಾ ಸ್ರೀ ವಿದ್ಯಾರಾಣ್ಯ-srtpa- 
94. ನಾಂಗಳಿ ಸರಸಿ ಶ್ರೂಧ್ರೀಯೆಯ ಮಾಡಿಕೋಣದ ಬ್ರಾಮ್ಮಹರುಗಳ ಆ- 
95. ಬಾಗ ಕುತ್ತಂಬಮ ಪವಲಾರ ನೀರು ಹಾಕಕ್ಕೇಸರ ಹಿಪ್ಪು- 
96. ಗಿಸರ ವಿತು ಹಿರಿಯ ಹಾರಿಯಪ್ಪೆಯಾರ ಬು- 
97. ಕೊಂ ವಾಡೆಯರ ನಮಮ ಕಾಮರ ಚಿಕಿರಾಯನ ಸ್ರಿಂಗೇ- 
98. ರಿಯ ಮಾತ್ತಕೆ ಸಮರ್ಪಿಸಿ ಯಿ ಸ್ಥಾಲಮಗಳೆಲೆವನಾ- 
99. ವಕ್ಕಾವಕೆ ಉಳ ಕುತ್ತಂಬಮ ಕಾಡಿದ ಯಿ-ಸ್ಥಾಲ- 
100. ಗಳ ಚಾತುಷ್ಟ್ರಮೆ ಯಯಾಗಲು ಜಾಲ ಪಾಂಖ ನಿಧಿ ನಿಕ್ಕೇಪ 
101. ಮೊದಲ ಅಷ್ಟಾದ್ಘೋಗ ರೆಜಾ ಸ್ವಾಮ್ಯಮಗಳ ಅ ಮಾತ್ರ-ಸಿಯೂ- 
102. ಸೀಜಿಗೆ ಸಾಲುವಾಹೆ ಕೋಟ್-ದಾರಾಗಿ ಯಿ ತಂಮ ಧರ್ಮ ಅ- 
103. ಚಂದ್ರರ್ಕ-ಷಿಖರವಿ ನಾಡ ತೂ ಯಿಯಿರಬೆಕೆಂದೋದಕ ಸ್ರೀಮ- 
104. ಪರಮ-ಹಂಸ ಪರಿವಿಕಕ್ಕಾಚಾರ್ಯರ ಸ್ರೀ ವಿದ್ಯಾರಾಣ್ಯ-್ರೀ-ಪಾದ- 
105. ಗಳ ಸ್ರೀ-ಚಾರಾ-ಸಿಣಿಧಿಯಳ ಸ್ರಿಮದ ರಾಜದಿ-ರಾಜ ರಾಜಪ-
108. रमेश्वरा विया श्री हरिहरा-महारायुर समारपि-
109. शिराञ्ज-शस्त्राना ए भारती-श्री-शिर्पादपंगुल्ला विनीयोगा-
110. वा माधिदा आरुनुर होन्नना श्याजदा नुरा-यीपत्तु उरत्तिगाला
111. ब्र्महरा गोत्रनामागुला विवारागुला बारादु चिद्रुवाल्ली-भागा ते-
112. रुवाडु नादा गुला गां 75 कां प्रती क्षुडा गां 1 कां गां 3 पा 7 का
113. लेख्छादलु गां 282 रोजार्जु अ चिद्रुवाल्लीया सूमेय्लमाइया नंदाणे-
114. त्विग्गुला 6 भारती-श्री-शिर्पादपंगुल्ला पंदारिदेवागग्लाइ कोडिसि-
115. दु गां 6 नादवारा उम्बालु गां 30 आंतु गां 42 नुल्ये शुद्धा
116. गां 240 कां उरत्ती 48 केलाण्डा वलागाना हेदाली-भागीया गुला
117. गां 75 कां प्रतिकुला गां 1 कां वराहागु गां 4 लेख्छादलु गां 300 रोजार्जु
118. लेजु सिम्हवगिरिया चटुर-मुर्ति-विद्यागारा-द्वेरागारी गां 15 पांडादे-
119. वारी गां 30 पा 4 नादवारा उम्बालु गां 50 आंतु गां 95 पा 4 नु-
120. ली शुद्धा गां 204 पा 6 कां पाणासुल्ये करतैयागी उरत्तिगालु 41
121. चिका कोदाण्डा वलागाना नाराव हारावारी तरुवा गां 73 रोजार्जु
122. श्री-शिर्पादपंगुला अ-उररागारी बितादु गां 2 पा 5 नुल्ये शुद्धा गां 70
123. पा 5 कां उरत्ती 14 मेलुपाना 5 नु हेदाली-भागीया उरुत्तिवारागारी
124. सल्या [दु] यि
125. किकुन्दा-नादा हारावागारा वलागाना मण्डानाजु तरुवादु गां 48 कां
126. श्री-शिर्पादपंगुला अ-उररागारी बितादु गां 3 नुल्ये शुद्धा गां 45 कां उर-
127. ती 9 अ किकुन्दा-नादा वलागाना बोलुरा हारावारी तरुवादु गां 13 रा
128. वोलजु बितादु पा 5 नुल्ये शुद्धा गां 12 पा 5 कां उरत्ती 2 का नादा
129. वलागाना अरिसनवाल्लीया हारावारी तरुवादु गां 6 रोजार्जु श्री-शिर्पादपंगुला
130. सुरप्पपंगगारी बितादु गां 1 नुल्ये शुद्धा गां 5 कां उरत्ती 1 अ केलाण्डा-
131. वलागाना होन्नाळे-भागीया गुला गां 75 कां प्रतिकुला 1 कां गां 4
132. पा 1 का
133. ली लेख्छादलु गुला गां 75 कां वराहागु गां 313 पा 5 रोजार्जु नादावा-
134. रा उम्बालु गां 61 नुल्ये शुद्धा गां 252 पा 5 रोजार्जु 120 उरत्तिगाला
135. करतैगुला उरुत्तिगालु 4 का 22 पा 5 आंतु गां 600 कां उरत्ती 120 नु
136. श्री विद्यासंकारा-द्वेरागारी प्रतिश्ताभालादालु श्री-शिर्पादपंगुला अग्रहारावागी
137. माधिदारागि ब्राम्हहरुगगारी अ-चंद्रारका-सियागारी नाददु बाहु-
138. दु अ महामाणागगालि 1-सासना बारादागा विभागारा माधि कोठु तम्-
139. मा तम्मा हैलिगाला वलागाना नाश्ता तुश्ति येनु उन्नादाम अनुभोगा
140. प्रमाम- नादली तावे अनुभविसुवारु प्रतामाकाया गां 928 रोजार्जु उरुत्तिगाले
141. गां 600 नुल्ये मिक्का गां 328 कां बितादु गिनिकल्लि गां 4 मण-
142. दाणाजिम्जु गां 3 अरिसनवाल्ली गां 1 बोलुरी गां 5 आंतु बितादु
143. गां 8 पा 5 नुल्ये शुद्धा गां 319 पा 5 कां विनीयोगादा विवारा
144. सिम्हवगिरिदेवागारी गां 15 पांडावारी गां 30 पा 4 आंतु गां 45 पा 4 नु-
145. ली शुद्धा गां 274 पा 1 कां श्याला-विवारा होन्नाळवालि भागीयालि
146. उरुत्तिगालि-
144. ge koṭu mikka ga 230 rolage Šamkara-purada dévara upahāракaṃ yt upa-
145. hārava māḍuvavarige ga 5 nuliye śudha ga 225 Giṇikalla gade ga 44
146. ubhayam ga 269 pa 1 śrī Vidyāśaṃkara-dévaru mēlāda đevasāṅgalīge ya-
147. tigaḷa bhikṣha maṭhada vrayakkeyum śisrūshakarīgēyum śrī-pādāngalū
  vini-
148. yōgistarāgi ā mariyādiyalliye endendigam naḍa-
149. vahānge samarpisi koṭṭa tāmra-sāsana śrī Virūpāksha

**Translation.**

**LL. 1-4.**

Obeisance to Śrī Gaṇāḍhipati, (The usual stanza in praise of Šambhu). Victorious is the great Being who has become a Boar out of his own will and who has neither beginning nor end and who bore the lotus, the earth, by the stalk, his tusk.

**LL. 5-13.**

Vidyātīrtha, the lord of ascetics, surpasses the sun by his ability to remove both the internal and external darkness of men both day and night. Vidyāranya’s feats are more wonderful than those of Brahma, seeing that he can make the eloquent dumb and the dumb the most eloquent. Worship the great ascetic named Bhāratītīrtha who breaks the doctrines of Bhāṭṭa (Kumārila), who makes the logicians (followers of the Tarka school) skilled in eloquent discourses (kaṭu-raṭanapaṭu) faint, who tosses up (uddhārayantam) the Bandhas (the followers of Buddha), who reduces to powder in no time the teachings of the Kṣapanaṅkas (Jainas), who demolishes in assemblies the powerful doctrines of Guru (the Prabhākara school), who cuts short the Chārvākas and who establishes the Advaita doctrine.

**LL. 13-17.**

Victorious is the king Bukka, a treasure to the dependants, whose excellent qualities are worthy to be emulated by the past, present and future kings of the solar and lunar races, who is truthful, munificent, kind to Brahmans, who is a king of kings, a sun in destroying the masses of darkness, the hostile kings and a protector at all times of pure dharma.

**LL. 18-23.**

May the king Harihara live happily for a thousand years, who is possessed of the fire of prowess which blown into flames by the fan of the constantly moving ears of the elephants of the cardinal points causes the leaf ornaments (of painting) of the wives of hostile kings fade, who is bold and who removes completely the wicked acts due to Kali age and who is a crest-jewel of the virtuous. The valiant king Harihara has defeated the hosts of enemies, is a traveller in the path of dharma and Brahma and converts Kali-yuga into Kṛita-yuga by his pure conduct.
LL. 24-30.

Be it well. When the year 1302 of increasing prosperity of the Śālivāhana era elapsed, in the year Raudri, on the 1st lunar day of the bright half of Mārgasira corresponding to Monday, the illustrious king of kings, supreme among kings, śrī Vira Harihara mahârâya granted this copper šāsana in order that the charities which were being conducted by him in Śringēri might continue for as long as the moon and sun endure:—

LL. 30-42.

During the reign of Hiriya Hariappoḍeyar (Harihara I) in Hoysaṇa-dēśa, his younger brother Márappa Vodeyar and aliya (son-in-law) Bilappa-daṇṇavāka went to Śringēri to pay respects to Śrī Vidyātīrtha-śripāda on Thursday, the 1st lunar day of the dark half of Phâlguna in the year Pârthiâva and under the orders (nirūpa) of the said Hiriyappa Vaḍeyar granted Kelaṇāḍ after dividing lands of the original revenue value of 150 gadyānas in Kelaṇāḍu situated in the upper regions (mēlubhāgi) of the Sâtalige-nâḍ in order to provide for the livelihood of the ascetics and disciples (śrōṭru), in the sannidhi (lit. presence: here meaning the matt or portion of a matt) of Śrī Bhâratītīrtha-śripâda and of the attendant Brahmons and their families. The total revenue value (present) of the lands inclusive of bali (tax?) is 502 gadyānas and 5 paṇas.

LL. 42-58.

Afterwards Bukkarâya, when he came to pay respects to the senior guru (hiriya-śripâdângal) on Tuesday 1st lunar day of the bright half of Phâlguna in the year Manmatha granted Kelavaḷli-bhâgi (lands forming Kelavaḷli division) in the upper regions of Sâtalige-nâḍ and also the following out of the haravaris (hamlets?) of Kikunda-nâḍ namely Giṇikal, Bōḷûru, Maṇḍanâḍ, Arisinavaḷli; and in Chikka Koḍañāḍ the haravari named Nârave, altogether 5 haravaris after dividing their lands from the rest.

Out of this the lands of the original revenue value of 75 gadyānas in Kelavaḷli-sthâla now produce with the bali (of 12 varahas?) an annual revenue of 240 varahas. Among the haravaris (hamlets) Giṇikal produces 44 gadyānas as the equivalent of the tax paid in the form of paddy at the price of 1 haṇa for a salage of paddy and 4 gadyānas as super-tax (mēluhonnu): total revenue 48 gadyānas (from Giṇikal). Bōḷûr produces 11 gadyānas from paddy and 2 gadyānas from mēluhonnu, total 13 gadyānas; Maṇḍanâḍ brings 44 gadyānas from paddy and 4 from mēluhonnu, total 48 gadyānas. Arisinavaḷli pays 5 gadyānas from paddy and 1 from mēluhonnu, total 6 gadyānas. Nârave brings 56 gadyānas and 5 paṇas from paddy and 14 gadyānas from mēluhonnu, total 70 gadyānas and 5 paṇas. The total revenue value of the 5 haravaris is 185 gadyānas and 5 paṇas. Altogether Bukkarâya granted lands at the time of the revenue value of 425 gadyānas and 5 paṇas both in Kelavaḷli-sthâla and in 5 haravaris.
Adding to this the income of Kulanaḍu the total annual revenue value of the lands granted to the Śrīṅgērī Matt is 928 gadyānas.

LL. 59-65.

Out of this Śrī Bhāratītīrthha-śrīpāda dividing the lands of the revenue value of 600 varahas into 120 vṛttis at the rate of 5 varahas for each vṛtti bestowed them upon Brahmins on the occasion of the consecration of the god Vidyāśankara; and granted the remaining lands of the revenue value of 328 varahas for the services in the Vidyāśankara and other temples and for the livelihood of the ascetics and other disciples of his and of the attendant Brahmins and their families.

LL. 66-76.

Subsequently Bukkārya sent a nirupa of Hiriya-śrīpādaṅgal (senior guru) and his own binnavattale (letter of request) to Benares and a few days after the return of Vidyāranya-śrīpāda to Virūpāksha (Hampe) took him to Śrīṅgērī and desirous of providing for the maintenance of the ascetics, disciples, attendant Brahmins and their families residing with Vidyāranya-śrīpāda issued a nirupa to Mādārāsa directing him to grant (to Vidyāranya-śrīpāda) lands belonging to the gauḍa of Masike together with various items of income therefrom. Out of the revenue of 294 varahas and 4 panas due by the said gauḍa, deducting 30 varahas for the gaudum-bali (lands granted rent-free for the office of gauḍa) and 42 varahas for previous grants all together amounting to 72 varahas there remains (for the Śrīṅgērī Matt) the revenue of 222 gadyānas and 4 panas.

LL. 76-93.

Afterwards when he gave the kingdom of Āraga to his son Chikka Bukkarāya, he too (Chikka Bukkarāya) in order that his services might continue (tanna śuśrūshe naḍavuttam irabēkendu) bestowed Hulugar in Kikundanāḍ and also out of the 30 haravaris of the nāḍ, granted Morāṭe, Sunkadalli, Kesalūr, Jagadāḷ and Haravūr and the haravari of Horavaṇṭūr in Hiriya Koḍanāḍ, altogether the lands of 6 haravaris with all their income. Of those the (gross) revenue of Hulugar is 168 gadyānas and 3½ panas. Deducting from this gaudumḍaḷi and udugore (present of cloth, etc.,) in the year amounting to 28 gadyānas, and 3½ panas, the net revenue is 140 gadyānas. Of the haravaris, the income of Morāṭe from paddy is 12 gadyānas and 5 panas and from mēluhonnu (miscellaneous income) is 2 gadyānas and the total revenue of Morāṭe is 14 gadyānas and 5 panas. Sunkadalli and Kesalūr both together have a revenue of 7 varahas from paddy and 2 varahas from mēluhonnu, altogether 9 varahas. The revenue of Jagadāḷ from paddy is 8 varahas, and the revenue of mēluhonnu 1 varaha, altogether 9 varahas. The revenue of Haravūr is 10 varahas from paddy and 2 varahas from mēluhonnu altogether 12 varahas. The revenue of Horavaṇṭūr from paddy is 15 varahas and from mēluhonnu 3 varahas, altogether 18 varahas. The total revenue from the
haravaris is 62 gadyānas and 5 paṇas; including Hulugār the revenue is 202 gadyānas and 5 paṇas; taking also the revenue of the lands of the gauḍa of Masike the total revenue is 424 gadyānas and 9 paṇas.

LL. 93-97.

All these lands Vidyārāṇya-śriyāḍa utilised, as desired by us while making the grant, in order to pay for the livelihood of the ascetics, disciples, attendant Brahmins and their families in his sannidhi.

LL. 98-109.

In order that these grants of land made by Hiriya Hariyappoḍeyar, Bukkanaḍa Vadeyar, and our son (kumāra) Chikkarāya to the matt at Śringērī after fixing their revenues and bestowing for the service of the matt all the eight-fold powers of possession and rights of enjoyment including water springs, minerals, treasure on the surface or underground within the four boundaries of the lands, and also our own grants to the matt might continue for as long as the moon and sun endure—(we) śrimad rājādhirāja rājaparamesvara śri Vīra śri Hariharamahārāya granted this copper sāsana in the presence of śrimat paramahamsa parivājakācārya Śri Vidyārāṇya-śripāḍa.

LL. 109-130 a.

Regarding the lands given away by the said Bhāratitṛtha-śripāḍa of the revenue value of 600 varahas divided into 120 vṛttis, the names of the Brahmins who were given the vṛttis are written. The revenue of the portion of Chidruvallī (granted) is as follows:—Its lands whose original income was 75 varahas now pay 282 gadyānas at the rate of 3 varahas and 7 10/16 paṇas of the present revenue for 1 varaha of the original assessment. Out of this sum (282 gadyānas) 6 varahas have been set apart for a perpetual lamp for the god Sōmēśvara of Chidruvallī, 6 varahas have been presented to Pāndaridēva by Bhāratitṛtha-śripāḍa, 30 varahas for the umbali (rent-free lands granted for the maintenance of an office) of the nāḍa (officers of the nāḍ). Deducting the whole of this sum of 42 varahas, the net revenue of 240 varahas has been divided into 48 vṛttis.

The details of the revenue of the portion of the village Heḍali in Keḷañāḍ. At the rate of 4 varahas of new assessment for 1 varaha of old assessment the above village whose original revenue (kuṇa gadyāṇa) was 75 varahas now brings a revenue of 300 varahas. Out of this gross revenue, 15 varahas have been set apart for the services of the god Chaturmūrti Vidyēśvaradēvaru of Simhagiri, 30 varahas and 4 paṇas for the worship of Pāndavaru, 50 varahas for the umbali of the nāḍavar. Deducting the above amount of 95 varahas and 4 paṇas from the gross revenue, the net revenue is 204 varahas and 6 paṇas which is divided into 41 vṛttis (of 5 varahas) one of the vṛttis having 4 paṇas less.

The details for the haravari of Nārave in Chikka Koḷanāḍ:—Out of the gross
revenue of 73 varahas, the guru (śrīpāḍamgaḻu) has granted 2 varahas and 5 paṇas for the villagers. Deducting this the net revenue of the haravari Nārave is 70 varahas and 5 paṇas. After dividing this into 14 vṛittis, the extra sum of 5 paṇas will go to the holders of the vṛittis of Heḍali.

