University of Mysore

ANNUAL REPORT
OF THE
MYSORE ARCHAEOLOGICAL
DEPARTMENT
FOR THE YEAR 1936

27275

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1938
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ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1936.

PART I—ADMINISTRATIVE.

There was no important change in the staff. Dr. M. H. Krishna, M.A., D. Lit. (Lond.), continued to be the Director of Archaeology in addition to his professorial duties at the University.

Staff.

The Director toured in the Yeḍatore taluk of the Mysore District, Arkalgūḍ, Hassan, Saklēśpur and Bēḷūr taluks of the Hassan District, Mūḍgere, Chikmagalūr and Koppa taluks of the Kadur District and the Tirthahalli, Nagar and Shimoga taluks of the Shimoga District for the purpose of studying the archaeology of the Malnāḍ tracts, for collecting epigraphs and information about architecture and for inspecting the monuments for conservation purposes. The Assistant to the Director toured in the Gundlupet and Nanjangūḍ taluks of the Mysore District, Hassan and Bēḷūr taluks of the Hassan District, the Madhugiri and Kunigal taluks of the Tumkur District and the Channapatna taluk of the Bangalore District mainly for the study and collection of inscriptions.

Among the ancient sites studied were Manjarabāḍ, Angaḍi, Mēḷiṣe and Nagar.

The conservation of monuments was attended to and the work of conserving the temples at Bēḷūr and Haḷebiḍ was pushed on with the co-operation of the Public Works Department and of the Committee appointed by Government for the renovation of these two temples.

The total number of inscriptions collected during the year was about seventy. A good number of these have been edited by Mr. R. Ramn Rao, the Assistant with the help of the Pandits and under the guidance of the Director. Among the important finds may be mentioned a rare copper plate grant of the ancient Punnāḍ dynasty and an interesting Kadamba inscription (found at Halmiḍi, Bēḷūr taluk) of about the middle of the 5th century A.D. in the Kannada language. The latter is the earliest authentic lithic record in Kannada now extant.
An interesting manuscript obtained for study during the year is an English translation of the 'Memoirs of Hyder Ally from the year 1758 to 1770' by Eloy Joze Correa Peripoto, a Portuguese in Hyder’s service. The work of copying it has been taken in hand. Another manuscript studied during the year is an account of the early Mysore kings obtained from Tumkur.

Among the coins examined the most interesting are two sets of puranas, which are the oldest type of coins known in India and are generally considered to be more than 2,000 years old.

During the year the annual Reports of the department for the years 1931 and 1932 were published, that for 1933 was submitted to Government for approval, the printing of the report for 1934 was completed and the report for 1935 was prepared and sent to the press. The reports were thus brought up to date. Special acknowledgments are due to the Archæological Office staff and to the Government Central Press, Bangalore, for their co-operation in clearing the arrears. Hereafter it is hoped to publish the report for each official year in the course of the following year.

An important event for the success of which the Archæological Department contributed its whole-hearted service was the Eighth Session of the All-India Oriental Conference which was held at Mysore during the Christmas of 1935. The department took a prominent part in the Conference and in the exhibition of antiquities connected therewith and the members of the staff worked in various capacities for its success, the Director being the Local Secretary and the Secretary of the Reception Committee.

Among the distinguished visitors to the Exhibition were Amin-ul-Mulk Sir Mirza Ismail, K.t. C.I.E., Dewan of Mysore, Raja Sevasakta Deewan Bahadur Dr. S. Krishnaswamiengar, M.A., Ph.D., Mr. K. P. Jayaswal, M.A., Bar-at-law, and Rao Bahadur K. N. Dikshit, M.A., Deputy Director-General of Archaeology in India.

In July 1935, Mr. J. P. Blakiston, the Director-General of Archaeology in India, visited Halebid, Bélúr, Sravanabelagola, Seringapatam and Sōmanáthapur and the Archæological Office at Mysore, and gave many valuable suggestions, particularly about conservation.
PART II—STUDY OF ANCIENT MONUMENTS.

YEDATORE.

ARKESVARA TEMPLE.

An undated inscription, No. 64 of Yeḍatore taluk, Mysore District Supplement, which is in Tamil and Grantha characters and belongs probably to the time of Kulottunga Chola I, mentions that a certain Aṅkakāraṇ, son of Ponnāṇḍan, erected a temple named Aṅkkakkārēśvara for the god Nāyarkilavār, lord of Aiyaṃpolil alias Uyyakkonda-Sōlapattam in Turainādu and granted lands to it. There is no doubt that Aṅkkakkārēśvara is the same as Arkēśvara or the sun god (Nāyarkikkilavār) for whom the temple is built in Yeḍatore.

The main shrine of Arkēśvara is very different in character from the surrounding structures. It is a small low roofed temple without a pradaksinā and with right-angled plain pilasters and octagonal cornices on the outside of its walls. To the south, west, and north of the garbhagriha shallow niches break the monotony. The navaraṅga has a porch to the south as in the Tallād Vaidyēśvara temple and elsewhere.

Inside the navaraṅga are kept relievo images of Gaṇapati, Sūrya, Mahishāsura-mardini, Janārdana and Bhairava. These, though rude, appear to be of old workmanship. The inside of the temple is very plain. The navaraṅga and its eastern doorway, however, appear to be of the Vijayanagar times.

The linga is of natural stone. The metallic image is of Sadāśivamūrti with consort.

In front of the navaraṅga stands a mukhamanṭapa of nine aṅkaṇas borne on tall pillars of the Vijayanagar type. The mahādvāra is high with a tall door, adorned with Gajalakshmi on the lintel and with vertical scroll bands on the jambś. Around the compound runs a cloistered verandah with niches enshrining lingas at the back. To the north there is a shrine of the late Vijayanagar style, for the goddess Minākshi, whose image of the late Vijayanagar type is a fine one with the tōrana carved in the same stone.

The shrines of Kālimādhava and Chaṇḍikēśvara are also later structures architecturally unimportant.

To the north of the mahādvāra, on the inside, built into the wall are two small octagonal pillars of good workmanship. The central band of these pillars consists of

1. See M. A. R. 1913, p. 34.
2. Cp. the Gaṅgādharēśvara temple at Seringapatam, the Tirumalanatha temple at Ālambgiri, etc., and cp. also the tower.
various mouldings (vase, etc.), with ornamentations of rudrāksha. The panels contain figures of Yakshas, lions seated back to back, etc.

The pillars behind the well in the house of Kempu Rāmanā, one of which is reported to have had the inscription of Aṅkakāra who built the original structure of the Arkaśvara temple, are now missing. It is said that the pillars were given away to some persons of Keggere by one Gopalakrishna Sastri, whose house is to the east of the temple at Krishnapājanagara. Since the inscription is an important one and not yet published, it must be secured.

The wooden car of the Arkaśvara temple is of about the 18th century and is full of sculptures some of which are interesting.

**Wooden Car.**

In recent years the temple appears to have been conserved and the prākāra walls provided with buttresses.

**Conservation.**

**VIGHNEŚVARA TEMPLE.**

Close to the river (Pl. II, 1) on the platform above the steps is a small shrine of Vighneśvara now having six aṅkaṇas. It appears to have been washed away during the floods of 1924 and rebuilt carelessly without any consultation of the Archaeological Department. Four of the pillars and the image, however, remain. The pillars are of the cylindrical type with brackets of the ribbed pattern. The image of Vidyā-Gaṇapati also is perhaps very old. The god is seated holding tusk, goad, couch (?) and bowl of sweets. The details are not visible since they are covered over with sandal paste and dirt.

An inscription of 1087 A.D. and connected with the Chōlas was engraved on three pillars all of which have now disappeared.

**KAISĀLE MANṬAPA.**

Near the large Aśvattha tree there was formerly a large manṭapa of twelve aṅkaṇas of which only a portion now remains. The original manṭapa appears to have been damaged by the floods of 1924, and the pillars and other materials were taken away to Krishnapājanagara for constructing the Iśvara and other temples. An inscription of 1715 A.D. recording the construction of this manṭapa has now disappeared.

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1. Vighnesvara Temple and Kaveri River, Yedatore (p. 4).

2. Lakshmikanta Temple, Basavapatna—Lakshminarayana (p. 9).

3. Yoganarasimha Temple, Gorur—Yoganarasimha (p. 15).
To the north of the remains of this maṭapa is a peninsula edged by well-built steps and adorned at its north end by a stone pavilion of nine aṅkaṇas constructed out of the materials of other ruined maṭapas. This maṭapa is finely situated and is expected to be almost submerged whenever the Kannambādi dam water rises above 110 feet.

**KRISHNARAjanAGARA.**

In Krishnarajanagara or New-Yeḍatore, on the east face of the ridge two modern temples have been built very recently, from materials brought from the temples of the Vijayanagar period in the old town. The two temples are symmetrically placed side by side.

Of these the Chandramaulisvara temple has a fine metallic processional image of Tāṇḍavēśvara and another of his consort. In the Nārāyaṇa temple the images of Nārāyaṇa (really Janardana) and Lakṣmī are of the middle Vijayanagar type of workmanship. In one of the cells is placed the utsavamūrti group of the Śri Rāma temple of Chunchankaṭe, consisting of Rāma, Sītā, LakṣmAṇa and Hanumān. They are also of middle Vijayanagar workmanship, and the image of Rāma is beautifully done. These images support the view that in the days, probably, of the Tuluva emperors of Vijayanagar beautiful metallic images were being produced, though workmanship in stone was inferior to that of the earlier periods, particularly of the Hoysaḷa.

**SALIGRAMA.**

**YOGA-NARASIMHA TEMPLE.**

The temple of Yōgā-Narasimha is a complex structure which appears to have been constructed in two or three stages. The main cell and the sukhanāsī which are both comparatively plain except for the well-worked shallow domes of their ceilings and the inner navarāṅga of nine squares with its granite pillars of cylindrical shafts, wheel-shaped mouldings and Chōḷa type bracket capitals, are definitely old structures of the Hoysala times at the latest. The central navarāṅga ceiling is also domed with a pendent flower in the centre. On the outside, the basement of the temple has five cornices separated by deep shadowy lines and the walls are ornamented with plainish right-angled pilasters bearing well-worked capitals. The general look is that of a poorly worked granite structure of the Hoysaḷa times.

The outer navarāṅga which is a large one resembles similar structures at Hoḷe-Narsipur and Toṃpūr and has a large number, about twenty-four, of granite pillars with cylindrical shafts. But this portion of the building and also the small
cloistered courtyard around the back of the temple are of Vijayanagar times, though the pillars themselves are older; while the mahādvāra, the Janaārāna shrine and the many images of the Alvar, Rāmānujāchārya, Āndāl and Lakṣmī kept in the temple are all definitely of the late Vijayanagar period. The image of Keśava, however, is a Hoysala piece, perhaps brought from some other temple. The main image of Yogā-Narasimha is at the latest a Hoysala piece, though with unusually light ornamentation, slim body and a natural-looking lion face. Its tōrana bears the usual ten avatāras. On its pedestal is a Garuda image.

RĀMĀNUJĀCHĀRYA TEMPLE.

The temple of Rāmānujāchārya is a very plain structure with a garbhagriha, a sukhanaśi, and two navaraṅgas of round granite pillars, similar to those in the Narasimha temple. The first three parts appear to be Hoysala, though the outer wall is plain. In the centre of the garbhagriha is a pedestal of peculiar form bearing, all round, eight images of the disciples of Rāmānuja, viz., Mudaliyāndān, Vaḍuganambi, Tomūr-Nambi, etc. This reminds us of the pedestal of the double liṅga at Beṭṭadapur. On the pedestal is a panel having two relievo impressions of Rāmānuja’s feet. On the back wall is a panel with the Tengale Śri-Vaishnava caste-mark flanked by śānikha and chakra. On the side of the sukhanaśi is an inscription Vem ka pa in Telugu characters (perhaps Venkaṭappa Nāyaka of Hoḷe-Narsipur). The most interesting feature of this temple is the prākāra wall having a parapet of round discs as at Amritāpura but with plain faces.

The temple is of no architectural importance. Its value consists in its connection with Rāmānuja’s name and thus its historical importance. However, since it is a Second Class monument, it ought to be kept in a better condition. The compound should be levelled and kept clean, and the Śrīpāda-tīrtha rid of its plant and properly cement-pointed. A cobra lives here.

JYOTIRMAYEŚVARA TEMPLE.

‘Jyotirmayēśvara’ is a name more recently given to a fine temple known in the inscriptions as that of Ankanāthēśvara and called also Paṇabēśvara or Lord of the Bridge generally. In front of the temple is an inscription on a granite slab which appears to belong to the 14th century.

The main shrine is similar to the Narasimha temple in the look of its outer walls and its inner pillars; but in addition it has nine fine ceilings consisting of shallow domes. Numbers 1 and 9 of them are really beautiful. Further the outer front wall of this navaraṅga has a row of large images like Virabhadra, etc. The jambs have finely carved doorkeepers while the lintel has between two makaras
and under a lion tūraṇa the image of Tāṇḍavēśvara attended by Vishṇu and Brahma. The four pillars of the navaraṇga are all round and lathe-turned ones of potstone and the wheel moulding has flying Yakshas and rishis. This temple is the most artistic in Sāligrāma. It may be protected and put under Class II for conservation.

To the north of the temple is a wide valley with a sandy bed which was evidently a river bed. It is possible that a branch of the Kāvērī was flowing here and contributed to the prosperity of old Sāligrāma or Avichārapura; very probably the latter was on the river bank. These features perhaps attracted Rāmānujāchārya to the place where he is said to have stayed for twelve years. Further the name of Pānabēśvara or Lord of the Bridge shows that this Śiva was considered to have been the guardian of the bridge or the ford across this branch of the river.

To the south-west of this temple on the high ground can be collected potsherds and iron slag pieces which indicate the site of the ancient town.

Ancient Site.

CHUNCHANKATTE.

Chunchankaṭṭe is a beautiful spot in the midst of a well wooded country. The chief attraction is a series of cascades and a fall in the Kāvērī river about 30 feet high. The river cuts through a mass of bed-rock and the sight is beautiful when there is sufficient water.

RĀMA TEMPLE.

To the south of the falls on the bank is situated the temple of Śrī Rāma, which has sculptured pieces of three different periods. To the south of the eastern gate and in the south-east corner are a doorway, some pillars, two ceilings and the portion of a navaraṇga outer wall, all of soap-stone bearing definitely Hoysala motifs, like the domed ceilings, pyramidal turrets made of dentil cornices, etc. Evidently these belong to some Hoysala temple of the 13th or 14th century and the materials of the ruin were utilised for a later structure. The images of Śrī Rāma, Lakshmana and Sītā are good ones which appear to be of the Vijayanagar times. They were probably set up somewhere about 1550 or 1600 A.D. in a temple consisting of a garbhagriha, sukhanāsi, etc. The dvārapālas with their detailed carvings have a Kannada inscription on the pedestal and appear to hail from the period of the old Mysore dynasty. The brick prakāra wall is a recent one, while the mahādvāra with a Garuḍa-kambha bears an inscription of Krishnarāja Vōdeyar III.

On the eastern outer wall of the navaraṇga there are two old panels bearing two nāgabandha designs.
CHIKKAHANASOGÉ.

ĀDINĀTHA BASTI.

Hanasōge or Panasōge appears to have been an important place in the 11th century A.D. and to have played a prominent part in the struggles between the Hoysala and Chōla powers at the commencement of the 12th century. In the 11th century it must have been an important Jaina centre where dwelt an ancient line of Jaina gurus belonging to the Kundakundānvaya, Mula-Sangha, Desiga-Gaṇa and Pustaka-Gachcha. The place was under the rule of the Changālvās from the 11th century to about the 16th. Vīra-rājendrā Nānī Changālvā caused to be erected the Ādinaṭha basadi of the Pustaka-Gachcha,¹ which was called the Rājendra-Chōla Jina temple² early in the 11th century. Earlier than this date the tradition of Śrī Rāma had no doubt a strong hold on the neighbourhood of the locality since the inscriptions record that the gods of these temples were worshipped by Rāma himself.³

The temple is a three-celled one in the pre-Hoysala Chālukya style with the walls, pillars and ceilings of granite and the images and doorways of soapstone. The building is cross-shaped (Pl. III) with the main shrine of Adinātha on the west and with Śāntinātha in the south shrine and Chandranātha in the north. Its pillars are mostly of the pre-Hoysala type, resembling those of the Marājēśvara temple at Talakād. They are of granite and chiselled into round shapes, not lathe-turned, and show the rudiments of the various motifs, like the bell, pot and wheel which become elaborated in Hoysala architecture. A mukhamāṇṭapa of the indented square pattern leads through three beautifully carved soap-stone doorways into the navaranga of the three shrines. These doorways remind us of those in the Tripurāntēśvara temple at Belgāmi and also, on a smaller scale, of the garbhagriha doorway in the Bēlur temple. The north doorway, i.e., of the shrine of Chandranātha (also called Nēminātha) is the most elaborate and typical of these (Pl. IV, 1). The jambs have the following five vertical bands from inside out: floral scroll, floral scroll with Yakshas, sixteen-fluted round pillar, lions and griffons, and foliage. On the lintel is a fine Gajalakṣmi group flanked by the lines of a Kānnaḍa inscription above which are a row of finely carved swans with aquatic broad beaks, and a cornice ornamented with kārtimukhas. The other doorways are modifications of this design. The broken images of two chāmara bearers and the Yakṣa and Yakṣī of Adinātha are also found in the temple. Of the three Jina images Nēminātha has a broken mukkode instead of his

¹. Epigraphia Carnatica, IV, Yejatore 22.  
². ibid. yd. 21.  
original tōraṇa, while Śāntinātha and Ādīnātha have elaborate tōraṇas with attendants and simha-pīthas as in the Ādīnātha temple at Bāstihāḷī near Hālebīḍ. The temple is in ruins and there are no Jainas at the place to conduct worship. Some Jainas may be encouraged to settle in the village and start worship with Muṇḍai grant so that the temple may be kept free from its present dirt and filth. Otherwise its seven images and three doorways may well be removed to a museum. Near the Ādīnātha image was found kept an extraneous granite relievo of some ruler on horseback going forth to battle, spear in hand. Since it does not belong to the temple and none knows where it came from, it may well be transferred to a museum.

The image at the so-called Chennigarāya temple, which is described by Mr. R. Narasimhachar¹ as Kēśava peculiar and identified as Kēśava is only a dvārapāla figure whose pair has now been found on the inner side of the tank bund and is said to have been recently unearthed out of the debris near a private man's house at the village. The two figures are beautifully carved and Vaishnava in character proving the existence of a Vishṇu temple at the place at the time to which they belong, namely, about the 13th century.

Three new inscriptions of the 12th century were discovered on the tank bund of the village. They are all vīrāgals of the Hoysalā period, which had been built into the tank bund.

**BASAVAPATNA.**

Basavāpatna, on the left bank of the Kāverī and opposite to Rudrapatna, is an old place, whose original name is not known. It has the remnants of an old fort with the Vishṇu and Śiva temples showing that it was very probably an old agrahāra town of the days of Rāmanātha and Narasimha of the later Hoysalas. When it was in Rāmanātha's hands an inscription was set up in front of the Śāntiśvara temple. To the north of the Śāntiśvara temple is another Śiva temple now known as the temple of Pranatārthiharēśvara, probably identical with Āṇjanēya-Hanumantēśvara of the inscriptions. It has a stone oil mill to the south-east with an inscription. Against the south-east wall now stands a vīrāgal of three panels bearing two inscriptions, one recording the death of a hero when Rāmanātha, the Hoysalā, was fighting his brother Narasimha III in 1281 A. D., and the other referring to the death of another hero while the Nidugal fort was being captured by Narasimha III in 1286 A. D.

Corresponding to the Śiva temple there is a Lakshmīkānta temple in the centre of the old town, with Lakshmīnārāyaṇa seated in sukhāsana. The image is a good one of the Hoysalā period (Pl. II, 2). Close to the Śāntiśvara temple on the south stands the temple of Śadbhāvaramahītēśvara with an oval and rather peculiar linga;

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¹. See Mysore Archaeological Report, 1913, p. 18.
and in the centre of the new town is the temple of Sandalēśvara. None of these temples has any ancient vestiges. Except the liṅgas and the Lakshminārāyana image and the inscriptions, everything appears to be modern.

A new inscription was found near the dipastambha of the Shaḍbhāvarahiteśvara temple among the slabs of a stone compound. The figure of a cow is carved in low relief at the bottom, which probably indicates that the inscription is of the Gaṅga period (c. 10th century A. D.).

**RAMANATHAPURA.**

**RĀMĒŚVARA TEMPLE.**

The Rāmēśvara temple (Pl. IV, 2) is the most important structure in Rāmanāthapura. It was evidently an old Hoysala temple to which accretions have been made in the Vijayanagar and Pāllegār periods.

The original temple is a smallish structure completely of soap-stone with a star-shaped garbhagriha, a small sikhānasī, a navarāṅga of nine squares and a porch (Pl. V). The outer walls are ornamented with the usual right-angled pilasters, and deep-cut cornices appear on the basement. On the south and north walls of the navarāṅga are small niches. The tower which is also of soap-stone is broad-based and low. But it is typical of the Hoysala style and bears on its front projection a fine group of Saḷa fighting the lion. Of the original porch, only two cylindrical pillars remain, since the original front walls have been knocked down and an extension is made giving the navarāṅga eighteen squares. The pillars of the original navarāṅga are of the round lathe-turned Hoysala type; and the ceilings are all domed with ordinary lotus designs. The sikhānasī doorway has perforated jambas, Uma-mahēśvara on the lintel and Gaṇēśa supported by makaras on the top panel. The garbhagriha doorway has a Tāṇḍavēśvara group and in the garbhagriha on a low pedestal is placed a small natural liṅga of dark trap stone. In the navarāṅga are kept Gaṇapati, Mahishāsuramardini, Bhairava, Kēśava and Sūrya. The Bhairava image with its slim body is a beautiful piece of sculpture. There are also kept metallic images of a Tāṇḍavēśvara group and a Sadāśiva group.

At a later date a further extension was made and another navarāṅga of nine aṅkaṇas added. In the south-west corner is the temple of Mīnākṣī with an image of the late Vijayanagar period. The mahādvāra with its high ornamental granite doorway and its tall brick tower and the cloistered pākāra with the rows of liṅga cells at the back, of course, belong to the late Vijayanagar or early Pāllegār times.

In the south-west corner of the temple is a Vēṇagōpāla group, also of the Hoysala period¹.

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¹ See infra, p. 15.
Above the verandah is a very heavy ornamented parapet of brick and mortar of the Pālegār times with post-Moslem designs and rows of birds, elephants, camels, etc.

The original Hoysaḷa temple is a neat structure, quite intact and deserving of preservation, though it is not ornamental. This structure as also the prākāra cells above which are inscriptions are completely covered over with a thick coat of chunām which should be carefully scraped off. The prākāra parapet is cracked in many places and out of plumb in a few. It should be examined by engineers with a view to its fitness to stand. Its heavy cornices appear to be pulling it forward.

The rocks leading to the Gōgarbha from near the Agastyeśvara temple are carved with numerous inscriptions. Of these many are published in the Epigraphia Carnatica or printed in the unpublished Supplement. A few have now been revised and several more collected and published for the first time.

MALLARAJAPATNA.

LAKSHMANEŚVARA TEMPLE.

On the right bank of the river, opposite to the Rāmeśvara temple of Rāmanāthapur, and inside the area of Mallarājapatna, stands the temple of Lakshmanaśvara. Inside a modern prākāra of brick and stone work of the 18th century is a courtyard in the centre of which is an old and dilapidated temple which appears to be a granite version of the Hoysaḷa style of Sōmeśvara’s time. But in some respects it appears to be even earlier.

It consists of a garbhagriha enshrining a liṅga of dark natural stone, a sukhanāsi and a navaraṅga of nine squares and four pillars having cylindrical shafts and wheel-shaped top mouldings. A small porch in front is borne on two cylindrical granite pillars. The roofs are mostly shallow domes. The basement is peculiarly bereft of the usual five cornices; but the outer wall has the thin pilasters and niches. The eaves have a particularly sharp ‘S’ form and a curious feature of the temple is that on the outer walls and under the small arches adorning the eaves there are a number of carved panels of sculptures in low relief among which may be mentioned the following:

Cow and calf; Vēṇugōpāla group; Hanumān presenting Rāma, Sītā and Lakshmanā with a bunch of plantains (Pl. IV, 3); Dancing Gaṇapati; Vyāghrapāda; man riding on lion; Kīrāṭārjunīya; man riding on tiger; rishi riding on fish; Sītā sending Lakshmanā to rescue Rāma at the hunt of Māyāmrīga; lady worshipping liṅga; elephant slaying man; monkey fighting cobra; ornamental kūrtimukha design
formed by a pair of yālis and a pair of swans, the latter having heads in two positions; monkey acrobatics; ram fight; liṅga worship; wrestlers and spectators; another ornamental niche with two lions heading each other; dancing groups; four lions revolving with a lion face in the middle; Hanumān meeting Rāma and Lakshmana for the first time.

The temple is a good one deserving of preservation. It is badly overgrown with plants and is leaky. The materials are all there and the temple will have to be rebuilt from the basement upwards.

To the north of the Ānjanēya shrine on the rocks, are carved in three panels the following in relief:

1. A liṅga with Basava to its right.
2. Standing Dēvī—two-handed; right in abhaya and left holding lotus.
3. Four-handed Gaṇapati.

There is a defaced and illegible Nāgari inscription in front of the figures.

The Ānjanēya shrine is of brick and mortar and of recent times. The image is a small relievo in potstone and is placed on a pedestal which has on its front face the figures of two devotees with folded hands.

ARKALGUD.

The three temples at Arkalgūḍ, namely, those of Lakṣmi-Narasimha, Amṛiteśvāra and Vīrabhadra, were mentioned in the Annual Report for 1909. They were again inspected in the year 1924 and a descriptive note has appeared in the report of the department for that year. During 1935-36 the temples were again visited, and the following further notes have been made:

The pillars of the navarāṅga and two of the pillars of the mukhamanṭapa of the Lakṣmi-Narasimha temple are of the simple lathe-turned type.

Among the ceilings of this temple a minority only are flat.

It is doubtful if the temple is wholly in the Hoysala style. The tower, and not the temple itself, is after the Doddagaddavalli type, that is, square and pyramidal with dentil cornices—a type which has been incorrectly attributed by some writers to the Kadambas.

While the garbhagṛīha, the sukhanāsi, the navarāṅga and the porch are of the Hoysala period, the mukhamanṭapa, the mahādvāra and the prakāra appear to be of the Paḷḷavā period.

The Amṛiteśvāra and Lakṣmi-Narasimha temples appear to belong to the same period.

The bull in front of the east entrance of the Śiva temple is much damaged.
The image of Vīrabhadra inside the navaraṇga is a good specimen of Hoysala sculpture and is about 3½ feet high.

The Vīrabhadra temple is in a very dilapidated condition. The original wooden car of the Lakshmi-Narasimha temple was broken about eight years ago. At the request of the people who offered more than Rs. 500, an estimate for about Rs. 1,090 is said to have been sanctioned. It is suggested that the car may be prepared early and the festival revived.

**SAMBHUNATHAPURA.**

A note on the temple of Svayamblunāthēśvara has appeared in M. A. R. 1924, pp. 3-4. The temple stands by the side of the Hassan road and about 2 miles to the north of Arkalgūḍ. It is a Hoysala structure in the Dravidian style of a date not later than 1290 A.D. which is the real date of the inscription in front of it. In the Epigraphia Carnatica, Vol. VII, and also in M. A. R. 1924, the date has been wrongly read.

The temple has a garbhagriha, a sukhanāsi, a navaraṇga of nine squares and an outer navaraṇga of nine squares also. Its outer walls have plain octagonal cornices and at the back the usual plain pilasters. The tower is a brick structure of the Pāḷlegūr period. The eaves have a sharp ‘S’ curve and at the back are ornamented with kirtimukha arches. The outer navaraṇga pillars are round. The inner navaraṇga pillars are also round with pot—and wheel-shaped mouldings.

The outer navaraṇga seems to be a later addition of about the 14th century.

**GORUR.**

**TRIKūṬEŚVARA TEMPLE.**

Gorūr is known in the inscriptions as Goravūr and it is stated that its sacred name was Śatarudriyapura and that it was named Vijayādityapura by Vijayāditya-Hegade who got the Trikūṭalīṅgas installed in the Trikūṭēśvara temple in the year Vyāya (1166 A.D.) when Narasimha I Hoysala was ruling.

**History.**

The structure is a typical Hoysala building with three cells, three open sukhanāsis, a navaraṇga of nine squares and an open porch of one square. (Pl. VI.) The cornices are deeply cut, but not remarkable. The walls are ornamented with right-angled pilasters bearing bell-shaped mouldings, and there are no sculptures on the walls. The three towers which are intact are square in plan and formed of stepped dentil cornices which are otherwise plain. (Pl. VII, 1.) Their frontal projections
have lost their Saṅga groups. The two pillars of the porch are cylindrical with wheel mouldings on top; while the four navarāṅga pillars have cubical mouldings with sixteen-fluted shafts and wheel-shaped mouldings on top. The navarāṅga doorway is guarded by two damaged Śaiva dvārapālas and on the lintel panel Tāṇḍavēśvara dances between two makaras.

The ceilings are either flat or shallow curved domes. Those of the front porch and the three sukhanāsīs and the garbhagriha have fine designs, as also the central one. In the navarāṅga are kept images of Gaṇapati and Mahishāsuramardini and a damaged Sūrya and Saptamātrikā panel. The main garbhagriha doorway has Lakshmi on the lintel. The lingas of all the garbhagrihas are round-headed and of natural stone.

The temple is a fine one and deserves preservation. It may be protected and entered into class II of the conservation list. Its roof needs immediate repairs, as it is badly damaged. The flooring slabs may be reset.

KAILĀŚEŚVARA TEMPLE.

Close to the Trikūṭēśvara temple on the north-east stands the Kailāśeśvara temple, a single-celled structure built probably in the Pāḷḷegār period out of the materials brought from some ruined Hoysala temple, probably that of Narasimha or Vāsudēva. The navarāṅga pillars, the garbhagriha doorway and some of the ceilings are Hoysala and the stones have been built in a confused fashion. In the navarāṅga are kept Umāmahēśvara, Gaṇapati, Pārvatī, Kumārasvāmi and Kēśava some of which are Hoysala pieces. The temple is badly out of repair. It is said that it has Rs. 300 at its credit. The repairs may be undertaken.

VĀSUDĒVA TEMPLE.

The Vāsudēva temple is a large and popular structure which is mostly of the late Vijayanagar period. The image of Vāsudēva which is covered with a thick coat of wax and whose face is much worn appears to be of Hoysala workmanship though the tōraṇa is plain.