The gross revenue of Maṇḍanāḍu, a haravari of Kikkundanāḍ is 48 varahas. Out of this the guru has granted 3 varahas for the villagers. Net revenue is 45 varahas divided into 9 vṛittis.

The gross revenue of Maṇḍanāḍu the haravari of Bōḻur situated in Kikundanāḍ is 13 varahas. Deducting 5 paṇas remitted out of this, the net revenue is 12 varahas and 5 paṇas and this is divided into 2½ vṛittis.

The gross revenue of the haravari of Arisinavallī situated in the same nāḍ is 6 varahas. Out of this 1 varaha has been granted by the guru to Sūrappa. Net revenue 5 varahas forming 1 vṛitti.

The gross revenue of Honnālebhāgī situated in Kelanāḍ whose original revenue was 75 varahas is 318 varahas 5 paṇas at the rate of 4 varahas and 1½ paṇas and 1¾ tāras of the new assessment for 1 varaha of old assessment. Out of this deducting 61 varahas for the umbaḷi of the officials of the nāḍ, the net revenue is 252 varahas and 5 paṇas. A sum of 22½ varahas from among this amount is assigned to make up the deficiency of 4½ vṛittis out of the 120 vṛittis (the remaining 230 varahas go to the Matt and not to individual persons).

LL. 134-149.

Thus as the śrīpāḍamgaḻ Bhāratitirirtha granted lands of the revenue value of 600 varahas as an agrahāra dividing the same into 120 vṛittis at the time of the consecration of the god Vidyāśankara, the vṛittis will be enjoyed by the Brahmans as long as the moon and sun endure. The said mahājanas (Brahman donees) will themselves be responsible for any loss or gain accruing in the villages (vṛittis) granted to them at the time of writing this sāsana in proportion to their income.

Out of the total revenue value of 928 varahas granted (to the Śringēri matt up to date), deducting 600 varahas divided 120 into vṛittis, the remaining 328 varahas are thus distributed:

Four varahas are granted for Giṇikal, three for Maṇḍanāḍ, one for Arasinavallī, 5 paṇas for Bōḻur. Deducting this total sum of 8 varahas and 5 paṇas granted, the balance of 319 varahas and 5 paṇas is to be expended thus:—15 varahas for the services of the deity at Simhagiri, 30 varahas and 4 paṇas for the Pāṇḍavas. After deducting this sum of 45 varahas and 4 paṇas, the balance of 274 varahas and 1 paṇa is to be utilised as follows:—From the 230 varahas remaining unexpended towards the vṛittis from the revenue of the village Honnavallī-bhāgī, 5 varahas are to be spent for the food offerings to the god of Śankarapura and for

*1 tāra seems to be equivalent to $\frac{1}{10}$ of a haṇa.
(the livelihood of) those who prepare the food. The remaining sum of 225 varahas with the addition of the income of 44 varahas accruing from the rice lands of Giniňikañ amounts to the total revenue of 269 varahas and 1 pana and the śrīpādān-gal has assigned this amount for the services in Vidyāśāṅkara and other temples, for feeding the ascetics and for other expenses in the matt and for (the livelihood of) the attendants and the grant will continue to be enjoyed in the said manner for ever.

To this effect the copper śāsana has been presented.

Śrī Virūpākśha.

Note.

Description.

This is found in a kādita in the Śringēri Matt and is said therein to be the copy of a copper plate inscription the original of which consisted of 7 plates. This kādita which consists of nearly 200 pages contains transcripts of several inscriptions and accounts relating to the Śringēri Matt. The portion containing the first three pages of this inscription is moth-eaten and only a few letters in each line are now discernible. Probably the whole was in a good condition when it was copied by the Archaeological Department in 1916. The Śringēri Matt has also published a copy of this inscription privately. From the nature of the kādita, its characters and contents it seems probable that it may be a hundred or a hundred and fifty years old. Numerous such kāditas are found in the Śringēri Matt.

The original copper plates from which this inscription is said to have been copied have not been found. It is not possible now to say how far the writing on them has been correctly copied or whether the original copper śāsana itself was genuine or not.

Contents.

Like other copper plate śāsanas of the Śringēri Matt, this record also begins with verses addressed to the gods Gañapati, Śambhu and the Boar incarnation of Vishnu. Next come verses in praise of the gurus Vidyātīrtha, Vidyāraṇya and Bhāratītīrtha. These merely extol their spiritual greatness and do not in any way refer to their political influence or work. The order in which the names of these gurus occur is worth attention; Vidyāraṇya comes earlier than Bhāratītīrtha and this would indicate that he was considered senior to Bhāratītīrtha.

After the praise of these gurus comes the eulogy of kings Bukka I and Hari-hara II.
Next we find it stated that Harihara II issued this copper plate śāsana in order that the grants made in Śringerī might continue for ever. The date of the śāsana is given as Ś 1302 Raudri Mār. śu 1 So. Now Ś 1302 corresponds to the cyclic year Raudri. But in this year the month Mārgaśira is suppressed (kshaya). We must therefore take as is sometimes done the solar month corresponding, viz., Mārgaśiṣṭha (Dhanus). It must be remembered that in the adjacent district of South Canara, Tulu Brahmans use the sauramāna or solar month for calculating the dates of their festival days, etc. The solar month corresponding to Mārgaśira is Dhanus and the tithi śu. 1 in this month is really Pushya śu. 1 according to lunar calculation. This tithi corresponds to Wednesday 28th November 1380 A.D. and not to Monday as stated in the record. If we take the next year, i.e. Ś 1303 Durmātī, as is sometimes done and also take the śu. 1 of the solar month corresponding to Mārgaśira, the tithi coincides with Monday, December 16, 1381 A.D. on which day Amāvāsya ended at '43 of the day or about 4 F.M.

Then the inscription proceeds to give details of the former grants to the Śringerī mātha by the kings of Vijayanagar:

The first grant referred to is that said to have been made during the reign of Hiriya Hariyappodeyar (Harihara I) while ruling in Hoyāsaṇadēśa in Parthiva sam. Phal. ba. 1 Thursday. This grant, it is said was made by Mārappa Voḍeyar, younger brother of that king and aliya Billappandaṇāyaka, (aliya—son-in-law or nephew) when they went to Śringerī to pay respects to Vidyātīrtha-śripada, for the maintenance of the ascetics, disciples and attendants and their families who remained with Bhāratīrtha-śripāda. They are said to have granted lands under the orders of Harihara I in Kelanāḍu in Sātaligenāḍu of the annual income of 502 gadyāṇas and 5 paṇas.

This grant is similar to E. C. VI Śringerī 1 both in the date and general contents. The date of that inscription is Ś 1268 Parthiva sam. Phal. ba. 1 Thursday, corresponding to March 9, 1346 A.D., Thursday. The date of this grant is also the same. But while Śringerī 1 speaks of the grant made by Harihara I and all his four brothers as well as by Kumāra Sōvanna Oḍeyar and Aliya Ballappa-dāṇāyaka, the present grant speaks of the grant being made by prince Mārappa Odeyar and Aliya Ballappa daṇāyaka. While Śringerī 1 makes no reference to Vidyātīrtha beyond giving a stanza in his praise at the beginning, the present record refers to a visit paid to Vidyātīrtha at Śringerī by Mārappa Odeyar and Ballappa-daṇāyaka, though the grant made by them is stated to be for the maintenance of the disciples, etc., of Bhāratīrtha. Nextly Śringerī 1 does not give the figure of 502 gadyāṇas and five paṇas as the annual revenue of the lands granted but gives 250 gadyāṇas omitting however minor taxes.

(2) The second grant given in the Kadita is dated Manmatha sam. Phal. śu. 1 Tuesday and refers to the visit paid by Bukkarāya (King Bukka I) to Hiriya
Śripādangalu (Vidyātīrtha) at Śringēri and the gift made by him of lands in Kelavalli Sātāligē-nāḍ and also in Kikunda-nāḍ of the annual income of 425 gadyāṇas and pānas five. Nothing is here said about Bhārati-tīrtha.

This grant corresponds to the stone inscription near Gaṇapati Vagiśvāri temple in Śringēri (No. 2, p. 117). The date given there Ś 1277 Manmatha Phāl. Su. 1 Tuesday is the same as that found here. Only no śaka year is here given but it can be inferred from the date given in the beginning. The visit paid by Bukka I to Vidyātīrtha at Śringēri and his grant for the livelihood of the attendants and food of ascetics in that matt, *viz.*, the matt of Vidyātīrtha at Śringēri are common to both the records. The details of the grants also generally agree. Only the total annual value of lands given by Bukka I is stated to be 360 gadyāṇas in the stone inscription while it is said to be 425 gadyāṇas in the Kadita.

(3) The Kadita next proceeds to give details of how the above were disposed of by Bhārati-tīrtha. He is said to have divided lands of the annual income of 600 varahas into 120 vṛittis of 5 varahas each and assigned the remaining 328 varahas for the services for Vidyāśāṅkara and other gods and for the maintenance of his ascetic disciples, students, attendant Brahmans and their families.

From this it is evident that the temple of Vidyāśāṅkara came into being some time after 1356. There is nothing to show when it was constructed. Its earliest limit is 1356 A.D., latest limit is 1380-1, the date of the present record. It is believed to be a samādhi temple constructed in memory of Vidyātīrtha after his death. The god in the temple consisting of a linga called Vidyāśāṅkara is frequently referred to in inscriptions of Śringēri. (Śringeri 22 of 1392, etc.) We find later the name Vidyāśāṅkara applied to Vidyātīrtha in literature. Thus Vidyāranya-kāla-jāna refers to Vidyāranya as Vidyāśāṅkara-sishya. No inscriptions have been so far discovered at Śringeri from 1356 to 1381.

(4) The Kadita proceeds to tell us that after this, Bukkarāya sent the nirūpa (order) of the Hiriya-śripādangal (senior guru) and his own binnavattale (letter of request) to Benares and got Vidyāranya-śripāda to come from Benares to Virupäksha (Hampe). Some days after the return of Vidyāranya the king took him to Śringēri and for the ascetics, disciples, Brahman attendants, etc., who stayed with Vidyāranya sent a nirūpa (order) to Mādara ordering him to bestow lands of the annual value of 222 varahas and four pānas belonging to the Masikeya-gauḍa in Kikkunda-nāḍ.

Several questions are involved in a study of this part of the kadita (ll. 66-72). When did Vidyāranya go to Benares and when did he return to Śringēri and take charge of the Matt? The earliest inscription that has been discovered so far of Vidyāranya as the head of the Śringēri Matt is dated in 1375 (Mad. Ep. Rep. 1928-1929, p. 81, No. 460). This is a stone inscription at Kuḍupa in South Canara District. We also learn from another kadita in the Śringēri Matt that Bhārati-
ttirtha died in 1374 (M. A. R. 1916, p. 18) and if that record is worthy of acceptance it follows that Vidyāranya was installed at Śrīnārī in 1374 or 1375. It is likely therefore that he should have started from Benares to Vijayanagar in 1373 or 1374 and after a short stay at Vijayanagar gone to Śrīnārī accompanied by the king Bukka and taken charge of the Śringeri Matt in 1374 or 1375. Bhāratīttirtha might have been too old and ill at this time and died shortly after Vidyāranya's return and installation as the Pontiff of Śrīnārī Matt. Guruvamsakāvyā, which gives the traditional history of the Śringeri gurus, tells us a similar story. Vidyāranya is said to have worshipped the god Vidyāsankara in company with Bhāratīttirtha at Śrīnārī and then Bhāratīttirtha died and Vidyāranya became the head of the Matt at Śrīnārī. Shortly after this Bukka I is said to have died and as this happened in 1377 the story given in that poem fits in with the provisional scheme given above.

But there is one important difference. Who was the guru that sent the nirūpa or order to Benares calling Vidyāranya to Śrīnārī? Guruvamsakāvyā says that it was Bhāratīttirtha. The word used in l. 66 of the Kadita for the guru whose nirūpa was sent to Vidyāranya is hiriya śripādangal or senior guru. No name is given. Earlier in the Kadita the word hiriya-śripādangal is applied to Vidyāttirtha (ll. 43-44). But Vidyāttirtha must have died long before the date of this Kadita (1380-81) since after his death the Vidyāsankara temple is said to have been erected in his memory and that fine big temple must have taken several years for construction and consecration and grants for that temple are recorded in the Kadita. Hence we may interpret that under the nirūpa of Vidyāttirtha issued later by Bhāratīttirtha, Vidyāranya started for Vijayanagar and probably after a halt there reached Śrīnārī. By this time the consecration of Vidyāsankara temple was over and Bhāratīttirtha was sinking. He had been connected with the Śringeri Matt from at least 1346 the date of Śringeri 1 to 1374 and was now too old to manage the Matt. It is certain that Vidyāranya assumed charge of the Matt soon after his return to Śrīnārī as the Kadita speaks of a fresh grant of land for the livelihood of the ascetics, etc., in the matt or sannidhi of Vidyāranya on the occasion of Vidyāranya's return to Sringārī (l. 69 of the Kadita). This grant is said to have been made under the king's orders by Mādarasa. Now Mādarasa is the same as Mādhavamantri, governor of Chandragutti and Banavase, etc., during the years 1346—1391. No inscription has been however discovered recording his grants to the Śringeri Matt. But two of his grants to temples in the neighbouring taluk of Koppa are dated in 1368 and 1369 and show him ruling over a large province (E. C. VI Koppa 6: p. 215 of the last Report for 1932). Some writers have confused him with the sage Vidyāranya which is impossible if the kadita is to be believed.

Why Vidyāranya went to Benares is also difficult to ascertain. Both Guruvamsakāvyā and Vidyāranya-kālajñāna describe his journey to Benares, to pay
his respects to the sage Vyāsa and his learning the ancient mysteries from that sage and founding the Vijayanagar Empire. Guruvamśakāvyā also tells us that soon after the installation of Harihara I on the throne of Vijayanagar, Vidyāranya went to Benares where he stayed until he was invited to return to Śringēri. An important question naturally arises from this. Both the Śringēri Matt copper plate and the Kadita indicate the seniority of Vidyāranya to Bhāratītirtha. The Guruvamśakāvyā also makes Vidyāranya an elder brother of Bhāratītirtha before sanyāsa, though the latter took sanyāsa earlier. Vidyāranya-kāḷajñāna makes Bhāratītirtha a disciple compiling the work Vidyāranya-kāḷajñāna under the orders of Vidyāranya. In none of these works is Vidyāranya spoken as the disciple of Bhāratītirtha but he is regarded as the immediate disciple of Vidyātirtha (or Vidyāśankara as he is called). If so why did not Vidyāranya assume charge of the Śringēri Matt before 1375? If we accept the Śringeri tradition, we may surmise that he was engaged in religious and probably political work, that he travelled a great deal and left the Matt at Śringeri to his guru Vidyātirtha and his junior Bhāratītirtha and that after Vidyātirtha died and Bhāratītirtha fell seriously ill about 1373 or 1374 Vidyāranya returned to take charge of the affairs at Śringeri. He was specially induced to take this step by the instructions of his guru. But nothing can be said definitely about this or the political work of Vidyāranya since reliable inscriptions evidence is not available.

The Kadita further informs us that Prince Chikkarāya, son of Harihara II, while he was ruler of Araga also granted lands of the revenue of 202 gadyāṇas and five paṇas in the villages Hulus̱ar of Kikkundanādu, Horavaṇṭṭur, in Hiriya-koḍanād, etc., to Vidyāranya-śripāda for the Matt.

Lastly it is said that all these grants were consolidated by Harihara II. Details of the distribution of lands made by Bhāratītirtha at the time of consecrating the Vidyāśankara temple, are next given and the signature śri Virūpāksha is found below the grant. There is a reference in Guruvamśakāvyā to the grant of such a copper plate (dattānām svēna pūrvaiśa vṛttinām tāmra-śāsanam médīnindrō muntndrasya prēmne dād dvīja-panktaye: Guruvamśakāvyā Ms. Chapter VIII, verse 15).

34

Kodalimandeh grant (sannad) of Ḩāḷēri Vitrappoṇeyar, King of Coorg, dated Ś 1678 in the possession of the Śringeri Matt.

Kannada language and characters.

1. ಸಾನ್ನೆ ಕೊಡಲಿಮಂದೆ ನಂಬುವಿಕೆ ಕಾರ್ಯ ನಂಬು ಕೆ.
2. ಸಾನ್ನೆ ಕೊಡಲಿಮಂದೆ ನಂಬುವಿಕೆ ಕಾರ್ಯ ನಂಬುವಿಕೆ ಕಾರ್ಯ ನಂಬು ಕೆ.
3. ಪೇಪರ್‌ನ ಪ್ರಕಾರವಾಗಲು, ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದ ತಿಳಿಸುವ ರೂಪದಲ್ಲಿ ಚಿತ್ರೀಕರಣ ಮಾಡಿದ್ದರು.
4. ಸಹಾಯಕರು ಪಾಲಿಸಿ ದೊರಕುವಳಿಯ ಕೊನೆಯ ಸಂದರ್ಭದಲ್ಲಿ ಮಾರ್ಪಟ್ಟ ಉಂಟಾ ಸುತ್ತಿಸಿಕೊಳ್ಳದಾಗಿ ಸಂದರ್ಭಕ್ಕೆ ಬಳಸಬಹುದು.
5. ವಿಜ್ಞಾನಾನ್ವಯಾಧಿಕಾರಿಗಳು ವಿಧಾನ ಪ್ರಕಾರ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
6. ಸಂಪರ್ಕ ಮಾರ್ಪಟ್ಟದೊಂದಿಗೆ ಸರಿಸುಮಾರು ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
7. ವಿಜ್ಞಾನಾನ್ವಯಾಧಿಕಾರಿಗಳು ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
8. ವಿಜ್ಞಾನಾನ್ವಯಾಧಿಕಾರಿಗಳು ವಿಧಾನ ಪ್ರಕಾರ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
9. ವಿಜ್ಞಾನಾನ್ವಯಾಧಿಕಾರಿಗಳು ವಿಧಾನ ಪ್ರಕಾರ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
10. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
11. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
12. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
13. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
14. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
15. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
16. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
17. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
18. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
19. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
20. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
21. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
22. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
23. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
24. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
25. ಪ್ರತ್ಯೇಕ ಪ್ರಕಾರದಲ್ಲಿ ಹಿಂದೆಯ ಸಂಶೋಧನೆಗೆ ಕೆಲವು ಸಂಪರ್ಕಾತ್ಮಕ ಮಾರ್ಪಟ್ಟ ಮಾಡಿದ್ದರು.
Translation.

LL. 1-3.
To the feet of Śrī Vidyāśankara, Śāradāmba, Chandramaulīśvara, and Rantnagarbha Vināyakasvāmi. Obeisance to Kesava and Śiva who are worshipped by the three worlds, are witnesses to all actions and grant the desires (of the supplicants). (Usual stanza in praise of Śambhu).

LL. 3-14.
Be it well. In the auspicious year 1678 of the Śālivāhana era, on Monday the 5th lunar day of the dark half of Chaitra in the year Dhātu, Hālēri Virappoṅer of Koḍagū (Coorg) of the Kāṣyapa-gōtra granted the following dharmaśāsana (charter of gift) of sthala (lands) in order to provide for the expenses of the worship of gods, feeding of Brahmins, illuminations, decorations and festivals and other services conducted on the 10th lunar day of the bright half of Āsvija in the holy presence of the deities Vidyāśankarasvāmi, Śāradāmbike-amma and Chandramaulīśvara in the Mutt of Abhinava Sachchidānandabhārati of Śringēri, spiritual son (lit: born from the hand) of Sachchidānanda-bhārati-svāmi, the chief of ascetics, an expert in pada, vākya and pramāṇa, engaged in the performance of eight-fold yōga consisting of restraint, control of passions, sitting in different postures, control of breath, withdrawing the mind from external objects, meditation, control of mind, and absorption of the mind in God, an emperor of austerities, (possessed of the title) establisher of the six darśanas, a lineal descendant of the gurus from time immemorial without break, lord of vyākhyāna-simhāsana (seat of teaching scriptures), teacher of the inner truth and essence of all the Vēdas and āgamas and the three Sāṅkhyas, establisher of the Vēdic doctrine, master of all the tantras, establisher of the throne of Karnāṭaka in the ancient capital Vidyāṅagara, preceptor of the king of kings, great teacher of the universe, lord of the excellent city of Rusya Śringapura, and dweller on the banks of the Tungabhadra:—

LL. 14-23
In order that our parents might attain regions of bliss and our state might prosper, we Hālēri Virappoṅer have on this auspicious day granted as sarvamāṇya with pouring of water and gift of gold this Koḍalimandestala which belongs to us, yielding an annual income of 300 varahas with its hamlets, and tanks for defraying the expenses of services conducted on Vijayadasami day for the gods Vidyāśankara, and Śāradāmbikā of the Śringēri Maṭha.

Accordingly we Hālēri Virappoṅer have bestowed this dharmaśāsana (charter of gift or charity) of Koḍali-sthala that religious worship and services might be offered on the 10th lunar day of Āsvija every year in the presence of Vidyāśankara-svāmi, Śāradāmba and Chandramaulīśvarasvāmi, of the Śringēri Maṭha and the grant may be enjoyed in peace for as long as the moon and sun endure.
LL. 23-25.

(Verse regarding the witnesses; sun, moon, etc., and the verse showing the superiority of the maintenance of a gift over that of making a fresh gift.)

Śrī Virabhadra.

Note.

This is a paper sannad in the Śrīnāgari Matt and records the gift by the Chief of Coorg (Kodagu) named Hālērī Virappa Oḍeyar (1736-1766) to the Śrīnāgari guru Abhinava Sachchidānanda Bhārati C. 1741-1767 disciple of Sachchidānanda Bhārati C. 1705-1741 as sarvamānya of the village Kodali-mande-sthāla of the revenue of 300 varahas to provide for the special services conducted on the Vijaya Daśami day (the last day of the Dasara festival) for the deities Vidyāsākara, Śāradāmbikā and Chandramaullīśvara in the Śrīnāgari Matt and also for the feeding of Brahmans on that day.

The date of the grant is given as Monday 5th lunar day of the dark half of Chaitra in the year Dātu Ś. 1678 corresponding to 19th April 1756, a Monday.

The inscription gives numerous titles to the Śrīnāgari gurus including the title the establisher of Karnāṭaka throne in the ancient city of Vidyānagara and preceptor of great kings and of the universe (LL. 8-9). These titles are not met with in any of the numerous inscriptions of the Śrīnāgari Matt during the days of the Vijayanagara empire but are found in those of recent times such as those of the Mysore Royal family (see Śrīnāgari Jagir Inscriptions in E. C. VI, etc.). The Chief of Coorg claims to be of the Kāśyapa-gōtra. He was a Lingāyat, though tolerant to all religions.

The deities Vidyāsākara and Śāradā are worshipped in separate temples at Śrīnāgari described in pp. 12 and 15 of M. A. R. 1916. Chandramaullīśvara is the crystal liṅga worshipped in the Matt at Śrīnāgari. Ratna-Garbha-Vināyaka is also a sacred object of stone worshipped in the above matt.

The record ends with the signature of the chief: Virabhadra.

35

Khasāpura grant (sannad) of Basavappa Nāyaka, chief of Juggaḷi
dated Ś 1707 in the possession of the Śrīnāgari Matt.

Kannaḍa characters and language.

1. ಅ ಬ ಇ ಔ ಕ ಖ 
2. ಚ ಜ ತ ದ ನ ಪ ವ ಶ ಸ
3. ಸ ರ ಣ ಧ ಳ ಉ ತ
4. ಇ ಞ ಜ ಸ ಹ ಸ ಸ ಹ ಸ
5. ಮ ಳ ಪ ಪ ಪ ಪ ಪ ಪ

Kannada characters and language.
L. 1.
Śrī Śāradā-Chandramaulīśvara

L. 2-11.
To Śrī Sachchidānanda-bhārati-svāmī, born from the hands of Abhinava Narasimhabhārati-svāmī, chief of Paramahamsa-parivrājakāchāryas, expert in pada, vākyā and pramāṇa, etc. (as in LL. 1-10 of No. 41 up to dweller on the banks of the Tungabhadra:), worshipper of the lotus feet of Vidyāśankara,

(A seal with the letters Śrī Basava inside.)

L. 12-16.
(Verse in praise of Śambhu): Be it well. In the prosperous year 1707 of the Śālivāhana era, the cyclic year Viśvāvasu, on the 6th lunar day of the bright half
of Mārgaśīra, the illustrious mahānāyakāchārya, champion over the nāyakas who break their word, protector of those who take refuge under him, defeater of those who fight with him, Jugalī Sōmaśekhara Nāyaka’s (son) Basavappa Nāyaka granted this charter of the gift of the landed estate consisting of a village free from imposts:—

In order that good fortune might attend the State we have bestowed with pouring of water as sarvamānya the village Khasāpura situated in Harike-bāli, Kundūr-paṭṭaḍi of Koṭṭūr-stme of Kogale-vēṇṭe that the illuminations and services both for the deities worshipped in the Matt and in the temples (in the Matt enclosure) might continue for ever. You may enjoy in peace the eight-fold powers of possession including treasure on the surface and underground, etc., and pray long for our prosperity.

This is the charter of the gift of land granting a village tax-free.

Imprecatory verses (svadattād dviguṇam, etc., and dāna-pālanyōr madhye, etc.)

Note.

This is also a paper saṃnad in the Śrīṅgēri Matt and records the gift to the Śrīṅgēri guru Sachchidānanda Bhārati (1770-1814) disciple of Abhinava Narasimha Bhārati, of the village Khasāpura of Kundūr-paṭṭaḍi and Harike-bāli in Koṭṭūr-stme of Kogale-vēṇṭheya as a sarvamānya to provide for lamps and services in the Matt temples. The titles applied to the donee are the same as those of the previous number.

The donor is named Basavappa Nāyaka, son of Sōmaśekharanāyaka, chief of Jugalī. The titles applied to him viz: mahānāyakā-chārya, punisher of nāyakas who break their word, protector of refugees and conqueror of opponents show that he must have been a Bēḍa in caste like the pālegārs of Chitaldrug. Nothing is however known about who these chiefs were and where they lived.

The date of the grant Ś 1707 Viśvāvasu Mār. śu. 6 corresponds to 7th December, 1785 A.D., a Wednesday.

The record has two seals, one at the beginning with the legend Śrī Basava and one at the end which has some word ending with Śūra (See M.A.R. 1916, P. 70).

The village granted Khasāpura is said to be situated in Koṭṭūr-stme and Kundūr-paṭṭaḍi. Koṭṭūr is evidently the headquarters of Koṭṭūr taluk in Bellāri District. Kundūr is a village in the Honnālī Taluk of Shimoga District. The donor must have been ruling somewhere to the north-west of Mysore State.
MYSORE DISTRICT.

CHAMARAJNAGAR TALUK.

36

At the village Santemarahalli in the Hobli of Santemarahalli, on a slab in the land of Basappa situated near the Musafirkhana.

Size $1\frac{1}{2} \times 1\frac{1}{2}$.

Kannada language and characters.

Translation.

Basava: Madesvara: May Nanjundesvara be pleased: it has departed: it has departed: Headache (are-tale-novu) and intermittent fever (Nalkara-jvara).

Note.

This inscription engraved on a slab in modern Kannada language and characters of the present day is an instance of the methods used by ignorant and superstitious villagers as a remedy for certain diseases which are common among them and are difficult to be cured. A village doctor in Santemarahalli promises to cure the people of the above species of headache and fever if the patients worship the above slab with offerings of cocoanut, presents of money, etc., and drink the water used in washing the slab. He also administers to them the juice of a herb the name of which he keeps secret. On account of the efficacy of the herb and also the strong faith which the patients have in the doctor, some cures are occasionally effected and the doctor gets a name and some money also.
At the village Edur, near Santemarahalli, on a stone standing in the land of Shankara Setti to the west of Janipurada-katte.

**Size 3½' × 1½'.**

**Kannada language and characters.**

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
<th>5.</th>
<th>6.</th>
<th>7.</th>
<th>8.</th>
<th>9.</th>
<th>10.</th>
<th>11.</th>
<th>12.</th>
<th>13.</th>
<th>14.</th>
<th>15.</th>
<th>16.</th>
<th>17.</th>
<th>18.</th>
<th>19.</th>
<th>20.</th>
<th>21.</th>
<th>22.</th>
<th>23.</th>
<th>24.</th>
</tr>
</thead>
<tbody>
<tr>
<td>स्रि</td>
<td>शुक्लसम्वतसारदा</td>
<td>मभूकर्</td>
<td>नागवम्य देस्यम्य</td>
<td>भल्लुआ</td>
<td>देस्यम्य</td>
<td>आय्या</td>
<td>इलेक्कारा</td>
<td>जलादी</td>
<td>अरु</td>
<td>प्रजेगवुदुगालु</td>
<td>देवलिम्य</td>
<td>गादेवरिगे</td>
<td>कोत्ता</td>
<td>वोलेया</td>
<td>क्रमं</td>
<td>वेम्तेमदाडे नम्मा</td>
<td>इडेवुऱ्या</td>
<td>भुअ</td>
<td>मिवोलजे</td>
<td>अ देवलिमगदेवरा</td>
<td>केरेया</td>
<td>कात्तिसिदा</td>
<td>केरेया</td>
</tr>
</tbody>
</table>

**Transliteration.**

1. shri
2. Sukla-samvatsarada Srawana
3. ba || Man Edevuru Nagamna-
4. na Desiyamna Balluva Desiyam-
5. na Ayya Maleyana Desiyamna
6. Mottagavuda Malappagavuda vivaru
7. aru prajegavudagalu Devalim-
8. ga-davarige kotta voleya krama-
9. vementadade namma Edevura bu-
10. mivolage a Devalimgadewara
11. kereya katpisida kereya | saha
12. a kereya kleriyali yi-
13. munru manmanu kodage-ya-
14. gi bittevu a-kojageya
15. holakke kalla nedsi koud-
16. vevu yil artthakke n-
17. vellaru saruchiyim-
18. dam vodam baottukotta vole
19. Ayya-
20. na baraha gavudagala voppa
21. shri Desinata shri Desinata
22. shri Desinata shri Desinata shri
23. Desinata shri Desinata shri Sam-
24. Dojdojana baraha.

30*
Translation.

Good fortune. On Tuesday, 11th lunar day of the dark half of Śrāvana in the year Śukla, the following six praje-gaudus of Edevur, Nāganna's (son?) Dēsiyanna, Balluva Dēsiyanna, Ayya, Maleyaṇna's Dēsiyanna, Mōtagauḍa and Mallappagauḍa have granted the following vōle (charter) to Dēvalingadēvar:—For having built a tank named Dēvalingadēvara-kēre in our village Edevūr, we have given away as koḍagi, a plot of land of the area of 100 manṇus, behind the lower bund (ktlēri) of the said tank (to Dēvalingadēvar). We shall set up a stone in the above koḍagi land (to mark the gift). To this we have all agreed voluntarily and granted this vōle.

The writing of Ayya. The signature of the gaudus:—Śri Dēsinātha: Śri Dēsinātha: Śri Dēsinātha: Śri Dēsinātha: Śri Dēsinātha: Śri Śankaradēvaru: The writing of Doḍḍōja, son of Mallōja.

Note.

This records the grant of some land to one Dēvalinga-dēvaru (who was probably a Lingāyat priest from his name) for having built a tank at the village Edevūr, same as Eḍūr, in which this inscription is found. The donors were the praje-gaudus of the village. They got this inscription slab set up.

No date in terms of the Śaka era is given. From the nature, and the paleography of the record, it is probable that the grant belongs to the end of the 14th century and that the date given, viz., Śukla sam. Śrāvana ba. 11 Mam. may correspond to Tuesday 17th August 1389.

As is common in several inscriptions, the donors have affixed the names of the local deities Dēsināthadēvaru and Śankaradēvaru for their signatures. One of the donors named Ayya wrote the grant and got it engraved by a sculptor named Doḍḍōja. No king is named in the grant.

38

At the village Basavaṭṭi in the same hobli, on a slab set up near the Īśvara temple. [Plate XXIV.]

Size 4′ × 4′.

Old Kannāda language and characters.

1. 
2. 
3. 

Transliteration: 1. 2. 3.
STONE INSCRIPTION OF THE GANGLA KING SRIPURUSH.

Mysore Archaeological Survey
Be it well. During the year 722 after the time of the Śaka king, while Śripurushadēva-permāṇaḍi Prithuvi-kongaṇivarma dharmamahārājādhirāja-paramēśvara was ruling the earth:—

Residing in Taḷavanapura he granted during the month of Pushya, on a Sunday with solar eclipse for all times free from imposts, taxes on 2 khaṇḍugas of land bestowed on Kalipaṭṭodeya Kurimbagāvunda and Kaṭakaya who were dwelling in the sheep-pen (kuṛiṇapṭi) of Armmeleyapalli and also kuṛimbadere (taxes on shepherds). He who collects this tax will be guilty of the sin of slaying Brahmans and
destroying Benares, *basadis* (Jain temples) and tawny cows. Kalipaṭṭoḍeyar granted and Viśvakarmācārya of Dugguni wrote this and made a gift of it.

Without stealing all should give (the taxes above named).

**Note.**

This inscription is important as it is one of the earliest inscriptions on stone of the Ganga kings. There is only one such dated inscription of the Ganga king Śripurusha published in P. 36, M.A.R. 1918 which is dated Ś 710 or 788 A. D. The present grant is dated S' 722. No cyclic year is given. The only details of dating found are the month Pausha, the week-day Sunday and the solar eclipse. During the year Ś 722, the new moonday of Pausha corresponds to January 17, 801 A. D. on which day the tithi of Amāvāsyā began 21½ ghāṭikas after sun-rise. But no solar eclipse is found to occur on that day according to Svami Kannu Pille’s Ephemeris. This detail might have been added to make the occasion appear more sacred.

The only year close to this date in which all the details regarding month, tithi and solar eclipse agree is S' 712. In this year Pushya ba 30 falls on Sunday 9th January A. D. 791 and a solar eclipse occurs on the same date. But the word “Irppaterraṇane” in 1-2 cannot be read or interpreted as meaning 12.

Taking the date Jan. 17, 801 as the date of the grant, this would extend the date of Śripurusha to 801 A. D. and make him a contemporary to some extent of the Rāṣṭrakūṭa king Gōvinda III 794-814. According to Rice, Śripurusha’s successor Śivamāra Saigotra came to the throne in the latter part of the 8th century (Mysore and Coorg from the Inscriptions, P. 40). Jeaveau Dubreil in his early History of the Dekhan merely gives 788 A. D. as the date of Śripurusha.

Regarding the other details furnished in the present grant we find that Taḷavananapura or Talakāḍ was the capital of the Gangas in the reign of Śripurusha. A plot of land of the sowing capacity of 2 khaṇḍugas seems to have been granted. free of taxes to Kalipaṭṭoḍeya Kuriṃbagāvunḍa and Kaṭakaya. They were also granted the kuriṃbaderге of the village, viz., the tax on shepherds. The former was a kuriṃbagāvunḍa or headman of the kuriṃbas (shepherds). His proper name Kali-paṭṭoḍeya occurs in line 11 of the grant. That a tax was imposed even in these early times (801 A. D.) on the shepherds is clear from this grant.

The village in which the land was situated is called Armmelēyapaḷḷi. This village is probably the same as Ambale, a village in Yelandur Taluk, a few miles off from Basavaṭṭi, the place of find of the present inscription.

The reason for the grant is not clearly given in the record. The donees were the heads of kuriḥaṭṭi or the part of the village where sheep were kept and probably on account of this office they are granted the land and remission of taxes.
As the destruction of Basadis or Jaina temples is included in the imprecatory sentence in this grant as a great sin along with the slaying of cows and Brahmans, etc., it is probable that the author of the inscription was either a Jaina or had great reverence for the Jaina religion.

Viśvakarmāchārya is named as the engraver of the grant but the lines referring to him, viz., 12-14 are very corrupt and the meaning is far from clear.

The letters belong to the end of 8th century or beginning of 9th century. At the end of lines 2 and 3, some letters are effaced and in line 1 the letters satamgale are very faintly carved and cannot be clearly made out. The letter ḫū at the beginning of line 2 looks almost like ṁū. Moreover elū-nūra is written in place of elu-nūra.

An elephant is carved in the lower part of the inscription probably to indicate that it is a Ganga record. It is usual to find a cow or calf in the beginning of a grant and occasionally below a grant also but an elephant is rarely found below a grant. Owing to the insertion of this elephant and the poor engraving of lines 11-14, it is difficult to make out the full sense of the last portion of the record.

39

At the same village Basavaṭṭi, on an oil-mill in the land of Mādappa.

Kannada language and characters.

\[
\begin{array}{ll}
1. & \text{nāu} \\
2. & \text{nāmān}\text{ān} \\
3. & \text{pula} \text{ān} \text{ān} \\
4. & \text{hām} \text{ān} \\
5. & \text{mān} \\
6. & \text{vān} \text{ān} \\
7. & \text{a} \\
8. & \text{nā} \\
9. & \text{mān} \\
10. & \text{nā} \\
11. & \text{mān} \\
12. & \text{mān} \\
13. & \text{nā} \\
14. & \text{mān} \\
15. & \text{nā} \\
16. & \text{mān} \\
17. & \text{mān} \\
18. & \text{mān} \\
\end{array}
\]
Transliteration.

1. svasti sri Viranâ-
2. rasimhadévarasaru
3. pruthuvirájyaṃ gai-
4. yyuttiralu Dâtu-
5. sampatsarada Á-
6. shâda su 3 suda
7. lu Bhaseṭṭi-
8. ya Nallurada
9. Haratigavuda-
10. na maga Kêta-
11. gavuḍana ma-
12. ga Haragavuḍa-
13. na Marâhalya
14. Mallikâru-
15. na dévarige i-
16. kida gâna Eđe-
17. yûra Mâdikâ-
18. īna dharmma

Translation.