The temple is three-celled; but only the north cell is of soapstone with the Hoysala pilasters on its walls. This part appears to be the only ancient portion of the temple. The rest of the temple appears to have been almost completely reconstructed about the year 1586 A.D. according to an inscription now covering the ceiling of the garbhagriha of the Narasimha temple near the river. The original
1. TRIKUTESVARA TEMPLE, GORUR—NORTH-EAST VIEW (p. 13).

2. RAMESVARA TEMPLE, DEVAVRINDA—SOUTH-WEST VIEW (p. 18).

3. MARKANDESVARA TEMPLE, KHANDYA—ELEPHANT (p. 24).

4. FORT-GATE, MANJARABAD—CEILING (p. 16).
Hoysala temple also was very probably a three-celled structure with right-angled garbhagrihas similar in form to the Trikūṭēśvara temple and probably of the same age. These three old cells perhaps housed the present Vāsudēva image in the main cell, the Yōgā-Narasimha image of the village in the north cell and the third image was possibly that of Vēnugopāla. Could it be that the extraneous Vēnugopāla now worshipped in the south-west shrine of the prākāra of the Rāmeśvara temple at Rāmanāthapura¹ originally belonged to the Vāsudēva temple of Gorūr?

**NARASIMHA TEMPLE.**

The Narasimha temple near the river is situated in a beautiful grove but faces west. The temple was built definitely after about 1586 A.D., since an inscription slab of the Vāsudēva temple now covers the ceiling of the garbhagriha of this temple. The image of Yōgā-Narasimha (Pl. II, 3) is a good one of Hoysala workmanship but is covered with a thick coat of wax.

The inscription just mentioned is a new find. That numbered as Hn. 179 in the Epigraphia Carnatica, Vol. V, was revised. It is included in the Hassan District Supplement as No. 192. Another inscription which is stated to be similar to Hn. 179 and is inscribed on the four pillars of the navaraṅga of the Trikūṭēśvara temple was also revised and some differences in its reading noted.

**HALE.BELUR.**

About four miles south-west of Saklēśapur is the village of Hāle-Bēlūr, called in the inscription² as Hāruva-Beluhūra. In the village a modern gable-roofed temple of wooden pillars and beams is built enshrining an image of Vāsudēva which originally belonged to a temple of the times of the late Kadambas who were subordinate to the Chālukyas. The doorway of the garbhagriha is of the same period and of potstone and similar to those of the Hoysala period. The image of Vāsudēva (Pl. VIII, 2) is damaged and looks much worn out. It is in a standing posture and holding gadā, śankha, chakra and padma. The tiara over the head reminds us of that over the image of Yōgā-Narasimha in Sāligrāma since the angle of the cone is acute. The floral prabhāvaḷi does not contain the daśāvatāras carved on it.

To the south-west of the temple is the inscription Manjarābād 18 which refers to the original temple. On the top of the inscription slab (Pl. VIII, 1) is a fine kīrtimukha panel with the figure of Kēśava flanked by a two-handed figure to the right standing in trīthaṅga, and a cow and its calf to the left.

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¹ See supra, p. 10. ² Manjarabād 18, Epigraphia Carnatica, Vol. V, Hassan District.
MALALI.

At Malali by the side of the waste weir to the north of the village stand two temples of soapstone, one of which is in a bad state of ruin. The larger one, however, is still standing. It is an ornate structure (Pl. VIII, 3) of about the Hoysala period, perhaps of the thirteenth century, and appears to have had a stepped pyramid tower of dentil cornices, which has now almost disappeared. The temple does not appear to have had a navaranga, since there are no signs of it. Two small elephants lead up to the platform and the sukhanasi doorway with its perforated jambs, Vaishnava dvārapālas and eight-pointed star-shaped pilasters. On the pillars and lintel are also carvings of Vēnugopala, Kālingamardana, Gōvardhanadhāri and Ugra-Narasimha. The sukhanasi has a square domed ceiling. The garbagriha doorway has a Gopālakrishna lintel. On the Gāruḍa pedestal inside now stands a small linga with its own pitha and in the garbagriha are also kept images of Gaṇeśa and Vāsudeva which appear to belong to very late Hoysala times. The image of Vāsudeva with its broken head appears to be a late Hoysala piece meant for the Pañchāyatana of a Śiva temple than for the main image of a Vaishnava temple.

MANJARABAD.

Four miles to the north of Saklēśapur, on a hill commanding the highway leading from Mysore to Mangalore, Tippu built a fortress of a rather fanciful shape which he named Manjirābad. It covers the top of a mud and laterite hill, about 200 feet high, and is very small in dimensions, being about 120 yards in diameter. Its gate is guarded by an outer fort line so that it has an outer, a middle and an inner gateways. A steep ascent leads to the outer gate (Pl. XVII, 2) which has a pointed arch and stone jambs bearing ornamental creeper bands growing out of narrow-necked jugs and bands also of tiger stripes.

In the ceiling of this gateway (Pl. VII, 4) is shown the plan of the fortress with its gates and a round battery in the centre. Probably this proposal was not carried out.

Another foliated gate leads into the fort yard (Pl. IX, 2 and 3) in the centre of which is a cross-shaped tank and two structures of brick and mortar, having steps. In the north-east wall commanding the pathway up the hill are several vaulted guardrooms equipped with an underground cell and what looks like a latrine. The fort is in the shape of an eight-pointed star (Pl. IX, 1) and the parapet which is thick and about 10 feet wide, is well provided with cannon mouths and musket holes. At the outer corners there are round guard rooms with musket holes. A moat and an outer wall surround the fortifications. The prospect on all sides and, particularly, on the south towards the Kumārāsvāmi hills, on the north towards the Bābābuḍan,
and on the west where the road to Mangalore winds through the dense vegetation of forests and plantations, is most beautiful. To the north, half a mile away, is a higher peak from which a battery could perhaps easily command this fort. Perhaps the range of cannon in Tipu’s days was shorter, or it may even be that the fort was built on a hill where water could be stored.

ANGADI.

The temple of Vāsantikā is a very modern structure recently repaired by the villagers and has a roof of Mangalore tiles with inner wood work. In the garbhagriha there is a group of colossal Saptamātrikās in stucco consisting of Vaishnavi-sakti or the so-called Vāsantikā (Pl. X, 2) as the central figure facing east, and to her right Kaumārī with a small image of Śaṅmukha on the pedestal, Brāhmī with three visible heads to further right facing north, and to her left Vārahī with a cow’s head and to further left facing south Māheśvarī with four hands, the back hands holding triśūla and dāmaru. Vaishnavi holds in her back hands chakra and śankha and has a prabhāvali with a seven-haired snake rising up over her head. On the pedestal of each of the goddesses is the head of a rākshasa; on each thigh of each, a cobra. The other three goddesses have two hands only and appear to hold a sword handle in the right hand and a bowl in the left. They wear breast bands, tight fitting bodices and skirt-like lower cloth, large ear-rings and kīrṇa or crown of the conical type. These figures remind us of similar images at Kōlar and Šettigere near Bēlūr and appear to belong to Draviḍian workmanship. They are probably of about 1000 A.D., though not of high sculptural beauty. The sanctum walls have been more recently painted as also the west wall of the anti-chamber with the Śaiva dvārapālas. It is said that the goddess declares oracles to one of the local devotees. There is no vestige of a stone building near this temple. Its present dīpastambha pillar evidently belongs to the Keśava temple.

The identification of Vāsantikā with Vaishnavi Sakti is noteworthy in view of the widespread belief that this patron-deity of the early Hoysalas was a Jain goddess.

The tōraṇa of Nēminātha is well ornamented and resembles that of Ādinātha at Bastihalli near Halēbīd. Behind the two beautiful chāmara bearers, it has the images of the eight Dīkpālas.

The pillars of the shrine to the east are of granite with cylindrical shafts and hemispherical mouldings. The Yaksha and Yakshi (Pl. X, 3 and 4) standing in the sukhanāsi are beautiful. The Yakshi holds in her right hand a bunch of flowers, while her left rests on the head of a boy. In the sanctum there are three standing figures. The west shrine has been repaired recently and is now out of danger. The repairs to the east shrine should be taken up immediately.
DEVAVRINDA.
RAMEŚVARA TEMPLE.

Devavrinda is an important local place of pilgrimage in the south-west corner of the Muddgere Taluk, close to the Ghats, and belongs to the Gonnibidu hobli. It appears to have been a place important for the worship of Lakshmi as early as the Gaṅga days.

It has a well-known temple of Rāmēśvara (Pl. VII, 2) whose mahādvāra, prākāra, etc., appear to belong to the Vijayanagar period. The main temple, however, appears to date from the late Hoysala times. It is a granite structure with a garbhagriha, a sukhanāsi and an inner navaraṅga with pilasters on the outer walls and a square stepped pyramid tower of dentil cornices, all of which belong to the late Hoysala times. The mukhamanṭapa is now enclosed and the cubical mouldings of the pillars are all ornamented with figure sculptures which appear to belong to the Vijayanagar period. The outer walls have shallow niches also in addition to the pilasters. But for the stepped pyramid tower, the temple has little to distinguish it from the early Vijayanagar structures. The mukhamanṭapa is now approached by a flight of steps which is supported by two yālis. Among the pillar sculptures are found indecent figures, Kṛishṇa and the Yamaḷārjuna tree, Śiva as Nandivāhana, Kapila-rishi, etc. The canopies over several of the figures in the mukhamanṭapa have chain ornamentation which was very prevalent in the 14th century. In the prākāra are the shrines of Kēśava—a late Hoysala image—Virabhadrā, Ānjaneyā, a small Vijayanagar period image, and Dēvi. The Virabhadrā shrine has also a stepped pyramid tower. The Dēvi image (Pl. X, 1) is a good piece of work with a well ornamented crown and a breast band. It has two hands, one of which holds a lotus bud and wears a sari tied up in the middle Vijayanagar fashion.

The prākāra of the temple is greatly damaged, the major part having disappeared. It is worth while to repair the temple properly, since it appears to be important from the Muzrai point of view.

BELUR.

The renovation work at Bēlur is in good progress. The kalyāṇamaṇṭapa and the Nāganāyakana-maṇṭapa which were dilapidated were removed, so that a good view of the Chennakēśava temple is obtained from the south-east (see frontispiece).

Some new inscriptions have been discovered, and copied.

SETTIGERE.

About four miles north of Bēlur is the village of Šettigere with two temples situated a little south of the tank by the road side. The bigger building facing east
has the stucco image of Durgā called Dēvīramma, which, in certain respects, resembles the Māhēśvarī of the Saptamātrikā group at Āṅgaḍī, though the tiara and the folds of the sari are different here. The occurrence, however, of the parrot motif on the prabhāvalī as also the yālis is suggestive of the probability that the image might be as old as the parapet of the Subrahmanyāśvara temple in Rāmanāthapura which has an inscription of the 17th century. Perhaps stucco images were made even during this late period. The only inscription found in this village is on the lamp pillar, perhaps of the utsavamūrti, inside the village and is dated in Sādhāraṇa corresponding to about 1611 A. D. The goddess sits in sukhāsana holding in her four hands the handle of a sword, triśūla, drum and bowl. There is no figure on the pedestal to indicate what type of Śakti the image is. The eyes are large, the eyebrows conventional, the nose is aquiline and the face wanting in beauty.

A little to the north-east of the Dēvīramma temple is another smaller structure enshrining in its garbhagriha a small stone image of Mahishāsuramardini.

Both the shrines are architecturally insignificant.

KARAGADA.

Further north, about two miles from Śettigere, is the village of Karagaḍa in which is situated a modern building enshrining Āñjanaṇa, a relief figure of the Vijayanagar period. In the front ankaṇa are kept two inscription slabs and some Nāga stones. One of the inscriptions relates to Mārasinga, the Gaṅga king, and his battle with Rājāditya who besieged Uchchāngi in Śaka 893. The inscription has been included in the unpublished Hassan Supplement as No. B1. 308. The top panel contains, in relief, the figure of a tame and caparisoned elephant standing to left before a conch. Below the panel are other relief figures of a crescent, sun and moon. On the other inscription slab below the sun and moon is a panel with a Śrī-Vaishnava triṇḍra supported by śankha and chakra. Below the panel there appears to have been an inscription which is now completely effaced.

Two mutilated images, one of a Śaivaite dvārapāla and the other of Sūrya, are standing close by the Āñjanēśa temple and on either side of what is called the Bhūtadāguḍī. They prove the existence of a Hoysala Śiva temple in the village.

MARALE.

Marale is a village about nine miles to the south-east of Chikmagalur. It has an old tank on the north-west side, of which on a high ground and in a commanding position stand two temples side by side. The larger or northern one is dedicated to
Kēśava and was, according to epigraphical records, constructed by Rāyanā-
Daṇḍanāṭha in 1130 A. D. and visited and endowed with lands, etc., by
Vishnuvardhana Hoysala. The southern and slightly smaller temple is dedicated to
Siddhēśvara according to the inscription No. 141, Chikmagalur Taluk, though in the
inscription No. 140 the original name of the linga appears to have been Kali-dēva.
This temple is also said to have originally been constructed, possibly about the same
time, by Rāyanadaṇḍanāṭha in the reign of Narasimha I Ballāḷa. Both the
structures are of soap stone and are well ornamented, though the temple of Kēśava
is the larger and better executed of the two. In their general appearance they
remind us of the twin temples at Mosale to the south of Hāssan.

KĒŚAVA TEMPLE.

The Kēśava temple has a garbhagriha, a closed sukhanāśi, a navaraṅga of nine
squares and a porch of one square. (Pl. XI). The basement is on the outside cut up
horizontally into four cornices without ornamental designs (Pl. XII, 1). One of
these bears the dentil mouldings meant for the makara faces and the cross
designs. The navaraṅga and also the garbhagriha are square in form with projecting centres
on the outer sides. The upper portions of the walls are ornamented with a number
of ornamental turrets, some being of the stepped pyramid kind with dentil cornices,
borne on pilasters of the indented square pattern. The others are of the multi-
turreted type borne on tall double pilasters. Some of these have exquisite designs.
Those on the north and south sides have standing groups of Vishnu (gadā, chakra,
śankha, padma) and Kēśava. Their flanking turrets are surrounded by beautiful
serpentine bands. The three niches on the outside of the garbhagriha are specially
beautiful, the one on the south being perhaps the best. It has a row of lions on
the basement, floral relieves in imitation of perforation on the sides and beaded
work hanging from the eaves. Under the north niche is a well carved sōma-sitra
ornamented with makaras. The double eaves have beaded hangings and the old
parapet is missing. The present tower is one of brick and mortar constructed in
the last century.

The porch is entered between two elephants bearing ornamental trappings
including head bands, chains, jingled necklaces, bells and anklets, and offering lotus
flowers with their trunks. The two pillars of the porch are of the thirty-two fluted
Hoysala type with all the classical mouldings of the disc, the bell, the pot, the wheel,
etc. The low stone benches on either side of the porch and their railings have now
disappeared. The porch ceiling is a flat one with nine squares, the central one
bearing a Lakshminārāyaṇa group with the guardians of the points around. On
the beams below it are the twenty-four forms of Vishnu, etc., and on the corner
stories further down are carved groups of dancers. The navaraṅga doorway which
1. RAMESVARA TEMPLE, DEVAVRINDA—DEVI (p. 18).
2. VASANTIKA TEMPLE, ANGADI—VASANTIKA (p. 17).
3. BASTI, ANGADI—YAKSHA (p. 17).
4. BASTI, ANGADI—YAESHI (p. 17).

Mysore Archaeological Survey.
is comparatively plain has, above the lintel, a panel with Lakshminarayana flanked by elephants and supported by two images of Vishnu seated in padmasana.

The navaranga has four fine round pillars bearing beaded work. Above their umbrella mouldings which have flying Yakshas there were formerly bracket images four for each, i.e., sixteen in all. Out of this number five only now remain. They are finely shaped and beautiful with well designed creeper torana. Probably they come from the same sculptors as carved the bracket images at Belur. Those that now remain are:

South-East Pillar.—
(1) Lady with parrot—damaged.
(2) Boy dancing while playing on flute; hands broken.

North-West Pillar.—
(3) Abhinaya or gesture. The lady stands finely poised in tribhangla. Her face is beautifully moulded, but her expressive hands are broken.

North-East Pillar.—
(4) The Dance. Both hands and one foot of the lady are missing.
(5) The Dance begins. The lady has commenced to beat time with her left toe which is slightly raised.

The ceilings are all flat and divided into several panels each. They generally bear relieve flowers with a Dikpala in the centre. The central ceiling only has a Lakshminarayana group in the centre, surrounded by the Dikpalas, each group being placed in a circle. On the corner stones are sculptured groups of male and female dancers with accompaniments. In the upper band are carved the twenty-four forms of Vishnu.

The sukhanasi doorway which is covered over with a coat of lime-wash has a Lakshmi-Narayana group in the centre between two makaras and two Sakti goddesses. On the jambs are carved two fine dvārapālas (slightly mutilated). The sukhanasi ceiling is elegantly designed with a pendent circle in which is carved a very fine Lakshminarayana group. Above the garbhagriha doorway between Nārayana and Kēśava is an Ugranarasimha group with Garuḍa and Prahlāda. Inside the garbhagriha under a flat ceiling finely ornamented with a padma surrounded by knobbled bands is a pedestal bearing a fine image of kneeling Garuḍa with his wings opened, his fangs showing and his hands joined in reverence under a serpentine canopy. On the pedestal stands a well carved image of Kēśava (Pl. XII, 2) of about six feet in height in all excluding the pedestal. Its nose and chin are slightly damaged and mar the beauty of its face. The latter with its chubby cheeks is more like Vijayanarayana of Belur than Kappe-Chennigaraya. The emblems, however, are finely designed and deeply carved as also the two-handed goddesses. Bhū holds pāśa and kalaśa while Śri holds kalaśa and padma. The torana is finely
designed and around its serpentine band, etc., are the ten avatāras of Vishnu in good relief. As usual the fish and tortoise are in their natural form; Buddha is seated in yogāsana; but Kalki appears sword in hand, riding on a spirited horse.

The temple is intact. The whitewash in the interior, particularly that covering the sculptures, should be carefully scraped off by skilled hands. The porch in the north-east corner has been provided with props.

**SIDDHESVARA TEMPLE.**

The Siddhēśvara temple is in general plan and design similar to the Kesava temple, being square in form (Pl. XIII). It is slightly smaller and has more of figure sculptures. Its basement is similar, though the turrets of its niches have other and perhaps slightly inferior designs. The figure sculptures on the walls are standing from near the porch and running clockwise:

**East Wall—right side.**—Vidyā-Gaṇapatī; Śrī-Rāma with four hands, an ugly and extraneous piece, perhaps introduced in the late Vijayanganagar times.

**South Wall.**—Mahishāsuramardini; Sarasvati dancing with accompaniments; (a viragal of 1110 A. D. has been introduced into the wall); Virabhadra dancing, bearded Brahma; Rati and Manmatha; Sūrya (8 horses instead of 7 on the pedestal) with a goddess; Bhirāvi; Bhairava.

**West Wall.**—Shaṅmukha on peacock, Tāṇḍavēśvara, Pārvatī (rosary, trident, mirror and fruit);

**North Wall.**—Brahma, Ugranarasimha, Dharanī-Varāha group; Pārvatī; Tāṇḍavēśvara; Vishnu (unfinished), Trivikrama (with the right leg broken); Trivikrama (gadā, chakra, śankha and padma); Bali and Vāmana, Gajāsuramardana; Gajendramoksha; Vishnu (broken); Kesava (padma, śankha, chakra and gadā).

**East Wall—left side.**—Bhairava and Bhairavī.

The caves, parapet, etc., are similar to those of the Kesava temple; but the modern brick tower has been given a very inelegant shape which is out of harmony with the surroundings.

The porch is similar to that of the other temple with Umāmahēśvara flanked by Gaṇēsa and Sarasvati on the lintel and Tāṇḍavēśvara surrounded by Dikpālas in the ceiling.

The navaraṅga pillars are less ornamental than those in the Kesava temple; and each ceiling except the central one is flat and bears a Dikpāla surrounded by eight flowers on a flat slab. The central ceiling is, however, a fine one. The pillars have no bracket images. On the beams and corner stones appear three rows of sculptures:

**Bottom: East**—a dancer dancing with drummers and musicians accompanying; one of the dancers has her cloth pulled off by a monkey;
PLATE XI.

CHENNAKESAVA TEMPLE
MABLE

SCALE OF FEET

(P. 20).

Mysore Archaeological Survey.]
South—(1) the Dēvas and Asuras churn the milky ocean;
    (2) a king and queen, Emperor Narasimha and his queen perhaps, hold durbar, while wrestlers wrestle and women exhibit acrobatics;
West—a man and a woman dancing with accompaniments.
North—(1) Umāmahēśvara group;
    (2) a pot-bellied Yaksha dancing with accompaniments;
    (3) the story of Śiva as Kirāta fighting Arjuna.
Second band: East—Dancing group.
    South-East—Dancing Gaṇēśa with accompaniments.
    South—Drummers and musicians.
    South-West—Goddess dancing.
    West—do
    North-West—Śiva holding court.
    North—Goddess dancing.
    North-East—Śiva’s attendants like Vīrabhadra, etc.
Top band: Twelve goddesses resembling the Saptamātrikās.
Ceiling slab—On this are nine circular panels with the Dīkpālas around and Tāṇḍavēśvara in the centre.

The sukhanāśi is open and now contains an image of Vidyā-Gaṇapati, etc. The sukhanāśi ceiling has Tāṇḍavēśvara surrounded by padmas. The garbhagriha doorway has on the top panel Lakshmī seated between elephants. The garbhagriha ceiling is a shallow dome. The Siddhēśvara liṅga appears to be a much worn natural stone.

The temple is not kept so clean as the other one. Its flooring slabs have been lost and the ceiling appears to be leaking. It deserves these small repairs.

An inscription was found below the figure of Sarasvatī on the south outer wall of the navaraṅga. It mentions a certain Kuṭṭayya.

MINOR TEMPLES.

The Kamathēśvara and Bhairava shrines are ruined structures to the north of the village. They are architecturally unimportant with plain square pillars and brick towers plastered over. Inside the navaraṅga of the Kamaṭhēśvara shrine are kept the images of a bull, Vishṇu, Gaṇapati, Durgā and Sūrya. The Bhairava image in the dilapidated Bhairava temple is ugly and supported by independent images of rude goblins on either side.

There are three vīragals and an uyyāle-kamba in front of the Bhairava temple. Another vīragal stands a little to the south of the Kamathēśvara shrine, while to the west stand two māṭikals, one of them showing in relief three hands.
The Kālamāmā temple which is in the heart of the village is a structure of the Pāṭikā times and unimportant architecturally. The wooden car is dilapidated and the car festival has, therefore, been suspended since over twenty years.

**KHANDYA.**

Khandya is a little village on the right bank of the Bhadrā about two miles to the north of Sangamēśvarpet which is about six miles east of Bāḷeḥonnūr. It has been described in brief in the M. A. R. 1939, p. 7.

According to the inscriptions, which are four in this place, there existed in the days of Viraballāla II, three temples, *viz.*, Mārkandaśvara, Janārdana and Biredēva. The last of these is said to exist in the forest on the other side of the river. Of the first two the only portions that can be ascribed to the Hoysala or any earlier period are the two elephants, one of which has been illustrated in Pl. VII, 3 in front of the Mārkandaśvara temple and the Janārdana image and a few pieces of soapstone beams, etc., which are now lying behind the Janārdana temple. The rest of the Mārkandaśvara temple appears clearly to be a simple but homogeneous structure of the Malnad or Keḷadi type belonging to the 16th century A. D. It consists of a garbhagriha enshrining an old and worn out liṅga, and having a padma ceiling, of a sukhanāsi with a pradakshinā as at Śringeri, Banavasi and elsewhere, a navaranga with four granite pillars of cubical mouldings, octagonal shafts and wheel-shaped tops, and a porch flanked by stone benches provided with round-topped railings. On the navaranga pillars are carved Virabhadra, Bhairava, Garuḍa, Hanumān, etc. A common ornamental design is the wheel with curved spokes or padma peculiarly arranged and so prominent at Keḷadi (M. A. R. 1932, pl. XIV, 1). There can be little doubt that the present temple was constructed in the late Vijayanagar period by either Venkaṭapā-nāyaka of Bēḷūr or his contemporary of Ikkerī. Temples of a similar type are found at Kaḷasa and elsewhere. The steps leading to the porch and the elephants guarding them are good pieces of Hoysala work.

The Janārdana temple with its garbhagriha, sukhanāsi and long navaranga is also a structure of about the Vijayanagar period. The Janārdana image, however, though much mutilated and broken into pieces, is an interesting one. It is really not Janārdana at all; but Venkaṭēsa of the old type seen at Tālkad and on the west wall of Binnamaṅgala. It is a standing figure with long conical kiriṭa, the jata falling behind the neck, no phalaksha, a prayōga-chakra in the right back hand and a śankha held between two fingers of the left hand, the left forehead looking as if in kaṭiḥasta. The right forehead is unfortunately broken, but appears to have been in the dāna-mudrā with the fingers somewhat drawn up. The image may well be attributed to the Chōḷa period or about the 11th century A. D.
1. CHENNAKESAVA TEMPLE, MARLE—NORTH-WEST VIEW (p. 20).

2. CHENNAKESAVA TEMPLE, MARLE—CHENNAKESAVA (p. 21).

3. GOPALA KRISHNA TEMPLE, AGUMBE—VENUGOPALA (p. 37).
Around its legs is a stone box and tradition says that it was the sacred box of Agastya from a sāligrāma in which ‘Janārdana’ manifested himself while the sage was taking a bath in the Bhadrā. The mahādvāra and the prākāra walls are also of the late Vijayanagar period.

The temples were repaired about five years ago at a cost of about Rs. 5,000. Both the temples are now in a sound condition except for the dilapidated prākāra wall. The Bhaṭṭar complains that his very low emoluments have compelled him to think of voluntary retirement. Since such an event would lead to the neglect of the temple, it may be recommended that the emoluments may be increased, worship being revived in all the four temples in the neighbourhood.

The image of Yōganarasiṃha near the river (4 feet high with the Garuda pedestal) is a piece of Hoysaḷa workmanship slightly damaged. Nothing of the old temple remains except a large number of worked stones which are lying about and the basement of the old temple. The image is now absolutely in the open air and is at the mercy of any vandal who would mutilate it. It may be removed to the navaraṅga of the Janārdana temple and installed there facing south so that it may be worshipped along with Janārdana. Otherwise it may be removed to a museum.

BALEHONUR.

From the bridge at Bālehonnūr a grand view of the Bhadrā river is obtained (Pl. X1V, 1).

BALEHALLI.

VIRABHADRA TEMPLE.

The temple of Vīrabhadra in the village of Bālehalli is a granite structure with a garbhagriha, a sukhanaśī, a navaraṅga and a porch. The last, according to the inscription of a pavement stone slab, was constructed in Ś 1454 i.e., 1532 A.D. Inside the garbhagriha is an image of Vīrabhadra mentioned in an inscription dated Śaka 1290 (see M. A. R. 1932, Inscription No. 44). The pillars in the navaraṅga are thick and square with the figures of Basava, etc., in relief on their cubical mouldings. The tower over the garbhagriha is a stepped pyramid as that of the Mārkandēśvara temple at Khāṇḍya. The kaisāle around has old wooden pillars in imitation of the stone ones of the period. The temple is architecturally unimportant.

SRINGERI.

VIDYĀŚAṆKARA TEMPLE.

The Vidyāśaṅkara temple is doubtless the finest architectural structure in Śringeri and one of the best in the Mysore State. It appears to have been constructed to commemorate Vidyāśaṅkarasvāmi who has been identified by
Mr. R. Narasimhachar with Vidyātīrthasvāmi, the famous guru who was living at the time of Bukka's visit to the place in 1356 A.D. and probably died very soon after. Thus the temple may be ascribed to the date circa 1357 or 1358 A.D.

Its situation is one of the most picturesque in the whole state, comparable in some respects with the position of the Taj at Agra. The Tungā rushing down from the hills makes a loop here flowing first towards the west, then towards the north and then turning east. Just where the last turn is taken its left bank is steep and high; and on this ground within 50 yards of the river this beautiful temple has been built facing east and thus parallel to the river. A very fine view is obtained from the opposite bank.

A general glance at the temple gives the impression that it is somewhat like the famous Hoysāḷa monuments. It is built on a platform, about 4 feet high. The upper portion of its walls has rows of turrets under which stand large sculptured images. Above a set of double eaves rises a tower whose general look is like a stepped pyramid. The temple is built entirely of granite of which there appears to be a quarry near Śrīgeri.

The plan of the temple is extraordinarily interesting and peculiar. Two semi-circles or apses form its eastern and western ends; and they are connected by an oblong block so that the whole shape is roughly that of two semi-circles connected by a square.

The building has a garbhagriha, a wide sukhanāsi with which is connected a semi-circular pradakshinā, and a navaraṇga with a large central square. It reminds us of the Buddhist chaityas, the Vishnu temple at Aihole and perhaps of the palaces of the Achemenian emperors. But there is little doubt that the architect has taken his cue from the round-backed Hoysāḷa temples with numerous importations from the Chōḷa temples of South India. The result is an attractive and highly interesting composition in which are mixed up several features of the Chālukyan and the Dravidian styles. These details will be noticed later on.

The platform which follows the contour of the main temple is a strongly built structure with a number of cornices one of which bears small kirtimukhas on its dentil projections. Since the temple has six doorways, the platform has six sets of steps, each of which is flanked by a pair of elephants, each animal holding a large fan-like floral design. The animals have no individuality and are not comparable to Hoysāḷa elephants in similar positions.

The temple is raised upon a basement, more than 5 feet in height, which with another set of cornices, reaches up to a height of about 8 feet. This portion has nearly half a dozen

2. Ibid 1916, Plate VI.
cornices and about five sculptured bands making in all nine noticeable rows. The bands and cornices offer a pleasing contrast of light and shade, which is in imitation of similar Hoysala work.

First band—Horse frieze.—At the bottom comes a row of horses with accoutrements and their riders sometimes leading them. Though these animals are often similar, a few of them are in highly spirited postures and have individualities of their own: for example, a horse tearing the ground with its hoof—north-side middle. Occasionally we get other animals like hooded cobras with or without charmers, camels, tigers, lions, a herd of deer (north-west corner), etc., while the corners generally have some ornamentations like towers.

Second band—Elephant frieze.—This has a row of elephants accoutred and in various interesting postures. Occasionally a tusker fights a man or another elephant or a lion. Some interesting groups are mentioned below:

South-East—Elephant slaying man; tusker attacked by lion.
South-West—Two tuskers slaying a lion.
North-West—Two rams fighting a led camel.
North—Hunch-back and mate.
North-East—Elephant and bull with a common head; elephant goring a man to death and hurling him; man fighting lion.

Third band.—This is a cornice having a rope design ornamentation with a band of flowers on its face and beads in the valleys.

Fourth band—Lion frieze.—This is a frieze of lions in various postures with an occasional Yaksha, yāli, cobra, monkey or boar (east).

South Wall—Saṭa killing the lion.
North-West wall—Lion-headed peacock, yāli (long trunked), lion with long snout, tiger slaying a deer.

Fifth band.—An eaves-like cornice with drops at bottom and a row of lion-headed kirtimukhas on its face. Under the kirtimukhas and the corners are occasionally carved figures of Nāginīs, Yakshas, monkeys, rishis in āsanas, frogs, parrot pecking at leaf (north-west), snake-charmer with his group consisting of cobra and monkey (north-west).

Sixth band.—This is perhaps the most interesting of the bands since it contains hundreds of little panels illustrating the Purāṇas, traditions, etc. Local people identify several of them as incidents in the life of Śrī Śaṅkarāchārya. But it looks more like the Aśvamādha episode of Arjuna. Commencing from the east and moving clockwise, the more interesting of them are studied here:

South-East.—

(1) An aśvamādha horse is led forward preceded by spearmen, bowmen, men carrying a gong and varied drums, trumpeteers, conch-blowers, etc., and followed by a
king in a *palanquin* with his umbrella bearer, heralds, etc. A lady on an elephant and a prince royal on horseback are followed by attendants, footmen, horsemen and elephantmen (Identity of the scene to be ascertained).

*South Wall*—The procession moves on until the royal hero is received by a group consisting of men and women accompanied by lancers and musicians until he is led to a throne and has his feet massaged in the open court. The hero who has laid aside his bow and arrow prays to a three-headed god (Agni or Brahma) who is attended by a group looking like the eight Dīkpālas, one of whom is leading an animal resembling a buffalo. The hero prostrates before Brahma and Sarasvatī who are attended by a number of their rishi pupils. A lady pleases Brahma and receives a gift, to celebrate which event she plays on a *rudra-vīṇā*. The hero follows the sacrificial horse which mounts a hill. The defeated hero is restored by a drink offered by the lady who was erstwhile playing on the vīṇā in worship of a linga. The hero and heroine are married.

*South-West*—Receiving *prāśāda* of the linga, they ride on the same horse and proceed to meet a lady with a mongoose, probably Pārvatī. They ride forward and are reverently received by a king who prostrates himself before them and takes them in procession in a *palanquin* to his palace.

*North-West*—There they are received by the king and queen who bless them. The couple are saved from the sword of an enemy by the intervention of Vishnu.

(2) Arjuna performs penance among the rishis of the Indrākīla. Siva persues a boar and a fight ensues. The fight is carried on with bows, swords and boulders.

*North Wall*—The opponents box and wrestle, while Pārvatī looks on.

Arjuna is worsted and worships the linga in order to come back again to the fight. The identity of the hunter and huntress is known to him and he prostrates before them.

Siva and Pārvatī, seated in state and attended by the Gaṇas, bestow Pāśupatastra on Arjuna.

(3) Śrī Śankarāchārya is teaching his pupils. He is seated on a raised seat wearing a necklace and a conical kīrīṭa, with his right hand in chinmudrā and his left holding a book. His sanyāsi disciples sit by him, two on each side; eleven other disciples are seated to his left, and five in the other panels to his right. A grihastha scholar is teaching while royal personages are listening or are prostrating.

(4) The presentation of a palm-leaf manuscript is being made.

(5) Yōgis performing yōga in various attitudes, (north-east) sometimes riding on fish, tortoise, scorpion, etc.

*Seventh band.*—Next above is a cornice with drops below and a floral band on its face. Near the doorways this cornice has varied patterns of Śrī-chakra. This cornice marks the level of the floor inside the building.
Eighth band.—Next above is a band depicting groups of Yakshas and dancers in various dancing postures accompanied by drums, pipes, etc.

Large Wall Images.

South-East—
(1) Indra (abhaya, dagger, javelin, dāna), elephant on pedestal.
(2) Four-handed male figure (rosary, not carved, kalaśa, open palm on the left thigh).
(3) Śrī Rāma with arrow and bow.
(4) Two-handed male figure (chinmudrā and kaṭīhasta) with a conical kirīṭa on head, generally identified as Vyāsa.
(5) Śiva standing (abhaya, battle-axe, deer, dāna), with bull on pedestal.
(6) Bhairava, naked and wearing serpents, holding rod and bowl in his two hands. Scorpion on pedestal.
(7) One-headed Brahma or Prajāpati with four hands (abhaya, srūk, sruva, dāna). Dancing Gānēśa to right and a chāmaradhārīṇī to left. Pedestal vacant.
(8) Durgā seated on lion with four hands (trident, chakra, śankha, tarjani-mudrā) wearing breast band and kirīṭa.
(9) Two-handed figure, perhaps Rāma worshipping linga with a smaller figure behind.
(10) Naked male figure standing with four hands (trident, arrow, bow and dāna). Wears conical kirīṭa and is said to be Śāṇi. Pedestal vacant.
(11) Two-handed god with a garland having a five-hooded snake at each end. Said to be Mrityudēva.
(12) Śiva standing, holding in his four hands sword, trident, pāśa and dāna. Padma on pedestal.
(13) Two-handed god wearing kirīṭa and yajūpavāta and holding stylus and palm-leaf book—Chitrāgupta (?)
(14) Four-handed Yama with abhaya, mace, sarpa and dāna. A dog (Dharma) and Mrityu on each side. Buffalo-bull on pedestal.

First Sotuh Doorway—

South Wall—
(15) Two-handed Mrityu standing. The cobras are seven-hooded. (Pl. XVII, 1).
(16) Lakshmīnarasimha group with the god in the centre and a dvārapāla, Umāmahēśvara (bull on pedestal) and Hanumān on the right; and a dvārapāla, bearded Brahma with Sarasvatī (swan on pedestal) and Garuda. The major gods are seated in niches with relievo turrets.
(17) Dakshināmūrti group with the god seated in sukhāsana, cross-legged and four-handed (chinmudrā, rosary and padma, kalaśa, book), treading
on demon. On either side of him are seated the gods with books and stylus rods. Rishis on pedestal.

(18) Goddess Śāvitri seated in padmāsana in a circular mandala with four heads and ten hands holding abhaya, aṅkuśa, triśūla, chakra, padma, padma, śāṅkha, bowl, cobra and dāna and seated on a chariot drawn by two lions. (Pl. XVI, 1). On each side is a dvārapāla and a two-handed god offering arghya. To extreme right are two four-handed Brahma figures with peacock on pedestal; and to extreme left a two-handed god, with lion on pedestal. Of the four heads of the goddess three are in one row and the last in the upper row. Such a representation of multiple heads is almost unknown to Hoysala sculpture; but it exists in the relieves of Ankor Vāt where a god with similar heads has his chariot drawn by lions. At Mosaḷe in the Hassan taluk, there is a wall image of god Śiva with the heads similarly shown. (Vide Ann. Report for 1933, Pl. IX, 3).

Second South Doorway—
South-West corner.—The seven Prajāpatis.

West—

(20) Kalki—Two-handed, holding sword and bridle, and riding an accoutred horse with a warrior on pedestal.

(21) Buddha—A nude figure standing like a Jaina image with four others on the pedestal. This is the mediaeval Brahmanical representation of the Buddha.

(22) Śrī-Kṛishṇa as Vṛndapāla with a consort on each side and kneeling Garuḍa, and listening cattle on the pedestal.

(23) Balarāma—two-handed with mace and plough in his two hands, and swordsmen on the pedestal. Rishi with padma to right.

(24) Śrī-Ṛāma as Kōdanḍarāma with arrow and bow in his two hands, Sītā to his left and Lakṣmana with arrow and bow to his right; numerous monkeys and bears on the pedestal.

(25) Paraśurāma with a battle axe in the right hand and bow and arrow in the left; Garuḍa and snakes on the pedestal.

West Doorway—

(26) Vāmana group—Bali bestowing gift to Vāmana who holds an umbrella.

(27) Narasimha group—Anthropoid Narasimha rushing forth to destroy Hiranyakāsīpu. (Pl. XV, 1). Four-handed Lākṣmī to the left and Prahlāda with folded hands to the right. Fighting rākshasa on the pedestal.
1. View of the Bhadra River at Balehonnur (p. 25).

2. View of the Devaganga Pond near Nagar (p. 41).

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(28) Dharaṇīvarāha—Anthropoid boar standing with Lakṣmī on his hips and having four hands (abhaya, chakra, śankha, holding Lakṣmī). Fallen rākṣhasa (Hiraṇyākṣha) on pedestal.

North-West—

(29) Kūrma or Tortoise Incarnation. Life-like, with demon on pedestal.
(30) Matsya or Fish incarnation with Garuḍa on pedestal.
(31) Śiva as Andhakāri. Four hands (abhaya, triśūla, chakra, parrot.)
(32) Mārkandaśvara—Four-handed Śiva spearing with trident Yama who is dragging Mārkanda with his pāśa. (Pl. XV, 3).
(33) Sūmāskandamūrti—Śiva and Pārvatī standing with Shaṅmukha between them. Bull and peacock on pedestal.
(34) Ardhanārīśvara—Four-handed (abhaya, triśūla, sarpa and dāna.)
(35) Śiva as Tripurāri. Four-handed. Shooting arrow with Buddha at the tip and Viṣṇu in the centre, at the tower-like cities of the demons. He is supported by Pārvatī and Brahma.
(36) Śiva as Chandraśeṅkara—abhaya, paraśu, mṛiga and dāna.
(37) Śiva as Kāmadahana—two-handed. Seated in sukhoṣāsa with the right hand in chinmudrā looking fiercely at Cupid who is shooting floral arrows with his sugarcane bow.

First North Doorway—

North Wall:—

(38) Śiva as Andhakāri. Usual Naṭarāja pose.
(39) Sīrkanṭha or Viṣhakaṇṭha—Four-handed. Flame of the poison, trident, drum, dāna. Front right hand holding poison up near the throat.
(40) Viṇabhadra (?) with four hands (sword, trident, mace and spear) with Hanumān to right. Demons on pedestal.
(41) Chandramandala group—Under an ornamental canopy in a circle is seated in padmāsana, a male god with ten hands—kalaśa, kalaśa, rosary, kalaśa, bell, bell, kalaśa, book, kalaśa, kalaśa. The god is seated in a ratha drawn by horses; two gods with kalaśas on each side. (Pl. XVI, 2).
(42) Śiva standing, four hands—abhaya, paraśu, đamaruga and dāna.
(43) Gajasuramardana.
(44) Hayagrīva group. (Pl. XV, 2). The four-handed god (rosary, chakra, śankha, book) is seated in padmāsana under a canopy with Viṣṇu dvārapāla and a pair of godly disciples on each side.
(45) Annapūrṇā—two-handed with ladle and kalaśa.
(46) Pārvatī group. Pārvatī in the centre with a Śaktidvārapālikā and Lakṣmī on the right and another dvārapālikā and Sarasvatī on the left. Near Sarasvatī is a mother carrying child on her hip.
(47) Lakshmi standing (abhaya, chakra, sankha and dana).
(48) Siva as Kapalika (?)—four-handed with sword, trident, drum and bowl.

Second North Door—

North-East Wall—
(49) Kubera—four-handed—abhaya, mace, kalaśa, dāna. Horse on pedestal.
(50) Isvara—four-handed, holding sword, trident, drum and kapala with severed head. Bull on the pedestal and consort to left holding trident and bowl. Both the gods wear garlands of skulls.
(51) Bhṛṅgi—three-legged and skeleton-bodied, dancing with rod in hand. (Pl. XV, 4).
(52) Bhairava—four-handed, with scorpion on pedestal.
(53) Virabhadra—four-handed, with Dakshabrahma to the right and Nandi on pedestal.
(54) Siva standing—four hands—abhaya, trident, drum and dana. Nandi on pedestal.
(55) Siva standing—abhaya, goad, drum, dāna—with consort to left and bull on pedestal.
(56) Venkatēśa—four-handed—dāna, chakra, sankha, katihasta. Lakshmi to right and Garuḍa on pedestal.
(57) Vyāsa (?)—two-handed with chinmudrā and katihasta, wearing conical kīrīṭa and yajnopavītta and short dhoti.
(58) Śaṅkarāchāryya—two-handed (right, dāna-mudrā (?); left, palm-leaf book). The head is clean shaven.
(59) Virabhadra—two-handed, holding viṇā in left hand and asking for something in the right. To his left stands a two-handed god with chinmudrā and katihasta—perhaps Śiva teaching viṇā to Virabhadra.
(60) Dancing Gaṅgā with mouse on pedestal.
(61) Shānmuṅka standing—abhaya, spear, parrot and dāna. Plain pedestal.

These large figures are generally under some kind of tōrana, but the more important of them are enshrined in niches whose ornamental towers are borne on square or indented square pilasters. Indented square pilasters also ornament the upper portions of these walls whose chief feature is their indented corners.

The eaves which are double as in the Hoysala temples have knoblike drops at their fringes and chains of stone at some of the corners.

Eaves.

One of these has six links. The eaves have the apologies for ribs on the inside. The roof is of stone sloping down
1. Narasimha Killing Hiranyakasipu (p. 30).

2. Hayagriva (p. 31).

3. Markandeya Prasannamurti (p. 31).

4. Bhringi (p. 32).

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by stages and well jointed so as to prevent leakage of water. Stone conduits are also provided.

The tower is a remarkable architectural piece combining the features of the Chālukyan, Dravidian and the North Indian styles. It is made up of three sets of cornices rising in a step pyramid fashion. Each cornice has ornamental drops on its fringes and the topmost one has small stone bulls facing the cardinal points. The pyramid is broken by three storeys of the Dravidian type. The Śikhara on top and its griva are too small according to Chālukyan proportions. There is a suggestion of a curvilinear outline with North Indian parallels. The finial is a large golden kalāśa with four smaller ones around unlike the stone ones of the Chālukyan period. The tower has a large frontal projection in front with a kirtimukha having an image of Śiva standing as Sadāśiva (abhaya, paraśu, mriga, dāna).

The building has six doorways, symmetrically placed, three in the east half and three in the west half or one each in the east and west and two each in the south and north. Each door is approached by a flight of seven steps supported on either side by a lion or a lion with a creeper emerging from its mouth. Each door is supported by a dvārapāla and the jambs have vertical scroll and floral bands. Compared with the rest of the temple, their designs are not striking. On each jamb is a river goddess on a makara and on the lintel is carved Gajalakshmi. The three back doors lead into the pradakśinā while the three front ones give access to the navarāṅga hall. Each door has supporting dvārapāḷakas two of which are Śaiva, two Śākta and two Vaishnava.

The building is peculiar in not having either a mukhamāṇṭapa or a porch.

The navarāṅga is a structure having twelve highly ornate pillars of the Dravidian type. Each pillar has an ornate base, a square shaft with numerous carvings on the cubical moldings and mango drop pendent brackets on the back sides and a large bracket group on the front side. Each of these groups has smaller groups like an elephant with upraised trunk at bottom, a large rearing lion with a heroic rider in the middle and a heavy projecting bracket of elephants, lions and šarabhas above. The whole pillar is generally a highly ornate piece, perhaps too heavy in its brackets. On the back sides each pillar has an ornamental pilaster rising out of a kalāśa; and each bears the image of a sign of the Zodiac after which it is called. It is said that sun light falls in the early mornings upon the Ram pillar during the month of Ares and on the Bull pillar in the next month and so on. Numerous minor points call for remarks. The elephants have chain accoutrements. The lions have large stone balls in their mouths and these can be rolled, though they cannot be taken out. The bridles of the lions are held by riders wearing conical
kirīṭas or round-shaped turbans and holding either weapons or flowers or with upraised hands.

The central ceiling of the navaraṅga is more than sixteen feet high and this result is achieved by a corbelled construction, the weight being poised upon the very heavy brackets. The central ceiling has a fine design with a padma in its dome and a large pendant, the chief ornamentation of which are birds pecking at the bud in an upside down posture.

At the back of the navaraṅga there are three doors leading into the pradakshina, the main door having two Śaiva dvārapālas. The pradakshina is a narrow passage, about 4½ feet wide, which goes round the sukhānāsi and garbhapāra. In this pradakshina, facing south, west and north are three niches having respectively Brahma, Vishnu and Mahēśvara. The sukhānāsi doorway leads into the sukhānāsi which leads on to the garbhapāra. In here is a large pedestal with a high liṅga known as the Vidyāsaṅkara liṅga. The five gods of the five cells around the garbhapāra are, from the south-east, in order, Vidyā-Gaṅapati, Brahma, Vishnu, Mahēśvara and Durgā. The sukhānāsi doorway is supported by Nandi-śakti on the south and Bhrīṅgi on the north. The former has four hands (abhaya, triśṭila, damaruja, and gada with a serpent mounted on it). The face is that of a monkey with phālāksha.

The image of Vidyā-Gaṅapati very much resembles a Hoysala one, but appears to be of granite.

Brahma is four-headed, the three front ones being beardless and the back head being bearded. Sarasvatī is on his thigh with rosary, padma padma, and dāna in her hands, and swan on pedestal.

Lakshmiśrī with four hands: abhaya, chakra, śankha and round Lakshmi. On the pedestal is Guruḍa. There are no avatāras carved on the tōraṇa.

Umā-Mahēśvara with four hands: abhaya, parāśu, mṛiga, and round consort Bull on pedestal.

Eight-handed Durgā as Mahishāsuramardini on lion pedestal.

The figure of Kāla-Bhairava is also in the same cell. Both are small images.

Chālukyan.—The apsidal ends, the indented corners, the absence of mukhamanṭapa, the plinth or platform for pradakshinā, the friezes of horses, elephants, lions, etc., carved on the basement, the pilasters, niches and large images of the upper wall, the double roof, the stone tower of the stepped pyramid type with its frontal projection and the general impression of the whole structure are Chālukyan features.

Dravidian.—The inner pradakshinā around the garbhapāra, the designs of the balustrades supporting the steps, the rope-shaped cornice, the three storeys of the main tower, the metallic finials on the top, the drapery of the dvārapālas and other

2. Chandramandala (p. 31).

Mysore Archaeological Survey.
images, the breast bands of the female images, the great pillars of the navaraña with their heavy brackets of elephants trodden upon by rearing and ridden lions, the use of granite instead of soapstone and the general absence of round pillars, pilasters, etc., are Dravidian features.

Indo-Aryan.—The tower with its curvilinear suggestion and the doorway reached by high flights of steps and the low pyramidal top of the navaraña are suggestive of Indo-Aryan features.

There is an intentional mixture of styles. But the external aspect of the building is more Chāluṅkya and the internal aspect more Dravidian.

JANĀRDANA TEMPLE.

The small temple of Janārdana directly to the north of the Vidyāśankara temple appears to have been constructed in the reign of Bukka or Harihara before 1386 A.D. It has a garbhagriha, a sukhanāsi, a small navaraña and porch flanked by a Garuḍa shrine on the north and Hanumān shrine on the south. The pillars have sixteen-fluted shafts connecting two cubical mouldings with wheel-shaped top moulding. The roof is peculiar in that its side ankanas are sloping out as in the Pārśvanātha basti at Halebīḍ. There is nothing architecturally remarkable about the temple. The frontal porch is of three ankanas.

Behind the Vidyāśankara temple are seven other smaller temples in which are enshrined lingas in commemoration of the earlier gurus of the Śringeri mat. They are not architecturally important and their pillars are imitations of those of the Janārdana temple. They are mostly of the 16th and 17th centuries. Their towers are often of the stepped pyramid kind with projections over the sukhanāsi.

ŚARADĀ TEMPLE.

The chief deity worshipped in Śringeri is Śaradā, the goddess of learning. There was a small temple for her to the north of the Vidyāśankara temple. This was replaced in recent years by a large stone structure which was commenced in 1906 and completed in 1915. Since the Mysore Palace was being finished, its sculptors and architects were brought over to Śringeri to work at this building. Many of them were Tanjore men trained in the Madras School of Arts and a few were from Bombay and Rajaputana.

The plan is an adaptation of a Dravidian temple, the main changes being the covering of the prākāra courtyard and an open raṅgamaṇṭapa. The temple now has a small shrine of polished black basalt or Turuvekere kallu similar to the material
of the pillars of Hyder Ali’s tomb at Seringapatam. The rest of the structure is of fine grained granite (obtained from a quarry a few miles away from Sringeri). There is a narrow open pradakshinā around the main shrine which is extended eastward to form the raṅgamaṇṭaṇa (Pl. XVII, 3). Outside this maṇṭaṇa is the prākāra courtyard surrounded by a pillared verandah which develops in the east to a mukhamaṇṭaṇa with a pātalāṅkaṇa near the doorway. The width of the central aisle is about 20 feet and is very impressive. To the east of the main doorway is a small porch.

This porch is a Dravīdian structure and the mukhamaṇṭaṇa is also similar in character. It consists of composite Dravīdian pillars with three sets of brackets, the lowest being floral of the Greek pattern, the second a lion bracket, and the third one, a makara with pendent mango buds. Some of these have pecking parrots in an upside down posture. The pillars are interestingly designed, the brackets being generally in imitation of those of the navaranga of the Vidyāśāṅkara temple.

The pillars of the prākāra verandahs are Dravīdian and less ornate.

But all the skill of the modern sculptor has been lavished upon eight of the ten pillars of the raṅgamaṇṭaṇa, the easternmost pair of these having relieve sculptures, nearly six feet high, of Pārvati (south—abhaya, deer, dāmaru with cobra and dāna) and a goddess (abhaya, mounted rosary, padma and dāna on the north). The westernmost pillars have female dvārapālikās. On the pair next to them on the east are rearing lion brackets. But of the second pair from the east, expected to be the finest, the north pillar has a figure of Mahishāsuramardini with the head of a buffalo on the pedestal and the figure of a lion behind the standing goddess. The goddess herself has eight hands (abhaya, dagger, arrow, chakra, śankha, bow, buckler and kaṭhā). The details are carefully carved but the image is sadly lacking in proportion, the body being too broad, the head too large and the legs too short for the size. The grandest sculpture is that of Rājarājēśvarī on the corresponding pillar to the south. She is seated in sukhasana, wears a crescent-bearing crown and several garments some of which have rose flowers. Her four hands have spear (?), combined goad and mace, sugarcane stalk and a modern adaptation of the pāśa. Over her head is a Gandharva lady whose face, limbs and wings, bare breasts, loose nipples and the laurel leaves and flowers held in her hand declare her to be a European intruder in what is expected to be an atmosphere of Indian spiritualism. The goddess below her right elbow has an imitation of a gorgon’s head.

The main shrine is comparatively less ornamental. Its wall has octagonal pilasters with occasional round pilasters and mango drop brackets. The surface is well polished and on the basement cornices are uncarved outlines of imitation kirtimukhas.

For a description of the main image see Mysore Archæological Report for 1916, page 15.
1. Vidyasankara Temple, Sringeri—Mrityu (p. 29).

2. Fort, Manjarabad—Gate (p. 16).


[Caption: Mysore Archaeological Survey]
On the whole this temple is a curious mixture of European elements with what are expected to be Dravidian architecture and sculpture. For the lay public it has a great impressiveness. But the artist and especially a student of sculpture cannot help feeling disappointed. Few of the imitations of ancient sculptures here have risen to the standard of the grace and the loveliness of a single Hoysala image. The Indian form is there often; but the spirit of the Indian art is conspicuously absent.

AGUMBE.

GÖPÄLAKRISHṆA TEMPLE.

The temple of Gōpālakrishṇa which has two modern courtyards, is one of granite with a garbhagriha, a pradakshinā, and a navaraṅga of four pillars. The porch is a recent addition of inferior quality. Excluding the porch, the general plan of the building is a perfect oblong, the length being twice the breadth. A sloping set of slabs forms the eaves, while the tower is of the stepped pyramid kind. A flight of four steps flanked by lion heads leads up to the main door which is guarded by two Vaishṇava dvārapālas with cobras entwining the maces and wearing tiaras of the stepped kind. A Gajalakshmi is found on the panel above the lintel and further, on the beam, is a monkey in an obscene attitude.

The navaraṅga has a large central square. The pillars are square in shape with sixteen-fluted shafts and cubical mouldings wearing human, bird and other ornamental designs with a wheel-shaped moulding near the top. The central ceiling is flat and has a fine relievo padma. There is nothing remarkable in the pradakshinā which is about two feet wide only.

The chief object of interest in the temple is the fine image of Veṇugōpāla of dark stone carved in imitation of Hoysala sculpture (Pl. XII, 3). The god is four-handed holding chakra and śankha in the back hands and playing on a flute with the front hands. He wears a variety of garlands and other ornaments, a stepped tiara, waist bands with hangings, anklets, wristlets, etc. Behind him a seven-hooded cobra raises its hoods, each head bearing a virākha and a crest jewel, and above it there is a lion head under a conventionalised but finely designed tamāla tree. The god wears shorts and a cloth girdle also. On both sides of him and intently listening, stand groups of animals among which may be distinguished cows, deer, buffaloes, stags, lions, tigers, elephants, cobras and cowherds. To his right and left stand his two-handed consorts, wearing breast bands, kiritas, etc. Two pilasters of the indented square kind support the tōraṇa arch whose creeper scroll has in the convolutions the ten avatāras, viz., anthropoid Mātśya, anthropoid Kurma, animal Varāha, seated Narasimha, seated Vāmanā, seated Parāśurāma, seated Śrī Rāma, seated Halāyudha, baby Krishṇa on all fours, and seated Kalki with the head
of a horse. On the outer edges of the arch are two pecking birds with straight beaks and longish tails—not parrots. The whole is of a single piece of stone about 5½ feet high and is placed upon a granite Garuḍa pedestal. The face has a pointed nose and an archaic smile, conventionalised eyebrows, large prominent eyes and vira-rēkhā. Though the face does not have the characteristic beauty of Hoysala images, the piece is worked up in every detail including the finger nails and is a very faithful imitation of Hoysala work. It may perhaps be safely attributed to the earlier part of the Vijayanagar period when Hoysala art was yet living, though in a declining condition. The figure is well proportioned and is a remarkable piece when we consider that it was produced in the Vijayanagar period.

MELIGE.

ANANTANĀTHA BASTI.¹

Mēlige is now an insignificant village six miles to the south-east of Tīrthahalli. It has a temple of Venkataramaṇa and a Jain Basti dedicated to Anantanāthasvāmi. According to the inscription in its mukhamanṭapa, the latter was rebuilt in stone about 1608 A.D., so that we are definite about the date of its architectural features. This fact would help us to date the style generally prevalent in the Malnāḍ and assign it to the Keladi period.

The basti is entered by the side of a mānastambha through an upparige or ṅaṅgaṇī and the main structure consists of a

**General description.** straight-sided oblong structure with a wide garbhagriha, a wide sukhanaśi, a navaraṅga of nine squares, and an open mukhamanṭapa, also of nine squares. To this has been added a porch of four pillars, which is reached by a flight of steps flanked by spiral design.

The pillars of the temple are generally square bottomed and tapering with sixteen flutings, those of the porch having straight-sided shafts and the others with the pot and other mouldings. All of them have the wheel moulding and the front pillars of the mukhamanṭapa have brackets of rearing lions treading on elephants. The mukhamanṭapa pillars have varied relievo carvings like trunked horse-headed swans, seated deities, etc.

The ceilings are shallow domes of the lotus design. The bud of the mukhamanṭapa ceiling has transversely carved lines meeting at the point. A doorway defended by two dvārapālas and having a Jaina figure on the lintel leads into a comparatively plain navaraṅga.

The sukhanaśi and garbhagriha are almost bare and on a vacant pedestal in the latter once sat the image of Anantanātha, which has now disappeared.

¹ Briefly described in M. A. R. 1929, p. 5
Among the ornamental designs used in the temple, particularly for rosettes, are varied śri-chakra designs and wheel-form lotuses.

The eaves are formed of very large flat slabs placed slopingly, the joints being guarded by tile-shaped protectors of stone.

The tower is a stepped pyramid of dentil cornices with the usual tall neck and small head of stone on which is a stone kālaśa.

The dvāramaṇṭapa has a verandah inside and a porch outside. But this mahādvāra which is a comparatively small one has a pointed mihrab-like arch showing Moslem influence. In the cubical base of either of the pillars of the front porch leading to the mahādvāra are carved nāgabandhas as at Chunchankaṭe. The parapet walls above the mahādvāra have corner minarets and trefoil battlements as in Moslem mosques.

Mahādvāra.

At the south-west end of the courtyard behind the temple stands a small maṇṭapa housing a two-handed god (abhaya and gadā).

Mantapas.

A similar pavilion on the north-west has a finely worked four-handed image of Indra standing on an elephant joining his front hands and holding up in his back hands a large padma.

The finest architectural piece in the temple is the māṇastambha in front. It stands on a platform formed of four different tiers, which together rise to a height of about nine feet; and it has a square base developing into an octagon, all the faces of which are carved over with relievo figures and designs. From the octagon rises a long sixteen-sided shaft bearing a pot-shaped moulding covered by finely ornamented wheel-bearing lion brackets which are upholding a padma whose fringes have knot drops. On the padma is a platform above which there is a miniature shrine with pointed arch doorways, step pyramid tower and a square stone śikhara. At each corner of the platform is a miniature niche with a similar doorway, tower, head and finial. This little shrine is magnificently worked and beautifully poised on the top of the pillar which itself rises grandly out of its majestic platform. Under each of the four arches of the tower stands a naked Jaina image. This pillar is perhaps the best old pillar in the Mysore State, surpassing in design even the famous pillar standing on the Chandragiri hill of Śravaṇabelagola. This pillar has been copied with modifications in the memorial pillar set up recently at Krishṇarājanagar or New Yeḍatore.

Manastambha.

The building needs to be kept clean and the compound cleared of creepers. A small allowance of Rs. 2 may be given to some person definitely entrusted with this task, or a Jain deity may be installed and a family entrusted with the maintenance of the temple. A better view of the māṇastambha can be obtained if the compound is extended by 20 yards more or lowered by about three feet.

Conservation.
VENKATARAMAṆA TEMPLE.

The Venkataramana temple in the heart of the village of Melige is a structure of the 17th century and of granite having a garbagriha, a navaraṅga and a front porch with pillars as in the Basti. The tower is a stepped pyramid as in the other temple. The image of Venkaṭeśa is of black stone as at Āgumbe, and the same style is continued here.

CHAUKI-HONḌA.

The Chauki-honḍa pond, also called Dévagāṅga, is very well supplied with water by five wells, of which three are visible and two buried. Near the pond was secured a small Jaina image of pot-stone, which, presumably, belongs to the Basti of the village.

HUMCHA.

THE BASTIS.

In the compound of the Pārśvanātha Basti is also the Padmāvatī Basti. Both of these appear to have been rebuilt of granite in the Keḷadi style, a few materials of older Hoysala and Chālukya temples, particularly pillars and a fine tōraṇa doorway being used. The four-pillared pavilion in front of the Pārśvanātha Basti is the oldest structure in the place. In front of it is the tōraṇa with a fine lintel.