Be it well. While the illustrious Vira Nârasimha-dévarasar was ruling the earth, on Friday, 3rd lunar day of Ashâḍha in the year Vishu, an oil-mill was set up for the service of the god Mallikârjuna in the village Marahâllī belonging to (or constructed by) Haragauda, son of Kêtagauda who is the son of Haratigauda of the village Bhaseṭṭiya Nallûr. This is the charity of Mâdikâla of Eđeyûr.

Note.

This records the setting up of an oil-mill in the village Basavâṭṭi called Bhaseṭṭi-Nallûr, the income of which was to be used for services in the temple of Mallikârjuna of Marahâllī (same as Sante Marahalli), about two miles off from Basavâṭṭi. The donor is said to be Mâdikâla of the village Eđeyûr (same as Eđur, about 3 miles off from Basavâṭṭi).

The date of the record is not given in terms of the Śaka era. It is given as Friday 3rd lunar day of the bright half of Ashâḍha in the year Vishu during the reign of the Hoysâla king Vira Nârasimhadévarasar. From the nature of the characters used the Nârasimhadévarasar of this record may probably be Nârasimha II. The date will then correspond to 23rd July 1221, a Friday, taking the solar month corresponding.

40

At the village Télânûr in the same hobli, on the tōraṇagamba (stone gateway) in front of the Mahankâli-amma temple.

Kannâḍa language and characters.

ಕನ್ನಡ ವಾಸ್ತು ಕಾಲ್ಮಗಳ ರೌಮಿಲೆ ಮಾತಾಗಾರ ಅಂಬೆ ನಾಲ್ಕು ನಯಾರು ರವರು ಸೇವೆಸಂಪರ್ಕಂದು ನಾರಾಸಿರಾಜಾಯ ಮುಂದು ಕ್ಲಿಸುತ್ತಾರೆ.
1. ಗುಡು ಕಾಯುತ್ತುನಾಯ ಕ್ರೆ ಗುಡು ಸೇರುತ್ತಾರೆ
2. ಕುವು ಅನುಕ್ರಮ ನೈಸರ್ಗಿಕ ಕ್ರೆ ಸೇರುತ್ತಾರೆ
3. ಅಸ್ತಿತ್ವದ ಕ್ರೆ ಸೇರುತ್ತಾರೆ
4. ಸಂಸಾರದ ಮಹಾಕಶಿಮಯೂರು ಕ್ರೆ ಸೇರುತ್ತಾರೆ
Transliteration.

1. svasti śrīman mahāmamḍāleśvara ari[ṝa]ya vibhāda bhā-
2. shege-tappuva-rāyaragamda chatus-samudrādhipati śrīman ma-
3. hārājādhirāja rājaparamēśvara śrī Vira Bukkarāya-
4. na kumāra Harihararāyanu prithvirājyaṃgeuttirddha-
5. lili Śakanakāla 1310 varusha samda Vibhava-samvatsarada Cha-
6. yitra ba 10 Gu Tellaṇūra Mahāmāḷi-devige akkasāle Sō-
7. mōjana maga Kālkōjanu nilsida kallatōraṇa śrī śrī śrī.

Note.

This records the setting up of the stone gateway (kalla-tōrāṇa) by Kālkōja, son of Akkasāle (goldsmith) Sōmōja, for the temple of the goddess Mahāmāḷi in the village Tellaṇūr during the reign of the Vijayanagar king Harihararāya II.

It is dated Ś 1310 Vibhava sam. Chai. ba. 10 Gu. The date falls within the reign of Harihara II and corresponds to April 2, A.D. 1388, a Thursday.

41

At the same village Tellaṇūr, on a slab lying on the tank-bund.

Size 5’ × 3’.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada 5’ × 3’</th>
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</thead>
<tbody>
<tr>
<td>1. ನೂತನ ಸಾಮರ್ಥ್ಯ ನೋಡು ನೆ</td>
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<tr>
<td>2. ಕಂಡಲು ಬುದ್ದು ಬ್ರಹ್ಮಾನ್ ಬುದ್ದು</td>
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<td>3. ಕೋಟಿಯಿಂದಕ್ಕೆ ಮಂದಿರವಿಜ್ಜೆಯು</td>
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<tr>
<td>4. ಕೊಟ್ಟಗಾಡು ಬ್ರಹ್ಮಾನ್ ನಂತರ</td>
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<td>5. ಕಾಮಾರಾಂಬಿನ ಮಂದಿರವಿಜ್ಜೆಯು</td>
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<td>6. ಕೋಟ್ತುರು ಸರೂರಿನ ಸುತ್ತಿಲೆತೆ</td>
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<td>7. ಕೋಟ್ಟಿಗೆ ಸುತ್ತಿಲೆತೆ ನೂತನ</td>
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<tr>
<td>8. ಕೋಟ್ಟಿಗೆ ಬ್ರಹ್ಮಾನ್ ನಂತರ</td>
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<tr>
<td>9. ಕೋಟ್ಟಿಗೆ ಸರೂರಿನ ಸುತ್ತಿಲೆತೆ</td>
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**Note.**

This records the death of a woman as māṣṭi during the reign of the king Jagadēkamalla Nārasiṅa Hoysalādēvar, possessed of the titles, obtainer of the band of five musical instruments, mahāmaṇḍalēśvara, supreme lord of Dvāravatipura, a sun to the firmament that is the Yādaṇa race, crest-jewel of righteousness, lord over Malepas, Tribhuvanamalla, conqueror of Talakādu, Gangavādi, Noḷambavādi, Kongu, Naṅgali, Banavase, Uchchangi (written here as Utsaṅgi), and Hanungal and bhujaṃala-viraganga. Māṣṭi or mahāsati is a woman who immolates herself on the death of her husband usually by being burnt on his funeral pyre. In this record, the māṣṭi is not named but is simply called the Māṣṭi of Teḷḷanur (the village Teḷḷanur in which the stone is set up). The date too is not properly given. We find in lines 13-16 “after the Śaka year 100099 (S’ 1099) in the year Virōdhī, on Monday the 8th lunar day of the dark half of Kannemāsa.” What happened on this day, whether it is the death of the Māṣṭi or the setting up of the stone record, is not stated. After this we find the words the Māṣṭi of Teḷḷanur and after that the name Kēṭāchārī, son of Viṣvakarma Konguṇiyara Māyaṇāchārī. Whether Kēṭāchārī is the husband of the Māṣṭi or whether he is her son who set up the inscription stone in her memory or whether he is merely the engraver who carved the inscription cannot be definitely determined. The last alternative seems to be the most probable.

Regarding the date, we find S’ 1099 is Hēviḷamī. The first Virōdhī coming after this is S’ 1151. The date Virōdhī sam. Kanne ba. S corresponds to 12th September 1229 A.D. a Wednesday and not Monday as stated in the record. But perhaps the week-day is wrongly spelt as Sōmavāra in place of Saumya-vāra. This date falls within the reign of Nārasimha II, son of Ballāla II, who conquered the fort of Uchchangi, one of the titles used in the epigraph for Narasimha being
conqueror of Uchchangi. What was the necessity for mentioning the year Ś 1099 when later we have the date Virādhi, Ś 1151? Probably the first date denotes the date of the death of the māsti and the second the date of the inscribing of the record.

42

On a viragal near the tank in the same village Telanūr.

Size 2'6" × 2'0".

Kannada language and characters.

Note.

This inscription is full of lacunae in lines 7, 9, 10 and 11 owing to the letters being quite worn out and thus become illegible. It seems to record the gift of some rent-free land to Kaṭāchāri by certain gaudas of Tenalavūr, named Māchagnaṅavaṇḍa, son of Maddagavaṇḍa, son-in-law of Manchagnaṅavaṇḍa, son of Kongunigara? Kālgavaṇḍa, and Bamma-gaṅvaṇḍa, son of Sōmagavaṇḍa; and Mūḷetamdaṭṭigaṇḍa. It also records the gift of the eastern weir of the tank at Chāmunaḍapura for the services of some deity (not named).

No date is given nor is the reigning king named in the record. The characters seem to belong to 10th century. The meaning of lines 9-12 cannot be clearly understood.

43

On a broken slab near a well by the side of the tank-bund at the same village Telanūr.

Size 4' × 3'.

Kannada language and characters.

1. संग्रह
2. ग्रामस्थल स्थायी योजिंग कर्णेन चैव वर्धितं चेतु च घटना
3. विनायक
g
d
4. शिव
g
d
5. शिव
6. भूप
g
d
7. कृष
g
d
8. राजानं दानमेव

1. कृष
g
d
2. भूप

Note.
Note.

This is a fragmentary record, the top portion having disappeared. Some letters at the end of lines 1, 2 and 3 are also lost. As it is, the record seems to register the grant of the village TELANUR in Magur-sime as pallakki-umabali (gift of land for the maintenance of a palanquin) to some one whose name is lost. All the rights of land such as treasures underground, etc., were transferred to the donee but the previous gifts to Brahmans and temples are required to be maintained by the terms of the grant. The usual imprecatory stanza is found at the end. After this comes the signature Râmachandra. No date nor the name of the ruling king is given but the signature probably indicates one of the early Aravidu kings at Vijayanagar whose favourite deity was the god Râmachandra of Penugonda. The characters too belong to about the same period (end of 16th century A.D.).

44

On another broken slab in the parapet wall of the same well.

Kannada language and writing.

The slab is 3 inches x 2½ inches.

Note.

This inscription is very fragmentary, the top and a side of the slab being broken and lost. It seems to record the gift of certain taxes such as oil-mill tax, customs duties in some village to some one. It is interesting to find that in addition to the usual imprecation of the violaters of the grant incurring the sin of slaughtering
cows, the record also contains a provision for the levy of a fine of a Komâra gadyâna from those who interfere with the grant. This had to be paid to one Muttarana Sôyi. For Komâra-gadyâna, see E. C. XI. Inter. p. 9.

No date is given. The characters seem to belong to 13th century.

45

On the balipîtha of Šambhulingēśvara temple in the same village Telânûr.

Kannâda language and characters.

1. सरकर
2. करुनायक नाना
3. श्री

Note.

This merely records the setting up of the above balipîtha (a slab on which food offerings are placed by temple priests for minor deities) by Kengōja of Telanur, a stone carver.

The characters seem to belong to 18th century.

46

At the village Ummattûr in the hobli of Ummattûr, on a slab set up in the land of Chaudimâdana Râchaseṭṭi.

Size 5' × 2'.

Kannâda language and characters.

1. ಸರಕರ ಇಲ್ಲಿಯೆಂದರು .................................. ವಿಧಾನ
2. ಕರುಣಾಯಕ ನಾನಾ
3. ಶ್ರೀ
4. ಚಾಡಿಮಾದಾನ ಭೂಮಿಯ ನಾಮ
5. ಸಾಮುದ್ರಿಕ ಸಂಸ್ಥೆ ಸಾಮುದ್ರಿಕ ಸಂಸ್ಥೆ
6. ಮಂಜಿರ ನೆಲದ ಅ..........................
7. ... ಸರಕರ ನಾನಾ
8. ಸರಕರ ಮಂಜಿರ ಮಂಜಿರ ಕನ್ನಡ
9. ... ಸರಕರ ಮಂಜಿರ ನಾನಾ
10. ...... ಸಾಮುದ್ರಿಕ ಸಂಸ್ಥೆ ಸಾಮುದ್ರಿಕ ಸಂಸ್ಥೆ
11. ... ಸರಕರ ನಾನಾ
12. ... ಸರಕರ ನಾನಾ
13. ... ಸರಕರ ನಾನಾ
14. ... ಸರಕರ ನಾನಾ
15. ... ಸರಕರ ನಾನಾ
16. ... ಸರಕರ ನಾನಾ
17. ... ಸರಕರ ನಾನಾ
18. ... ಸರಕರ ನಾನಾ
19. ... ಸರಕರ ನಾನಾ
20. ... ಸರಕರ ನಾನಾ
21. ... ಸರಕರ ನಾನಾ
22. ... ಸರಕರ ನಾನಾ
23. ... ಸರಕರ ನಾನಾ
24. ... ಸರಕರ ನಾನಾ
25. ... ಸರಕರ ನಾನಾ
26. ... ಸರಕರ ನಾನಾ
27. ... ಸರಕರ ನಾನಾ
28. ... ಸರಕರ ನಾನಾ
29. ... ಸರಕರ ನಾನಾ

[Note: The text contains Kannada script which is not transcribed in the image.]
Note.

This inscription is full of lacunae owing to the letters being quite worn out and not easily legible. It is dated S’ 1510 Sarvadhāri sam. Phāl. ba. 5 which corresponds to 25th February 1589, a Tuesday. But the details of the date are not clearly legible in ll ’4 and 5.

The record belongs to the reign of the Vijayanagar king Venkaṭapatirāya (I) (1586-1615). It registers the grant of the village Kollagauḍanapura, a hamlet (kāluvaḷi) of the village Ummattūr, free of taxes for the services in the temple of god Bhujangēśvara in Ummattūr. The donor is named Kālāṃtaka-voḍeyar, son? of Dēvappagāṇḍa, who was probably a subordinate under the Vijayanagar king.

The usual imprecatory verse about the punishment to those who confisicate a land, etc., is found at the end of the grant.

47

At the village Dēmāḷḷi in the hobli of Ummattūr, on a slab set up in the land of Virappana Māḍappa to the north.

Size 4’ × 3’.

Kannāḍa language and characters.


deśī kālaṇḍī kāluvaḷi kollagauḍanapura ūru mevaḥ samadhi

नमः जनान् शर्मार्थिणाश्च श्रावण च प्रवर्तितादिनां

चक्रवर्तेऽदिनां 4’ × 3’

1. 0 वर्षसः कल्याणकान्तासः श्रामतः ये स्वाभाविक्
2. 0 कल्याणकान्ताकान्ताय ते कल्याणकान्ताय कल्याणकान्ताय
3. 0 कल्याणकान्ताकान्ताय श्रामतः ये कल्याणकान्ताय कल्याणकान्ताय
4. 0 कल्याणकान्ताकान्ताय श्रामतः ये कल्याणकान्ताय कल्याणकान्ताय
5. 0 कल्याणकान्ताकान्ताय श्रामतः ये कल्याणकान्ताय कल्याणकान्ताय
6. 
7. 0 कल्याणकान्ताकान्ताय कल्याणकान्ताय कल्याणकान्ताय
8. 
9. 0 कल्याणकान्ताकान्ताय कल्याणकान्ताय कल्याणकान्ताय

Note.

Several letters in lines 6-9 of this record are quite worn out and are illegible. It records the gift of the village Bāgūḷi, free of taxes and with all rights for services in the temple of Bhujangēśvara of the village Ummattūr by Sāluva Gōvindarāja Ayya. The donor was a minister under Krishṇarāya (1509-1529), king of Vijayanagar, and was the ruler of Ummattūr, Terakaṇāmbi and other districts to the south of Mysore. (See M. A. R. 1931, p. 150, for Gōvindarāja.)
The date of the record is given as the 10th lunar day of the bright half of अस्वयुः in the year इवारः. The only year इवारः associated with गौविन्दराजः is 1517, and the date is therefore probably equivalent to 24th September 1517.

48

MADDUR TALUK.

At रायसेत्तिपुरम्, in the hobli of Koppa, on a slab to the east of the शोभेश्वरः temple (Mandya Taluk 62 revised).

Size 4’-8”×3’.

Kannada language and characters.

केलेके दुरा देशमैः साण्डीहृद्दर्वः श्रीमणेकेश्वरः सोमेश्वरः
(मोहोः अमृतः 62हृद्दर्वः चारणः जानः).

जिन्ही 4’-3”×3’

1. नागरिकाः नागरिकाः मांसश्रवरूपः मार्गः देवीश्रवरूपः
2. नागरिकाः मांसश्रवरूपः मार्गः देवीश्रवरूपः
3. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
4. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
5. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
6. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
7. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
8. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
9. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
10. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
11. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
12. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
13. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
14. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
15. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
16. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
17. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
18. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
19. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
20. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
21. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
22. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
23. मार्गः देवीश्रवरूपः मांसश्रवरूपः मार्गः देवीश्रवरूपः
24. ಇಂದು ಕ್ರಿಯೆಲೋಕ್ಯಾಂಗದಲ್ಲಿರೆ ಈ ವಿಧಾನ ಕಲೆಗಳ ಪ್ರತಿ ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ
25. ದೇವಹತ್ತಿ ವರ್ಣ ದೇವರು ವಿಜ್ಞಾನ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ
26. ಲಿಂಗ ಮಾಹಿತಿಯ ಕಲೆಗಳ ಪ್ರತಿ ಕಲೆಗಳ ಪ್ರತಿ ಹತ್ತಿರೆ ಬ್ರಹ್ಮ.
27. ದೇವ ಪ್ರತಿ ಕಲೆಗಳ ಪ್ರತಿ ದೇವನಡಿ ಹತ್ತಿರೆ ಬ್ರಹ್ಮ
28. ಕಲೆಗಳ ಪ್ರತಿ ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
29. ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
30. ಬ್ರಹ್ಮ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
31. ಹತ್ತಿರೆ ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
32. ಹತ್ತಿರೆ ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
33. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
34. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
35. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
36. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
37. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
38. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
39. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
40. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
41. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
42. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ ವಿಜ್ಞಾನ
43. ಬ್ರಹ್ಮ ವೈದ್ಯಾನ್ಯ

Transliteration.