In the compound are numerous images of which three—a pair of dvārapālas and a lion—date from the 11th century or even earlier.

The Pañchakūṭa Basti is an important Jain temple constructed in the Chālukya style in the 10th or 11th century A.D. Of this old Panchakuta Basti. Basti now remain the fine Māṇastambha, the tōraṇa doorway, the colossal dvārapālas and a few of the sacred images. To the Hoysala period appear to belong the porch-maṇṭapa, a large number of the mukhamaṇṭapa pillars and some of the images, particularly the Yakshīs, Padmāvatī and Kūshmāṇḍini. The rest of the temple appears to have been rebuilt of granite about 25 years ago. This new work is plain. But the older pieces are very artistic.

The pillar, the porch-maṇṭapa, the Chālukya tōraṇa and the images inside deserve protection and conservation.
NAGAR.

DÉVAGAÑGÁ PONDS.

Nagar or Bednore was the last capital of the Keladi dynasty and was a very prosperous place in the 18th century until it was captured by Hyder in 1763 A.D. The chiefs appear to have lived in considerable comfort and luxury and one of their achievements in this direction was the selection of a little natural stream flowing down from the horse-shoe-shaped valley about a mile to the north of Bednore and a construction of a number of tanks and wells in a large courtyard of about 285' x 98' to which flights of steps lead down from the east and from the west. At the north end of the court is the largest of the tanks (Pl. XIV, 2) which is about 83' x 58'. It is only about 5' deep, the water being about 10' only, the sides being stone built and the bottom paved with stones. From the north end a narrow bridge leads to a low platform which offers a fine seat during the cool hours and perhaps a jumping platform when the sun is warm. The tank has plenty of fish of various kinds. A stone drain leads the water southward to a second tank which has a square bottom. This and the other tanks of the place are all small ones. Between the first and the second tanks are stone pillars which were perhaps meant to receive covering of cloth or of green leaves. Including the largest there are seven of these tanks, two of which have peculiarly shaped bottoms, one having the padma shape and the other a star shape. At the south end is a bathing place paved with stones.

The western flight of steps leads up from the courtyard to a small linga shrine round which there is an oblong basement of what must have been a building with an open inner yard. Probably here were the living rooms or the kitchen, etc.

The Dēvagānā pond are situated in a charming locality and were once the sporting ground of royal families. They are now preserved by the Mysore Government as Protected Monuments.

Near the south-west corner there is a small square depression in the masonry from which a concealed drain leads the water out of the courtyard. The inlet and outlet are both to be repaired. The Mysore Palace are paying the caretaker Rs. 7 a month through the Revenue authorities. He is keeping the place neat and clean with a small flower garden. The whole area may be cement-pointed. The water should be drained off and the place cleaned. Worship may be arranged at the temple. The fountain should be examined by the P.W.D.

Conservation.

FORT.

(Pl. XVIII, 1)

The Fort of Śivapannāyaka is entered by a gateway (Pl. XVIII, 2) supported by two round bastions and having a sally port on the left side. By the side of the
sally port is the design of a Dravidian tower with seven kalaśas. Opposite to the tower is a niche.

On the inside, one of the pillars of the high jagalons on either side contains, in high relief, the figure of Hanumān sitting on his tail with his right fore-finger lifted up as if in warning.

The courtyard inside shows signs of a former guard room with another short wall inside. The path passes through another wall just on the east taking a 'Z' shape.

The outer wall is well supplied with a high parapet of laterite blocks having musket holes and cannon mouths at the corners.

A little further up is a very large well divided into compartments provided with flights of laterite steps. There appears to have been formerly a water lift perhaps for storing water further up and supplying it through a drain. The arrangement resembles that in the old fort at Ikkēri.

The third inner wall is now entered by a breach. At some distance is lying a mutilated stone elephant, well caparisoned.

Inside the third wall is a large open court, facing which is a terrace overlooking the west. Here appears to have stood the fort palace or citadel of Śivappanāya-ka with an octagonal well (3 feet in width) a little distance from it. There are two stone tablets set up here. The smaller one has the words:

"This tablet
Marks the site
of the Palace
of
Śivappa Naik
Chief of Bednur
1648-1660."

The larger one which evidently has been set up recently bears the words:

"This is the site of Durbar Hall
of Śivappa and his successors 1649-1763."

This tablet is in the wrong position. It ought to be removed and set up on the Palace site to the north of the fort.

Between the first wall and the second on the south-west side is a powder magazine, with the roof and walls ruined. Some distance from it is another round bastion in the first wall.

Following up the line of this wall we ascend a flight of steps and reach another bastion to the north of which is the batērī which served the purpose also of an observatory. A broken cannon is lying on the top of the batērī.

On the north-west are two more bastions provided with bay windows on all the sides, some of them having pillars with lion brackets. The middle bay window of
the first bastion on this side is directly opposite the Nilakanṭhēśvara temple so that it was possible for the inmates of the palace to obtain a good view of the procession of the image.

Further up on the extreme north-west of the fort wall is carved the relief figure of Hanumān with lifted tail.

On the whole there are about nine bastions, and a moat runs all round.

THE TEMPLES.

There are about four temples in Nagar which are all of the Nāyak period and subsequent times. The Nilakanṭhēśvara temple is typical Nilakanthesvara Temple. of Malnad architecture in that it has two high jagalis in front and has a garbhagriha, a wide sukhanāśī and a wide navaraṅga. The garbhagriha only is of stone and the tower is quite like a Moslem dome, the only difference being that in the place of the minarets at the four corners are kalaśas. The ceiling of the garbhagriha is square with a padma medallion.

There is a black stone (*Turuvekere-kallu*) bull in the navaraṅga, well-carved, though out of proportions.

The goddess’ shrine has an image of Pārvatī rudely executed and reminds us of the Apita-Kuchāmbā and Girijāmbā images at Nandi.

The Ānjaneya temple is now almost gone excepting for the existence of the high platform and the two stone elephants which flank either side of the flight of steps. These latter are of good workmanship.

Anjaneya Temple.

The Guḍde-Venkataṭaramaṇa temple is typically a structure of the Keḻadi type and consists of a garbhagriha and mukhamanaṭapa only.

Gudde-Venkatarāmaṇa Temple.

The outer walls and basement cornices have, here and there, figure sculptures, while the garbhagriha outer wall has a horizontal band as at Dēvavrinda and elsewhere.

The garbhagriha doorway, however, is old and of the Hoysaḷa type. Very likely, it has been brought from elsewhere. There are two big metallic bells, one of which is from Amsterdam (1713 A.D.) and originally belonged to a Roman Catholic Church of the place.

A look at these temples shows that the Keḻadi style of architecture was greatly influenced by Moslem designs.

PALACE OF ŚIVAPPANĀYAKA.

(Pl. XVIII, 3)

Directly to the north of the fort, facing south-west is a large compound in which stand the ruins of the Palace of Śivappanāyaka and his successors.
It appears to have been in a good enough condition at the commencement of the 19th century when the English garrison stationed in the place commenced to use its central hall as a Catholic Church, arranging in the form of an altar some of the slabs and pillar bases collected from the neighbourhood. The church was in use for a few years until the garrison was removed. Some of the soldiers and others who died during this period were buried at the back of the compound where the kitchen, etc., probably stood. In course of time the church also fell into disuse and became ruined completely. For the spiritual needs of about ten Catholic families of the place and of a total of about thirty Catholic families in the whole neighbourhood, a thatched hut was put up in the south-west corner. In 1924 the question of conserving Śivappanāyaka’s Palace site was moved by the Revenue authorities and in 1926 the Director of Archeology inspected the place and made a report proposing that the thatched hut serving as a church should be removed from the compound, etc. This was supported by subsequent officers but opposed by the Lord Bishop of Mysore who declined to remove the thatched church. Thereupon, in 1928, the Director of Archeology proposed that the portion forming the thatched church should be walled off, that a separate access from the north be given to the cemetery, that further burials therein should be stopped, that the rest of the ruins should be taken over by Government, that a tablet be put up and that the question of a future excavation of the place be considered. Government Orders on the subject were issued in 1934 by which time the church authorities replaced the thatched hut with a masonry building covered by Mangalore tiles and removed most of the walls and a large number of pillars, paving slabs, etc., in an attempt to destroy the evidence of the existence of the old Palace and to collect materials for constructing a large church exactly on the site of Śivappanāyaka’s Durbar hall. Further in putting up the new tablet which cost Government Rs. 150, the overseer appears to have been frightened by the church authorities and to have put it up as a duplicate tablet on the palace site on the hill fort instead of in the larger palace site where it was intended to be put up. The Catholic authorities have attempted to create a fait accompli and to remove all traces of the famous palace, and they have excavated the ground in numerous places ostensibly for collecting building materials, but really thereby to destroy what remained of the ruins. Since at present there is no church except in the south-west corner, the Church authorities should be definitely prevented from all interference with the ruins. The portion containing the gabled church should be walled off with a separate entrance from the road. The portion where the cemeteries exist may be given a separate entrance from the east. The church authorities have disregarded the Government Order about the stoppage of burials in the place, the last burial being in December 1935. The tablet should be removed from the hill and set up in the raised floor of the central hall of the palace ruins. The church authorities may be forbidden from using the materials belonging
PLATE XIX.

RĀMEŚVARA TEMPLE
KUDLI

(P. 45.)

Mysore Archaeological Survey.]
to the palace, old or newly excavated. The question of excavating the area may be considered. Since Bednore was the richest city of the Deccan in its time, it is a place likely to yield treasure trove even. Immediate action is necessary since the church authorities are slyly active.

KUDLI.

Nine miles to the north-east of Shimoga, at the confluence of the rivers Tunga and Bhadrā on the narrow tongue of land and its north end, is the village of Kudli. At the north end of this village stand two old temples of the Hoysala period, the Rāmeśvara and the Narasimha.

RĀMEŚVARA TEMPLE.

The Rāmeśvara temple has been disturbed by repairers. It has a garbhabhāgriha, a sukhānāsī, a navaraṅga of nine ankaṇās with extension ankaṇās on the east, north and south, and three doorways (Pl. XIX). There is no other porch or maṇṭapā. The outside of the temple is rather plain, neither the basement cornices, nor the pilasters outside the walls having any sculptures (Pl. XX, 3). The stone tower has a round stone finial and a frontal projection with a well preserved Saḷa group.

There is no platform or plinth below the basement. By the side of each navaraṅga doorway formerly appears to have stood supporting elephants of which only the eastern door has its pair.

Inside the navaraṅga, which is closed, a stone bench runs on all sides. Of the 18 pillars, 16 are of the round lathe-turned type, while two only are cylindrical and sixteen-fluted. The ceilings are also plain and each square has a padma rosette, while the central ceiling which is flat has in its nine panels Gaḷāsuramardana surrounded by the Dikpālakas. At the back of the navaraṅga are two niches for Ganeśa and Mahishāsuramardini with two other finely designed niches now covered with a thick coat of churnām. In the navaraṅga are also kept a Basava and a Virabhadra and Bhairava which are not remarkable. The perforated screen jambs of some other temple are also used in front of the image of Mahishāsuramardini.

The sukhānāsī doorway is supported by perforated screens and a Gaḷalakshmi lintel. Another doorway with also Gaḷalakshmī on the lintel has on a piṭha a small liṅga known as the Rāmeśvara-liṅga.

The roof of the temple is cracked and the slabs of the walls have crevices. The roof needs to be remade and the walls and floor cement-pointed. A door may be provided for the north doorway and the payless priest may be given back his salary and emoluments.
NARASIMHA TEMPLE.

The Narasimha temple (Pl. XX, 2) which is only about 20 feet away to the south-west is also about the same dimensions and plan with no doorway to the north. Its walls and pillars are more ornate, the former having turrets and tūraṇas and the latter beaded pendants. But since in the late Vijayanagar period the structure appears to have been carelessly rebuilt, the stones are in a few places irregular. The ceilings are plain except the central one which bears a fine large padma. The perforated screen doorways of the navaraṇga and the garbhagriha have nothing remarkable about them. Only the image is noteworthy (Pl. XX, 1). It is a wax-covered stone image (about 3' in height) of Chintāmaṇī-Narasimha, the god sitting in viṇasana and holding in his right hand a small bowl. He has two hands thus disposed: the right one holding chintāmaṇi and the left one placed on thigh. The image is a rare icon and appears to date from a period much earlier than the Hoysalas. On the god's head is the mark of Prahlāda's hand. The utsavamurti is Veṅkaṭēśa (abhaya, chakra, śankha, kaṭihasta).
PART III—NUMISMATICS.

PUNCH MARKED COINS.

(Pl. XXI.)

In the collection of the Mysore Government, there are 14 coins of the punch marked class to which are added five coins presented recently to the Archaeological Department by Messrs. Rao's Circars' Trading Company of Madras.

Among the former many are either rectangular or almost square, only three being of round shape. They are all of silver and though, according to Smith¹ and other numismatists, the full normal weight of the punch marked coins has been said to be about 58 grains or 32 ratis, the lowest weight among these specimens of what we may suggest as one Purana is about 43 grains, while the greatest weight is about 52 grains. There is only one specimen weighing about 28 4 grains which is tentatively taken to be a half-purana. Similarly only one specimen weighing about 12 grains is taken to be a quarter-purana. But one thing may be noticed regarding the weight of these coins, i.e., they are not uniform—which may be due to the fact that some of them are very much worn out or that no hard and fast rule was followed in this respect. Or it may even be that the metal itself contains in each case different proportions of silver.

Three out of these fourteen coins have blank reverse; five have only one mark each on the reverse and the others, two or more. Coin No. 4 has as many as seven marks on the reverse. All the coins have on the obverse several marks ranging from 4 to 7. The same mark appears twice or thrice in two or three cases. The Sun, Chaitya, Bull and Troy marks are very common; particularly the Sun mark appears on every coin invariably. Among the animals figured on the coins, the Bull is very common. Other animals are the Elephant unmistakably and the Lion and Horse somewhat doubtfully. The fish, whale and centipede are also doubtful but the Cobra with the raised hood cannot be mistaken. The peacock mark is very significant and another mark identified as centaur on coin No. 4 is, however, doubtful. Floral and geometric designs are usual on the punch marked coins, as are the Caduceus and the Taurine symbols. The Hill, River and Fortress marks perhaps refer to localities in which the coins were issued.

On coin No. 13 the legend read, with hesitation, as Sa ga pu is, however, very important. It is in Brahmi characters and suggests a very ancient date for these coins. Some of the coins bear peacock marks; can these be the issues of the Mauryas? The blank reverse of some of the coins indicates earlier date typologically; but it is possible that the round coins are later in date than the rectangular or square ones.

But the five coins recently acquired for the department bear punch marks with either dotted borders or dots sparsely distributed around the symbols. They are all thin and broad, two of them being oval and round and two square. Their thinness makes them easily distinguishable as belonging to a series different from the usual punch marked coins. Three of them have blank reverse while the reverse of each of the remaining two bears four marks, the maximum number of symbols appearing on the obverse of the whole set being also four. The type to which these finds belong has been described by Mr. T. G. Aravamuthan of the Madras Government Museum. Though, at this stage, it would be futile to date these issues, it is suggested, and said to have been agreed to by some of the numismatists, that they are possibly pre-Mauryan. But the thinness of the coins, the degenerate art of the symbols, etc., and some of the highly conventionalised marks appearing on them create a suspicion that they may not be so old as they are thought to be. They have some points in common with the punch marked issues of the Chālukyas and may possibly be intermediate in time between the old puranas and the Chālukyan punch marked coins.

All the nineteen specimens now in the possession of the Archaeological Department are described below:—

1. Ag. Shape: Nearly oblong and thick; size: \(1.58 \times 1.27 \times 0.227\) cms.
   Wt. 47.8 grains.
   Obverse:—(a) Troy mark. Sphere supporting three arrows crossing behind it, or three Taurine symbols.
   (b) Chaitya or Hill mark with a peacock on top.
   (c) Sun mark.
   (d) Another Chaitya mark; but hill only partially visible, top not clear.
   (e) Peculiar mark—Crozier (?)
Reverse:—Not clear. There appears to be a small flower of six petals superimposed on some other mark.

The existence of two 'Hill' marks is noteworthy. If, as Walsh says, the hill with peacock is the symbol of a particular place, why should there be another 'hill' mark without a peacock? Mark (e) on the obverse, if it is a sceptre, may establish the view that punch marked coins were issued by states and not by local bodies.

2. Bad Ag. (?) Shape: Trapezium, meant to be square; size: \(1.8 \times 1.77 \times 1.11\) cms.
   Wt. 28.4 grains. Half purana (?)

2. *Ibíd*, Footnote 11.
PUNCH MARKED COINS (p. 47).

Mysore Archaeological Survey.
Obverse:—(a) Humped bull to right.
(b) Chaitya mark.
(c) Troy mark (?) partially visible.
(d) On top of Chaitya part of some mark, not clear; perhaps recumbent bull.
(e) River mark.
Reverse:—(a) One square within another—Fort.
(b) Head and humped back of bull or cow, only upper part visible.
Square within square may stand for a fortress. The metal is impure as can be seen by the broken edges of the two fragments glued together with paper.

3. Ag. Shape: Nearly square and thin; Size: 1.77×1.62×1.33 cms. Wt. 46.4 grains. One Purana.
Obverse:—(a) Cross with four Taurine symbols;
(b) Troy mark;
(c) Chaitya with elephant to right on top;
(d) Sun mark;
(e) Elephant to right.
Reverse:—(a) Sun mark;
(b) Pellet;
(c) Svastika;
(d) Scroll (?)
(e) Horse (?)

This specimen and coins Nos. 4 to 10 of this series were found by Dr. Edgar Thurston, Superintendent of the Madras Government Museum, in Bimlipatam Taluk, Vizagapatam District. The elephant and horse are symbols of the Hindu army, and the bull is that of Śaivism.

Obverse:—(a) Sun mark;
(b) Bull’s head to right;
(c) Troy mark;
(d) Peculiar figure resembling centaur (?)
(e) Head of fish or whale;
(f) Another whale (?) doubtfully.
Reverse:—(a) Circle with pellet in centre;
(b) Arc or curved line, possibly part of some big figure—effaced;
(c) Another circle with pellet;
(d) Yet another circle;
(e) Taurine symbol between two horns curved like horse-shoes;
(f) Part of some uncertain mark of which only the crescent or arch is clear;
(g) Another mark—uncertain.

5. Ag. Shape: Nearly square; Size: 1’83 x 1’43 x 1’78 cms.
   Wt. 51’5 grains. One Purana.
   Obverse:—(a) Sun mark;
   (b) Chaitya with couchant bull on top;
   (c) Troy mark;
   (d) Standing bull to right;
   (e) Rude elephant (?)
   Reverse:—Part of some mark effaced.

6. Ag. Shape: Oblong; Size: 1’78 x 1’67 x 1’31 cms.
   Wt. 47’6 grains.
   Obverse:—(a) Sun mark;
   (b) Uncertain mark;
   (c) Troy mark;
   (d) Appears to be similar to (c) of coin No. 7 which is identified as a Chaitya;
   (e) Caduceus (?)
   Reverse:—Fortress.

7. Ag. Shape: Square; Size: 1’55 x 1’49 x 1’85 cms.
   Wt. 52’6 grains.
   Obverse:—(a) Sun mark;
   (b) Appears to be a crawling cobra with raised hood.
   (c) Chaitya (?) with three tall arches;
   (d) Troy mark;
   (e) Lion (?) or horse.
   Reverse:—Mark like a centipede (?) or like the tree mark appearing on the coins (Nos. 15 to 19 of this series) newly received from Madras.

8. Ag. Shape: Square; Size: 1’38 x 1’34 x 2’13 cms.
   Wt. 49’3 grains.
   Obverse:—(a) Sun mark;
   (b) Troy mark;
   (c) Tree with railing;
   (d) Chaitya.
   Reverse:—Uncertain mark.

9. Ag. Shape: Nearly oblong; Size: 1’52 x 1’26 x 2’10 cms.
   Wt. 48’4 grains.
Obverse:—(a) Sun mark;
(b) Flower with six large petals;
(c) Flower with six small petals;
(d) Troy mark;
(e) Bull;
(f) Caduceus (?)
Reverse:—Mark looking like the Arabic numeral '3'.

10. Ag. Shape: Rectangular and thick; Size: 1.42 x 0.91 x 0.37 cms.
    Wt. 49.4 grains.
Obverse:—(a) Sun mark;
(b) Chaitya;
(c) Troy mark;
(d) Bull to right;
(e) Chaitya (?)
Reverse:—(a) Elephant (?)
(b) Flower.

11. Ag. Shape: Square and thick; Size: 1.2 x 1.16 x 0.265 cms.
    Wt. 44.3 grains.
Obverse:—(a), (b) and (c) Sun marks;
(d) Troy mark;
(e) Indistinct.
Reverse:—Blank.

12. Ag. Shape: Round and thick; Size: 1.4 x 1.2 x 0.239 cms.
    Wt. 43.4 grains.
Obverse:—(a) Sun mark;
(b), (c) and (d) Parts of uncertain marks.
Reverse:—(a) Part of Troy (?) mark;
(b) Chaitya;
(c) Uncertain.

13. Ag. Shape: Nearly round and thick; Size: 1.43 x 1.28 x 0.239 cms.
    Wt. 50.2 grains.
Obverse:—(a) Lion (?)
(b) Sun mark;
(c) Caduceus (?)
(d) Uncertain, this appears to be a legend of 3 letters reading Sa ga pu.
Reverse:—Blank.

14. Ag. Shape: Nearly round; Size: 1.8 x 1.2 x 0.18 cms.
    Wt. 12 grains; Quarter purana (?)
Obverse:—Indistinct and partly effaced—A figure resembling the gateway of a stūpa.
Reverse:—Blank.

15. Ag. Shape: Nearly square. Size: 1.85 × 1.73 × 0.078 cms. Wt. 25.2 grains.
Obverse:—(a) Geometrical design formed of three spiral hooks with small circles in the interspaces;
(b) Elephant to right;
(c) Similar to (a);
(d) Uncertain figure (wheel?) in dotted border.
Reverse:—(a) Troy mark;
(b) Square divided into 4 compartments with a dot in each;
(c) Rude elephant to left with sun and moon above;
(d) Similar to (b).

16. Ag. Shape: Nearly square; Size 1.74 × 1.7 × 0.075 cms. Wt. 23.8 grains.
Obverse:—(a) Lizard;
(b) Three pellets linked by curved lines in dotted border;
(c) Rude Tusker elephant to right with 2 pellets above;
(d) Similar to (b).
Reverse:—(a) Tusker elephant to right;
(b) Similar to (b) on the obverse;
(c) A crab-like figure;
(d) Similar to (b).

17. Ag. Shape: Nearly oval; Size 2.16 × 1.66 × 0.076 cms. Wt. 26.6 grains.
Obverse:—(a) Tree;
(b) Conventionalised Troy mark;
(c) Tusker elephant standing to right;
(d) as (b).
Reverse:—Blank.

18. Ag. Shape: Nearly oval; Size 2.17 × 1.72 × 0.055 cms. Wt. 17.6 grains.
Obverse:—(a) A plough drawn by 2 bullocks; one bull clear, the other doubtful;
(b) Elephant to left (?) with dots;
(c) Tusker elephant to left with sun and moon above;
(d) Indistinct with numerous dots and dotted border. An oval figure surrounded by dots between two crescents, the whole being surrounded by another line of dots. This corresponds with (e) on the reverse of 4.
Reverse:—Blank.
19. Ag. Shape: Almost round; Size: 1\textquotesingle 68 \times 1\textquotesingle 65 \times 0\textquotesingle 092 cms.

Wt. 26\textquotesingle 7 grains.

Obverse:—{(a) Geometrical pattern formed of six circles with the 7th in the centre: perhaps lotus; (b) Tree; (c) Similar to (a); (d) Tusker elephant to left in dotted border with Sun and Moon above. Reverse:—Blank.}
PART IV—MANUSCRIPTS.

MAHIŚŪRU SAMSTHĀNADA DOREGAṆA-PĀṆAMPARE KAIPHĪYATTU.

This is one of the manuscripts obtained from Ināmdār Karṇik Lakshmīnarasiah of Tumkur, whose ancestor Nallappa is said to have been serving in the Mysore Court during the days of Kṛṣṇarāja沃ḍeyar III. There is no indication in the manuscript itself as to when or by whom it was written; but judging from the fact that it stops short with the accession of Kṛṣṇarāja沃ḍeyar III in 1799, we may ascribe it to about 1800 A.D.

While it has its value as a chronicle, like those already known, it has to be observed that it is too short and scrappy and cannot therefore be much relied upon. In a way it follows the order of narration in the Annals of the Mysore Royal Family published by the late B. Ramakrishna Rao twenty years ago. But it is not so exhaustive; nor is the chronological order of events correctly given: the Śaka year mentioned is, in many places, behind the given cyclic year by about two years. The cyclic year is generally correct while its other details are often different from those given in the Mysore Annals. A few points of historical matter, however, appear to be new; but these are of minor importance only and require, moreover, corroboration in several cases. The manuscript is little more than a mere list of the Mysore rulers and of their conquests and is lacking in chronological precision and historical detail.

At the beginning is given a very brief account of Lord Kṛṣṇa’s appointment of His sister, the goddess Chāmunḍā as the patron deity of the Mysore Branch of the royal family of the Yādavas. Yadurāya is simply mentioned as one of the dynasty, no reference being made either to his migration to Mysore from the distant north nor to his exploits, military and romantic, in the south. His brother Kṛṣṇarāya is not at all mentioned. It is stated that the king was a devotee of the god of Nārāyaṇagiri and that, therefore, the hill came to be known as the Yādavagiri and Melukōṭe (supreme fort or the fort on the hill).

Hiri-Chāmarasa沃ḍeyar, the fourth king, had six fingers—a fact not stated in the Annals but known from other sources (1).

The sixth king Timmarāja沃ḍeyar who gained the title of Antembara-gāṇḍa, bought Tippūr from the temple authorities at Kānchi and gave it away to the Melukōṭe temple. This fact is not stated elsewhere.

Kṛṣṇarāja沃ḍeyar, a son of Hiri-Beṭṭada Chāmarāja沃ḍeyar, the fifth king, is stated to have succeeded his brother Timmarāja沃ḍeyar, the sixth king, on

the throne and won the title of Śrīnārabhāra while he was king. The Annals state that he did not rule, but that he won this title during his father’s regime. It is, however, possible to explain away this discrepancy of detail, for the Annals state that all the three sons of Hiri-Betṭada Chāmarāja received territories and the author of the present manuscript may have committed the mistake of referring to a mere administrator as a ruler. Wilks says that a partition was actually effected among the three sons 1. The Annals assert that Timmarāja Vodeyar was crowned king during his father’s life time and that his brother Bōla Chāmarāja Vodeyar was further nominated as his successor 2.

Rāja Vodeyar, the ninth king, is stated to have been the eldest son of Bōla-Chāmarāja and to have succeeded his brother Betṭada Chāmarasa as the latter proved himself incompetent to rule. The Annals state that he was the second son 3 by the eldest queen and that he succeeded his brother Betṭada-chāmarāja who abdicated the throne in his favour 4. Some facts relating to the misunderstanding and the consequential quarrels between the brothers are given in the manuscript and confirm the account given by Wilks 5. There appears to have been some trouble connected with the financial resources of the country and the compulsory retirement of Betṭada Chāmarasa was perhaps inevitable circumstantially. The dethroned king seems to have reconciled himself to what was done and to have settled in Rāngasamudra later on since the son of Rāja Vodeyar was hostile to him and had even attempted to put out his eyes.

While describing how Rāja Vodeyar came to acquire Seringapatam from a vassal of the Vijayanagar Empire, the manuscript gives an account of the installation of the god Raṅganātha on the island through the austerities of the sage Gautama and of the subsequent neglect and the consequent dilapidation of the shrine until the image was discovered by a dancing girl (through her cow). She built for the god a new temple where, before long, a Brāhman, as directed by providence, arrived for worship, completed the building of the temple, put up a new shrine for the god Tirumaladēva to the west of the Raṅganātha temple, changed the course of the Kāvēri westwards in 816 Ānanda, corresponding to 894 A.D. and built the fort which he named Sriraṅgapura. A line of Daṅayakas called elsewhere the nava-dhaṅayakas 6 ruled the place subsequently, whose names are mentioned as follow:—

1. Timmaṇṇa Ḍhaṅayaka.

(1) Ibid.
(2) Annals of the Mysore Royal Family p. 15.
(3) Ibid, p. 16; see also Mysore and Coorg from the Inscriptions, p. 126.
(4) Annals of the Mysore Royal Family, p. 16.
4. Raṅgarāja Dhanāyaka.
5. Timappa Dhanāyaka.
6. Patri Dhanāyaka.
7. Sutrāma Dhanāyaka.
8. Tirumala Dhanāyaka.

Later Śrīraṅgarāja, Rāmarājayya and the Ummattūr chiefs came to rule the place until the Mohamedan incursions set in. During the time of Gaṅgarāja Voḍeyar, son of Dyāvarāja Voḍeyar, Krishparāya of Vijayanagar captured the place along with Śivasamudram from the Ummattūr chiefs. Subsequently a certain Chikka was in occupation of the fort, from whom Śrī Raṅgarāya of Vijayanagar conquered it.

The manuscript refers to an agreement between Rāja Voḍeyar and the Kalale Arsa Family to the effect that so long as the descendants of Rāja Vaḍeyar rule as kings, those of the Kalale Family should hold sway as Daḷvoys. A list of the Dalvoys upto the time of Rāja Vaḍeyar is given as follows:

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<table>
<thead>
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<tbody>
<tr>
<td>Māranāyaka</td>
<td>2</td>
</tr>
<tr>
<td>Beṭṭapa</td>
<td>4</td>
</tr>
<tr>
<td>Basavaliṅgana</td>
<td>4</td>
</tr>
<tr>
<td>Timmapā</td>
<td>2</td>
</tr>
<tr>
<td>Liṅgarājiah</td>
<td>1</td>
</tr>
<tr>
<td>Dāsārajiah</td>
<td>2</td>
</tr>
<tr>
<td>Hampeya</td>
<td>5</td>
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<tr>
<td>Lingaṇa</td>
<td>4</td>
</tr>
<tr>
<td>Viṅkramarāya</td>
<td>8</td>
</tr>
<tr>
<td>Nanjarājiah</td>
<td>6</td>
</tr>
<tr>
<td>Kempiaḥ</td>
<td>1</td>
</tr>
<tr>
<td>Hampeya</td>
<td>1</td>
</tr>
<tr>
<td>Liṅge gauḍa</td>
<td>1</td>
</tr>
</tbody>
</table>

Nandināthayya, son of Mallarājiah of Kalale, was appointed as the Daḷvoy by Rāja Vaḍeyar. With one or two omissions and in a different order the same list is given in the Annals of the Mysore Royal Family for the reign of Narasarāja 1.