1. nāmas tumga-siras-tumga-chandra-chāmara-chārave trailōkya-nagarāram-bha-mū-
2. la-stambāya Sambhavē svasti śrtimānu mahāmahamanappa śri Kailāsapuravarādhivaram
3. Pārvatī-vallabhaṁ bhasmōdhulita-dasa-bhuja-panchavaktra-paramēsvaram vōlagada Bhringīśa
4. Chandīsa-mukyavāda sākṣyā-sāmipya sārūpya-sāyujya-padaviyām pa-
5. ḍada Dēvalōkada dēvaganāmgalu Vīrabhadra Vīrasōmanāthadēvara prastavam-
6. gālā svasti śrtimānu mahāmahānda [lē] svarām Talakādu Gāṅgavādi
    Noṇambavādi Banavāse
7. Uchampī Kongu Nanguli-gomdā vtra būjabala viragamgan asahāyasūra
    Sanivāra-si-
8. di giridurgamalla nisāṁka-pratāpa Hoyisāla Vīra Ballālu-dēva Dōrasamu-
9. drada nele-bidināli sukha-sāmkkathā-vinōdadiṁ rājya-geyuttamīre Saka-
    varisada
10. Sakavarisadā 1107 Visvāva[su]-saṁp]yatsarada Chaitra su 1 Magaḷa Keregōde-nāda Bidirako-
11. ṭeya Malleya-nāyaka Sōmeyanāyaka tamma hāliya Sivapuravāgi bhakta-
   rige dhārāpūrvavakammādi koṭṭa dharmavanu Mādeyanāyaka baluhiṃda
   Sivā [purava]-
12. nu bidadaṇe Vīra Mallayya kutti-ko [m] du nālkū-sīmeya kalla kamdu
   Mādeyanāyaka [kana]
13. kayyalu Sivapurava kammu Sōmanātha-puravāgi māḍidaru 1 svasti śrī-
   manu ma-
14. hāmamḍaḷeṣvaran prithvitvallabham mahārājādhirājām Dvārāvati-pura-
   varadhī-
15. svaram Yādava-kulāmbara-dyumani sarvajñaḥchūḍāmaṇi malerājāraṇa
   mala-
16. parolugamazon girdig gumallu kanadaprachamanda Sanivārasiddhi chaladaṃka/  
   Rāma Magaratājya-
17. nirnūla Chōlurājya-pratishtāḥchāryyā Pāṃḍyārājya-sthāpanachāryyā
   nisamkapratāpa-
18. chakravartī Hoyisaṇa Vīra Sōmēsva-dēvarasu Kamcānūralli sukhadi
   rājyamgeyv-
19. ttamire Sakavarshada 1173 Sādharaṇa-savatsarada Chaityra sudha 1 5-
   Maṃga 1 māḍida asam-
20. khyāta-mahāgaṇamgala Virabhadra-dēvaru mukhyarāda Vīra-Sōmanātha-
   purada vṛtti-
21. mamṭaru Sōmanātha-dēvara vṛtti stānāpati Mādirāja-garugalige vṛtti 1
   kegerge de-
22. vālyake yivanu yikkovanalla 1 Karastaḷada Basavidēvamge vṛtti 2 Nīla-
   kamṭha-dēvamge vṛ-
23. tti 2 sēnabōva Siddhāyyage vṛtti 2 Appeyyamge vṛtti 2 Nāridēvana
   kumāra Mādayya-
24. ge vṛtti 2 Sambhūdēvamge vṛtti 1 Vuttamāṅgada Mallādevage vṛtti 1
   Bas-
25. vidēvana Kalleyamge vṛtti 1 Haradāyyana maga Muttagekērya Sōmayya-
   ge vṛtti 1 Baichavveya maga Kumbayyamge vṛtti 1 Virāṭayyana maga
   Kētayyamge vṛtti 1
26. Tānēsvara Chāmāyyamge vṛtti 1 Kīlakiya Sōmayyamge vṛtti 1 Hem-
   daṇe Si-
27. ngayyana Mārayya Pramathayyamge vṛtti 1 Āchayyana Virayyage
   vṛtti 1
28. Nīlakamṭha-dēvana maga Chāmāyyamge vṛtti 1 Paṭṭayya Tippayyamge
   ardha
29. Kaṭhāra Sambhūdēva ardda Mallayyana maga Mōṭayya vṛtti 1 Chau-
   ṭoja ardha-vṛtti
32. Samkayyana maga Doḍamārayya vritti 1 Jaḍeya Mallaya arddha Samgamadēvara Mādayage vritti 1 Pāduva Mallaya-nāyaka arddha Malikilakiya Sōmayya arddha
33. Pōtayyana maga Mādayya arddha Mallayyana maga Kallayyanu Virayyana viti sari
34. Chākarasage arddha Maṇakegēya Kētayyana maga Āchayyanu Banayyana maga Kēta-
35. yyanu vritti 1 nu sari āgi hachi kombaru Ballayyana Sōvamnēge vritti 1 daro-
36. lage vritti arddha akkasāle Mallōjana maga Sōmayya Rāmayyamge vritti 1 Bāchayage
37. Kaṭhārada Sambhudēvage matam arddha Tavarada Māriseṭṭiya magalu Chamganave Māda-
38. vvege vritti 1 Doddā-Mārayyage matta arddha antu vritti 34 yi-vrittianu vrittivam-
39. tara hemṇu-makkalu hemdiru tottina makkalu bhaktarāgi anubhavisu-
40. varu yi-
41. dharmavanu pratipālisade anukūlanādavanu Bānarāsiyali sāyira-kavile-
42. yanu divya-tapōdhanara-
43. nu komda pāpadi hōharu sva-datam paradam vā yō harēti vasūndahra
44. shasṭhir-varusha-sahasrāṇi vrishtAyām já-
45. yate krimi

Translation.

II. (1-6.)

Praise of Sambhu: Be it well. In the court of the highly glorious lord of Kailāsapura, the husband of Pārvati, Paramēṣvara, possessed of 10 arms and five faces, besmeared with ashes:—Praise of Bhringiśa, Chaṇḍiśa and other gods (dēva-gaṅgaṇa) of celestial regions (dēvalōka) who attained the position of seeing God always, being near him always, possessing a similar form, and being united with him in body,—and Vītrabhadra and Vīra-Sōmanathadēvar:—

Be it well. While the illustrious mahāmanḍalēśvara, capturer of Taḷakāḍu, Gaṅgavāḍi, Noṇambavāḍi, Banavase, Vuchangi, Kongu and Nanguli, highly valiant Viraganga, unassisted warrior, Śanivārasiddhi, Giridurgamalla, nissanka-pratāpa (of undoubted prowess), Hoyisāla Vīraballālu-dēva was ruling the kingdom in the capital of Dōrasamudra in peace and wisdom:—

On Tuesday the 1st Lunar day of the bright half of Chaitra of the year Viśvāvasu, Śaka year 1107, Malleyanāyaka and Sōmeyanāyaka of Bīdirakōṭe in Keṭegōde-nāḍ made their village as a Śivapura and granted it with pouring of water to the Bhaktas (lit.: devotees: means Lingayets).
Mādeyanāyaka forcibly obstructed the Śivapura (seized the lands of the Śivapura himself depriving the Bhaktas of their possessions of land). Thereupon Vītramalayya pierced himself and went to the four boundary stones and took back the Śivapura from the hands of Mādeya-nāyaka and converted it into a Sōmanāṭhapura (dedicated the village to God Sōmanātha) and granted vrittis.

Be it well. While Hoyisala Vīra-Somēśvaradēvarasu, the illustrious mahāmaṇḍalēśvara, favourite of the earth, king of kings, lord of the excellent city of Dvārāvatītpura, a sun to the firmament that is the Yādava race, crest-jewel of the all-knowing, king over Male chieftains, champion over Malepas, giridurgamalla, terrible in war, Śānivārasiddhi, a Rāma in moving battle, uprooter of the Magara kingdom, establisher of the Chōla kingdom, establisher of the Pāṇḍya kingdom, and nissanka-pratāpa-chakravarti was ruling in peace at Kāṇṇanur:

In the Śāka year 1173, the year Sādhāraṇa, on Tuesday the 5th lunar day of the bright half of Chaitra was created the Vīrasōmanāṭhapura for innumerable mahādjanas such as Vīrabhadradēvaru. The holders of the vrittis in the Vīra Sōmanāṭhapura are:

One vṛttī for the god Sōmanāṭhadēvaru: to be held by the sthānapati (chief trustee) Mādirlā-guru: he need not pay for the maintenance of the tank or temple:—two vṛttis each for Basavidēva of Karasthalā, Nīlakanṭhadēva and the sēnabōva Siddhāyya—two vṛttis for Appayya—two vṛttis for Nāridēva's son Mādaya—one vṛttī for Śambhūdēva—one vṛttī for Mallādēva of Vuttamāṅga:—one vṛttī for Basavidēva's (son) Kalleya:—one vṛttī for Haradāyya's son Sōmayya of Muttagekere: one vṛttī for Baichavve's son Kumbayya—one vṛttī for Viraṭayya's son Kētayya:—one vṛttī for Tānēśvara Chāmaya: one vṛttī for Sōmayya of Kēlakī, one vṛttī for Hemaḍe Singayya's Mārayya Pramathayya: one vṛttī for Āchayya's (son) Vīrayya—one vṛttī for Nīlakanṭhadēva's son Chāmaya: half vṛttī for Paṭṭayya Tīppayya: half vṛttī for Kaṭhāra Śambhūdēva: one vṛttī for Mallayya's son Mōṭayya: half vṛttī for Chaudōja: one vṛttī for Sankayya's son Doḍa Mārayya: half vṛttī for Jaḍeya Mallayya: one vṛttī for Mādaya (son of) Sangamadēvaru: half vṛttī for Sōmayya of Mali Kēlakī: half vṛttī for Pōtayya's son Mādaya: Mallayya's son Kallayya will divide with Vīrayya (?) in equal shares one vṛttī: half vṛttī for Pāḍuva Mallayyanāyaka: half vṛttī for Chākarasa: Āchayya, son of Kētayya of Māṇakere and Bāmayya's son Kētayya will take one vṛttī in equal shares: half vṛttī for Ballayya's son Sōvānna.

Goldsmith Mallōja's son Sōmayya Rāmayya will take one vṛttī: another half vṛttī will be apportioned to Bāchaya and Kāthaṛada Śambhūdēva: one vṛttī is assigned to Tavarada Mariseṭṭi's daughter Changanāve: Mādavve: another half vṛttī is given to Doḍda Mārayya: Altogether 34 vṛttis. These vṛttis will descend from the holders of the vṛttis, to their daughters, wives and maidservants' children who are Bhaktas (Lingayets).
He who does not carry out this charity and is opposed to it will incur the sin of killing a thousand tawny cows and good ascetics in Benares. He who confiscates land given by oneself or by others is born as a worm in ordure for a thousand years.

Note.

This inscription was originally published in E. C. III as No. 62 of Mandya Taluk consisting of 30 lines. The remaining 13 lines have been now copied and the whole inscription revised and republished.

The record consists of two grants issued at different times connected with the village Bidirakōte in Keregōdnād which is about a mile from Rāyaseṭṭipura. Keregōde is also a few miles off from Bidirakōte. The first of the grants is dated S' 1107 Viśvāvasu sam. Chai. śu. 1 Man. which corresponds to April 2, 1185, a Tuesday, and belongs to the reign of the Hoysaḷa king Vira Ballāla II (1173-1220 A.D.). It registers the gift of the village Bidirakōte in Keregōde-nāḍ by Malleya Nāyaka and Sōmeyanāyaka as a Śivapura for certain members of the Viraśaiva or Lingāyet sect. Śivapura is the name given to a village granted for the priests and lay members of the Viraśaiva sect corresponding to Brahmapura or agrahāra granted to Brahmans.

The village thus granted seems to have been later on seized by one Mādeya Nāyaka who refused to allow it for the use of the Viraśaivas. It was recovered however by one Vira Mallayya and granted again to Viraśaivas in the name of Sōmanāthapura, denoting a village granted for the service of God Sōmanatha (or Sōmesvara in Rāyaseṭṭipura). He seems to have practised self-torture (kuttikoṇḍu) and walked to the four boundaries of the village. The exact significance of this is not clear. But anyhow his action forced Mādeyanāyaka to hand over the village Biṭṭadakōte and a fresh grant was issued dividing it into 34 vṛttis and giving them to various Viraśaivas including women. This second grant is dated S' 1173 Sādhāraṇa Sam. Chai. śu. 5 Man. corresponding to Tuesday 28th March 1251 (the lunar year Virōdhikrit had already set in by this date but the solar year Sādhāraṇa still remained) in the reign of the Hoysaḷa king Sōmesvara.

An interesting feature of the grant is that the lands should be inherited by the female heirs such as daughters, wives and even sons of maid-servants (tottinamakkaḷu) provided they were bhaktas (of the Viraśaiva sect).

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

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At the village Kauḍle, in the same hobli of Koppa, on a slab standing near the entrance to the village (Mandya Taluk 114 revised).

Size 5'-6" × 2'-0'
ವ್ಯಕ್ತಿಗಳು ಕೇವಲ ಇಂದಿನಲ್ಲಿ ಚಿಲ್ಲಾಹುಗಳ ಮೇಲಿನ ಚಿನ್ನದ ಪ್ರಕಾರ (ಕೊಡೆ 114ಕ್ಕೆ  ನಿಂದ ಅನ್ನಿ  ನೇರವೆಂದರೆ).

ತೆಗೆದ ಅನ್ನಿ 5′—6′×1′-3′

1. ಮೂಲದ ಕುಶಲವಿಲ್ಲದರೂ ಅದರ ರೀತಿಯಲ್ಲಿ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿರುತ್ತದೆ
2. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
3. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
4. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
5. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
6. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
7. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
8. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
9. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
10. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
11. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
12. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
13. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
14. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
15. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
16. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
17. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
18. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
19. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
20. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
21. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
22. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
23. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
24. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
25. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
26. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
27. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
28. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
29. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
30. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
31. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
32. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
33. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
34. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ
35. ಮೂಲದ ಮೂಲವಿಧಾನ ವಿನ್ಯಾಸ ತೊಡಗಿಯಾಗಿ ಉಂಟು ನಲ್ಲಾದಾಗಿ.
Transliteration.

1. śubham astu namas tumga-śiras-chembha-chambara-chāraśvē trailō-
2. kya-nagarāmabha-mulastambhāya Śambhavē svasti śri vijayābhhyu-
3. daya Sālivāhana śaka varsha 1585 saṃdu vartamānāvāda Śobha-
4. kritu-samvatsaraṇaśāda śudda dvādasi Sōmavaṭa punyakāla-
5. lu Kāvēri-madhyavartiyāda Śrīrāmagapatiṇaṇaṃvaṃ Gautamakśhetradalli
Ramg-
6. nāthisvāmi-charanāravīṃda-saṃnidhiyalī śrīmad-rājādhirāja
7. paramēśvara rāja-śri-virapatāpa birudamtenbaragaṇḍa dharaṇ'[i]varāha-bi-
8. ruda nānāvarna-makuta-maṇḍalikaragaṇḍa Dēparājavoḍeyara ku-
9. māra Dēvarāja-mahīpāla[raṇa Śrīraṃgapaṭṭana-simhavāsanādhisvararāga-s]
khādīm prithvīrājgyamgeyutta tā[ū mādīd[amthā Kauḍāliyemba grāma-
10. kke pratināmadhyayavāda Dēvarājapuravemba agraḥārada śilāśa-
11. nada kramavateṃdare yē dinadallu Ātrēya-gōtrāda Āśvalayana-
12. sūtrada Rukusākheyā Chāmaraṇa-jovoḍeyara paurarāda Dēvarāja-
13. voḍeyara putrarāda Dēvarāja-mahīpālakaru tāvū tameg vi-
14. kramarjitarvāḍi bāmda Keḷalīnadīna Maddūrema grāmakke saluva Kau-
15. āle-grāma yidadke upagrāma Nāganahalī-grama Karaṇikoppal-grāma
Kōdinakoppa-
16. grāma Kilāra-grāma Ummarahaḷḷ-grāma Yallāpuragrāma yē āru u-
17. upagrāma sahavāgi mūvattāru vrītigalāgi parichchēdavam mādi Dēva-
18. rāja-puravemba agraḥāravam mādi nānā-gōtra nānā-sūtrada nānā-
sākhegala
19. sakala-sāstra-pravinaṛāda pātrabhūutarāda Brāhmanāṭtamarige t-dinadalu
niru-
20. pādhika-sarvamānayavāgi dānamānayavāgi ubhaya-Kāveritrādarā sahi-
ramayō-
21. daka-dāna-dhārāpūrvaśvavāgi namage Lakṣmī Nārāyaṇanu supra-
samanāgali yem-
22. du namma pitṛadi-samasta-pitrīgalīgū akshaya-punyalokāvātpiyāgali yem-
23. du Krishnārpaṇa-buddhiyimda nimaṇe dhāreyaneredu koṭṭevāgi
24. yē grāmagalantu nūvī nimaṇa putra-pauṭra-pārampāraya śīchamhrārka-
25. sthāyīgalāgi sarvamānayavāgi sukhādīm anubhaviśi baruvirī yē grāmagala-
ch-
26. tuṣṭme-yolagullu nidhi-nikshēpa-jala-pāshāna-akshti-āgami siddha-
sādhyam-
27. gaḷemba ashta-bhōga tējasvāmayagalu nimaṇe saluvavu yē grāmagalu
nū māduva ā-
28. dhi kraya dā [na] chatusṭṭhaya ke saluvaa ye đı koṭṭa Kauḍale-pratinā-
madhyayavāda Dē-
30. varājapura-vemba agrahāra-da śilāsāsana yēkaiva bhagini lōkē sarvēshā-
31. m ēva bhūbhujām na bhōjyā na kara-grāhyā vipradattā vasumdhārā
svadattām para-
32. dattām vā yō harēta vasumdhārā shashti-varsha-sahasrāṇi vishtāyām
jāya-
33. tē krimī sva-dattādvigunam punyām para-dattānu-pālanam paradattā-
paḥārēṇa sva-dattām ni-
34. sāphalam bhavēt dāna-pālanayōr madhyē dānāś śreyōnupālanamēś dānāt
svargam avā-
35. pnōti pālanād achchutām padam śri śri śri.

Translation.

May there be good fortune. (Praise of Śambhu.) Be it well. In the year
1585 of the auspicious Śālivāhana era, during the year Śobhakrit, on the holy occasion
of Monday 12th lunar day of the bright fortnight of Āshaḍha, in the (holy place)
Gautama-kshētra called Śrīrangapaṭṭana, situated between the branches of the
Kāvēri river, in the presence of the lotus feet of the God Ranganātha:—

The illustrious king of kings, supreme lord, rāja-śri-vtripratāpa, champion over
those who claim to have titles (birud-ant-embara-gaṇḍa), possessed of the title, a
Boar to the Earth (Dharaṇṭ-vaṭhā), lord over mandalikas with crowns of various
colours? Déparāja-vadeyar’s son, king Dévarāja, while ruling the earth in happiness
seated on the throne of Śrīrangapaṭṭana granted the following śilāsāsana (stone
charter) for the agrahāra created by him named Kauḍle re-named Dévarājapura:—

On this day, king Dévarāja, son of Dévarājavoḍeyar, and grandson of Chāma-
rājavoḍeyar of Âtrēya-gōtra, Āsvalāyana-sūtra and Ruk-sākhā created an agrahāra
named Dévarājapura consisting of the village Kauḍali belonging to Maddūr in
Kejalinhōd won by him by the force of his arms and six hamlets belonging to it
(Kauḍle) named Nāganahalāli, Karadi-koppalu, Kōḍinakoppa, Kilāra, Ummarahaḷḷi,
and Yallāpura and dividing the agrahāra into 36 vṛttis bestowed the same on
excellent Brahmans of various gōtras, and sūtras, and versed in all śāstras and
deserving of gifts, as a sarvāmaṇyā free from encumbrances, as a gift with the
pouring of water on gold, on the bank of the Kāvēri river divided into two branches,
in order that the God Lakshmiṇārayana may be propitious to us and that all our
ancestors including our father might attain to regions of inexhaustible merit.

As we have granted the above villages to you with the pouring of water and
with the desire that Lord Krishna might be pleased with this act, you may enjoy
the villages free from taxes in happiness with your sons, grandsons and other lineal
descendants, as a sarvāmaṇyā to be enjoyed for as long as the sun and moon endure.
All the rights and powers of possession of the treasure on the surface or buried,
water springs, minerals, imperishables, future income, rights which are ready and
which might become possible within the four boundaries of the said villages will vest in you. You are entitled to the four rights over these villages, viz., mortgage, sale, gift (and exchange).

Thus is granted the śilāśāsana of the village Kauḍale re-named Dēvarājapura.

The land bestowed on Brahmans is the only sister common to all kings. She is to be neither enjoyed nor seized by hand (taxed). He who seizes land given by himself or by others will be born as a worm in ordure for 60,000 years. Maintaining a gift made by others is twice as meritorious as that made by oneself. By confiscating what is given by others, one's own gifts become useless. Between making a gift and protecting it, protecting is more meritorious than making a gift. By making a gift one attains heaven while by maintaining a gift one goes to regions from which there is no fall.

Note.

This inscription was originally published as Mandya Taluk inscription No. 114 in Epigraphia Carnatica, Vol. III. Only the first fifteen lines had been printed (see pp. 166-166-a of the Kannāḍa texts of E. C. III) and the remaining lines omitted. These missing lines have now been fully copied and inserted and the text of the whole inscription has been fully revised and published with a complete translation.

The epigraph records the gift of a village called Kauḍale belonging to Maddūr in Keḻalināḍ with six hamlets Nāganaḥallī, Karaḍikoppalu, Kōḍinakoppa, Kīlāra, and Ummaraḥallī by the king Dēvarājavodeyar of Mysore, (1659-72) to certain Brahmans, whose names however have not been inserted. The village was re-named Dēvarājapura, apparently after his father Dēparāja or Dēvarāja.

The date of the record has been given as Ś. 1585 Śōbhakrit sam. Āshādha śu 12 Monday and this date corresponds to July 6, 1663 A. D., which is a Monday.

The usual imprecatory verses are found at the end of the grant.

At the village Hasgāvi, in the same hōbli of Koppa, on a stone set up west of the Mārī temple.

Size 5' × 1'.6".

Kannāḍa language and characters.
This record registers the grant of tax on marriages (maduveyasunka) in the village Hasagâvi under the orders of Ankuśarāyavoḍeyar and the order was addressed to Bayirantanavoḍeyar of Hasagâvi, who was apparently the head of the village. This grant is stated to have been made for the god Channigarayadēvaru. There is a temple of Channigarayâ (Kēśava) in the village Hasagâvi and it was as an offering to the God that the grant was issued. An imprecation is given against those who violate the grant but the lines containing the same are full of lacunae.

The date is given merely as the year Pârthiva. Ankuśarâya Voḍeyar was a chief of Channapaṭṭha. There are two chiefs of this name, Ankuśarâya I, son of Râṇa Pedda Jagadēvarâya and Ankuśarâya II (Immaḍi Ankuśarâya) son of Ankuśarâya I by his wife Lingamma. Râṇa Pedda Jagadēvarâya was of Telugu Baṇajiga caste and had possessions in Bârâmahal. For his vigorous defence of
Penugonda against Mussulmans in 1577 he was rewarded by Śrīrangarāya, king of Vijayanagar, with Nāgamangala and other territories in Mysore yielding a revenue of nine lakhs of pagodas. He made Channapatna his capital and his descendants held possession of it till 1630 when the place was taken by Mysore kings (Mysore and Coorg from Inscriptions by Rice, P. 164, etc.). Immaḍi Aṅkuṣarāya, his grandson and chief of Channapatna was a great patron of poets. Thus the poems Jāmbatī Kalyāṇam and Satyapariṇāyam of Ėkāmranātha were patronised by him (S. Krishnaswamy Iyengar, Sources of Vijayanagar History, pp. 227-229). There are several inscriptions relating to him but their dating is not very satisfactory. (E. C. IV Krishnarājapet 79 and 80). The present record of the cyclic year Pārthīva may also probably belong to him and stand for 1585 A.D. The previous year Pārthīva stands for 1525 A.D., which is too early for the Channapatna chiefs and the next Pārthīva standing for 1645 is too late as Channapatna was conquered by Mysore Kings in 1630.

51

On a stone in front of the same Mārī temple at Hasgāvi. 

Size 4' × 1'. 

Kannāḍa language and characters. 

ಮೂರ್ದ ಬರಲಿ. 

ಮೂರ್ದ 4' × 1'

1. ಮಲ್ಮುಂಬಿದೇ 
2. ಮಲ್ಮುಂಬಿದೇ 
3. ಮಲ್ಮುಂಬಿದೇ 

Note. 

This merely registers the gift of a grove of 15 cocoanut trees for services to the god Chennigarāyasvāmi. No date is given in the inscription nor is the person who set up the trees named. The income from the trees was meant to be used for expenses of worship in the temple of Chennigarāyasvāmi (at Hasgāvi). The characters of the inscription seems to belong to the 18th century A.D.

52

At the village Ābalavadhi in the same hobli of Koppa, on a broken stone lying in the middle of the village. 

Size 2' × 1'-6''. 

Kannāḍa language and characters.
Mandya Taluk.

At the village Dudda, in the hobli of Dudda, on a slab in a mantapa near the Anjaneya temple.

Size 3' x 1'.

Kannada language and characters.

Note.

This seems to be a prayer addressed by Deviseetti, a merchant of Mandya (wrongly written in the inscription as Bandleya) invoking merit on all his vakkalu.
(family members) and parents and their ancestors and also praying for a place in the beautiful feet of the Lord (i.e., for the attainment of salvation or joining the feet of God as it is called among the devotees of Vishnu). The prayer is probably addressed to God Narasimha, a temple dedicated to whom is standing close by the inscription. It is not dated in terms of śaka era or any other era. The only details of dating given are the cyclic year Jaya, the lunar month Mārgaśira and the tithi, 8th day of the bright fortnight. The characters seem to belong to 16th century and Jaya may stand for 1593 A.D.

54

On the left side of the inscription (No. 84 of Māndya Taluk) in the land near Jakkappa’s maṇṭapa at Dudda.

Size 5′-8″×3′.

Kannada language and characters.

Note.

This inscription is engraved on the left side of the inscription published in E.C. Vol. III as Māndya Taluk No. 84. The text of the present epigraph is given here along with that of the previous record the letters of which are much worn out. Put together the records register the gift of a village or lands in a village called Bhayirāpura in Mukulıkere-sthala renamed Boma . . . for services in the temple of Nara-simha of Raṭṭekōte below the tank Ābasamudra. The temple referred to is probably the same as the Narasimha temple in the village Dudda close to the tank-bund and the inscription slab is set up not far off from the temple.

No date is given nor the donor named. The characters seem to belong to 18th century A.D.

55

On a slab near the Gunḍappa’s temple at the same village.

Size 3′×2′.

Kannada language and characters.
Note.

This inscription has several lacunae in line 6 and is incomplete as the slab is broken off at this part and the rest of the record is lost.

It is dated Ś 1518 Durmukhi sam. Āsvija śu 15 Saturday corresponding to Saturday 25th September, A. D. 1596 and seems to record some gift, probably land, to a learned pandit in the court (?) by Jakkanānāyaka, son of Guttināyaka of Nagarūr, a subordinate of the mahāmāndalēśvara Rāmarāja Tirumalārāja-āyyadēva-mahā-ārasu. This Tirumalārājaśāyya was the same as Tirumalārāya, the last Vijayanagar governor of Seringapatam. His father was Rāmarāja, who was the previous governor of Seringapatam and a son of Tirumalārāya, brother of Aliya Rāma Rāya who was slain in the battle of Tālikōṭa. Inscriptions referring to Tirumalārājযya, are found in various parts of Mysore. See E. C. III Seringapatam Taluk 40 of Ś 1507, Mandya Taluk 25 of Ś 1511, Nanjungud 141 of Ś 1508, etc.

The donee’s name is lost in the record as the inscription slab is broken here. He is said to have been world-famous (jagadvikhyāta) and lived in the court of the donor (tamma rājyađali sammukhadallil)

56

Kalidēvanaḥallī village copper grant of Krishnarāja Vōdayar II dated Ś 1682 in the possession of Nāranappa, son of Venkaṭapataiya at Mudugundanahallī in the hobli of Dudda.

Size 9”×8”: One plate: Modern Kannāda characters.

1. किल्ले नवां वड्डे मा स्रोतमोक्त नस्याचं तत्सबृ下午ो माय एव तद्दृशये एवतः 

2. किल्ले नवां वड्डे मा स्रोतमोक्त नस्याचं तत्सबृ下午ो माय एव तद्दृशये एवतः
3. ಸೂರದಿನೆಯೊಂದರ ವಿಜಯಕರು ಜು ಸೌರಂತರ ವಿದ್ಯುತ್ತಿತ ೨೫ ೧ ೩
4. ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
5. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
6. ಬರಿ ಹೋಲ್ ರವರಿ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
7. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
8. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
9. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
10. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
11. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
12. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
13. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
14. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
15. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
16. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
17. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
18. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
19. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
20. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
21. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
22. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
23. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
24. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
25. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
26. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫
27. ದೇ ವಿಜಯಕರು ತಮ್ಮದೇ ಸಿಗೆ೦ಗೆ ೩ ೩ ೪ ೫

Transliteration.

1. subham astu namas tungsira-chumbi-chandra-charmara-charvare-trailokyag-nagararambha-mulastambhaya Sambhav e1svasti sri-vijayabhudaya Salivahana saka varushamgala 1682 sam-
da vartamanavada Vikrama-nama-samvatsarada Jyeshtha su-
da 15 ilu shrimal rajaehira-rajaparamesvara pra-
vudhapratapa apratinavaranarapatam Mahishvara Kri-ja-vaideyariyana-yavaru Krishnaige Govindaige saha baresiko-
ta krayabhudana-tammma-sasanada kramavemtemdare Patana-
da hobali Vicharada-chavaidivalidada Nagamangala-sthalada
2. Kalidevanadanli grama upa-grama Honuru saha sthalada sa-
nabhagana lekha prakara Yuva-samvatsarakke huittiddu bheddalu kam-
Note.

This inscription engraved on a copper plate in modern Kannada characters records the sale of the village Kalidēvanahalli with its hamlet Honnūru situated in Nāgamangala-sthala belonging to the Department of the administration of the Hobali of Srirangapaṭṭana by the Mysore King Krishnārāja-voḍeyar (II) to Krishnāiya and Gōvindaiya for the price of 2117 varāhas paid to the palace. The revenue income of the village is given as 211 varahas and seven haṇas. The sale price is thus 10 times the annual income of the village. The village is said to be given away as a gift of land after receiving its value, viz., 2117 varahas and was to be enjoyed by the donees as a hereditary land estate with all the usual rights of enjoyment and free of taxes.

Such charters of sale are common in the reign of the Mysora King Krishnārāja Voḍeyar II (See E. C. IV. Nāgamangala 7). These sales of land probably arose from the necessity to replenish the royal treasury after heavy demands for money caused by the Mysore expedition to Trichinopoly to aid Mahammad Ali to the Nawabship of Arcot.

The date of the grant is Ś 1682 Vikrama sam. Jyēshṭha śu 15 which corresponds to May 29, 1760 A.D.

The record begins with the usual stanza in praise of the god Sambhū and ends with the usual imprecatory stanzas and the signature of the king Sṛ Krishnārāja.
T.-NARSIPUR TALUK.

In T.-Narsipur town, on the pedestal of a Jaina image in front of the Taluk Office.

Kannada language and characters.

Note.

This inscription engraved on the pedestal of a Jaina image merely gives us the name of a sect or division among the Jainas: Śri Mūласangha Dēsiya-gaṇa, Pustakagachchha, Koṇḍakundānvaya. Apparently, the image is that of a Jaina saint who belonged to the above sub-division. No name of the saint or the date of the carving of the image is given. The characters seem to belong to 14th century A.D. That Jainism once flourished in T.-Narsipur Taluk is evident from this and some other inscriptions of the Taluk (See E.C. III, T.-Narsipur Taluk, 105 and 133).

Above the image of the saint is carved the triple umbrella (mukkode), the usual symbol of the Jaina saints. The figure is seated with the palm of one hand placed over the palm of another hand on the lap. On each side of the figure is a female chauri-bearer. Yālis are carved on each side of the image and below the image.

At the village Yeḍadore in T.-Narsipur hobli, on a broken stone in front of the Janārdana temple.

Kannada language and characters.

1. [Characters]
2. [Characters]
3. [Characters]
Note.

This inscription is full of lacunae, several letters having been lost.

It seems to record the sale of some land in Pratapahariharaapura, called also Utuvahalli for the price of 20 hons paid fully. The purchasers of the land are four gauḍas named Huliyaapagada, Ruddappa, Guḍagada, son of Chennappa Odeyar of Kaliyur and Honnappadēvaru and the sellers are Lakappa of Gejjegehanalli, Jannappa of Tayur, Vitappa of Kirugusur, and Baichanagada. These villages are situated not far off from Yeddore.

The date is not fully given. Only the lunar month Bhādrapada and bright fortnight and the tithi 12 and the week day Monday are given. The characters seem to belong to 15th century.

59

On a slab lying near the Daṇḍinadāri road in Sōsale in Sōsale Hobli.

Size 5’ × 2’-6”.

Old Kannada language and characters.

4. ಸಾಮರಿಧಕ್ಕಾಯ ಸಾರಾಂಶವನ್ನು ಕತ್ತ ಕಡತ್ತ ಕಡತ್ತ ಕಡತ್ತ ಕಡತ್ತ ಕಡತ್ತ ಕಡತ್ತ ಕಡತ್ತ  ಕಡತ್ತ
5. ಮಸ್ಯಪಾಲ ಸಾಹಿತ್ಯಪಾಲ, ಸಾಹಿತ್ಯಪಾಲ ಸಾಹಿತ್ಯಪಾಲ
6. ಸಾಹಿತ್ಯಪಾಲ ಸಾಹಿತ್ಯಪಾಲ, ಸಾಹಿತ್ಯಪಾಲ ಸಾಹಿತ್ಯಪಾಲ
7. , ಸೇಂಪ ಪರೀಕ್ಕ ಕೆಲಸ
Transliteration.

1. svasti śrī Vikramādityarasam Vaḍa [kare]-
2. nāḍu-munṭrumān ālutiśdu suggiyuḷ vandu ponnī-
3. tta dharma keḍevakka ponnān kolvenendōnum kolgendode kolvō-
4. num Varaṇasiya sāsira-kavileyum sāsirvvar ppārvva [ru]-
5. man kondōn-salgatige salvōn akke avana . . .
6. luḷ mittu pottirmmakkaḷ puṭṭade keḍuge arammaneya.
7. bhaṭamāṇ!

Translation.

Be it well. Śrī Vikramādityarasas ruling Vaḍa (karai) nāḍu Three hundred came during suggi (harvest season) and granted gold for a charity (dharma). May the dharma never perish. May he who wants to seize the money himself or takes it at the instance of another attain the same regions as one who kills thousand tawny cows and thousand Brahmans at Benares. May Death seize his house. May he perish without children being born to him.

The Palace (official), Bhaṭamāṇ (?)

Note.

This is an inscription of the time of Vikramādityarasas. The characters and the language seem to belong to the end of the 8th century A.D. No date is given in the record. There are two kings of this name who ruled about this time, the Bāṇa king Vikramāditya for whom Rice gives the date C. 888 (P. 19, Mysore and Coorg from Inscriptions) and the Chalukya king Vikramāditya II 738-746. The Bāṇas are known to have ruled parts of the Kolar District east from the Pāḷār river and north into the Madras Districts (ibid P. 17). It is not likely that their king Vikramāditya ruled so far off as Sōsale. There is however a Bāṇa chief Dīṇḍigarar subordinate to the Ganga king Śrīpurusha and ruling over Kaḷbappunāḍu (the district around Śravaṇa Belagola), (M. A. R. 1927, P. 109). It is possible that a chief of this dynasty might have been ruling over Sōsale under the suzerainty of the Ganga king ruling over Talkāḍ, which is about 12 miles from Sōsale. Vāḍakaranāḍu is the district round Talkāḍ (E. C. III Malavalli 99 and T.-Narsipur 130: E. C. IV Yelandur 56). It is however not called Three hundred Province in any of these inscriptions which all belong to the Hoysala period.

But more probably Vikramāditya must have been a Chālukya king. A minor branch of the Chālukya dynasty is known to have ruled in Varuṇa, Mysore Taluk, about 10 miles from Sōsale about A. D. 900 (M. A. R. 1916, P. 46). An inscription at Sōmasamudra, Chāmarājanagar Taluk, about 25 miles from Sōsale dated Ś. 916 refers to a Chālukya-Permāḍi ruling the earth (M. A. R. 1931, P. 139). It is thus probable that the Chālukyas ruled over Sōsale at the time of this inscription. It is however difficult to say whether Vikramādityarasas of the present grant
belonged to the main Line of Chālukya kings of Bādāmi and exercised suzerainty over the Gangas as the Rāṣṭrakūṭas did in later times or whether he belonged to a minor branch of Chālukya chiefs, subordinate to the Gangas at Talakāḍ. The latter seems to be more probable as no imperial titles are used in the present record and it is difficult to believe that Vikramāditya II, the Chalukya king of Bādāmi came so far off as Sōsale (about 400 miles from Bādāmi) and made a grant.

It is difficult to make out the nature of the grant made by Vikramādityarasa. He is said to have come during harvest-time and given money for some dharma (charitable purpose). The nature of the dharma is not indicated. It is probable that the grant was made for conducting some festival during the harvest-time at Sōsale. The rest of the inscription consists of imprecations of the type current during the period. The letters at the end of line 6 and the beginning of line 7 are cut off and lost. Probably the name of a palace official who wrote the grant is given therein.

60

At the village Chidarvaḷḷi in the hobli of Sōsale, on the basement of the Sōmēśvara temple.

Kannāda language and characters.

1. दशमानम् अस्तु साम् नामार्धम् मन्त्रानां संस्कृतम् नामार्धम् श्रामार्धम् श्रामम् श्रुत्वस्य नामार्धम् श्रद्धार्धम् श्रुत्वस्य नामार्धम् श्रद्धार्धम् श्रुत्वस्य नामार्धम् श्रद्धार्धम्

2. सर्वनामांनां नामांनां नामांनां नामांनां नामांनां नामांनां नामांनां नामांनां नामांनां नामांनां

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5. शड्यानां शड्यानां शड्यानां [श] शड्यानां शड्यानां शड्यानां शड्यानां शड्यानां

6. नामां नामां नामां नामां नामां नामां नामां

Note.

This inscription is written all round the basement of the Sōmēśvara temple. This system of writing an inscription around the walls of a temple rather than on a separate slab of stone set up in front of a temple was introduced by the Chōlas.
and continued sometimes during the Hoysala and Vijayanagar times. The present record has several lacunae as the letters are much worn out.