Rāja Voḍeyar is stated to have had six sons born to his eldest queen. Their names are given as (1) Narasarāja Voḍeyar, (2) Beṭṭada Voḍeyar, (3) Doḍḍabēṭṭada Rāja Voḍeyar, (4) Chikkaṅgubėṭṭada Rāja Voḍeyar, (5) Chāmarāja Voḍeyar and (6) Timmarāja Voḍeyar. The Annals give a different account thus:

1. By the eldest queen Virājammanṇi—
   (1) Narasarāja Voḍeyar,
   (2) Beṭṭada Voḍeyar, and
   (3) Naṅjarājiah Voḍeyar.

2. By Yedavanahallī Timmājammanṇi—
   Immacidi Rāja Voḍeyar.

(1) P. 94.
3. By Bilikere Dēviramaṇṇi—
Chāmarāja Vodēyar.

The second queen Timmājammanṇi is stated to have adopted Kanṭhīrava Narasarāja Vodēyar.

While several of the conquests, and some of them important ones, effected by Chāmarāja Vodēyar, the tenth king, are omitted in the manuscript, those of Koggaḍadyāvanakunte in Krōdhana, Āśādhā sa 10 and of Kaṭṭemalalavādi in Akshaya, Ashha, do not find mention in the Annals. Wilks, however, mentions the conquest of Kaṭṭemalalvādi 1.

The manuscript states that Nandināthayya was the Dalvoy during the time of Immadī Rāja Vodēyar and that when he died during the reign of Narasarāja, his brother Komārayya Ars succeeded him. From the Annals it is known that Vikramarāya who was the Dalvoy during the time of Rāja Vodēyar II, was sentenced to life-long imprisonment by Narasarāja, for having poisoned the late king Immadī Rāja Vodēyar. Timmapa Nāyaka is said to have been appointed the Dalvoy in his stead 2.

A reference is made in the manuscript to the hostile relations between Narasarāja Vodēyar and Māgadi Kempe-gauḍa. The Mysore king is stated to have looted the army of the Māgadi chief near Yelahanka.

The manuscript says that Chikka-Dēvarāja was the younger brother of Dodda Dēvarāja, while we know from the Annals that he was the son 3.

In the list of Chikkadēvarāja’s conquests the following are not mentioned in the Annals:—Channarāyadurga, Kōlār, Miḍagēśi, Gūḍ mumadi, Buttipura, Avāṇi, Perūr, Asidāvani and Hosakoṭe.

Tirumala Ayyangar is stated to have been the guru and minister of Chikka-dēvarāja and to have built a choultry in his name and a Venkaṭēśvara temple 4 to the northwest of Seringapatam. A list of the contemporaries, about 50 in number, of Chikka Dēvarāja is given and they are said to have been either subdued or conquered by the Mysore king. Their names are stated below:—


(2) Annals of the Mysore Royal Family, p. 68.
(3) Ibid. p. 95; but see Wilks’ History of Mysore, Vol. I, p. 35.
(4) This temple has been recently transferred to Mysore and rebuilt in the Vāni Vilās or Venti-koppal Extension, Mysore.

The reign of Krishnārāja II is not completely dealt with and the account stops abruptly. The rest of the manuscript gives merely a list of the Mysore rulers up to Krishnārāja Wodeyar III, together with the dates of their accession and their period of rule. These, as already stated, are not always correct.
PART V.—NEW INSCRIPTIONS FOR THE YEAR 1936.

HASSAN DISTRICT.

Hassan Taluk.

1.

At the village Malligavālu in Kaṭṭāya Hobli, on the 1st viragal near the Bhairava shrine.

Size 3' × 2'.

Kannada language and characters.

Note.

This viragal has the usual sculptures of Kailāsa, etc., below which the inscription is engraved. As the slab is broken on a side, the lines 5 and 6 are cut off in the middle and a portion of the inscription is lost.

The record belongs to the reign of the Hoysala king Viranārasiṅgadēva, praised as the refuge of the universe, Śanivārasiddhi, Giridurgamalla, defeater of Malepas. The date is given as Thursday 5th lunar day in the cyclic year Jaya. It is not dated in the Śaka era. The names of the month and of the fortnight are lost. There are three kings of the name Narasimha in the Hoysala lineage. The year Jaya occurred in the reign of Narasimha II only and corresponded to 1234 A.D. The titles Śanivārasiddhi, etc., in the grant were possessed by him and the characters of the record also seem to belong to this period.

The inscription seems to record the death of a warrior belonging to the village Marigavāla probably the same as Malligavālu in which the viragal is found.
2.

On a 2nd viragal at the same place in the same village Malligavalu.

Size 2'–6" × 1'–6"

Kannada language and characters.

Note.

A part of the upper portion of the viragal is broken and lost. Some lines in the bottom portion are also lost. Thus the record is very incomplete.

It belongs to the reign of the Hoysala king Vira Ballala II. The king is stated to have been residing at Mahavaleya-durga with the senior queen (piriyarasi) Bammaladewi. Beyond this nothing more can be made out.

The characters seem to belong to the end of the 12th or beginning of the 13th century A.D. Bammaladewi, the senior queen of Ballala II was the daughter of Mokhari Lakhayya. She was well versed in the arts of music and dancing. [See E. C. V. Chennarayapatna, 254].

3.

On a 3rd viragal at the same place in the same village Malligavalu.

Size 2' × 1'–6".

Kannada language and characters.

Note.

This viragal inscription records the death of one Kamaṇa of Adur while fighting in a battle. The characters belong to the 14th century.
4.

At the village Bilgunda in the same hobli of Kaṭṭāya, on a slab standing below a Fig tree.

Size 3' × 1’—6”.

Kannada language and characters.

Note.

This inscription records the gift of the village Bilgunda for the services of the god Siddhēśvara in Hāsana (Hassan) by Bukaṇanāyaka, for the merit of Krīṣṇappa Nāyaka in the Kali year 4627 Sarvajīt sam. Jyēṣṭha śhīl 10 corresponding to 11th May 1527. Krīṣṇappa Nāyaka of the record is the same as the chief of Bāḷūr named Eṣa Krīṣṇappa Nāyaka who ruled from about 1524 to 1566 (E. C. V. Hassan Volume Instr. P. 33). Bukaṇa Nāyaka called also Bukkapa Nāyaka was a subordinate of Krīṣṇappa Nāyaka and has made numerous gifts of lands for temples for the merit of his master (see E. C. V. Hassan 2 of S' 1485, 15 of S' 1488, 22 of S' 1488).

The temple of Siddhēśvara referred to here is situated at Hassan near the Hāsanāṁbhā temple.

5.

At the village Gorūru in the same Kaṭṭāya Hobli on a slab in the ceiling of the garbhagriha in the Yogamādhava temple.

Size 3' × 3'.

Kannada language and characters.
Transliteration.

1. Vyaya-samtsara Vaiśākha sū 1 lū Goraura śrimad aśeṣha-mahājanamga—
2. lū Bagavādi taluvāra Nārasingaṇaṅgalige koṭṭa dharmaśa-sāsana namma
   Go—
3. raūra grāmaś jirnavāgi yidali Tīmpmana-danāyakarīge
4. binnahāṃ māḍī aramaneyimda dhamma-sābaravāgi bhamdāraṃdīma
5. kodisida Vōsanada grāmadiṃda ga 125 gavumdana satiyimde niṃma
6. kaiyalu Hegge distrib... dindma yiliva ga 50
7. Vāsu... yau māḍīsī jirnna-udhārava māḍi-
8. darāgī mahājanangalū sarvaikamānyavāgī navu nimaγe
9. māḍīda hosa-dēvālayadali hajeyā-Vāṣudevajalage nimma he-
10. sara harakeyanu sādhihi holēya kegagana hali nivu kom...
11. hiriya gō... koṇḍa kulastānda kaḍhu niṃma tāya
12. ... reyanu koṭṭa sile marada arugā
13. gade koṭṭa gade... vanu sa-hira-
14. nyōdaka-dhārā-pūrvakavāgī mahājanangalū sarvaika-mānyavāgī vāmana-
   mudre—
15. yam gaidu koṭṭu Vāṣudevāra himde nilisida dhammaśāsana
16. mahā-janangala voppa śrī Vāṣudevasu sva-dattaṃ
17. para-dattaṃ va yō harēta vasumdharaṃ shashti-varuha-sahasrā—
18. ni vishtāyām jayate krimih śrī śrī śrī śrī.

Note.

This inscription being set up in a slab in the ceiling of the garbhagriha cannot
be easily read and hence there are several lacunae in the record.
It seems to state that the old village of Gorāt (same as Gorūr) was in ruins
and a new village was set up and the god Vāṣudeva in the village was transferred
to a temple erected in the new village. The funds necessary for the purpose were raised partly from a grant of 125 gadyānas from the Palace Treasury at the village Vosana (Hassan?) and 50 gadyānas gifted by the gauda’s wife paid through the watchman (tālāvīrā) named Nārasiṅgana of the village Bagavādi. The grant of funds from the Government was obtained by appealing to Timmaṇa-dāṇyaka for help. This Timmaṇa-dāṇyaka is probably the same as the chief referred to in E. C. III, Seringapatam 86 of 1471. Osana or Vasana is the name of a village in Chitaldrug District (See E. C. XI Davangere 113). But it is far off from Gorūr.

For the services rendered by the watchman in collecting the funds for the purpose and in building the new village and temple the mahājana of the village Gorūr are next stated to have assembled in their temple and prayed for his welfare and granted him some wet land on the bank of the river (Yagachi) in their village. (The details of the boundaries of the land given cannot be clearly made out on account of lacunae). A stone with the effigy of Vāmana carved thereon was set up behind the god Vāsudēva recording the above grant of land made free of taxes by the mahājana. The signature of the mahājana was set up at the end of the grant as Śrī Vāsudēvaru.

The usual stanza which threatens one with birth as a worm in ordure for 60,000 years if he confiscate gifts made by himself or others is given at the end of the record.

No king is named in the record. The date is given as Vyaya sam. Vaiṣ. su 1. From the mention of Timmaṇa-dāṇyaka and the nature of the characters it is possible to infer that Vyaya here corresponds to 1466 A. D. and the date given is equivalent to April 15, 1466.

6.

On a slab in the pavement of the navaranga in the same Yōgānarasimha temple at Gorūr.

Size 3′ × 1′.

Kannada language and characters.

<table>
<thead>
<tr>
<th>Text</th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note.

This records the salutations of some devotees to the god Narasimha (called Nārasa). One of the devotees is named Holeyamma. The characters belong to the 18th century A.D.
7.

ARKALGUD TALUK.

At the village Basavapati in the Hobli of Basavapati, on a slab near the lamp-pillar of the Shaṅbhāva-rahiteśvara temple.

Kannada language and characters.

Note.

The meaning of this record incised in characters of the 10th century A. D. cannot be clearly made out. It seems to record the grant of bittuvat̪ṭa by two persons Alurādi (?) Māchayya and Ponnayya Mūkayya. The first is said to have granted bittuvat̪ṭa in the village (?) Kogādi. The second is said to have granted 30 (units of land) as bittuvat̪ṭa. He who violates this is threatened with the sin of killing cows. Bittuvat̪ṭa seems to mean the grant of some land or a portion of the income of the lands given to a person for some work of public utility made by him.

8.

At the village Rāmanāthapur in the same hobli, inscriptions on rocks leading to the Gōgarbha from near the Agastyēśvara temple.

I. रामनाथपुर : महानायकावी.
   1. रामनाथपुराः
   2. रामनाथपुराः
   3. रामनाथपुराः

II. रामनाथपुर : महानायकावी.
   1. रामनाथपुराः

III. रामनाथपुर : महानायकावी.
   1. रामनाथपुराः
   2. रामनाथपुराः
   3. रामनाथपुराः

IV. रामनाथपुर : महानायकावी.
   1. रामनाथपुराः
Note.

These small epigraphs with the exception of one (No. III) have been engraved at various times to denote the names of devotees who visited the place and paid their obeisance to the God Rāmanātha. The exception is No. III which states that those who repeat Gāyatrī even once at the place with devotion will gain the reward of repeating Gāyatrī twelve-thousand times. The record ends with obeisance to the God Rāma.

The first epigraph gives the name of Sadāśiva Pyāpaji Paikagā, dēs-kulakarṇi, Gāḍholi. He was a Mahratta gentleman. The characters seem to belong to about the middle of the 18th century.

The second gives the name of Voḍaijā Rēvā Narasya. He seems to have been a Mahratta. The characters seem to be similar to those of the previous number and of the same date.

Epigraph No. IV is in Kannāḍa characters of the 19th century and contains the names of Duṅge Sīna and Lakki Jetga.

Epigraph No. V is in Kannāḍa characters of the 17th century A.D. and denotes some person who was a devotee of Mangalāmbikā-ammanavaru of Kollūr seated on the hill Uchāchāla?

Epigraph No. VI is important as it contains the name of Maisūra Chāmarāja. The characters seem to belong to the end of the 17th or the beginning of the 18th century. The king Chāmarāja of this record is probably the same as king Chāmarāja Voḍeyar VII of Mysore who ruled from 1732 to 1734.

The other names contained in this record are Nanjappa, Ādenā and Ningappa who were probably the king’s attendants or officers.
Epigraph No. VII gives the names of Dañavāyi Linganṇa, Ikkεrī Nāgapa, Siddalingaṇṇa Nāgappa in the 17th century Kannada characters. Dañavāyi Linganṇa known also as Dañavāyi Bānnūr Linganṇa was the Commander-in-chief of the Mysore troops under the king Chāmarāja Voḍeyar VII. He seems to have conquered Arikūṭhāra (Chāmarājanagar) and besieged Channapaṭṭaṇa. The other names indicate his followers, one of whom Ikkεrī Nāgapa seems to have been a native of Ikkεrī or Nāgar.

The next number VIII contains the names of Aghorēsvara Nīngapa and Tāyaṇa in the characters of the 17th century. Aghorēsvara is the name of the Śiva temple at Ikkεrī and probably Nīngapa was a native of Ikkεrī.

The next number IX contains the names of Viradāsanna, son of Lingadāsaya of Ādavānī and Haripalli Virupāṇa. It is engraved in the Kannada characters of the 17th century. It is interesting to note that among the devotees that visited the temple of Agastyēśvara at Rāmanāṭhapura were the natives of the distant Ādavānī or Ādōni, in Bellāri District.

The last number X is inscribed below a reliève figure of the God Paṭṭabhīrāma. It contains the name of Bangadāsaiya, son of Kanakadāsaiya in Kannada characters of the 16th century. Kanakadāsa was a famous devotee of Viṣṇu and flourished in the early part of the 16th century A.D. It is difficult to say whether the Kanakadāsa of the record is identical with him.

Belur Taluk.

At the town Belur in Belur Hobli, on a slab now set up in the north mantapa in the enclosure of the Chennakēśava temple. (This is said to have been brought from the south-west wall of the Fort at Belūr.)

Size 3′ × 2′.

Kannada language and characters.

1. . . . . .  ಮೇ. ಮ. ಮ.
2. . . . . .  ಮೇ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ.
5. . . . . .  ಮೇ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ. ಮ.
Note.

This record is of great interest as it belongs to the reign of Ballâla I, but is full of lacunae on account of the inscription stone having been cut on each side while being put into the fort wall at Bêlûr. Thus letters are lost both at the beginning and end of each line and the record consists only of the middle portion of an inscription.

As it is, the inscription describes a battle in which Ballâla I, fought with Jagadêva. The first half of the record (up to line 17) gives the exploits of his father Ereyanga who is praised as råjamândhîta, whose feet come into contact with the crowns of kings, whose character resembles that of Manu and rishis, who removes the afflictions of the learned and of people who seek protection of life or beg for money. The fire of his valour is compared to the submarine fire which swallows up the ocean waters and the fire issuing from the middle eye of Rudra. His battle on the side of his overlord Tribhuvanamalla Vikramåditya against the Chôlas at Vallûr in which hundreds of elephants, horses and foot-soldiers took part and his conquest of Bâleya-pattana are next mentioned.
The record next describes the greatness of Ballāla I, Ereyanga’s son. He (Ballubhūtpati) is described as the eldest son of his father (agratanabhavan) and a Manmatha in beauty and in his truthfulness is said to be greater than mountains. It is stated that when he ordered a march for battle no one could stop the march. Ballāla-Poysaleśa (Ballāla I) is said to have seen his lord (ballaha viz., the Chalukya emperor) and at his command won a battle without much effort. Another battle is described at some place ending with samudra probably Dūrasamudra. Next is described a bloody conflict with Jagadēva; who this Jagadēva is whether he was a Śantara king or Ajuva king of that name cannot be determined. We have several inscriptions referring to the defeat of Jagadēva at Dūrasamudra by Ballāla I and his brothers (E. C. V. Hassan 116, Belur 58, etc.)

No date is given in the record. The characters of the inscription seem to belong to the end of the 11th and beginning of the 12th century.

Vallūr is also referred to as a place conquered by Vishnuvardhana (See E. C. V. Hassan 65 of S’ 1071, Belur 16, etc.) The conquest of Baleyapaṭṭana by Ereyanga is referred to in Belur 58 of 1117 A. D.

10

At the same northern mantapa in the Chennakesava temple at Bēlūr, on another slab brought from the northern moat of the fort at Bēlūr.

Size 2'×1'—6".

Kannāda language and characters.

1. ಅನ್ನಪುರಿ ನಾಮ ನಾದಮಲನ
2. ಭವಾನಿಯ ಭಾವಿಯ ನನ್ನ ಜೀವನ
3. ಭಾಗದವಿರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾರಾaru
13. ಸಾಂಬು ಮದ್ಯಪಾಲನೆ ಸಾರಾವಾಸ ಚೌಟು
14. ಚತುತಗುರುಗಳಿಗೆ ಸ್ವದಾತೂಮ ಮಳೆ ಮೇಲು  ಮೇಲು
15. ಉತ್ತರ ಹಿನ್ನ ಮೇಲು

Note.

This record registers the consecration of the God Virabhadra on Thursday, 10th lunar day of the bright half of Chaitra in the cyclic year İsvara corresponding to S' 1319 by some chief (Vađeru.) The time of the consecration is given as 14 ghatikas after sun-rise in Kaṭaka-lagna. The date corresponds to Thursday 8th March 1397 A. D.

The stone is broken just at the place where the name of the chief who set up the god is given. So also the name of the village in which Virabhadra was set up is lost. It must have been somewhere near Bēlūr since the slab has been found in the Bēlūr fort.

The usual verse in praise of Śambhu is given at the beginning of the grant and the usual verses beginning with dānapālanayōr-madhya and svadattām giving the rewards or punishments of making or destroying a grant of land occur at the end of the grant and also the usual imprecatory sentence meaning that the violators of the grant will incur the sin of killing cows in Vāraṇāsi.

The name of the writer or engraver of the grant is given as Meyola Bairava.

On a viragal in the fort wall of Bēlūr and now found in the same maṭapala to the north.

Size 2'-4"×1'-8".

Kannada language and characters.

ಕನ್ನಡ ಭಾಷೆಯ ಅಕ್ಷರಗಳು.

(ಅಂ ತ ಗುರು ಅ ಎ ತ ಸು ದ ಸು ದ ಅಂ ತ ಸು ದ ಸು ದ)

ಮೇಲೆ 2'-4"×1'-6".

I. ಅಕ್ಷರಗಳು.
1. ರಾಖೆತಿಯನ್ನೆ ಅಂನೂ ಮು  ಮು  ಗಡು
2. ಅರಾರು ಅಮ್ಮೆ ಮೈಲಾಮು ಅಮ್ಮೆಗೊಸು

II. ಅಕ್ಷರಗಳು.
1. ಮುಳ್ಕಲುಪಕರಣ ಸು ದ ಸು ದ ಗಡು (ಸು ದ ಗಡು)
2. ಅಮ್ಮೆ ಅಮ್ಮೆ ಮೈಲಾಮು ಮೈಲಾಮು ಮೈಲಾಮು ಮೈಲಾಮು ಮೈಲಾಮು ಮೈಲಾಮು ಮೈಲಾಮು
3. ಅಮ್ಮೆಗೊಸು ಅಮ್ಮೆಗೊಸು ಅಮ್ಮೆಗೊಸು ಅಮ್ಮೆಗೊಸು

I. band—
1. Sadhāraṇa-sāṃvatsarada Phālguna su 14 Ā
2. śrīmatu pratāpa chakravarti Hoisāṇa bu-
II. band—

1. jābala śrī Vīra Ballāla-dēvarasaruyāyam [geyyutti]
2. rddali Turukāyavāgwīdalu Madhya Bampuda
3. Chākeyanāyaka maga Mallagauḍanu kudu

Translation.

On Sunday the 14th lunar day of the bright half of Phālguna in the year Sādhāraṇa.

During the reign of the illustrious pratāpa-chakravarti Hoyisaṇa Bhujabala śrī vīra Ballāla-dēvarasararu, while the Turukas were attacking the country (Turukāyavāgwīdalu), Malagauḍa, son of Madhya Bampuda Chākeyanāyaka fought on horse-back (or fought with cavalry.)

Note.

This inscription is incomplete as the viragal recording it is broken below and some lines seem to have been lost.

The characters appear to belong to the end of 13th or beginning of the 14th century A. D.

The importance of the inscription consists in its recording the invasion of the Hoysala country by the Turukas viz., the Mussalman troops belonging to the Sultan of Delhi or his generals.

It is not dated in the Śaka era. But the name of Viraballāla-dēvarasa and the paleography and the reference to Turuka invasion would indicate that the record belongs to the reign of Ballāla III or IV and the cyclic year Sādhāraṇa given corresponds to A. D. 1310. But the week-day however does not agree. Sādhāraṇa sam. Phāl. 14 of that year corresponds to 4th March 1311 A. D., a Thursday whether we take the lunar or solar month Phālguna and not Sunday as given in the record. It is difficult to account for the irregularity of the date.

The inscription states that one Mallagauḍa fought at the time of the Mussalman invasion. The phrase used is Turukāyavāgwīdalu. Its exact meaning cannot be made out but it may be taken as equivalent to “during the Turuka invasion (of the country.)”

Thus the present record belongs to the series of inscriptions (E. C. V. Hassan 51, Arsikere 31, etc.) which relate to the brave fight which the last Hoysala kings, Ballāla III and Ballāla IV put up against the Mussalman invasions of the Khilji generals of Delhi.

12

On another slab which was originally in the fort wall at Bēlūr but is now found in the same maṇṭapa to the north of the Chennakēśava temple.

Size 2'—6'×1'—3''.

Kannāda language and characters.
1. ... 2. ... 3. ... 4. ... 5. ... 6. ... 7. ... 8. ... 9. ... 10. ... 11. ... 12. ...

Note.

This record is full of lacunae as only a portion of the inscription stone has been preserved. The rest of the stone is lost and each line is incomplete at the end.

Two persons named Māchaldēvī and Moodegaḍa are extolled in the record. The first was probably the mother of the second. She is said to have been the daughter of Bhadra and very wealthy. Moodegaḍa is described as bright like Karna and a jewel of a man and a kalpa-vriksha to dependants.

The characters seem to belong to the 13th century A. D.

At the foot of the Vishṇu image in the same sālumantoṇa in the Chennakesava temple at Bēlūr. (This image was originally standing at the entrance of the upparige in the east side of the main shrine of Chennakesava.)

Kannada language and characters

1. ... 2. ...

Note.

This gives the names of two devotees of the God Vishṇu who had their names inscribed at the foot of the image, Lakapā and Tammanā. The characters belong to 15th century A. D.

At the same town Bēlūr, in the Chennakesava temple, an inscription on the north-east cross beam in the old Vāhana-maṇṭapa.

Size 2' - 6" × 2'.

Kannada language and characters.
This short record is in characters of the 12th century A.D. It is stated therein that Mailöja's (son) Mâcheya engraved the slab. The meaning of the rest of the inscription is not clear. It might be interpreted as Mâcheya recovering his younger sister (tanna-tangeya konda) on engraving the slab. If this meaning be accepted, we have to infer that his younger sister had been left as a surety with the authorities who supervised the construction and ornamentation of the pavilion in which the record is engraved and that Mailöja after completing the engraving work entrusted to him recovered her. It is also possible that his younger sister was under some sort of bondage and that by the funds he obtained from the carving and setting up of the pillar he set her free of bondage or slavery. But the usual meaning of konda is took or acquired and not recovered or released.

In the same Channakesava temple at Belur, writing on the basement to the west of the southern flight of steps in the main temple.

Size 1' x 2''.

Note.

This short record which seems to belong to 12th century A.D. from its paleography merely states that it is Machana's stone or that the stone work in that portion was done by Machana. Machana here is probably the same as Mâcheya of the previous record.

At the village Halmidi, in the same Hobli of Belur, on a slab near the Virabhadra temple (The inscription slab is now in the office museum of the Archaeological office, Mysore). [Plate [XXII.]

Size 4' x 1'.

Old Kannâda language and characters.
HALMIDI STONE INSCRIPTION OF THE KADAMBA KING KAKUSTHA.

(No. 16—p. 72.)

Mysore Archaeological Survey.
Transliteration.

1. jayati śrī-parishvaṅga Śyāṅga[myānati] r Achyutāḥ dānavākshn- 
yugāntāgniḥ [śiśtāṅāntu] Sudarśanāḥ
2. namah śrīmat-Kadambapana tyāgasampannan Kalabhōra[nā]ari Ka
3. kustha-bhaṭṭoranaḥ Naridāvi [le] nādu Mrigēsānā-
4. gendrābhīḷar-Bhuhāṭaharappor śri Mrigēsa-Nāgāhvaya-
5. rīrvvārā Bātari-kulāmala-vyōma-tārādhiṇāthaḥ Alapa-
6. gāṇapaśupati mādakśiṇāpātha-bahūsathavanā-
7. havadu [l] pasupradāna-sauryyōdyamābhāritō [ndāna] pa-
8. supatiyendu pogaḥ ppoṭṭuṇapāṣupati-
9. nāmadēyanā-sarakk-Elabhāṭariyā pṛēmālaya-
10. sutange Sēndraka Bānōbhayadēsadā virāpurusha-samaksha-
11. de Kēkaya-Pallavanaṅ kādeśa pettajanaṅ Vija-
12. arasange bālgalchu Palmadī um Mūlivalli um ko-
13. tṭār Bafārikuladon-Āl-Kadamban kālōn mahāpātakaṁ
14. irrvvaram Śalbaṅgadar Vijārasarumī Palmadige kūru-
15. mbiḍi viṭṭār adān alivong mahāpātakam svasti
16. bhaṭṭarggigalde odḍalā ā-pattondi viṭṭā rakara
Victorious is Achyuta who is embraced by Śri but has the bow Śārṅga bent (ready for use) and who is a fire occurring at the end of the Yugas (cycles of time) to the eyes of the Dānavas (demons) but looks pleasing (is a defensive discus) to good people.

Salutation!—During the reign of king Kakustha, the ruler of the Kadambas, who is devoted to the bestowing of gifts and is the enemy of the Kalabhōra, the governors (?) in the Naridāvīle province were Mrigēśa and Nāga, who were terrible as the lord of beasts (the lion or Śiva) and the lord of elephants (or serpents—Airāvata or Ananta.)

These two, made a grant for military service of Palmaḍi and Mūjivāḷi to the beloved son of Ella-Bhaṭari, Vija-Arasa, who in the presence of the heroic men of the two countries, Śendraka and Bāṇa, fought the Kēkayasi and Pallavas, pierced them and attained victory at the word of the moon to the spotless firmament called Bhaṭarikula, named the great Paṣupati who is a Paṣupati (or Śiva) to the Gaṅas who are the Aḷapas and who is full of heroism and action in giving away (slaying) cows (sacrificial beasts) in many hundreds of sacrifices which are battles in the great Dakshināpatha (Southern India) and is praised as the Paṣupati (or Śiva) in bestowing gifts.

Aḷu Kadamba of the Bhaṭarikula. He who takes away this grant is guilty of the great sins.

The two and Vija Arasa of Saḷbanga granted Kuṟumbidi to Palmaḍi. The destroyer of this grant will incur great sin. Be it well.

In the gross produce of this rice land a revenue of one tenth is granted to the learned Brahmmins free of taxes.

Note.

Find spot.—About five miles to the north-west of Belūr, at the northern extremity of the Hassan District, two miles west of the Belūr-Chikmagalur road, on the right bank of the water course which develops into a tributary of the Yagachi stands the little village of Halmidi. Its chief temple is a comparatively insignificant modern structure dedicated to Virabhadra. The old mud fort wall of the village has now disappeared. Close to where its west gate stood was discovered five years
ago, buried in the earth, a dwarf stone pillar with some writing on it. The villagers installed it in front of the temple and used to tie cattle to it. Children practiced aiming by hitting it with stones and damaged many of the characters. In this position it was discovered by the Archeological Department who recognised its importance and transferred it to the Archeological Museum.

The pillar is four feet high, one foot broad and nine inches thick. It has three parts—a foot evidently cut with the intention of inserting it in a corresponding hollow in a base slab, a body about eighteen inches high, with two sides well planed and inscribed, and a head ten inches high which is shaped like a horse-shoe arch, with a small projection at the top. In the centre of the head is a circle seven inches in diameter provided with 'S' form spokes. It represents the Sudarśana-chakra of Viṣṇu.

The head bears the first line running in a horse-shoe form around the chakra. The face of the body bears 9 lines (2 to 15) and line 16 is written on the right side of the stone running from the top to the bottom. The inscription which is on a variety of soap-stone is in a comparatively good state of preservation except for the fact that the stones thrown by the village boys have damaged the upper lines and caused shallow pits in about a score of places making a correct reading difficult. The total number of lines is 16. Each letter is roughly about 2/3 inches long and half an inch broad.

The following are a few of the records that may be studied along with this inscription.

Connected Records.

1. The Halsi plates of Kākusthavarman Kadamba (Indian Antiquary Vol. VI, P. 23 ff.)
3. The Tālagunda inscription of Kākustha Bhaṭārī (M. A. R. 1911, P. 83.)
5. The Chandravallī inscription of Mayūraśarman (M. A. R. 1929, P 50).
The writing of the inscription at least in the first fifteen lines is in a very late form of the cave alphabet which has not yet fully developed into the early Kannada of the Chālukyan and Ganga inscriptions. It is nearest in form to the Anaji stone inscription of Naṅakkasa Pallava, the Vastāre stone inscription and the early Kadamba copper plate grants of which the Halsi plates of Kākusthavarman may be taken as typical.

A few paleographical characteristics may be noted:

1. The hooks of ka, ra, and medial u are narrow and the tail lifted up straight to about half the height of the long vertical line. The left arms of ga and sa have their bottom curved inside and raised into a straight tail, ja is written with straight strokes while na is formed of curved lines. Cha, va, and ma have yet closed mouths but the dent at the bottom is clearly developed; ma is yet upright. The lower end of ta etc., shows only a very slight tendency to rise and the mouth is wide open. na has its left arm either looped or straight. pa, ba and ka are definitely bulged on the left and indented at the bottom. The bottom of bha is wide open, though the arms are slightly curved. The left end of ya is fully looped while the tail of la ends on its left side. The loop of va has a closed mouth and a bottom dent. The left stroke of sa is hooked while la has a hook with a curved bottom stroke.