The record belongs apparently to the reign of the Hoysala king Vira Ballāla II (1173-1220) from the titles used for the king:—a Rāma in battle, nissankamalla, malerājarāja, pratāpa-chakravarti, the setter up of Chōla kingdom, who beheaded. . . . . . . . and who seized Pândya (king) as prisoner, who prostrated before the Lord of Kānchi (God Varadarāja), and who made Arakere an agrahāra and who was terrible in battle, lord over elephants in rut, unassisted warrior, Śanivārasiddhi, Giriadurgamalla, etc.

The portion containing the name of the year in which the grant was issued is quite worn out. Only the items Jyēṣṭha śudha 5 Wednesday are visible.

The inscription registers a grant of some dry land, a house and rice-fields made by all the nakharas (merchant citizens) of Talekāḍ and the kalluvaradaru (merchants in stone viz., jewei merchants) of Kallukāṇe to some one who was the mandalasvāmi of Ādiyakadase and who was the son of Mādigauḍa. An imprecation occurs at the end of the grant.

Talakāḍ is the same as the town Talekāḍ in T.-Narsipur Taluk, Mysore District. Arakere is a village in Seringapatam Taluk of the same District. Ādiyakadase cannot be identified. Kallukāṇe or Kalkanja is a village about four miles from Chidruvalli and situated in Mālavīli Taluk of Mysore District. Kalkaṇe-nāḍ is often referred to in inscriptions (E. C. IV Nagamangala 3, 12, 15 and 96).

61

On a slab standing to the west of the Sōmēśvara temple at Chidarvalli (T.-Narsipur Taluk No. 95 revised).

Size 2'-6" × 2'.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>...</td>
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<td>2.</td>
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<td>3.</td>
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<td>14.</td>
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<td>15.</td>
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<td>16.</td>
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<td>17.</td>
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<td>18.</td>
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<td>19.</td>
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<td>20.</td>
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<td>21.</td>
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<td>22.</td>
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</tbody>
</table>
Note.

This belongs to the reign of the Vijayanagar king Devaraya II C. 1419-1446 and is dated S' 1341 Vikari sam. Pushya ba. 1, Monday equivalent to Monday 1st January 1420 A.D.

It registers the remission of taxes on the house, garden, and tank belonging to the sthāna-bhumī (lands granted for the office of the trustees of the temple) including the land belonging to Rāyaḍe Śomayaḍe Kēṭāde, the sthānika of the temple of Śomayyadēvaru at Chidruvallī. The donees are Guḍḍayañna Vayichanna of Mallināṭhapura, the chief of 42 puras (hamlets) of Tālkāḍunāḍ, Mādayya Śomayya of Sindeyapura, Dēma of Rāmagonḍanapura, and Sambhudēva of Chidaravallipura. These villeges are all situated within a distance of four miles from Chidaravalli where the temple of Śomayadhēva (or Śomamāṭhadēvaru) is situated.

The donees are stated to have set up an inscription stone to mark the koḍagi land granted. Certain gaudas named Malli Bahchaṇa, Kattā, Sanna Maragauda etc., are also said to have joined in making the grant.

The imprecation that the violater of the grant incurs the sin of killing tawny cows belonging to Śomeyadhēvaru on the banks of the Ganges concludes the grant.

62

On a slab standing in the land of Morappa to the west of the same village Chidaravalli.
Size 2'-6" × 1'

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada Language</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 सर्वसे</td>
<td>5 स हैं</td>
</tr>
<tr>
<td>2 सर्वसे</td>
<td>3 गुरुमाता</td>
</tr>
</tbody>
</table>

Note.

This records the gift of the lands belonging to Dharmapuri to Echamadanaṇṇayaka of Adiyara family.

No date is given nor is the reigning king named.

The characters belong to the 13th century. The Adiyar family to which the donee belonged is also referred to in some inscriptions of the 13th century as one to which certain warriors belonged. (See E. C. VIII, Sagar 125 of C. 1216, Sorab 540 of 1230 A.D.? and E. C. XII Gubbi 1 of Vira Ganga Hoysala-dēva of 1125?)
A.D.) But Ėchama-daṇṇāyaka of the present record has not been referred to in them.

Dharmapuri is said locally to be the name of a village which once existed near the field where the inscription is set up.

No imprecations are contained in the grant.

63

On a viragal near the Gaṇeṣa temple in the same village Chidaravallī.

Size 6'×3'

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada Text</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>sīri Sarvadhāri-saṃvatsarada Śrā [va]-</td>
</tr>
<tr>
<td>2.</td>
<td>na-māsadalū Tidivallīya</td>
</tr>
<tr>
<td>3.</td>
<td>gavumḍugaloḍane Samkāchāriya magam Kavīle-</td>
</tr>
<tr>
<td>4.</td>
<td>chāri Kiṛiya Kalukaniya bavarakē hōge kā-</td>
</tr>
<tr>
<td>5.</td>
<td>di sattaḍavaṃge sama-</td>
</tr>
<tr>
<td>6.</td>
<td>sta prabhugavumdu-</td>
</tr>
<tr>
<td>7.</td>
<td>gaḷella kūḍī Chidirā-</td>
</tr>
<tr>
<td>8.</td>
<td>vallī-puradal emṭu</td>
</tr>
<tr>
<td>9.</td>
<td>kolaga gaddeyanu</td>
</tr>
<tr>
<td>10.</td>
<td>koḍage koṭṭaru</td>
</tr>
</tbody>
</table>
Note.

This viragal inscription registers the gift as a koḍage of a plot of rice land of the sowing capacity of eight koḷagas situated in the village Chidiravallī by all the Prabhu-gavunḍus (in memory of or for) the warrior Kavilechāri, son of Samkāchāri who died fighting at the battle of Kīriya (Little) Kalukāni along with the gauḍas of Tiḍivalī.

The name of the cyclic year Sarvadhāri and the month Śrāvana are the only items of dating given and no Saka year. The characters belong to 13th century.
No king is named in the record.

64

At the village Chivali in the hobli of Sōsale, on a slab in front of the Sōmesvara temple.

Size 3’ × 4’.

Kannada language and characters.

Note.

This records the construction of a tank and the setting up of the inscription stone by a woman (whose name is lost), whose father is named (Ti)paiya, in the year Pramādīchaka, in the bright fortnight of Pushya.
The epigraph is not dated in any era. The characters seem to belong to 17th century.

65

At the same village Chivali, on a viragal set up in the land of Mādayya.

Size 4’ × 2½’.

Kannada language and characters.
Note.

This records the death of the warrior Gavare-âchâri, in defending the cattle of Dâsima-châri, who was the son of Jobâchari of Kalkupi on the full moon day of the month Kârtika of the year Paridhâvi.

The characters seem to be of the latter part of 10th century A.D. and the date given may be equivalent to 952 A.D. At this time the Ganga kings ruled over the territory in which the inscription stone is set up.

At the village Mudakanapura, in the same hobli of Sósale, on a stone set up near the patel's house.

Size 4' × 3'.

Kannada language and characters.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.
Transliteration.
1. svasti śrī vijayābhhyudaya Śālivāhana sakavarusha
2. 1520 neya samdu vartamānavāda Vilambi-saṃvatsaraṇa Śrāvāṇa ba 3 lu śīman mahāmaṇḍalēśvara śrī vīra pratāpa Vem-
3. kaṭapati-mahārāyaṛu prithvirāyaṃ geyyutamiralu śrī-
4. maṃ mahārājādhirāja mahārāja rāja-śrī Jagā-
5. dēvarāyavedeyaru-ayyanavara kumāraru śrī Dēva-
6. rāyavedeyaru-ayyanavaru Chiduruvallīya-
7. Chikkanagauḍanavara kumāra Sivayōgiv-
8. āyugirige köṭṭa śilāśāsanada kramaveṃ-
9. teṃdādenamma Chiduruvallīya-stalakke salu-
10. va Muḍukanapurada grāmavanu nāvu nimage-
11. pallakkiya umbalige-koḍageyāgi koṭṭevāgi a-
12. grāmada stalāda chatu-simeya volagāda gaddē-
13. beddalu tōta tuḍike sumka suvarṇādāya
14. kāḍārambha nīrārambha yivu mumtāda yē-
15. numtāda payirugalānu āgumādi nimma pu-
16. tra-pautra pārampareyāgi āchandrārkka-
17. sthāiyāgi anubhavisikomdu bahiri-
18. yemdu köṭṭa śilāśāsana.

Translation.
Be it well. On the 3rd lunar day of the dark half of Śrāvāṇa in the year Vilambi, the 1520th year of the prosperous Śālivāhana era, while the illustrious mahāmaṇḍalēśvara vīra-pratāpa Venkaṭapati-mahārāya was ruling the earth.

The illustrious mahārājādhirāja mahārāja rāja-śrī Jagadēvarāyavedeyarayya’s son śrī Dēvarāya-vedeyaru-ayyanavaru granted the following śilā-śāsana to Śivayōgi-vedeyar, son of Chikkanagauḍa of Chiduruvallī.

As we have granted the village Muḍukanapura belonging to Chiduruvallīsthala as koḍagi for pallakki-umbali (rent-free land granted for the maintenance of a palanquin) to you, you may enjoy for as long as the moon, sun and stars last, as a hereditary estate, all the income of the wet lands, dry lands, gardens, vegetable-gardens, customs duties, monetary revenue, unirrigated lands, irrigated lands, etc., within the four boundaries of the said village.

Note.
This registers the grant of the village Muḍukanapura in Chiduruvallī-sthala to Śivayōgi-vedeyar, son of Chikkanagauḍa, who was probably a Lingāyat priest for the dignity of maintaining a litter (pallakki-umbali). The donor was Dēvarāyā-
voḍeyarayya, son of Jagadêvarâya-voḍeyar, a feudatory under the Vijayanagar king Venkaṭapatidêva. It is dated S' 1520 Vijambi sam. Śrâvana ba. 3, corresponding to August 9, 1598 A.D.

Jagadêvarâya or Pedda Jagadêvarâya was a general under the Vijayanagar kings Râmarâya and Śrîrangaârâya I. See No. 50. He had four sons of whom the donor of the present grant Dêvarâya evidently was one. But they are named differently in a manuscript called Jâmavati-kalyânam purporting to be the work of a poet called Ékâmranâtha (See P. 228 of Sources of Vijayanagar History by S. Krishnaswamy Iyengar). The names therein given are Jagatâparâya, Jagadêkarâya, Jagatâparâya and Ankuśa. With which of these the Dêvarâya of this record is to be equated cannot be determined.

67

On a stone oil-mill buried in the land to the south of Kâragahâlî in the hobli of Sôsale.

Kannada language and characters.

Transliteration.

1. svasti śrīman mahâmanḍaleśvaram Talekā-
2. dūgoṇḍa asahâyasûra nissamkamalla sani-
3. vârasiddhi giridurggamalla chaladamkarâma Hoysala Vira-
4. Ballâldâvaru prithuvoirâjyam geyvuttamire sakavari-
5. sha 1101ne Vikâri-samvatsara Jyêśṭha sudda 14 Sôma-
6. vâradamdu Baḍagarenâda Kojâltûra Gâkaraganda Ba-
7. ņigara Belligavundana maga Biṭṭi-gâvundanu Kojâltûra
8. Sômēśvara-dêvara munde naḍisida kalla gâna.
Note.

This records the setting up of a stone oil-mill in front of the God Sômêśvara in Koḷaltûr by Biṭṭigavûṇḍa, son of Gâkarâgâṇḍa Bânigara Belligavûṇḍa belonging to Baḍagareṇâḍ on Monday the 14th lunar day of the bright half of Jyéshṭha in the Śaka year 1101 Vikâri during the reign of the Hoysaḷa king Vîra Ballâḷa (II) possessed of the titles mahâmaṇḍalâśvara, conqueror of Talakâḍ, unassisted hero, niśśanka-malla, Šanivârasiddhi, Giridurgamalla and a Râma in moving battle.

Koḷaltûr is the same as the village Koḷattûr, situated about three miles from the inscription stone. Baḍagareṇâḍ is the district around Talkâḍ referred to in E. C. III, Introduction P. 17. The title Bânigar probably means a class of merchants. The meaning of the epithet gâkara gaṇḍa is not clear. Perhaps it means destroyer of traitors.

The date S' 1101 Vikâri sam. Jyéshṭha su' 14 Sô' corresponds to Monday, 21st May 1179 A. D. and falls within the reign of Vîra Ballâḷa II.

No imprecation is contained in the grant.
LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,
ARRANGED ACCORDING TO DYNASTIES AND DATES.
<table>
<thead>
<tr>
<th>Page in the Report</th>
<th>Inscription number in the Report</th>
<th>Date</th>
<th>Ruler</th>
</tr>
</thead>
</table>
| 109               | 1                               | 34th year of the reign: Chaitra-
|                   |                                 | māsa: Sukla-paksha, Rōhini
|                   |                                 | constellation.            |
|                   |                                 | Ravivarma               |
|                   |                                 | Kadamba.                |
| 236               | 38                              | Š 722. Pausha-māsa, Sūrya-
|                   |                                 | grahaṇa: Ādityavāra.     |
|                   |                                 | Śripurusha               |
|                   |                                 | Ganga.                  |
| 265               | 59                              | No date. (About 800 A.D.?)
|                   |                                 | Vikramadityarasa         |
|                   |                                 | Chalukya                |
| 258               | 52                              | No date                 |
|                   |                                 | Viraganga Vishnuvardhana |
| 267               | 60                              | "                       |
|                   |                                 | Ballāla (II)            |
|                   |                                 | śu 14, Somaṇvara (Monday,
|                   |                                 | 21st May 1179 A.D.)     |
|                   |                                 | Ballāla II              |
| 241               | 41                              | Virōdhī sam. Kanyā month,
|                   |                                 | dark fortnight, 8th lunar
day, Monday, after Š 1099.
|                   |                                 | (12th September 1229,
|                   |                                 | Wednesday?)             |
| 239               | 39                              | Dhātu sam. Āśā. śu. 3, Friday.
|                   |                                 | Vira Narasimha Dēvarasa
|                   |                                 | (Narasimha II).          |
Records the gift of some land in Ásandi and Koramanga and near the embankment of Samāna with the right of Samādi and free from uchchha for conducting worship in the temple of Siddhis (siddhayatana-pūjā) and for the prosperity of the Sangha, at the instance of Haridatta by the Kadamba king Ravivarman, son (?) of Mrigūsa, who was the son of Sāntivarman, son of Kākustha, younger brother of Raghu, from his capital Vaijayantī.

Records some grant of land free from taxes to Kalipatṭodeya Kurimbāgāvunda and Kaṭakaya in the Kuripaṭṭi of the village Armmeleyapalli and also of Kurimbadere (tax on shepherds). Viśvakarmāchārya is named as the engraver of the record.

Records the grant of some money for some dharma by Vikramādityarasa, ruler of Vāḍakareṇḍu 300. Probably the king belonged to the dynasty of the Chāluṅga chiefs of Varuna who ruled about 800 A.D.

Merely gives the king's titles.

Records the grant of land, etc., by the Nakharas of Talkād and Kallavaradar (jewel merchants?) of Kallukanī to a son of Mādigaunda, maṇḍalasvāmi of Ādiya-kadasi.

Records the setting up of an oil-mill before the temple of Sōmeśvara in Kolāltūr (same as Kolattur) by Bīṭigavunda of Badagerenāḍ.

Refers to a māsti at Teḷḷanūr.

Records the setting up of an oil-mill in the village Bhaseṭṭi-Nallūr (Basavaṭṭi) for the benefit of the temple of Mallikārjuna of Marahallī.
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<tbody>
<tr>
<td>247</td>
<td>48</td>
<td>Ś 1107, Viśvāvasu, Chaitra śu. 1, Mam. (April 2, 1185, A.D.) Ś 1173 Sādhāraṇa, Chaitra śu 5, Mam. (March 28, 1251 A.D.)</td>
<td>Ballāḷa II and Sōmeśvara</td>
</tr>
<tr>
<td>207</td>
<td>32</td>
<td>Ś 1240 Vibhava, Pushya, ba 5, Makara-sankrānti. (Date irregular: grant spurious)</td>
<td>Vijayavenkaṭapati, son of Virūpāksha and grandson of Narasimharāya.</td>
</tr>
<tr>
<td>117</td>
<td>2</td>
<td>Ś 1277, Manmatha, Phāl. śu. 1, Tuesday: 2nd Februray 1356 A.D.</td>
<td>Bukka I</td>
</tr>
<tr>
<td>211</td>
<td>33</td>
<td>Ś 1302, Raudri, Mār. śu. 1 Sō. December 16, 1381, A.D.?</td>
<td>Harihara II</td>
</tr>
<tr>
<td>132</td>
<td>23</td>
<td>Ś 1306, Raktākshi, Mār. śu. 12, Śu. (Friday, 25th November 1384).</td>
<td>Do</td>
</tr>
<tr>
<td>138</td>
<td>24</td>
<td>Ś 1309 Kshaya, Jyēsh. ba. 13 Śa (Saturday 26th May 1386, A.D.)</td>
<td>Do</td>
</tr>
<tr>
<td>146</td>
<td>25</td>
<td>Ś1318, Dhātu, Māgha śu. 7. (Jan. 6, 1397, A.D.)</td>
<td>Do</td>
</tr>
</tbody>
</table>
Contents and remarks

Grant of the village Bidiraköte in Keregödanâd, first as Śivapura and later as Somanâthapura for the benefit of Viraśivas by Malleyanâyaka and Sômeyanâyaka and later by Viramallayya who committed some kind of self-torture and gained the village. A peculiar condition of the grant was that the land should descend to the daughters, wives and the children of the female servants of the donees.

Records the gift of the village Vengere to the Śringeri guru Narasimhabhârati, disciple of Râmachandrabhârati, a disciple of Gôvindabhaârati for the dipâradhane of Sâradambâ in the Matt.

Records a visit of the king to Śringeri to have a darśana of Vidyâtirtha-śrîpâda and the grant by him of certain lands bringing an annual revenue of 360 varahas in Keluvalî in Sataligenâd for the services of the matt and the bhikshe of the yatis.

Refers to the various grants made to the Śringeri Matt by Hiriya Hariyappodeyar, Bukkarâya, and Chikka Bukkarâya and the division of them into vritis. This also refers to an invitation sent by king Bukka I together with a nirûpa of hiriya-śrîpâdanga to Vidyâranya at Benares and the return of Vidyâranya first to Vijayanagar and later to Śringeri accompanied by the king.

Records the gift of the village Belegula in Chikka Kodanâdu in Āraga-venṭheya to Sûrappa and Krishnadêva, disciples of Vidyâranya-śrîpâda, by the king. Harihara II is described as having gained jñânasâmrajya unattainable by other kings, by the favour of Vidyâranya.

Records the establishment of an agrahâra named Vidyâranyapura by the king on the death of the sage Vidyâranya (paripûrṇarâdallî).

Records the gift of the village Bhânuvalli in the Āraga kingdom to a Brahman Mâdhavendra by the king.