The serif is straight and short but is occasionally slightly arched also. It is thin and there is no clear evidence of either the nail-head or box-head. The medial i is curved and bent slightly down, while e is a large prominent overhead loop. The medial u is a bottom hook to the left with a straight upright tail but ra and ka get it in the form of a small curved hook on the left. The medial ri is a spiral hook. e is a stroke to the left with the end bent down. The anusvāra is a large dot to the right hand top of the serif.

The first line of the inscription contains a Sanskrit verse in the śloka metre.

Language.

It is finely composed, clearly exhibiting the accepted traits of the kāvya style well known in the works of Kālidāsa and other great writers. The author has tried to show his mastery of ślesha and contrast. There appears to be a double meaning attached to the words vyānati and Sudarśana.

The rest of the inscription, from line 2 to 13 and also lines 14 to 16 is in Kannada of a very early kind. In fact the appearance of Kannada so early as 450 A.D. gives this record a unique importance, since this is the earliest authentic lithic record in that language. As some scholars have doubted whether the language of the 'Oxyrhynchus papyri' (Mys. Arch. Rep. 1926 p. 11) is Kannada at all and the authenticity of the Tagare plates and other Ganga records is questioned, it may as well be claimed that the Halmidi inscription is the earliest undisputed document till now known in Kannada; and it is more than a century earlier than the Bādami
records of Kirtivarman and Mangaleśa which held that position until very recently. A detailed study of the Halmidi record would thus be an important contribution to the history of the Kannada language.

The language of this inscription is what has been called by B. L. Rice and R. Narasimhachar, Primitive Old Kannada or Purvada Haalagannaḍa. But the term 'Primitive' would be inapplicable to the elegant, expressive and polished language which appears in this record and also in the poetical epitaphs of the Śravaṇabelgula monks. An examination of the Kannada inscriptions belonging to the period previous to Nripatunga, suggests the view that while popular Kannada with its large percentage of Dravidian words was used usually for popular records like the viragals in Moffusil places, wherever courts, maṭhas and learned men flourished, whether they were orthodox Hindus or Jains, a polished, elegant and correct language was employed with both prose and verse compositions. While the viragals are generally in Kannada and the royal grants are generally in Sanskrit, as exceptions a considerable number of records are found in a mixed language. To this class belongs the present record. It is a grant made by high state officers, assisted by pandits but set up in a village. Its 16 lines contain only about 16 small Kannada words. It is interesting to note that in this class of Kannada even in the middle of the fifth century A. D., purely Sanskrit words and compounds are freely used with Kannada terminations and in the company of Kannada words as in the high class classical works of later times. As examples, the compounds in lines 5 and 7 may be noted. These show that even at this early date, classical Sanskrit literature had already influenced Kannada and given it a classical characteristic. Surely such language could not be called primitive. The name Early Kannada or Purvada Kannada may be suggested as being better suited.

As for the Kannada itself of the inscription, with some exceptions it generally conforms to the description of Early Kannada given by R. Narasimhachar in his History of Kannada Language (pages 128 ff) and possesses the following characteristics:

1. The lengthening of the vowel of the conjugal suffixes of the third person—*kaldōn* (line 13), *alivōn* (line 15). *kottār* (line 12) *vittār* (line 15).
2. Common change of the vowel "a" into "o"—*appōr* (line 4), *bharion* (line 7).
3. The use of 'ul' for the locative suffix—*nādul* (line 3) *āhavadul* (line 7).
4. The lengthening of the vowel in the suffixes of the negative mood, not occurring.
5. The use of 'odu' and 'adu' for the neuter suffixes: not occurring.
6. The use of 'n' for the Bindu—*sulange* (line 10), etc.
7. The lengthening of the vowel as of the accusative suffix; not occurring.
8. The lengthening of 'a' the genitive and adjectival suffix—bhaṭariya.
9. The use of ‘ga’ or ‘ka’ as the suffix of the third person of the imperative mood: not occurring.

10. The use of ‘v’ for ‘b’—vittār (lines 15 and 16)

11. The use of ‘e’ for ‘i’—erīdu for īrīdu l. 11

12. The use of double consonants for single ones—pptāṇa (line 8), bbhāṭāha (line 4), irvar (line 5), irvarum (line 14).

On the whole two features about the language of the inscription appear to be specially noteworthy:

(1) A free mixture of classical Sanskrit with Kannāda showing that the contact between the two languages must have commenced several centuries earlier and that a classical early Kannāda style had already become established. The word like Pettajayan (line 11) is formed in imitation of Sanskrit.

(2) Even this mixed language is consistently early Kannāda with well-developed grammatical forms. Obviously it must have had an earlier literary history.

The orthography of the inscription has nothing peculiar except for the duplication of some consonants. It is free from faults. The exceptions are:

1. bbhāṭāha (line 4), Vijā-rasa (line 14).

Other peculiarities are: myānati for vyānati in line 1; bhattōran for bhattāran in line 3; batari for bhaṭāri in line 5.

Line thirteen contains the name of the person who has signed the major grant. He calls himself Alu-kadamba of Baṭāri-kula.

Presumably Alu-kadamba indicates a descendant of both the Alupa and Kadamba dynasties who belonged to the Bhaṭari family. Lines five and six show that such a person was Paśupati, king of the Alupas. Further light is thrown on the identity of that person by the Tāḷagunda temple doorway inscription in which is mentioned Paśupati, famed for his battles in the ‘Dakshiṇā’ or South India. Doubtless he is identical with the Paśupati of the Halmiḍī record; R. Narasimhachar thinks that Kākustha Bhaṭāri is identical with Paśupati. But it is more reasonable to infer from the text of the Tāḷgunda record and the words “Paśupati nāmadhēya” in the present document that they are different persons (M. A. R. 1911, p. 33). Baṭāri Kākustha of the Alupa dynasty appears to be the son of the Alupa king Paśupati by a Kadamba princess Lakshmi. Since Lakshmi’s son was named Kākustha and her husband was the generalissimo of the Kadamba forces under Kākusthavarman Kadamba and the Tāḷgunda pillar inscription describes Kākustha as having given his daughters to the Gupta and other royal families, it may be presumed that Paśupati was a son-in-law of Kākusthavarman and that either Baṭāri Kākustha who was a son of Paśupati and Lakshmi and was probably named after
his grandfather, or some brother of his was the Alu-Kadamba named in the present inscription. The grantee Vija-arasa is described as the beloved son of Ella-Bhātari, perhaps a valiant cousin of the family. He appears to have belonged to Aalbanga which may be identical with Savlanga, now a village to the north of Shimoga town. The grant was recommended by Paśupati, king of the Alupas and generalissimo of the Kadambas. The reigning emperor is undoubtedly Kākusthavarman Kadamba, about whom we already know much from the Halsi and Tālgunda records.

The first minor grant appears to have been made immediately after by Vija-arasa co-operating with Mrigēsa and Nāgendra. The second minor grant (line 16) which is on the right side of the pillar was perhaps inscribed at a later date by Vija-arasa himself since no other author is mentioned.

The main inscription records the grant of two villages Palmaṇi and Mūlivallī to Vija-arasa, son of Ella-Bhātari for the highly valiant act of fighting, slaying and defeating the combined armies of the Kēkayas and Pallavas on behalf of the combined forces of the Śendrakas, Bāṇas and Kadambas in the course of a war made by the Emperor Kākusthavarman.

**Purpose.**

**Geography.**

1. **Kalabhūra.**—The name is not clearly visible and the reading of the three middle letters is doubtful. The nearest reading possible is Kalabhūranā which is genitive for the ruler of Kalabhūra which may be identified with Kalabhra a state frequently mentioned in the early Pallava and Ganga inscriptions.

2. **Naridōvīlāndū.**—This appears to be identical with Devalige-nāḍu, a district which included the country around the northern part of the Belūr Taluk. It is called Devalige-Ejpattu in Chikmagalur 42 and Devalige vishaya in the Keregālur plates of the Gangas. (M. A. R. 1930, p. 119, also see E. C. V. Belur 58, 71, E. C. VI. Chik. 1, 4, 21, etc.)

3. **Alupa.**—Ala, Alu and Alupa appear to be names of a kingdom comprising the northern portion of the South Canara district and the western portions of the Shimoga and Kadur districts. (**Vide** Saltore : History of the Alupas.)

4. **Dakshinopātha.**—Southern India to the south of the Vindhayas.

5. **Śendraka.**—The Śendraka vishaya appears to have included the western part of the Shimoga district and portions of North Canara. One of the Halsi records refers to the king Bharuṣakti who was the glory of the family of Śendrakas. The Chandravallī inscription mentions that they were conquered by Mayūraśarman (M. A. R. 1929, p. 55-56).

6. **Bāṇa.**—The Bāṇas ruled for many centuries over the country east of the Pālār river including Kolar, Anantapur and the neighbouring districts. The
Tâlgunda inscription mentions that Mayûrasârman levied tribute from the Brîhad Banâs.

7. **Kêkaya.**—Kêkaya was originally a country to the north-east of the Dakhan. Very probably the ruling dynasty had extended its sway further south-east so that their territories extended to the north of those of the Pallavas and to the north-east of the Kadamba Empire. In the absence of definite information about the geographical position of the capital of the kingdom it may be presumed that it was identical with the eastern part of the Nizam’s dominions. The Kêkaya family is mentioned in M. A. R. 1911, p. 353, the Anaji inscription (Ep. Car. XI, Dg. 161).

8. **Pallava.**—The Pallava power, as is well known, extended to the south-east of the Kadambas.

9. **Palmadi.**—A village about seven miles north-north-west of Belur close to the boundary line of the Belur and Chikmagalur Taluks. It is now known as Halmidi.

10. **Mûlivalli.**—A small village about three miles north-west of Halmidi.

**Date.**

As has been explained above, paleographically, this inscription belongs to the same time as the Halsi plates and the Anaji inscription. It states that Kâkusthavarman Kadamba was ruling. The date usually assigned to this ruler is the second quarter of the 5th century A.D. Since he is described as having performed sacrifices and a Mrigâsa, perhaps, his grandson is named therein as the general, we may fairly assign the inscription to the latter half of Kâkustha’s reign. Circa 450 A.D. would be an approximate date according to the generally accepted chronology of the Kadambas. There are, however, some scholars who give the Kadambas a date earlier by several generations.

**Personages.**

1. **Kâkusthavarman.**—He was the junior son of Bhaçiratha, younger brother of Râghu and father of Sântivarma, the author of the Tâlgunda pillar inscription.

2. **Kalabhôra.**—Kâkustha is mentioned as the enemy of the Kalabhôra, whose proper name is not given. Evidently he was the ruler of the Kalabhôra State.

3. **Mrigâsa.**—He is described in the inscription as a Bhaçiraha, which perhaps means a prince or general with a status between that of the emperor and a subordinate king who is a commander-in-chief. The meaning of the last word is not clear. The name Mrigâsa and his high status at the end of Kâkusthavarman’s reign strongly suggest that he may be identical with Mrigâsavarma Kadamba, son and successor of Sântivarma. As a prince, he was probably holding the position of a governor or other officer of the state.

4. **Nâgendra.**—Since Nâgendra is mentioned as a Bhaçiraha along with Mrigâsa, he was probably another prince or high personage, about whom no other information is available.
5. *Paśupati.*—The name of Paśupati is mentioned also in the inscription on the right jamb of the doorway in the Praṇavēśvara temple at Tālguna (M. A. R. 1911, p. 33). He appears to have been a king of the Alupas, the husband of Lakshmi, a Kadamba princess very probably one of the many daughters of Kākusthavarman who married rulers of foreign dynasties. Paśupati appears to have had a son by the Kadamba princess named Kākustha-baṭāri named after his maternal grand-father. The attribute Pottana means the proud or the Great (Vide Pampa Bhārata, I, 12).

6. *Vīja-ārasa.*—This hero is stated to have been the son of Ella-baṭāri, probably a cousin of Paśupati and a native of Sālvanga now a village to the north of Shīmoṣa.

The present inscription is not only highly important for the history of the Kannāḍa language, but it also throws welcome light on an important political event and on contemporary political conditions. Wars appear to have been frequent between confederacies led by the Pallavas and the Kadambas. In the present record we get information about a war between the Kadambas and their subordinate allies, the Sēndrakas, Bāṇas and Alupas on the one side, and the Kēkayas and Pallavas on the other. The Anajī inscription mentions the defeat of Krishṇavarma Kadamba, probably Mrigāśa’s younger brother, at the hands of Naṇakkasa-Pallava. The present inscription records an earlier battle, in which the Kadambas were victorious. The battle probably took place in the Devalige-vishaya corresponding to the Hassan and Kadur Districts. The name of the Pallava ruler is not mentioned, but since according to the Lokaviṅgha (M. A. R. 1909, p. 31) Simhavarma II, Pallava ruled for 22 years from A.D. 436, he was probably the contemporary ruler, who opposed Kākusthavarman. We also learn that Mrigāśa and Nāgendra were governing Dévaligenāḍu. The leader of the Kadamba armies appears to have been Paśupati Bhaṭāri, king of the Alupas and probably son-in-law of Kākusthavarman. The battle was won owing to the valour of Vīja-arasa, son of Ella-Bhaṭāri, perhaps a cousin of Paśupati.

An interesting fact which appears in the inscriptions is the importance that appears to have attached to sacrifices. Paśupati and Kākustha are mentioned as taking great interest in the performances of yāgas and in bestowing gifts respectively.

Another point for noting is that the Kadamba family was equally devoted to the worship of Viṣṇu as of Śiva; the invocations of the present record and of the Tālguna pillar inscription suggest this view.

The existence of a tithe called ‘Pattondi’ on wet lands, kūrumbidū perhaps some kind of concession to shepherds and of the custom of kings making grants to the brave warriors are noteworthy.
At the village Hagare in the hobli of Madihalli, on a cross-beam in the Isvara temple.

Kannada language and characters.

1. ಆದಿಕ್ಷೇತ್ರಗಳ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ರಾಮದ ದೇವನೆ ಗ್ration.
6. ka dēvara Gummaṇṇamaṇḍalū śrīman mahāpasāytam Agaṇya Padumanaṇna-
navaru Araliyakereya Mallanaṁgalā maga Lōkajīya Nimbeyanā-
vantana Lakkhaṇa Araliya ... 
7. kaḷe Narasingajiyāra maga Rānapajīya Maleyāḷa-pamāṭiṭa Samgajīya
imtivar ubhāyanatadim bandha lēkhaka Anantadēva śrī Bochchēṣvara śrī Bochchēṣanātha.

Note.
This record is incomplete as the beam on which it is engraved seems to have
been part of a bigger beam which contained the full inscription. It is possible that
the inscription was continued on another beam in the temple which housed the
first beam and has been lost along with the beam on which it was carved. It seems
probable that the present beam was brought from some other temple and set up in
the present temple.

The record appears to contain a grant of land belonging to Bochchēṣvara
temple to a Brahman named Rāmakrishna-dēvaru called also Arādhyā Rāma-
krishna-prabhu on condition of the annual payment of 4 haṇas as quit-rent. The
land is said to have been previously covered with jungle (vrindāvana-āḍgiddallī)
and was cleared and brought under cultivation by the donee who is also stated to
have set up a temple therein. In consideration of these he is stated to have been
granted the land.

The document conveying the grant was executed by Nāgasā, Sōmaguru’s
son-in-law (āliya which also means sister’s son) Māchaguru, Sōmaguru’s (son) Anan-
taguru, who were the sons respectively of the sthānīka (trustee), paṭhaka (reciter
of the hymns in the religious service) and nāyaka (master of the temple) in the
Bochchēṣvara temple. No right was claimed by the donors from the donee on
account of his having erected the new temple within the land belonging to the
Bochchēṣvara temple.

The signatures of the witnesses to the grant next follow:—Rājaguru (royal
preceptor) Rudraśaktidēvaru; Sthānīka Dēvara Gummaṇṇa; mahāpasāya Padum-
naṇa of Agaṇe; Lōkajīya, son of Mallanaṇa of Araliyakere; Nimbeya Māvanta’s
(son) Lakkhaṇa; Narasingajīya’s son Rānapajīya; Sāgajīya, a physician or
learned man of Maleyāḷa country (Maleyāḷa-pamāṭiṭa).

The writer is named Anantajiya who is said to have composed the document
with the approval of the last two donors. The signatures of the above two are
given as Bochchēṣvara and Śrī Bochchēṣanātha.

The characters seem to belong to the 13th century A. D. A rājaguru Rudra-
śaktidēva is referred to in an inscription of 1286 A. D. (E. C. V. Arskere 8).
Arādhyā Rāmakrishnaprabhu, the donee is met with in a record of 1299 A. D.
(Arskere 121). See also M. A. R. 1911, P-49.
At the same temple of Isvara at Hagare, on a slab in the ceiling
in the navaranga.

Size 3' x 2'.

Kannada language and characters.

Note.

This is a viragal stated to have been set up by Balugaya's son Kallagavunda in memory of his younger brother Soyiga. The date is given as Akshaya sam. Asvija suddha 2 Sunday. It is not expressed in terms of Saka era. The characters seem to belong to the close of the 13th century A.D. or the beginning of the 14th century. The date may be taken as equivalent to 28th September I326 A.D., a Sunday (S 1248 A kshaya sam. Asv. su 2).

No king is named in the record.

At the village Haltore in the same hobli of Madhalli, on a viragal lying to the
north of the village.

Size 5' x 2'-6'.

I 1. 2. 3. 4. 5. 6.
II 6. 7. 8.
9. जो ज्यो तिष्कारम  यः  दुधाडो  जिष्कारो  जो ज्यो तिष्कारम
10. त्यो तिष्कारम  यः  दुधाडो  जिष्कारो  त्यो तिष्कारम

III
11. त्यो तिष्कारम  यः  दुधाडो  जिष्कारो  त्यो तिष्कारम ...
12. त्यो तिष्कारम  यः  दुधाडो  जिष्कारो  त्यो तिष्कारम ...
13. त्यो तिष्कारम  यः  दुधाडो  जिष्कारो  त्यो तिष्कारम ...
14. त्यो तिष्कारम  यः  दुधाडो  जिष्कारो  त्यो तिष्कारम ...
15. त्यो तिष्कारम  यः  दुधाडो  जिष्कारो  त्यो तिष्कारम ...

Transliteration.

I 1. svasti samasta-bhuwanāśrayaṁ śrī-prithvīvallabham mahārājādhirāja para-
2. śvaram Dwāravatī-puravarādhīśvaraṁ Yādava-kulāmbara-dyumāni sarvva-
3. jña-chūḍāmāni Malerājāraja malaparoluganda gaṇḍabhēruṇḍa
4. kadana-praṇaḥdama asahyāśṛtané kāmgavira giridurggamalla chala-
5. damka-Rāma Magarājya-nirmāṇa Chōlarājya-pratishṭābhāchāryyaru-
mappa Śrī Vīra-Nā.

7. prithvirājāyam-geyyu-
ttum irddalli Hāluteṣya agrahāravam māḍidevemdu rājāvēvatāpa-
8. dhi mahāprasādevendum gāumḍuṣgallellum kaikomdu mahājanamga-
9. lām tāmu saṃmukham māḍemdaḍolladehōge dāliyān tāmu ū-
10. relavam sūregomdu ude urcheye hennuse re turuseyam kale-
du ā Hari-Māra-gaṇḍana maga Mārayapēraya ugrateyim dāli....

III 11. kāḍi kudureya mā [rbbala] vom tági gatalōka prāptanāda Sakavariśa 1152
12. Vikritisamav-
13. tsarada Kārttika śu 9 Brihavāradamu a-mahājanamgalaṁ a-nāda-mahā-
praje-
14. gauḍugalum saha koṭṭa kramavemtemda a-gauṁḍugalige kōḍagiyāgi
Hā-
15. luteṣya kerege Hulguṁdiya dāriyim badagalu kandu ... bhūmiyū
āvaṁ...............

Translation.

Be it well. While the illustrious refuge of the whole universe, favourite of the
goddess of prosperity and earth, mahārājādhirāja-paramēśvaram, lord of the excellent
city of Dwāravati, sun to the firmament the Yādava race, crest-jewel of the all-know-
ing, king over the Male chiefs, champion over Malepas, gaṇḍabhēruṇḍa, terrible in
battle, unassisted warrior, sole hero, giridurggamalla, a Rāma in moving battle,
uprooter of the Magara kingdom, establisher of the Chola kingdom: - Sri Vira Narasimha-dévaru was ruling the earth in peace and happiness at Horanur-pátána.

When the king issued an order that he had created Hálutore, an agrahára, all the gaúdus agreed to it saying "maháprasadá" (great favour) but when they were asked to bring the mahájanas to his presence (or to hold a meeting of the mahájanas) they refused and went away. Thereupon (the king?) led an expedition against the village, plundered it and unloosed the waists (of women). Then Harimáragauda's son Marayapéraya freed the women and cattle and with great fierceness opposed the expedition, fell upon the cavalry and died. On Thursday 9th lunar day of the bright half of Kártika in the cyclic year Vikríti, šaka year 1152, the mahájanas and the great praje-gaúdus of the nád (district) made a grant as follows: -

A kodagi (gift of rent-free land) was given to the said gaúdus (those who had fought and died in the defence of Hálutore) of a plot of land of the sowing capacity of one khaúduga situated to the north of the road leading to Hulgund from the tank at Hálutore.

Note.

This is a viragal inscription recording the heroism of a warrior named Marayapa of the village Hálutore in defending the cattle and women of his place against molestation by enemies. It is dated S 1152 Vikríti sam. Kártika šu 9 Thursday corresponding to 17th October 1230 A.D. and belongs to the reign of the Hoysala king Narasimha II.

The exact circumstances which led to the plunder of the village cannot be determined. It is stated that the king issued an order stating that he had made the village Hálutore, an agrahára. To this all the gaúdus agreed but when they were asked to give effect to it by summoning the Brahmans to the king's presence they seem to have refused and an army including cavalry is stated to have been collected and marched against the village (Hálutore) and this army is stated to have plundered the village, attacked the cattle and women thereof. It is difficult to say what made the gaúdus unwilling to carry out the king's order. Probably they feared that if the grant of the agrahára to Brahmans became effective they would lose their lands and other property in the village. The next question is who directed an attack on the village whether it was the king or some of the recalcitrant gaúdus. The context seems to indicate that it was the king's officers who attacked the village. Anyhow it is stated that some gaúdus of the village defended it and lost their lives and that grants of land were made for them (to their relations).

The name of the place where the king Narasimha II was encamped at the time of the record is given as Horanuru. This village cannot be identified.
At the village Mogasāvara in the hobli of Bikkōdu, on a rock near a tank.

Size 5' x 4'.

Kannada language and characters.

Note.

This registers the grant of a remission of two varahas out of a land-tax of six varahas for his land to one Viragonḍa of the village Mogasāvara by the gaṇḍas of the district Tagare-nāḍ and Era Krishnappa Nāyaka's Sūrapa Nāyakaiya. Era Krishnappa Nāyaka was the chief of Bēḷūr from C. 1524 to 1566 and Sūrapa Nāyaka was probably an officer at first working under him and later under his successors.

The date of the grant is Ś 1492 Pramōḍāṭa sam. Bhā. śu. 3. This corresponds to August 4, 1570 A. D. if the Adhika Bhāḍrapada month is taken and to September 3, 1570 A. D. if the Nija Bhāḍrapada month is taken. Probably the latter is the date intended as according to sāstras and usage it is only the Nija-māsa that is to be reckoned for religious ceremonies.

The record ends with the prayer Hare, Hare (O Hari, O Hari) in praise of the god Vishnu whose devotee the donor probably was.

At the same village Mogasāvara, on a stone pillar at the village entrance.

Size 8' x 1'—6".

Kannada language and characters.
This records the gift of a rent-free land to a person named Sivanâ. A stone recording the gift was also ordered to be set up. The name of the donor is not given nor the reason for making the gift. As regards the date of the grant, the saka year is not stated. Only the cyclic year Pingala, the month Ėyashtha, the bright fortnight and the tithi, the 1st lunar day are given. The characters belong to the 17th century.

At the village Inîtôlalu in the hobli of Bikkôdu, on a viragal standing near the Siddhêsvara temple.

Size 5' × 2'—6'.

Kannâda language and characters.

Transliteration.

1. svasti samadhigata-pancha-mahâsâbda mahâmanḍalësvara Dvâravati-pu-
2. ravarâdhiêsvara Yâdavakulâmbara-dûmanî maṇḍalika-chûdâ-
3. mani manḍalikā-bēṃṭekāra kavijana-kalpa-vriksha śrī Vishnubhūpā-
4. ṇakamśrī Nārasingadēva prithvirājaṃ geyyuttirala Tuḷūdēsaṃ
5. Chakragottha Talavanapura Uchchari Kovalāla Belvala Vallaṅkaka-
II 6. rbesuva Hādiyagaṭṭaṃ Bayalunāḍum Nilātaladurggaṃ (ra) Rāyarā-
7. yāṭmapuri? Tereyūrāṃ Gāṅgavāḍi-sthānaṃ bhrāḥbhamgadīṃ komḍaṃ śrī-
8. Vishnubhūpāḷakamśrī Nārasingadēvāna paṭṭadarasi Bammaladēvi svarg-
gaste yāḍaḷālī Sirivaljala Chāka-gāṇḍa jōlavāligam vā (vē?) levāligam su-
ra-lōkapṛaptanāda ātana maga Anṇagāṇḍa Āyita-gāṇḍa

Translation.

Be it well. The obtainer of the five great sounds, mahāmaṇḍalēśvara, lord of the excellent city of Dvāravatī, a sun to the firmament the Yadava race, crest-jewel of maṇḍalikas, hunter of maṇḍalikas, a kalpa tree to poets (was) the illustrious king Vishnu.

While the illustrious Nārasingadēva was ruling the earth:—King Vishnu conquered by the knitting of his eye-brows, Tuḷūdēsa, Chakragottha, Talavanapura, Uchchari, Kovalāla, Belvala, Vallaṅ, Kanchi? the great Hādiyagattā, Bayalnāḍ, Nilāchaladurgā, Rāyarāyāṭmapuri, Tereyūr and Gāṅgavāḍi-sthala. The anointed queen of Nārasingadēva, Bammaladēvi attained svarga (died), Chākagāvūḍa of Sirivaljal, attained the region of gods for his gratitude for maintaining him (jōlavāḷi) and on account of his vow (vēlavāḷi). His sons Anṇagavūḍa, Āyitagavūḍa and Chāgigauḍa—all these three set up the stone in memory of the departed.

Note.

This record gives an instance of a peculiar custom current in the times of the Hoysalā kings among warriors who were attached to the king or queen of giving up their lives by some form of suicide on the death of their royal master or mistress. Thus Kuvara Lakshma is stated to have been the general and minister of Ballāla II and committed suicide to fulfil some vow for his master (Belur 112). The present record is not dated and belongs to the reign of Narasimha I (1141-1173 A.D.) son of Vishnuvardhana, the Hoysalā king. A warrior named Chākagauḍa is herein stated to have given up his life on the death of Bammaladēvi, senior queen of Nārasimha I. The reason given for this self-sacrifice is stated to be that he was maintained by the royal family and that he had taken a vow to that effect. The manner of his death is not given here. The words jōlavāḷi and vēlavāḷi are met with in M. A. R. 1931, P 211 and S. I. I. VII P. 181.

23

At the same village Inṭitolalu, on a stone in the wet land of Siddēgauḍa.

Kannada language and characters.
Transliteration.

1. Manmatha-sānuvatsara Māgha ba 7 lu
2. śrīmatu Nuggehāliya Virārāja-vāde-
   ra makkalu Chikavirarājya-anavaru na-
4. mage Krushṇappa-nākayyaveru un-
   baliyāgi pālisida Tolalu grā-
6. ma Dōdayajiyanu yi kala mādiḍāl

Translation.

On the 7th lunar day of the dark half of Māgha in the year Manmatha, the illustrious Chikavirarājaya, son of Virārāja Vađeyar of Nuggehāli:—we have been favoured with the grant of the village Tolalu as umbali by Krushṇappa Nāya-

Note.

This records the gift of the village Tolalu (same as Inṭitolalu) as umbali to the chief of Nuggehāli named Chikavirarājaya, son of Virārāja Vađeyr by Krushṇappa Nāyaka. The donor was apparently the chief of Bēlūr so named. The record is said to have been engraved by Dōdayajiya.

The date is not given in terms of any era. The only details given are Man-

matha sam. Māgha ba. 7. The characters seem to belong to the end of the 16th or the beginning of the 17th century A.D. It is probable that Manmatha here might correspond to A.D. 1595 (the time of Krushṇappa Nāyaka II C. 1588-1625) and the whole date might be equivalent to 10th February 1596 A.D.

Nuggihāli is a village in Channarāyapaṭna Taluk, Hassan District, and its chiefs were apparently subordinate to the Bēlūr chiefs.

No impression is found at the end of the grant.

At the village Chandāpura in the hobli of Arehāli, on a slab set up in the estate of Nāgappasēṭṭī.

Size 5′ × 1′—6″.
Kannāḍa language and characters.
<table>
<thead>
<tr>
<th>No.</th>
<th>Kannada</th>
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<tbody>
<tr>
<td>1.</td>
<td>svasti śri jayābhyudaya</td>
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<td>2.</td>
<td>śaka varuha 1282 neya Vi-</td>
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<td>3.</td>
<td>kāri-samvatsarada Pushya su 2 Guru-</td>
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<td>4.</td>
<td>vāradallī svasti śrīman mahā-mam-</td>
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<td>5.</td>
<td>ḍalēsvaraṁ ari-rāya-vibhāda bhāshe-</td>
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<td>6.</td>
<td>ge-tappuva-rāyara-ganda śrī Virabukam-</td>
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<td>7.</td>
<td>nā-voḍeyaru tamma bhuja-ba-</td>
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<td>8.</td>
<td>ladi vairi-rāyaram geldukondu</td>
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<td>9.</td>
<td>Hoyisaṇa-rājyada Hariha</td>
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<td>10.</td>
<td>ra-paṭṭaṇada nelevīdinalli sukha-saṁ-</td>
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<td>11.</td>
<td>kathā-vinōdadiṁ sthira-rājyam</td>
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<tr>
<td>12.</td>
<td>geyutidali tat-pāda-padmōpaṭi-</td>
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<tr>
<td>13.</td>
<td>vi śrīmatu khantikāra-rā-</td>
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</table>

Transliteration.