Records some grant of taxes to Râyađe Sômeyađe Kêtâđe, sthânika of the temple of Sômâyayadêvaru of Chidruvalî.
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>162</td>
<td>27</td>
<td>S' 1353, Viroddhikrit sam. Magha ba. 30, Saturday with the constellation Dhanishtha and solar eclipse (2nd February 1432).</td>
<td>Dévarāya (II)</td>
</tr>
<tr>
<td>155</td>
<td>26</td>
<td>S' 1354 Paridhāvi, Āshādha śu. 12 Gu. (July 10, 1432 Thursday).</td>
<td>Dévarāya II</td>
</tr>
<tr>
<td>246</td>
<td>47</td>
<td>Īśvara, Āsv. śu. 10 (24th September 1517?).</td>
<td>Sājuva Govindarāja Ayya</td>
</tr>
<tr>
<td>245</td>
<td>46</td>
<td>Ś 1510 Sarvadhāri sam. Phal. ba. 5 (25th February 1589).</td>
<td>Venkaṭapatirāya I</td>
</tr>
<tr>
<td>260</td>
<td>55</td>
<td>Ś 1518, Durmukhi sam. Āshā śu. 15, Saturday, (25th September 1596, Saturday).</td>
<td>Mahāmaṇḍalēsva Rāmarāja Tirumalarāya-ayya-dēva-mahā-arasu (Governor.)</td>
</tr>
<tr>
<td>272</td>
<td>66</td>
<td>Ś 1520 Vilambi sam. Śrā. ba. 3. (August 9, 1598, A.D.)</td>
<td>Venkaṭapati I</td>
</tr>
<tr>
<td>183</td>
<td>29</td>
<td>Ś 1582, Plava sam. Kār. śu. 15, (27th October 1661, A.D.)</td>
<td>Śrīrangarāya</td>
</tr>
</tbody>
</table>
Records the gift of the villages Kelagundani and Kaigai in the Goa kingdom by the king to the jagadguru Purushottamâranyâ Yatindra to provide for food offerings to the god Râmâchandra and for the worship of the god Mahâbala and for the maintenance of the matt and the feeding of the Brahman dependants. The engraver is named Varadapâchârya. About the donor Dèvarâya II it is said that his mother Nâranâdëvi was a devotee of Vishnu. The god Mahâbala referred to herein is evidently the god of that name worshipped in the sacred place Gôkarna. No reference is made to the Śringârî Matt.

Records the grant by the king, of the village Manjugâni in the Honnâpura kingdom to the Jagadguru Purushottamârânya-yatindra, an ornament of the Ānandavâla-parishad, to provide for the food offerings for the god Râmâchandra. No reference is made to Śringârî. It is difficult to determine exactly whether this Purushottamârânya is the same as Purushottamâbhârâti, a pontiff of the Śringârî Matt or one of his disciples named as such or a guru of the Râmâchandroprapur matt which has spiritual jurisdiction in Gôkarna and has Râmâchandra as the principal deity worshipped in the matt.

Records the grant of the village Bâgulî for services in the temple of Bhujângêsvara.

Records the grant of the village Kollagaundanâpura, a hamlet of Ummattûr for the temple of Bhujângêsvara by Kâlântaka Vođeyar.

(Fragmentary). Records some grant by Jakkannanâyaka, son of Guttinâyaka of Nagarûr.

Records the gift of Muḍukannâpura, a village in Chiduruvalîsthala by Devarâya Vođeyar, son of Jagadêvarâya Vođeyar (Governor of Channapâtha?) to Sivayôgi Vođeyar as pâllaki-umbali-kodagi.

Records the gift of the village Jalagaramâni Sûrâpura by the king at Bêlûr to the guru of Muļuvây named Krishnânanda, disciple of Sachchidânanda, for the worship of the god Gôpalasvâmi in the matt. The matt in question is known as the Bhâgavata-Sampaçâyâ Matt and has its headquarters at Mulâbagal in Tirthahallî Taluk, Shimoga District.
List of Inscriptions published in the Report,

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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>CHENNAPATNA CHIEF.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ankuśarāya ....</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>KELADI.</strong></td>
<td></td>
</tr>
<tr>
<td>256</td>
<td>50</td>
<td>Pārthīva sam. (1585 A.D.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>COORG.</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sōmaśēkhara Nāyaka</td>
<td></td>
</tr>
<tr>
<td>189</td>
<td>30</td>
<td>Ś 1652, Saumya sam. Śrāv. śu. 15 (July 28, 1729, A.D.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>JUGALI.</strong></td>
<td></td>
</tr>
<tr>
<td>228</td>
<td>34</td>
<td>Ś 1678, Dhātu sam. Chai. ba. 5, Sō. (19th April 1756).</td>
<td>Hāleri Vīrappa Vōdeyar</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>MYSORE.</strong></td>
<td></td>
</tr>
<tr>
<td>231</td>
<td>35</td>
<td>Ś 1707, Viśvāvasu, Mār. śu. 6. (7th December 1785.)</td>
<td>Jugalī Basavappa Nāyaka</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>MYSORE.</strong></td>
<td></td>
</tr>
<tr>
<td>252</td>
<td>49</td>
<td>Ś 1585, Śobhakrit, Ābhā. śu. 12, Sō. (July 6, 1668 A.D.)</td>
<td>Dévarāja Vōdeyar</td>
</tr>
<tr>
<td>200</td>
<td>31</td>
<td>Ś 1659, Paingala Ābhā. śu. 15, Śu. (1st July 1737)</td>
<td>Immaḍi Krishnaraṇa Vadeyaraiyanaḍavaṇavaru-(Krishnaraṇa II)</td>
</tr>
</tbody>
</table>
Records the grant of maduveya-sunka (marriage-tax) in the village Hasgâvi by Bayiraṇṇa Voḍeyar under the orders of the donor for the worship of the god Chennigarāya.

Records the gift of the village Chauḍiṣettikoppa and Gorugadde in Paṭṭuguppe-sime to the Śringēri guru Sachchidānanda-bhārati for the maintenance of a temple of Venkaṭēśvara at his matt in Paṭṭuguppe village and of the satra thereat.

Records the grant of some lands by the king at the instance of Nirvāṇayya to Chennaṉa for the maintenance of Chandraśekharapura Agrabāra and some temples built by his father.

Records the gift of the village Koḍalimandesthaḷa by the Chief to the Śringēri guru Abhinava Sachchidānanda Bhārati to provide for special services on Vijaya Daśāmi day for the deities Vidyāśankara, Śaradāmbikā and Chandramaulēśvara in the Matt.

Records the gift of the village Khasāpura in Harikebali, Kundūr-paṭṭadi of Kotūr-sime of Kogāle-veṇṭe for the dṛjārādhana and services of the gods in the matt.

Records the gift by the king, of the village Kaṇḍle with 6 hamlets to certain Brahmans (not named) for the spiritual benefit of his ancestors.

Records the grant of 6½ varahas every year out of the pay of certain officials including Devarājaiya Ārasu of Mūgūr, Gurikār of Sakharepatna to Sachchidānanda-bhārati, guru of Śringēri Matt to provide for the expenses of Vyāsapūje and Śankarāchārya’s dṛjāhāna in the Matt at Bēlūr belonging to the Śringēri Matt.
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>261</td>
<td>56</td>
<td>Ś 1682, Vikrama, Jyēsh. śu. 15. (May 29, 1760 A.D.)</td>
<td>Krishnarāja Vaḍeyaraiya (Krishnarāja II.)</td>
</tr>
<tr>
<td>126</td>
<td>10</td>
<td>Chitrabhānu sam. Āshā. śu. 1. (20th June 1822 A.D.)</td>
<td>Krishnarāja Vaḍeyar (III)</td>
</tr>
<tr>
<td>127</td>
<td>13</td>
<td>Ś 1776 Ānanda, Śrā. śu. 1, Bu. (26th July 1854, A.D.)</td>
<td>Śrī Krishnarāja-Kaṅṭhīrava (Krishnarāja Voḍeyar III).</td>
</tr>
<tr>
<td>125</td>
<td>7</td>
<td>Do (About 1830 A.D.)</td>
<td>Krishnarāja Voḍeyar. (Krishnarāja Voḍeyar III).</td>
</tr>
<tr>
<td>125</td>
<td>8</td>
<td>....</td>
<td>Do</td>
</tr>
<tr>
<td>126</td>
<td>9</td>
<td>....</td>
<td>Do (not named)</td>
</tr>
<tr>
<td>126</td>
<td>11</td>
<td>....</td>
<td>Do</td>
</tr>
<tr>
<td>129</td>
<td>17</td>
<td>....</td>
<td>Do</td>
</tr>
<tr>
<td>129</td>
<td>18</td>
<td>....</td>
<td>Do</td>
</tr>
<tr>
<td>129</td>
<td>16</td>
<td>....</td>
<td>Do</td>
</tr>
<tr>
<td>131</td>
<td>22</td>
<td>Ś 1524 Subhakrit Vaiś. śu. 15, Sō. (26th April 1602).</td>
<td>Śringeri Matt Gurus.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Narasimhabhārati, Guru of Śringeri Matt.</td>
</tr>
</tbody>
</table>
Contents and remarks

Records the kraya-bhūdāna-sāsana (charter of sale of land) of the village Kalidēvana-
haḷi in Nāgamangala-sthala by the king to Krishñaiya and Gōvindaiya for the price of
2117 varahas.

Records the presentation of a silver stand by the king for the god Chandramaulēśvara
in the Śringēri Matt.

Records the gift of a golden palanquin by the king to Narasimhabhārati, guru of
the Śringēri Matt.

Records the gift of a silver vessel (Balipātre) to the gco Mallikārjuna (at Śringēri).

Records the gift of the gold tiara to the Śringēri Matt by the king.

Records the gift of a silver plate shaped like a leaf of the Aśvattha tree to the Śringēri
Matt by Bāle Ars.

Records the gift of a silver pot to the Śringēri Matt by Dyāvavve of Krishñavilāsa
Sannidhāna.

Records the gift (of a silver plate) to the Śringēri Matt by the queen Samukha-toṭti-
sannidhānandavaru (Muddukrishñajammanṇi).

Records the gift (of a golden cup inlaid with rubies) to the same matt by the same
queen.
Records the gift (of a golden cup inlaid with diamonds) to the same matt by the queen
known as Madana Vilāsa toṭti Sannidhānandavaru (Muddulingamma.)

Records the gift (of a jewelled golden pāndān) by the queen known as Chandravilāsa-
sannidhāna-Ammanavaru (Basavājammanṇi).

Records the setting up of a lingam called Rāmeśvara in the memory of his guru, by
Narasimhabhārati.
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<tbody>
<tr>
<td>122</td>
<td>3</td>
<td>Ś 1082, Vikrama, Kumbha śu. 10, Brī. (18th February, 1160 A.D.?)</td>
<td>Private.</td>
</tr>
<tr>
<td>130</td>
<td>20</td>
<td>Ś 1673, Jaya, Nija Vaiś. śu. 10, (21st May 1774, A.D.)</td>
<td>....</td>
</tr>
</tbody>
</table>

The rest of the inscriptions are neither fully dated nor do they belong to definite
Records the gift of a silver pitha (seat) to the Śringeri guru named Sachchidānanda Śivābhīnava Nṛsimhabhārati, by the chief.

Records the gift of certain lands in Sullīgōḍu by Mariseṭṭi to the basadi and also the agreement of certain merchants to pay a certain tax on their wares for the same basadi.

Records the consecration of the image of Basavaṇṇa on the above date.
APPENDIX A.

Conservation of Monuments.

In the year 1932-33.

(Based on the Annual Report of the Government Architect, Bangalore.)

About 45 monuments were inspected by the Government Architect as well as the Architectural Assistant and inspection notes on these were forwarded to the Deputy Commissioners concerned for taking needful action. A list of the monuments inspected is appended as Annexure "A."

Very few inspection reports were received from the Revenue Sub-division Officers during the year. The local officers may be instructed to make frequent inspections of these monuments and send up periodical reports of their condition, etc. It will be in the interest of these monuments if the local officers took greater personal interest in the up-keep of the institutions within their jurisdiction.

Proposals for the renovation of the following monuments were received and were under scrutiny:—

Sōmanātha temple at Suttūr
Kalyāṇī at Hulikere.

The proposals sent up to Government regarding the reclassification of ancient monuments were under the active consideration of Government and the rules under the Ancient Monuments Preservation Regulation were passed and published.

The Muzrai Department have published the manuals as already indicated in the last year’s report and illustrations required for the following temples called for by them were prepared and furnished:—

1. Śrī Kaḷaḷasēva temple at Kaḷasa, Muḍgere Taluk.
2. Cheluvā-Nārāyaṇa temple at Mēḻkōṭe.

The work of erecting notice boards in front of monuments did not make any progress as no funds could be provided in the Budget for the purpose.

The following monuments were declared "Protected" under the Ancient Monuments Regulation:—

1. Basāvēvara temple at Basavanagudi
2. Mallikārjunēvara temple at Malleswaram

Bangalore City.

Statements of monuments dealt with under the Regulation during the year together with details wherever possible, of expenditure incurred for the repair and maintenance of monuments is given below:—

Tipu Sultan’s Palace, The monument continued to be in charge of the Education Department for holding the Sanskrit College. Plans and estimates for constructing a new building for the College were prepared and sanctioned.

Chennakēśava temple at Belur, and Hoysalēsvara temple at Halebid. The renovation work was continued for both these monuments and the temporary establishment sanctioned for this work was kept busy throughout the year.

The following amounts were spent during the year for the repair and annual maintenance of the major Muzrai institutions:—

<table>
<thead>
<tr>
<th>Temple</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jain Basti at Niṭṭūr, Gubbi Taluk</td>
<td>Rs. 3,601</td>
</tr>
<tr>
<td>Lakṣhmīnārāyaṇa temple at Anati, Chaunarampatna Taluk.</td>
<td>832</td>
</tr>
<tr>
<td>Kalanāṭēsvara temple at Arāga, Tirthahalli Taluk</td>
<td>1,437</td>
</tr>
<tr>
<td>Aghorēsvara temple at Ikkeri, Sagar Taluk</td>
<td>2,044</td>
</tr>
<tr>
<td>Kōṭe Āṇjanēya temple at Shimoga</td>
<td>2,940</td>
</tr>
<tr>
<td>Bhōga-Nandīśvara temple at Nandi</td>
<td>743</td>
</tr>
<tr>
<td>Rishyaśrīśēvara temple at Kīgga</td>
<td>2,000</td>
</tr>
</tbody>
</table>
Kannambāḍiamma temple at Periyāpattā ... Rs. 7,516 0 0
Lakshmi-Narasimha temple at Huṇḍur ... 4,827 0 0

ANNEXURE A.

List of monuments which were inspected during the year 1932-33:

<table>
<thead>
<tr>
<th>District</th>
<th>Monuments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bangalore</td>
<td>Tippu Sultan’s Palace at Bangalore</td>
</tr>
<tr>
<td></td>
<td>Venkaṭaramaṇa temple</td>
</tr>
<tr>
<td></td>
<td>Cenotaph</td>
</tr>
<tr>
<td></td>
<td>Syed Ibrahim’s Tomb at Channapatna</td>
</tr>
<tr>
<td></td>
<td>Akhalsha Khadri Darga</td>
</tr>
<tr>
<td></td>
<td>Timmapparaj Urs Mansion</td>
</tr>
<tr>
<td></td>
<td>Fort Door</td>
</tr>
<tr>
<td></td>
<td>Apprāmēyasvāmi temple at Maḷūr</td>
</tr>
<tr>
<td></td>
<td>Kailāsēsvāra temple</td>
</tr>
<tr>
<td>Mysore</td>
<td>Anantapadmanābhā temple at Bādananūr</td>
</tr>
<tr>
<td></td>
<td>Kaśi Viśveśvara temple</td>
</tr>
<tr>
<td></td>
<td>Webb’s Monument at Frenchrocks</td>
</tr>
<tr>
<td></td>
<td>Daria Dowlat at Seringapatam</td>
</tr>
<tr>
<td></td>
<td>Obelisk Monument</td>
</tr>
<tr>
<td></td>
<td>Gumbaz</td>
</tr>
<tr>
<td></td>
<td>Jumma Masjid</td>
</tr>
<tr>
<td></td>
<td>Ranganātha temple</td>
</tr>
<tr>
<td></td>
<td>Kēṣava temple at Sōmanāthapur</td>
</tr>
<tr>
<td></td>
<td>Vyāsarāya-svāmi Mutt at Sōsale</td>
</tr>
<tr>
<td></td>
<td>Vaidyēsvāra temple at Talkā-ḍ</td>
</tr>
<tr>
<td></td>
<td>Kīrtinārāyaṇa temple</td>
</tr>
<tr>
<td></td>
<td>Śrīkaṇṭṭēsvāra temple at Nanjangud</td>
</tr>
<tr>
<td></td>
<td>Sōmēśvara temple at Suttūr</td>
</tr>
<tr>
<td>Hassan</td>
<td>Kēṣava temple at Belūr</td>
</tr>
<tr>
<td></td>
<td>Hoysalēsvāra temple at Halebūḍ</td>
</tr>
<tr>
<td></td>
<td>Kēḍārēsvāra</td>
</tr>
<tr>
<td></td>
<td>Bastis</td>
</tr>
<tr>
<td></td>
<td>Āśvara temple at Arsikere</td>
</tr>
<tr>
<td></td>
<td>Kēṣava and Sōmēśvara temples at Hārnahallī</td>
</tr>
<tr>
<td></td>
<td>Narasimha temple at Jāvagal</td>
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<td>Narasimhasvāmi temple at Nuggihallī</td>
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<td></td>
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<td>Amaranārāyaṇa temple at Kaivāra</td>
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<tr>
<td>Kadur</td>
<td>Viranārāyaṇa temple at Belavāḍī</td>
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# APPENDIX B.

Additional list of photographs taken during the year 1931-32.

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<th>Size</th>
<th>Description</th>
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<th>Village</th>
<th>District</th>
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<td>Belur</td>
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* Numbers are continued from Appendix ‘B’ of M.A. B. 1932.
APPENDIX B.

List of photographs taken during the year 1932-33.

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<th>Sl. No.</th>
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<th>View</th>
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<th>District</th>
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<td>Mysore</td>
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<td>Hassan</td>
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<td>Kirtinarayana Temple</td>
<td>Front view</td>
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<td>Mysore</td>
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<td>Doorway with dvarapala-</td>
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<td>View</td>
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<td>298-300</td>
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<td>Lakshminarasima temple</td>
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<td>Bhadravati</td>
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<td>Bull mantapa</td>
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<td>341</td>
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<td>Do</td>
<td>North doorway</td>
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<td>342-343</td>
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<td>View of bull</td>
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<td>366</td>
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<td>View of northern mahavara.</td>
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<td>Kaitabhesvara temple</td>
<td>South view</td>
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<td>Pillar and linga</td>
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<td>402-403</td>
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List of drawings prepared during the year 1932-33.

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2. Amritapur ... Amritesvara temple ... Plan looking up.
3. Do ... Do ... Ground plan.
4. Hulikere ... Pond ... Plan.
5. Bhadradvati ... Lakshminarasimha temple ... Ground plan.
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