1. svasti śri jayābhyudaya
2. śaka varuha 1282 neya Vi-
3. kāri-samvatsarada Pushya su 2 Guru-
4. vāradallī svasti śrīman mahā-mam-
5. ḍalēsvaraṁ ari-rāya-vibhāda bhāshe-
6. ge-tappuva-rāyara-ganda śrī Virabukam-
7. nā-voḍeyaru tamma bhuja-ba-
8. ladi vairi-rāyaram geldukondu
9. Hoyisaṇa-rājyada Hariha-
10. ra-paṭṭaṇada nelevīdinalli sukha-saṁ-
11. kathā-vinōdadiṁ sthira-rājyam
12. geyutidali tat-pāda-padmōpaṭi-
13. vi śrīmatu khantikāra-rā-
yamage umbalì ágalági sri Vi-
15. rabukamna-vodeyaru koțta Hoyi-
16. saña-nāda valitadali Tagare-nādo-
17. jagaṇa Çhērmanahāllîge kula-pramām-
18. nu ondu hanavanu kulava kādīdu sa-
19. rvvamāmnyavagi mādi tamma voda-
20. huṇṭida Chandapa-vodeyara he-
21. sarali Chendapura vondu mādi Bē-
22. lūra Mallinātha-dēvaru sadāchā-
23. ri gambhirarappa Koyaṭe-vodeya-
24. rige ā Nāgaruṇa-vodeyaru dāna-
25. dhārā-pūrvvakaṃ mādi ā-chamdra-
26. tārambaraṃ sarvvaṇānaya nādava-
27. mtāgi koṭa Chandipuravanā mu-
28. mde āraru arasugalu yi-dha-
29. mmava pālisuvṃtāgi koṭa pura-
30. vanu ellaru pālsī naḍēsu-
31. ādu sva-dattam para-dattam
32. vā yō harēta vasuṃdha-
33. rā shashti-varusha-sahasrāṇi
34. viṣṭāyāṃ jāyate krimi
35. yi maryyadeyali ā pu-
36. rada mumde kalla naḍisuvaha-
37. mge Nāgaruṇa-vodeyaru ā-
38. pura-varggada bhaktarige koṭa pa-
39. tra-sasana ā Nāgaruṇa-
40. vodeyara voppa
41. sri vira-Bukaṇna-
42. vodeyaru
43. sri sri sri

Translation.

Be it well. On Thursday 2nd lunar day of the bright half of Pushya in the auspicious Śaka year 1282, the cyclic year Vikāri.

Be it well.* While the illustrious mahāmanḍalēsvara, conqueror of hostile kings, champion over rulers who break their word, Śrī Vīra Bukāṇna Vodeyar defeated the enemy kings by the prowess of his arms and ruled steadily in peace and comfort at his residence in Hariharapāṭṭana in the Hoysaṇa kingdom.

A dependant on his lotus feet: the illustrious champion over Khantikāra kings (khantikāra-rāyara-gaṇda) Teppada Nāgaruṇa Vodeyar granted the village
Chēramanahalli which was situated in Tagare-nāḍ belonging to Hoysaṇa-nāḍu and which had been bestowed on him for maintenance (umbarî) by the illustrious Viṭa Bukkaṇṇa Vodeyar, after fixing the tax of one haṇa? (hulapramāṇu) and making it free of all imposts and forming a new village out of it called Chendapura in the name of his brother Chandapa Vodeyar to (the god) Mallināthadēvaru at Bēḷūr, to Kōyade Vodeyar, deep in righteousness, to last for as long as the moon and stars endure and with pouring of water.

The future kings will maintain this dharma (charity). All will continue this pura (hamlet).

He who takes away land given by oneself or others will be born as a worm in ordure for sixty thousand years.

This patra-sāsana (inscription recording a document containing a gift or sale) was granted by Nāgaṇṇa Vodeyar to the bhaktas (lit. devotees: here Viṣṇa priest) belonging to the puravarga (village population) in order that a stone might be set up in front of the village recording a grant to this effect.

The signature of the said Nāgaṇṇa Vodeyar:—

Śrī Viṭa Bukkaṇṇa Vodeyaru. Śrī Śrī Śrī Śrī.

Note.

This records a grant of a village for the Viṣṇa priest at Bēḷūr by Teppada Nāgaṇṇa Vodeyar during the reign of the Vijayanagar king Viṭa Bukkaṇṇa Vodeyar I. The village granted consisted of the lands of the village Chēramanahalli in Tagareṇāḍ which belonged to Hoysaṇa-nāḍ. The object of the grant was to perpetuate the name of the donor's brother Chandapa Vodeyar and the new village was accordingly named as Chandapura.

Who was the donor? We find the names of Mallināthadēvaru of Bēḷūr and Kōyade Vodeyar as the donees. Whether Mallināthadēvaru means a priest or a god at Bēḷūr cannot be determined. Probably the latter is meant by Mallināthadēvaru and Kōyade Vodeyar was the priest of the temple and the grant was made for the services of the god and Kōyade Vodeyar, its priest, was entrusted with the management and enjoyment of the lands on his performing the necessary services for the god. With him were associated the Bhaktas referred to as donees in line 39.

Nothing is known from inscriptions about a temple at Bēḷūr dedicated to the god Mallināthadēvaru.

Hariharaṭṭana where Bukkaṇṇa Vodeyar is stated to be camping is probably the same as Harihara in Chitaldrug District situated at the confluence of the Tungabhadrā and Haridrā rivers. It has a temple dedicated to the god Harihara, a combination of the gods Viṣṇu and Śiva. As a sacred place it is referred to in several inscriptions (E. C. V. Artsikere 108 of Ś 1177, Hassan 6 of Ś 1437;
E. C. XI Davangere 23 of S 1392, 26 of 1300 A. D., 86 of S 1190, etc.). It is also called Hariharadēvara in a copper plate grant of Bukka II, dated 1352 A.D. (E. C. XI, Davangere 67). It is called Hariharapurā in an inscription at Harihar, dated 1280 A.D. (E. C. XI, Davangere 59).

The donor Teppada Nāganna Vodeyar with the title Khanti-kāra-rāyara-ganḍa (punisher of kings who talk vainly) was a son and subordinate of the Vijayanagar king Bukka I. (See E. C. IX, Hoskote 93, 113; X, Chikballapur 63; V. Hassan 19.) The date of the grant corresponds to 22nd December 1359 a Sunday taking S 1281 Vikāri.

KADUR DISTRICT.

NARASIMHARAJAPURA SUB-TALUK.

25

At the village Bālehalli in the habli of Bālehonur, on a slab standing in the enclosure of the Virabhadra temple.

Size 2' 6" × 1' 6".

1. ಸುಭ್ರಿತ അভിനിവേശം മാത്രം തെളിവ് രചിക്കുന്ന ഷഡ്പദ
2. അഭിനിവേശം മാത്രം തെളിവ് രചിക്കുന്ന ഷഡ്പദ
3. പരമാർശനിയായ രക്ഷണം കൈവരിക്കുന്ന ഷഡ്പദ
4. പരമാർശനിയായ രക്ഷണം കൈവരിക്കുന്ന ഷഡ്പദ
5. നമ്മൾ അതിനാഗ്രഹിക്കുന്ന ഷഡ്പദ
6. നമ്മൾ അതിനാഗ്രഹിക്കുന്ന ഷഡ്പദ
7. അഭിനിവേശം രചിക്കുന്ന ഷഡ്പദ
8. അഭിനിവേശം രചിക്കുന്ന ഷഡ്പദ
9. അഭിനിവേശം രചിക്കുന്ന ഷഡ്പദ
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17. അഭിനിവേശം രചിക്കുന്ന ഷഡ്പദ
18. അഭിനിവേശം രചിക്കുന്ന ഷഡ്പദ
Transliteration.

1. svasti śrī jayādbudaya śakava 1290 neyā Ki-
2. laka-samvatsarada Phālguna ba 10 ā śrīman mahāman-
3. dālēśvaraṃ arīrayāvibhāḍa bhāsege-tappuva-rāyara-
4. gaṇḍa śrīvīra-Bukaṇṇodeyaru prithvirājyaṃ geyyutti-
5. re Āragaḍa rājyavanājuva Kumāra Virupanṇa-
6. oḍeyara mahā-pradhāṇi Mādarasa-oḍeyaru
7. māḍika [dha] rīmā Sātalige-nāḍolage Bālehaḷiya Vīrē-
8. svara-dēvarīge anrītapadīge Bālehaḷiḷi vara-
9. ha 101 ra 40 kuḷava kaḍidu Nāḍu-sante-
10. li Siguruvali olage bhūmi ga 1010
11. . . . . . . . . . . Virabhadraniṅge
12. ā Mādarasa-oḍeyaru Nāḍuliyaḷu
13. . . . . . . . . . . Brāhma-
14. nara satra-dharmaṇavaṇu āralipidōde
15. Vāraṇāsiyaḷu sāvīra-kavīleya konda
16. pāpādali hōharu ॥ sva-dattam pa [ra] dattam
17. vā yō harēti vasumdhāra śhashti-var-
18. sha sahasrāṇi visṭhāyām jāyatē krimi

Note.

This belongs to the reign of Bukka I (Bukaṇṇodeyar), king of Vijayanagar. He is given the titles mahāmanḍalēśvara and arī-rāya-vibhāḍa (conqueror of enemy kings). Under him Kumāra Virupanṇodeyar is stated to be the ruler of the kingdom of Āraga. This Virupanṇodeyar was a son of Bukka I and several inscriptions of his are found in this area (See E. C. VI, Koppa 6 of 1369; Mudgere 52 of 1370; VIII, Tirthahalli 16 of 1377). The kingdom of Āraga included parts of the present Koppa, Mūdagere, Tirthahalli and Nagar Taluks.

The present record registers a gift of land in the village Bālehaḷi (the details regarding this land cannot be made out clearly owing to the letters indicating the same being not clear) by Mādarasa-oḍeyar, mahāpradhāṇi (chief minister) of Virupanṇodeyar for the service of food offerings in the temple of Vīrēsvara (same as Virabhadra) in the village Bālehaḷi situated in Sātalige-nāḍ district. He is stated to have granted certain taxes (details not clear) in Nāḍuli (?) for setting up a free boarding house for Brahmins.

Mādarasa Oḍeyar of the grant is the same as Mādhava-mantri who ruled from about 1347 to 1391 the kingdoms of Chandraguttī, Āraga and Konkan during the reigns of Harihara I, Bukka I and Harihara II. He was a scholar, general and minister. He was a Śaiva Brahman and disciple of the Kālāmukha priest Kriyāśakti (See M. A. R. 1929, p. 171 and Ep. Ind. XXI, p. 18.).
The grant is dated S. 1290 Kilaka sam. Phal. ba. 10 corresponding to Sunday, March 4, A.D. 1369. The record ends with the usual imprecation.

26

Copper Plate in the possession of the Bālehonnr-matḥa at Bālehalli in the same Narasimharajpura Sub-Taluk.

Size 12½" × 8½".

Kannada language and characters.

Single plate only with raised edges. The plate belongs to the Mūdigere matḥa, which is a branch of the Bālehonnr-matḥa.

1. ಸತ್ಯವನ್ನಂತೆ ಸರ್ವತ್ತೇ ಮಸೂಳಿಸಿ ನಾಮದಿನದೆ ವಾದನೆ ಕರಿ

2. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

3. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

4. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

5. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

6. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

7. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

8. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

9. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

10. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

11. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

12. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

13. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

14. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

15. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

16. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

17. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

18. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

19. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

20. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

21. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

22. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

23. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ

24. ಸ್ಥಾಪನೆಯ ಸ್ಥಳದಿನದೆ ವಾದನೆ ಕರಿ
Translation.

Obeisance to Śambhu, beautiful with the fly-flap touching his lofty head, the foundation pillar of the city of the three worlds.

Be it well. In the victorious year 1630 of the Śālivāhana era, the cyclic year Sarvajit, on the 5th lunar day of the bright half of Māgha:—

For the charities of the virakta-māṭha built at Kaḷasa by Bokkasada Siddabasavaiya for Kuruvada Hāladēvaru possessed of pure and righteous Śivāchāra, the illustrious Basappa Nāyaka, son of Chennammāji, lawful queen of Sōmaēkhara Nāyaka, and grandson of Śivappa Nāyaka and great grandson of Siddappa Nāyaka, descended from Keladi Sadāśivarāya Nāyaka, Edevamurāri, kōṭekōlāhala, establisher of the Viṣuddha-vaiddikavadaita-siddhānta, and devoted to Śiva and gurus, got executed the following charter of the gift of land:—

As Mariyappa represented that there was no sāsana for the grant of land
made to this matt and that a śāsana should be got written for the same, the following has been executed in writing for the grant of land made:

The village of Konekōdu belonging to the village Samse in Kalasa-sīme has been granted for the charities of this matt. The income of the said village is 4 gadyānas and 1½ haṇas from the old sidhāya (fixed revenue), 2 gadyānas and 3½ haṇas from birāda, ½ gadyāna and 1½ haṇa from malavāri; total 6½ gadyānas and 4½ haṇas. Additional special taxes added to the income of the village: 1½ gadyānas and 2½ haṇas. The total income of this estate is 8½ gadyānas and 1½ haṇas. The old income of Pāla Konekōdu is 2 gadyānas and 3½ haṇas. Details for this:—For the produce of 200 trees, 8 haṇas, for 5 padis of pepper 1½ haṇas, for 3 padis of cardamoms 1½ haṇas; total 1 gadyāna and 1½ haṇas. From nashta and sthala-nashta, for 300 trees 1 gadyāna and 2½ haṇas; total 2 gadyānas and 3½ haṇas. Increase of income due to new additions of land, 2½ haṇas. Total 2 gadyānas and 6 haṇas. Grand total 11 gadyānas and 2½ haṇas.

In addition to this landed estate, a mānya for 2 pack bullocks has been granted as an act of devotion to god Śiva.

As the above grant has been made by us, you may enjoy within the boundaries of the said land marked by stones bearing the symbol of linga on them, the eight rights and powers of enjoyment including treasure on the surface or underground, water springs, minerals, imperishables, futures, ready income and possibilities and also increase the produce of the land by growing new plants and setting up gardens.

You may also carry on the two pack-bullocks which have been exempted from customs duties articles such as rice, paddy, ragi, salt, tamarind, pulses, būsa (chaff on wheat?), oil, ghee, dhall, jaggery, cocoanuts, kāchu, dry cocoanut (copra), cloth, iron, tobacco, dates dry or fresh, asafeotida, cumin seed, fenugreek, onions, garlic, turmeric and ginger but you should not carry on them free of duties packages of heavy articles? (gadasina-saraku) such as arecanut, pepper, lace, etc. You may enjoy this grant in the succession of Śaiva priests (Vira-mahēśvara) for as long as the moon and sun endure and carry on the charities of your matt. Thus is the dharma-śāsana written.

The moon, sun, etc., know men’s actions.

Between making a new gift and preserving one already made, preserving is better than making a gift. By taking away what another has given, one’s own gift is rendered useless. Where a yōgiśvara worships Śiva-linga even once, Pārvati and Shānmukha, there all sacred waters (tirthâni) dwell always. Whatever is given to a devotee of Śiva is an act of devotion to Śiva and is free from sin and is an essential aid to salvation.

Śri Sadāśiva.

Note.

This registers the grant of a charter making a gift of lands to a Viraśāiva matt at Kalasa in Mūdagere Taluk by the Keladi king Basappa Nāyaka I (1697-1714)
son of Chennammâji. This matt is stated in the grant to have been constructed by Bokkasada Siddabasavaiya and some lands were made over to the matt apparently by the Keladi king but at the time no sâsana had been given. Now a sâsana was granted by the king at the instance of a person named Mariyappa to the priest of the matt named Hâladêvaru of Kurava.

The lands granted were situated in the hamlets Konegôdu and Pâla Konegôdu belonging to the village Samse in Kalasada-sime and brought an annual revenue of 11 varahas, 2 hañas, one hâga and bâle. In addition to the gift of lands the donee was allowed to carry certain articles of merchandise on two bullocks free of customs duties. The usual imprecatory verses and two verses glorifying the reward of making gifts to Śiva and his devotees are found at the end of the grant. The king’s signature Śrî Sadasiva concludes the grant.

The date of the grant is given as 5th lunar day of the bright half of Mâgha in the cyclic year Sarvajitu, Śaka year 1630 and is equivalent to January 16, 1708 A. D.

MYSORE DISTRICT.

MYSORE TALUK.

27

A sannad of Krishnârâja Odéyar III, dated 1823 A. D. brought by Pandit Nanjundârâdhyâ, Mysore.

Kannada language and characters.
Note.

This sannad records the gift of lands of the annual revenue of 15 kañthiriyka hanas free of taxes made by the Mysore king Kṛishṇarāja Vaiḍeyar III to Gurusāṅtappa, head of the (Viraśaiva) mātt at Dyāvalapura village in Mysore Taluk. It is addressed to the Āmil (Amildar) of Mysore (called in the sannad Mahisūrul-Tālōku) named Nanjarājaiya. The donee was permitted to select dry lands of the annual revenue of 15 hanas either in the lands cultivated under Government management, or in the lands cultivated by the donee under kandayam basis (i.e., paying a certain rent each year). The grant was to commence from the year Chitrabāhu and in the land was set up a stone marked with linga.

The grant bears the usual Dēvanāgarī seal of Kṛishṇarāja Vaiḍeyar III and the signature Sṛt Kṛiṣṇa. It is dated 26th November 1822 A.D., Tuesday 12th lunar day of the bright half of Kārtaṇa in the year Chitrabāhu.

28

In the city of Mysore, in the temple of Sāntiśvara-basti, on the brass-plated pedestal of the image of Sarvāṅga-yaksha and Kūśmāṇḍi—yakshini.

Kannāḍa language and characters.

1. কান্তিষ্঵রাঃ
2. কুশমাণ্ডিঃ
3. সর্঵াঙ্গরাজাঃ

Note.

This records the gift of the brass covering of the pedestal of the figure of Sarvāṅga Yaksha in the above temple at Mahisūr (Mysore) by a person named Marināgaiya, son of Danikāra Padmaiya. The characters belong to the 19th century.

29

On a gong in the same Basti.

Kannāḍa langugue and characters.

మరినాగై దండి పద్మదయా అభినాయి కృష్ణరాజశైలు విందమాఛు విందమాఛు బాసిందా ఈ విందమాఛు బాసిందా విందమాఛు బాసిందా బాసిందా బాసిందా
Note.

This records the gift of the above gong by Pujitaia, younger brother of Sirasaiya, retired shanbhog.

30

On the pedestal of the bronze image of Ananta-tirthankara in the same Basti.

Kannada characters and Sanskrit language.

Transliteration.

1. śrimat-Kasyapa-gōtrajō Jinapadimbhōje lasām shatpadaḥ kshāttriyōttama-Dēvarājanṛīpatiḥ saddharmma-
2. patnāy saha Kempammanyabhidhānayā vratayujā svarggāpavargapradam kritvā nantavrataṃ taddā
d. rachitavān bimbḥām mudaitaṃ chhubhāṃ ambudhīndriya-sailēṃdā pramītēsmīn Śākābdakē
c. Nandana-vatsarē Bhādramāsē suklaśāṃtī-tithau Anantanātha-bimbaya pratisīthāṃ jaga-
d. d-utāram kārayāmāsa pūrvokta-Dēvarāja-nṛipōttamaḥ

Translation.

King Dēvarāja, the best of the kshatriyas, born of Kāsyapagōtra, a bee shining at the lotus feet of Jina, and his good queen named Kempammanī, devoted to religious rites (vratayuj) performed Ananta-vrata, which leads to heaven and salvation and at the conclusion of the vrata caused this auspicious image to be made. In the year Nandana, in the Śaka year counted by seas, organs of sense, mountains and moon (1754), in the month Bhādrapada, in the 8th day of the bright fortnight, the above king Dēvarāja got this image of Anantanātha to be consecrated.

Note.

This records the observance of Anantavrata, which consists of the worship of the Jaina Tirthankara named Anantanātha with suitable fasts, etc., by Dēvarājanṛīpati and his wife Kempammanī and the setting up of the metallic image of Anantanātha in the Śāntisvara-basti by him along with his wife Kempammanī.
Dēvarāja-ṇripati here referred to was a member of the Arasu community in Mysore. The date of the consecration corresponds to September 2, 1832 A. D., when Krishnārāja Vaḍeyar III was the King of Mysore.

31

On two lamp stands (dīpāsthambha) in the same basti.

Kannāda characters and Sanskrit language.

Note.

This records that the above lamp-stands were presented to Śaṅtīśvara-bastī by Dēvīrammaṇi, queen of Chāmarāja for the attainment of perfect faith. Chāmarāja here referred to is the Mysore King Chāmarāja Vaḍeyar IX (1776-1796).

32

On four pots of the same Basti.

Kannāda characters and Sanskrit language.

Note.

This records the gift of the four brass vessels (chambu) by the queen Dēvīrammaṇi of the previous record for the abhishēka (bathing) of Śaṅtīśa of Mahishāpura who is the same as the god Śaṅtinātha in Mysore.

33

On the brass covering of the Gandhakuti panel in the doorway of the garbha-

Kannāda language and characters.

Note.

This records that the brass-covered doorway (gandhakuti) was the gift of a

person named Nāgaiya, son of Dhanikāra Padmaiya. The weight of the metallic
plate is given as 39½ (seers). The date of the gift is given as S' 1736 Bhâva sam. Āsv. śū 1 corresponding to October 14, 1814 A. D.

34

On the brass covered door of the sukhanâsi in the same basti.

Kannâda characters and Sanskrit language.

Transliteration.

śrimach-Chhâmti-Jinêmdrasya pamcha-kalyâna-sampadah
śriyā Mêrujinâ-gâram hasataśchaikya-vêṣâmanah
parârdhâya-rachanôpêtaṁ kavâtam idam abhutam
kârayâmâsa sadbhaktyâ Śrâvakâ Jainâmârggataḥ
Nâga-nâmâ pituḥ svasya Marinâgâ-hvayasya cha
dhanikâra-padâdhyâ-sya svarmôksha-sukhalabdhyê

Translation.

A person named Nâga, who is a Śrâvaka, according to the Jaina path, got constructed with righteous devotion, for the attainment of the bliss of mûksha (liberation) to his father Nâga called also Marinâga and holding the position of dhanikâra this wonderful doorway excellently prepared for this mansion of Sânti Jinendra who has attained five kalyânas which laughs at the Mêrujinâgâra by its beauty.

Note.

This records the construction of the above doorway by Nâga of the previous record. No date is given here but evidently it seems to be of the same date as the previous number viz., 1814.

35

At the Royal palace in the Mysore City, on the umbrella of the throne (Simhâsana).

Kannâda characters and Sanskrit language.
lords
Transliteration.
šri Chānumḍā-kripā-labdha-sāsvataśvarya-bhāṣvara 
Karnāṭa-prithvi-sāmrājya-ratnasimhāsanēśvara 
Yādavānvaaya-dugdhābdhi-sarad-rākāsudhākara 
śri Chāmarāja-tanuja Śrī Krishnadharanīśvara 
kulakramāgataṁ ramaṁ bhadrapītham upēyushah 
kautūhalanī lōkānāṁ dōgdhi chhatram idaṁ tava 
tvad-yaśō-vimalēmdu-śri-jātāhhibhavaśamkitaḥ 
esha rākāsudhāṁsūs tvām chhatra-vaśyēna sēvatē 
tvad-aśraya-mahimnāsau nyakkritya tapana-tviṣham 
sadā kupalayānandam ādhātte chhatra-chaṃdramāḥ 
Brahmā Vishnur Mahēśascha sva-sva-sakti-samanvitāḥ 
ratna-simhāsanārūḍhaṁ rakṣhaṁtvām ahaṁśīm 
vāṇi vāgvaikāraṁ dadyāl Lakshmīs sampadām ṛṇjitaṁ 
maṅgalāṁ sadā dadyād bhavatē Sarvamangalā 
trayastrimśat-kōti-samkhyaṁ ye dēvās tri-divaukasah 
bhadrapīṭhē sukhāśīnāṁ rakṣṣamtvām samāmtataḥ 
Viśveḍēvā Śa Vasavō Rudrādityaganās tathā 
bhadrāsane samāśīnām ahamtvām ahaṁśīm 
pratāpaṁ tava pushnātu lōkachakshur Gabhastimān 
nirmalāṁ Chaṃḍramāḥ krtiṁ maṅgalāṁ Mahīṣaṭaḥ 
saṁyutāṁ Imdujō dadyāt prajñatvām Suradēśikāḥ 
sunitim Kavīr ādadyāt suḥkam Śanīrauttamaṁ 
Rāhur bāhubalam dadyāt Kētus teva kulōṇnatiṁ 
sarve grahaṁ sanakshatrāḥ uprasannā bhavamtvā te 
Durgādevī Gaṇēśaḥ cha Kṣhētrapālō bhayaṃkaraḥ 
vāstothpatīḥ prasannātmā sarve rakṣhamtvā sarvataḥ 
lōkapāḷā maḥātmānāḥ svāṁ svāṁ dīṣam upāśritāḥ 
rakṣhamtvām tvām sadā sarve bhadrā-pīṭhādhīrāhinām 
Airāvataṁ samāsthāya vajrabasth Purandarāḥ 
tanōtva sampadāṁ riddhim tava rājyaṁ prāśasthaṁ 
mēṣhārūdhah saptahasthaṁ sruṅ-srūvādyā-yudhō nalaḥ 
tējasvitām pradadyāt tē simhapīṭhādhi-rōhināḥ.
O king Śrī Krishṇa, son of Śrī Chāmaraja shining on account of everlasting wealth obtained by the favour of Śrī Chāmuṇḍā, Lord of the jewelled throne of the kingdom of Karnāṭa, the full moon of the autumn (śarad) to the Milky Ocean of the Yadava family:—

This umbrella of you who own the auspicious seat (throne) which has come down to you in lineal succession and is beautiful, makes the people filled with wonder. Afraid of defeat by the spotless moon of your fame, the moon (of the full moon day) serves you in the guise of an umbrella. Treating with contempt the brilliance of the sun by the power of your support, the moon of your umbrella causes joy at all times to the circle of the earth (otherwise to the lilies). May Brahma, Vishnū and Mahēśa together with their śaktis protect you day and night seated on the jewelled throne. May Vāni give you eloquence, Lakshmi great wealth and Sarvamangalā, good fortune at all times. May the thirty-three crores of gods, the Viśvedēvas, the Vasus, Rudras and the Ādityas protect you day and night seated on the throne. May Sūrya, the eye of the earth, increase your glory, the moon the spotless fame, Mangala good fortune, Budha loveliness (saumyatā), Guru wisdom, Śukra statesmanship, Śāṇi great happiness, Rāhu strength of arm and Kētu eminence in family (kulōnnati). May all the planets and stars be auspicious to you.

May Durgādevī, Gaṇēśa and the beneficent (abhayankarah) Kshetrapāla and the propitious Vāstoshpati protect you on all sides. May all the great protectors of regions (lōkapāla) dwelling in their quarters constantly protect you seated on
the throne. May Indra, seated on Airavata and bearing the thunderbolt increase the wealth of you that rule over the kingdom. May the seven-handed Agni, seated on the ram and holding srūk, srūva and other weapons give glory to you seated on the throne. May Dharmarāja seated on the buffalo and possessed of Dānḍa and other weapons be favourable to you and give you an abiding love of Dharma. May Nairrita, the lord of the Yātudhānas, armed with the mace and seated on a man remove the fear of evil spirits to you who rule the earth. May Varuṇa seated on the crocodile and possessed of the noose and other weapons give you always peace of mind and purity. May Vāyu, seated on the antelope and bearing the winnow grant you health and strength at all times. May the famous Kubera armed with the sword and seated on the horse give you treasure undiminished in spite of liberal benefactions (tyāga). May the great Iśāna, god of gods, seated on the big Bull and bearing the trident and other weapons, give you long life.

May you maintain the path of dharma followed by Diltpa, Sagara, Rāma, Hariśchandra and Nāla. May these blessings of gods and Brahmans always attend you seated on the beautiful throne under the shadow of the umbrella.

Note.

This inscription consisting of 24 anusṭubh verses in Sanskrit invoking blessings on Krishnarāja Odeyar III is engraved on the gold umbrella of His Highness the Maharaja's throne in the Mysore Palace. No date is given. [See M. A. R. 1919, P. 44.]

36

At the temple of Prasanna Venkaṭaramanaṉasvāmi of Subrāyadāsa, on a slab above the doorway of the Anjaneyha shrine.

Kannāda language and characters.

(में हिंदिस्का भाषा लिखी है।)

1. अमर शामर अमर शामर, अमर शामर
2. अमर शामर अमर शामर, अमर शामर
3. अमर शामर अमर शामर अमर शामर, अमर शामर
4. अमर शामर अमर शामर, अमर शामर
5. अमर शामर अमर शामर, अमर शामर
6. अमर शामर अमर शामर, अमर शामर
7. अमर शामर अमर शामर, अमर शामर
Transliteration.

1. ālida mahāsvāmiyavarru
2. gi pruthvīsāmmyāyaṃ gaiyuttiralu Śālivāhana Śakhavarushamgala 1758 ne saṃda varta-
3. mānavāda Durmuki sam i da Āśvija šu 5 lu sarvavishayadalā samrakshaka-
rāda Subarāyadā-
4. sapratināmā Gopāladasanu yi Krishnavilasada agrahāradallī namna hesarige dayamādīsida vṛtī
devānāma Venkaṭesadēvarru devastāna chitramanṭpañapra raṭha
taṭaka ṭopu devastanada yedarige agrahā-
6. ra taṭākada mēle Prānadēvarru devastāna 1 Prasanna-pushkarani Prasanna-
Prānadēvarru Rāmadēvarru devastāna
7. vutsava mamṭapamamdhyamanṭapamumṭāddu ālidadamahāsvāmiyavarrige
avara putra kaḷatrapa avara vaṃ-
8. sapāramparyā viśīṣṭa dharmavā sērabekemdu namna amnāṃdaru
Śnappadāsarru sammatiyimādā tum-
9. de paralokasāḍhanārthavāgi śrī-Krishnarpana-pūrvakavāgi ālida mahā-
svāmiyavarru mādiśīda
10. dharma yivara savistāravu Prasanna Venkaṭēśa-dēvaru devastānada śilā-
sāḍhanadallīdhe nōḍalā-
11. gi tiḷiysaṃdittu rruju śrī-krishṇa

Translation.

While His Highness the king with all his titles is ruling the earth seated on the
jewelled throne . . . . .

On the 5th lunar day of the bright half of Āśvija in the year Durmukhi, 1758th
year of the Śālivāhana era, I, Subrāyadāsā surnamed Gopāladasa, protector in all
respects (ellāvishayadalū samrakshakarāda) with the approval of my elder brother
Śnappadāsā made a gift of the following works of charity including the vṛtī
d and house favoured to me in Krisnā Vilāsa Agrahāra, the Prasanna Venkaṭēśa
image and the temple, the painted hall, the car, the tank, the grove, the agrahāra
in front of the Prasanna Venkaṭēśa temple, the Anjanēya temple on the tank,
Prasanna-pushkarini pond, Prasanna-Pranadevaru, Ramadewaru temple, festival hall, Sandhya-mantapa, etc., to god for my spiritual welfare and the merit of the king and his family and descendants. All these charities owe their existence to the king. Details about this are found in the stone sasana in the Prasanna Venkateshvarasvami temple and can be learnt by seeing the same. Sri Krishna.

Note.

This records briefly the charities made by Subrayadasa, a Madhva Brahman of Mysore and a dependant of the king Krishnaraja Vadeyar III, king of Mysore. The fuller details of these charities are given in another record. The present record is dated S' 1758 Durmukhi sam. Asv. Su. 5, which is equivalent to October 15, 1836 A.D. [For the life of Subrayadasa, See M. A. R. 1919, P. 45.]

37

At the village Alanahalli in the hobli of Mysore, on the doorway of the Manoranjana Mahal bungalow.

Kannada language and characters.

1. srirastu ! svasti sri vijayabhuyudaya
2. Salivahana saka 1782 ne Siddhahthi-samvatsara-
3. da Asvija suddha 10 Guruvarakke sariyada
4. san 1859 ne Agatobaru tarlku 6 llu alida
5. mahavamiyavara dharmapatnirada samukha-
6. ttti-samnindhanada Muddu-Krishnaammanapni-
7. yavaru nirmamadiisida dharmachhatrada ba-
8. llyiruva Khassamanoranjana mahalu !

Transliteration.

1. srirastu ! svasti sri vijayabhuyudaya
2. Salivahana saka 1782 ne Siddhahthi-samvatsara-
3. da Asvija suddha 10 Guruvarakke sariyada
4. san 1859 ne Agatobaru tarlku 6 llu alida
5. mahavamiyavara dharmapatnirada samukha-
6. ttti-samnindhanada Muddu-Krishnaammanapni-
7. yavaru nirmamadiisida dharmachhatrada ba-
8. llyiruva Khassamanoranjana mahalu !
Translation.

Good fortune. Be is well. In the year 1782 Siddhārthi of the auspicious Śālivāhana era, on Thursday the 10 lunar day of the bright half of Aśvīja corresponding to 6th October 1859, this Manōraṇjana Mahal belonging to the Mahārāja (khāsa) was constructed near the choultry (dharma-chhattra) set up by Muddukrishnājammanuṇi of Samukhattoṭi, lawful wife of His Highness the Maharaja (ḍida mahāsvāmiyavaru).

Note.

This records the construction of the above royal mansion and a choultry adjacent to it by Muddukrishnājammanuṇi, queen of Krishnarāja Vadeyar III, king of Mysore. The record is dated 6th October 1859.

38

At the village Lingāmbudhi, in the same hobli of Mysore, on a slab set up in the wall of the mukhamantapa of the Mahālingēsvara temple.

Kannada language and characters.

1. ಕಾಳನವ ಕನ್ನಡ ವಿದ್ಯಾರ್ಥಿಗಳು ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಗಾಗಿ ತಮ್ಮ ಸಮರ್ಪಣವನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
2. ಕನ್ನಡ ವಿದ್ಯಾರ್ಥಿಗಳು ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಗಾಗಿ ತಮ್ಮ ಸಮರ್ಪಣವನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
3. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
4. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
5. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
6. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
7. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
8. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
9. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
10. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
11. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
12. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
13. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
14. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
15. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
16. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
17. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
18. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
19. ಹಾಗೆ ಬೇಕಾದ್ದರು ಇದರ ವಿದ್ಯಾಂಶ ವೈವಿದ್ಯಾಕಾಂತ ಸೇವೆಯನ್ನು ಸೇರಿಸಿಕೊಂಡರು.
Krishṇabhūpati.

Be it well. On Saturday, the 10th lunar day of the dark half of Jyēṣṭha in the year Sarvadhāri being the year 1750 of the Śālivāhana era, during the Karkāṭaka-lagna, on this auspicious day, Lingājāmanī of Krishṇavilāsa, lawful wife of Śrī Krishṇarāja Vaḍeyar, lord of the excellent city of Mahiśūr, king of kings, mahārāja, heroic king, got constructed this temple with golden finial and vimāna and compound wall for the love of the goddess Chāmuddeśvari and set up a linga named Mahālingēśvara with the goddess Lingāmbā named after us, and also constructed a new tank to the south of the temple named Lingāmbudhi with a grove and in order to provide for the daily services, food offerings, and illumination directed the Mahiśūr Taluk (authorities) under the buddhi-nirūpa of our king to grant a plot of land below this tank belonging to the government and of the annual revenue of 250 Kaṇṭhirāya varahas, free of imposts, to be respected by all. The kings, whether
they be my own descendants or descendants of other kings, who always protect my charities intent on dharma.—I bow to their lotus feet with my head.

Śrī Rāma.

Note.

This records the construction of the above temple of Mahalingēśvara with the tank Lingāmbudhī close by and the grant of some land for the services in the temple by Lingajāmmāṇi, a queen of Krishnārāja Vaḍeyer III, king of Mysore. The record is dated S' 1750 Sarvadhārī Jyēṣṭha ba 10 Saturday corresponding to 7th June 1828.

39

At the village Chikkahalli in the hobli of Varuḍa, on a stone standing in the land of Kālaiya.

Kannada language and characters.

1. ಸುಧಿ ತೆಮರಣಕ್ಕೆ ಸಂಪೂರ್ಣ ದಿನಮಾಣಾಧಾನದ ೪೦
2. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೪
3. ಮಾರ್ದಕ ಇಲ್ಲಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
4. ಅ ಮಾರ್ದಕದಲ್ಲಿ ಕೊಡಿ ಹಿಂದೆ ಕೊಡಿ [೪೦]
5. ರಂದು ಮಾರ್ದಕ ಇಲ್ಲಿ ಕೊಡಿ ಹಿಂದೆ ಕೊಡಿ ೪೦
6. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
7. ನೋಡಿ ಇಲ್ಲಿ ಕೊಡಿ ಹಿಂದೆ ಕೊಡಿ ೪೦
8. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
9. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
10. ನೋಡಿ ಇಲ್ಲಿ ಕೊಡಿ ಹಿಂದೆ ಕೊಡಿ ೪೦
11. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
12. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
13. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
14. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
15. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
16. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
17. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ [೪೦]
18. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
19. ಅ ನಾಗಾರ ನೋಡಿ ಅಂಗಳದಲ್ಲಿ ಕೊಡಿ ೪೦
20. ಅ ನಾಗಾರ
Transliteration.
1. svasti śṛt jayādbudaya Śālivāhana śakavari-
2. sha 1457 saṃda Vijaya-saṃvatsarada Bhādrapada
3. bahula 7 līl śrīmatu Marupurada Rangaya....
4. varīge koṭṭa sottaguttigeya kalappaṭṭiya krama....
5. namm Ma....purada-sthalake saluva Būtigahaliya grāmadoḷagā-
6. gi saluva Chikkahaliyagrāma 1 nū nimge sōṭta-guttige-
7. yāgi kalla naṭṭu koṭa ā-grāmada chatusāme-yoḷa-
8. gāda gadde beddalu tōta tudike anē achukaṭtu kāḍā-
9. rambha nīrānphha - - hola goḍeguyalu nidhi nikshē-
10. pa jalapāśaṇa akṣhiṇi āgāmi sidha sādhyaagaloḷagāda ānum-
11. tāda sakala-svāmyavanu āgumādi anubhavisikondu ntvu te-
12. ōva sōṭta-kaṭṭaughttigge ga 27 aksharaḍalu yippateluvara-
13. hanu varuśavandhake i kandāya-mārgadali tettu bāhirin en-
14. du nāu Būtigahaliya Mallayagauda Udandagaudha Halage-
15. pagauda Virapa-gauda Baya-gaudanavaru sahavāgi nāu namm
16. samamtiyindoḍambaṭṭu koṭṭa sōṭtiya kalappaṭṭi sa [rva]-
17. mānyapūrvaṇvāgi yimti yidake āvanobba alupidare
18. tāmma tamde tāi gōū brāhmaranu Gangeya taṇiyan koḍa pāpake
19. hōharu

Translation.

Be it well. In the year 1457 of the auspicious Śālivāhana era, in the year Vijaya, on the 7th lunar day of the dark half of Bhādrapada, the illustrious Rangaya-varu, of Marupura and Chingahebāruva granted the following kalla-paṭṭe (stone charter) of śrōtra-guttage given to Śaṅtaya (dē) varu of Kāreghanahalli:—

As we granted the village of Chikkahali situated within Būtigahanahalli village belonging to our Mu ... purada-sthala as śrōtra-guttage after setting up a stone (śāsana) therein, you may enjoy all the rights of possession within the four boundaries of the said village including rice lands, dry lands, gardens, small gardens (tuḍike), embankments, area of land under irrigation by tank (achchukaṭṭu), lands depending on rain, lands artificially irrigated, crops stacked or reaped, treasure hidden or on the surface, water springs, minerals, imperishables, futures, ready rights and possibilities, and pay every year 27 varahas as śrōtra-guttage (fixed rent payable for a land granted to a priest) as kandāyam every year. To this effect we have granted this śrōtriya-kalla-paṭṭe-mānya (stone charter given to a priest) with our full approval and the consent of Mallayagauda, Udandagaudha, Halagegapaudha, Virapasguda, and Bayagauda of Būtigahanalli. Whoever violates this will be guilty of the sin of killing their parents, cows and Brahmans on the banks of the Ganges.
Note.

This records the grant of the village Chikkahalli, a hamlet of Bātigaballi, by the gauḍa of Bātigahalli to a person named Sāntayadēvaru of Kāraganahalli. The name of the donee indicates that he was a Vīraśaiva priest. Kāraganahalli is a deserted village in the Mysore Taluk. Bātagahalli and Chikkahalli are also villages in the same Taluk. The date corresponds to 10th September 1533 A. D. taking Vijaya S' 1455.

At the village Varuṇa in the hobli of Varuṇa on the third vīragal (Mysore Taluk No. 43 revised).

Translation.

Be it well. Bōchiga Dharmasetti, the house servant of Goggi, died when he stood in front of Uttavagalla and Edevari attacked the village. Dugga granted 2 kanḍugas of wet land?

Note.

This and the following two numbers contain inscriptions on vīragals at Varuṇa. The present record is the revised version of the E. C. III Mysore Taluk No. 43. The word manevagati means a house servant (See M. A. R. 1916, P. 47). Goggi, the donor of this record has been given in another record (Mysore Taluk 37) the titles, of the band of five chief instruments, mahāśuddhī and possessor of the Original Boar for his crest. Dugga or Durga has also been given the same titles and also the title, born in the Chālukya family, etc. (Mysore Taluk 36). Apparently those two were Chālukya chiefs. It is difficult to say who Uttamagalla was. A chief Uttamagalla is met with in P. 129, M. A. R. 1935 as the ruler of Varahataka and son of Avaniyamma, a Chālukya chief. Edevari was apparently the name of some warrior who was attached to the Chālukya chief. The period of the Vīragals has been fixed at about 900 A. D. on the basis of their paleography (M. A. R. 1916 P. 47).

At the village Varuṇa in the hobli of Varuṇa, on the 6th Vīraīkal.

Kannada language and characters.
Translation.

Be it well. The house-servant of Goggi or some one (Vada Sattiga?) attacking Sangavalla fought and died. Dugga......

Note.

This records the death of another house-servant of Goggi in battle and some grant made by Dugga in his memory. The village Sangavalla is mentioned as the place attacked (M. A. R. 1916 P. 47).

42

At the same place, on the 7th Virakal.

Kannada language and characters.

1. ದೇರಣೆ ವಿಭಾಗದ ವೃತ್ತಂತ
2. ದೇರಣೆ ವಿಭಾಗದ ವೃತ್ತಂತ
3. ಶ್ರೀಮತ್ತು ಶಂಕರಾಚಾರ್ಯ

Translation.

When Satyaya was ruling, Matiga son of Masikalla-gavunda of Dadigavalli died in the battle of Sedeyal? Naka.

Note.

This is also similar to the previous viragal grants. Dadigavalli also known as Dadigavadi, appears to have been in the west of the Bangalore District and it is mentioned as one of the provinces conquered by the Chola king Rajaraja. (See also M. A. R. 1916, P. 47.)

NANNANGUD TALUK.

43

At the village Nanjangud in the habli of Nanjangud on a slab in the ceiling of a mantapa in the Tirthaghatta (Nanjangud Taluk 19 Revised).

Kannada language and characters.

1. ಸಂಭವಿಸ್ಸ ಸ್ಥಳಾವಧಿ ಜೂತಜನಿ
2. ಸಂಭವಿಸ್ಸ ಸ್ಥಳಾವಧಿ ಜೂತಜನಿ
3. ಸಂಭವಿಸ್ಸ ಸ್ಥಳಾವಧಿ ಜೂತಜನಿ

15
Note.

This and the next record have been published in the Epigraphia Carnatica Vol. III as Nanjangūḍ Taluk Inscriptions No. 19 and 20 and have also been very briefly noticed in page 68 of the Mysore Archeological Report for the year 1918. But owing to the height of the ceiling of the mantapa in which the inscription slabs are set up and the difficulty of access to them except in hot summer when the water of Kapilā river in which the mantapa stands is very low have prevented a proper reading of the inscriptions or taking of good inked estampages of them.
These difficulties were overcome by setting up a temporary scaffolding during the month of April 1936 and careful readings and estampages were taken. It is also to be noted that some letters in the middle of the slabs are completely worn out and lost and some letters at the end of each line are hidden by mortar pointing. All the same the inscriptions have been deciphered as fully as possible and re-published here.

The present record begins with the usual stanza in praise of the god Śambhu. Next comes the date 1436 of Śālivāhana era, Śrāvana śuddha. The name of the cyclic year (Bhāva) is lost and so also the tithi and week-day. The year S’ 1436 is equivalent to A.D. 1514.

The inscription next records a grant made by Bhaṇḍārī Basavappa Oḍeyar, head of the (Viraśaiva) mātt at Suttūr (a village in the Nanjangūḍ Taluk, about 7 miles to the north-east of Nanjangūḍ) in connection with the temple of Sangamēśvara contracted newly by him. The word Sangamēśvara means the god Śiva set up at the confluence of two rivers. Here the confluence of the Kapilā and Kamūndinyā near the present Nanjungēśvara temple at Nanjangūḍ is referred to. Where this Sangamēśvara temple stood cannot be now definitely determined. Probably it must have stood somewhere near the Tirthaghaṭṭa where the inscription stones are now found.

The grant made by Bhaṇḍārī Basavappa Oḍeyar is described as consisting of (1) the village Simānahaḷḷi in Kottāgala-sthala with all its rights (2) Half the revenues of the village Chilahaḷḷi in Etiğa Mulūr sthala, the other half going to Sirigiri Oḍeyar residing in the temple of Sangamēśvaralēvāru (3) a flower garden to the north of the temple of Sangamēśvara and west of a part of some land? (4) A wet land of the sowing capacity of 1? khanduga in the village (the name of which is lost) belonging to the donor.

It is next stated that all these lands were made over for the services of the god Sangamēśvara by the donor Bhaṇḍārī Basavappa Oḍeyar and that their income was to be enjoyed by Agastyanātha, nambi (temple priest) at Najalugūḍ (same as Nanjangūḍ) who was to perform all the services connected with the god Sangamēśvara and that the above lands were given to him as a hereditary perpetual estate for those services.

It is further stated that the managing authorities or trustees of the temple of Sangamēśvara were Sirigiri Oḍeyar and other mahattu (Viraśaiva priests) residing therein.

The usual imprecation that the violators of the grant would be guilty of the sin of killing cows and Brahmans on the banks of the Ganges is next given. After this comes the stanza stating that he who confiscates land given by oneself or others is born as a worm in ordure for sixty thousand years. This concludes the record.
At the same place in Nanjagud, on a second slab in the same ceiling (Nanjangud Taluk 20 revised).

Kannada language and characters.

<table>
<thead>
<tr>
<th>No.</th>
<th>Kannada Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ಸಂತುಳದನೆಯ ಸಮುದಾಯದ ಪ್ರಭಾಮಾನ</td>
<td>Sambhudana samudayam prabhanam</td>
</tr>
<tr>
<td>2.</td>
<td>ಹುರುಡಿ ಸಂಸ್ಕೃತಗಳಿದ್ದರೆ ಹುರುಡಿ</td>
<td>Hurudi sanskritagala huruudhi</td>
</tr>
<tr>
<td>3.</td>
<td>ಮಾನವಾಳ ಬೃಹತ್ತಾದೇವದಿತೆ ಅರಿತಿ</td>
<td>Manavaalabhratta devadite ariti</td>
</tr>
<tr>
<td>4.</td>
<td>ವಾಡು ಶಿಲ್ಲಾ ಬೃಹತ್ತಾದೇವದಿತೆ ಅರಿತಿ</td>
<td>Vaddu shilaa bhrattadevadite ariti</td>
</tr>
<tr>
<td>5.</td>
<td>ಸಮುದಾಯ ತುಖೆಯಿತೆ ಹಿಂದು ಕಾಲನೆಂದು</td>
<td>Samudayatuhke ite hindu kalane undu</td>
</tr>
<tr>
<td>6.</td>
<td>ಎಂದು ಬೃಹತ್ತಾದೇವದಿತೆ ಅರಿತಿ</td>
<td>Undu bhratta devedite ariti</td>
</tr>
<tr>
<td>7.</td>
<td>ಆಚಾರಗಳ ಮೂಲೆಯಿತೆ ಹಿಂದು ಕಾಲನೆಂದು</td>
<td>Acharagal muule ite hindu kalane undu</td>
</tr>
<tr>
<td>8.</td>
<td>ಆಚಾರಗಳ ಮೂಲೆಯಿತೆ ಹಿಂದು ಕಾಲನೆಂದು</td>
<td>Acharagal muule ite hindu kalane undu</td>
</tr>
<tr>
<td>9.</td>
<td>ಆಚಾರಗಳ ಮೂಲೆಯಿತೆ ಹಿಂದು ಕಾಲನೆಂದು</td>
<td>Acharagal muule ite hindu kalane undu</td>
</tr>
<tr>
<td>10.</td>
<td>ಅಂದು ಬೃಹತ್ತಾದೇವದಿತೆ ಅರಿತಿ</td>
<td>Undu bhratta devedite ariti</td>
</tr>
</tbody>
</table>

Note.

This record is found near the previous record. Its estampages and readings were taken in similar circumstances, the only difference being that only a few letters are lost in each line in the present record.

After the usual stanza in praise of Sambhun the date of the record is given as S' 1436 Bhava sam. Sravana su (or ba) 1. Taking the fortnight as suddha the date would coincide with 22nd July 1514 A.D. a Saturday.

The record next registers a grant of lands made by the pontif (paṭṭada) of Suttur Matt (called here Sutura-simhasana) named Bhandari Basavappa Odeyar to Sirigiri Vadeyar and his associates dwelling in the Sangamesvara temple newly set up by him in the southern bank of the Kapila river for the daily food and other expenses.
The grant consisted of (1) the village Boppalsalí and its hamlets situated in the Mūḍaṇa Kōte-stane and (2) wet lands of the sowing capacity of 1 khandugas in the village Holalavāḍi and containing a stone marked with linga to indicate boundary (3) and wet lands of the sowing capacity of 2 khandugas to the south of Gora (vādi?) and (4) 500 measures of dry land in Mulār (5) and a cocoanut grove planted and nurtured by the priest Sirigiri Voḍeyar to the north and (6) half the village of Chilahalí in Yettagada Mulār sthala, the other half going for the services of the god Sangamésvara. All these lands are said to have been made over by Bhaṇḍāra Basavappa Oḍeyar to Sirigiri-Oḍeru-dēvaru (same as Sirigiri Voḍeyar).

It may be noted that the names of the above two priests are found in the previous grant also. [See also M. A. R. 1913, P. 50.]

The usual imprecations against the violators of the grant are found at the end of the record.

At the village Kattavādipura in the Hobali of Nanjangūḍ, on a stone set up at the village entrance.

Size 2'—6"×1'—6".

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ನಂತರ ಇನ್ನು ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
</tr>
<tr>
<td>2. ತಾಂತ್ರಿಕ ಉಂಟಲು ಸುಂಬಾರಿ</td>
<td>of. of. of.</td>
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<tr>
<td>3. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<tr>
<td>4. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<tr>
<td>5. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>6. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>7. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>8. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>9. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
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<td>10. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
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<td>11. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
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<td>12. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>13. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>14. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>15. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>16. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>17. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>18. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>19. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>20. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>21. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<td>22. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<tr>
<td>23. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
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<tr>
<td>24. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
</tr>
<tr>
<td>25. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
</tr>
<tr>
<td>26. ತಾಂತ್ರಿಕ ತಾಂತ್ರಿಕ</td>
<td>of. of. of.</td>
</tr>
</tbody>
</table>

Note.

This records the charter of sale of the village Pura belonging to Kalale-sthala, the village being sold rent-free (kōḍagi) by Mallinātha Oḍeru of Kalale in favour of the Vītraśaiva priest Hosamaha...nāthaśevaru, disciple of Siddhārāmaśevaru who was a disciple of Bīḍarada Nanjanāthaśevaru belonging to Nanjanāthaśevaru-māṭha.
The usual epithets are given for the donee viz.: possessed of pure and righteous conduct according to Śaiva religion and belonging to the mahāmahattu (the great priesthood) in the heaven and earth and devoted to the worship of gurus, linga (Śiva) and Jangama (Śiva priests).

No date is given. The characters belong to the 16th century.

46

At the village Dēvarasanahalḷi in the hobli of Nanjangūḍ, on a stone set up in the rice land of Venkaṭappa

Size 5'×1'—6".

Kannada language and characters.

Translation.

The illustrious mahāmandalēsvara Śrī Vīrā Śaṅkanṇa Oḍeyar granted Nanjunḍanāthāpurā with pouring of water and free of taxes as a perpetual gift to the illustrious guru Vīra Lingadēvaiya. The protectors of this charity are the mahāprabhus ruling for the time over Kāraṇāḍ. He who violates this grant will incur the sin of killing tawny cows and Brahmans on the banks of the Ganges.

Note.

This records the gift of the village Nanjunḍanāthāpurā, probably the same as the present Dēvarasanahalḷi where the grant is found, to a Vīrāśaiva priest Vīra Lingadēvaiya or Guruvīra Lingadēvaiya. The donor is named Vīra Śaṅkanṇa Oḍeyar, who was apparently the chief (mahāprabhu) of Kāre-nāḍ District in Nanjangūḍ. No date is given. The characters belong to the 15th century A. D. Nothing more is known about the chief referred to.

47

At the village Uppinahalḷi in the hobli of Nanjangūḍ, on the 1st slab set up at the village entrance (Nanjangūḍ Taluk 55 revised).
Size 7'×4'.

Kaunada language and characters.

Note.

This inscription belongs to the reign of the Hoysala king Narasimha III. He is called mahāmandalēśvara Pratāpachakravarti Hōsala Śrī Nārasiṃhadēvarasar and is given the following titles: Refuge of the universe, lord of wealth and earth, king of kings, supreme lord, the great master, lord of the excellent city of Dvāravati, a sun in the firmament the Yādava race, crest-jewel of the all-knowing, lord over Male chiefs, champion over Malapas, gandabhērunda, terrible in war, sole hero,
Sanivarsiddhi, giridurgamalla, a Rama in moving battle, a lion to elephants the enemies, uprooter of the Magara kingdom, establisher of the Chola kingdom:—

The inscription next records the establishment of a fair (*sante*) to be held on Tuesday at Manali by the mahapradhana prachanda nanayaka Manchana-
danayaka and Chavundadева, mahaprabhu of Hiriyanađ and certain gaudas named Kereya Bachigavunda's son Appa prabhugavunda's son Honmagavunda Kereyagavunda, Madigavunda of Kärenad and certain setris named Sankasetti, *pattanavami* (mayor) of Narasimhapatana alias Dévarahalli, son of Marisetti, Mahana Mānikiyasetti, son of Pattanavami Machisetti, Mammalasetti, son of Kollappa, Dēsamānikiyasetti, son of Matyalasetti and other *nagare* (merchants) of the village Manali. Certain grants seem to have been made in connection with the fair for the pattanavami and mandalasvami Mahana Mānikiyasetti. But this part of the record consisting of lines 21-27 is worn out and cannot be made out fully.

The grant is dated S' 1200 Bahuhdānya sam. Chaitra su. 1 Ïdivāra. The date corresponds to 25th March 1278 A.D. if we take the lunar month Chaitra of the year Bahudhānya S' 1200 it will be a Friday. If we take the solar month Mēsha the date would correspond to 24th April 1278 A.D. a Sunday as stated in the grant. Probably this is the date intended. The date falls within the reign of Narasimha III (1251-1291).

Manchana-danayaka who is styled here mahapradhana is also met with in several inscriptions of the neighbourhood (See E.C. III, Nanjangūḍ 92 of S’ 1214 and 103 of S’ 1213, etc.). As regards the places mentioned in the grant, Hiriyanađ is referred to in certain records as containing the villages Mūgar and Takađur now in the T-Narsipur and Nanjangūḍ Taluks (E.C. III, T.-Narsipur 78 and Nanjangud 118). Manali is mentioned in two records E.C. IV, Yadatore 13 and 14.

The record has no invocatory or imprecatory stanzas.

48

At the same place in the village Uppinahalli, on a second stone (Nanjangud Taluk 56 revised).

Size 6'×3'.

Kannada language and characters.

1. ಕನ್ನಡ ಭಾಷೆ ಸಂಕೇತಗಳ.
2. ಕನ್ನಡ ಭಾಷೆ ಸಂಕೇತಗಳ.
3. ಕನ್ನಡ ಭಾಷೆ ಸಂಕೇತಗಳ.
4. ಕನ್ನಡ ಭಾಷೆ ಸಂಕೇತಗಳ.
5. ಕನ್ನಡ ಭಾಷೆ ಸಂಕೇತಗಳ.
This inscription which was originally published as Nanjangud Taluk No. 56 has now been thoroughly revised. It records the building of a matt at the village Kalale (in the Nanjangud Taluk) for the Viraśaiva sect of gurus by Dēvājammanśī in memory of the departed Arasinavaru (the king?) and also the gift of the village Uppinahalli in Kalale-time by her for the expenses of the matt. The village is said to have been granted with all the rights of possession after setting up boundary stones marked with a lingam. The usual imprecatory sentences next follow.

The gift is said to have been made on the 5th lunar day of the bright half of Chaitra in the year 1584 Śubhakrit of the Śālivāhana era during the reign of Dēvarājuvaḍeyaraiya at Śrīrangapaṭṭana and with the approval of Nanjanāthaiya. The date corresponds to 14th March 1662 A. D.

The donor of this grant Dēvājammanśī is also referred to in another record of Nanjangud Taluk which records a grant by her for a Viraśaiva Matt at Kalale (E. C. III, Nanjangud 81). She was probably the queen of Kaṇṭhīrava Narasarāja Oḍeyar, king of Mysore, who ruled from 1638 to 1659 A. D. She seems to have been a follower of the Viraśaiva faith. (See E. C. III Intr. P. 28. Nanjanāthaiya, whose approval was obtained for the grant to the matt at Kalale was probably a chief of Kalale). Dēvarājuvaḍeyaraiya, the king of Śrīrangapaṭṭana at the time of the grant was Dēvarāja Oḍeyar, king of Mysore who ruled from 1659 to 1672 A. D.
At the same place in Uppinahalli on a 3rd slab (Nanjangud 57 revised).

Size 2'-6" x 1'-6".

Kannada language and characters.

Note.

The characters of this inscription are much worn out at the end. In the beginning of each line some letters are lost.

It seems to record the grant of some village, perhaps Uppinahalli with all rights to the authorities (sthānika) of three temples, Mallikārjuna...........vedēviand ............ for services. An annual payment of 1 varaha as kōdagidēre (?) and of some other items was to be paid as fixed rent (grōma-guttage) for the enjoyment of the village.

The grant is said to have been made by Kāmaṇa, mahāprabhu of Kārṇad. It is not dated in any era, and the cyclic year given cannot be clearly made out. The characters seem to belong to the 16th century A. D. Kārṇad or Kārṇād 70, a district comprising some of the villages around Uppinahalli is also referred to in several inscriptions—E. C. III, Nanjangud 25, 59, 82, 128, 188.

50

At the village Kirugunda in the same hobli, on a fragmentary slab near the Bhōgēśvara temple.

Size 1'-3" x 1'-0".

Tamil and Grantha characters and Tamil language.

Note.

This inscription is full of lacunae, as a portion of the inscription slab is lost.

It seems to record the gift of some land, 10 kulis in extent with the sowing capacity of 10 kulagas for the services of worship (achchanebōgam) in the temple of Pillaiyār (Gaṇēśa) in the village Sōlakulāntakan ... pura made by certain gaudas of the village including Nirupagāmunda. The management of the grant was vested in a person named Tiyyagapperumāl.

No date is given. The characters seem to belong to the 12th century A. D.
Tamil Supplement

No. 50.

At the village Kirugunda in the same hobli on a fragmentary slab near the Bhoges'vara Temple.

Size 1’ 6" × 1’-0.

Tamil and Grantha characters and Tamil language.

1. .................................................. ஆ இதும் ......................
2. பத்தாக்கு கல மைதிரும் பிற்பரிதம்
3. குருத்தியுடன் அன்று பெரும் நைகன்
4. காம-ஏகர் ........................................ நடுமண்டு-கெட்டு
5. காமறு........................................ நடுமண்டு-கெட்டு
6. காமம்........................................ நடுமண்டு-கெட்டு
7. அரா விழின பிற்பரிதம் நிறஞ்சியில்
8. குருத் பொருள் கோளாக மீன் பார்க்க
9. மின்னூ பிற்பரிதம் அல்லது கெட்டியில்
10. .................................................. ம பெரும் நைகன்
11. .................................................. மைதிரும்

Front side.

Back side.

1. ........................................................
2. அமேகம் பிற்க.. ........................................
3. அக்கம் வருமந்தம் கெட்டில்
4. பப்பக்க விழியர் ........................................
5. எலோதிய அல்லது கெட்டு இது
6. அரா .................................................. பிற்பரிதம்
7. .................................................. இது
8. குருத்தியுடன் அன்று பெரும்
9. குருத்தியுடன் அன்று பெரும்
10. ..................................................
11. கெட்டி..................................................
At the village Halre in the hobli of Hullahalli on a slab set up to the east of the house of Kaṭīrāṇavatāru.

Size 3' × 3'.

Kannada language and characters.

1. शुभम अस्तु मैसुरः
2. द अमृतमण्णनावरु
3. मैसुराण वालजे कात्तिसिदा
4. महामहाहत्तिना
5. माथादा ग्रामा

Transliteration.

1. śubham astu Maisu-
2. ra Amrutammanavaru
3. Maisura valage kaṭṭisida
4. mahāmahattu
5. maṭhada grāma

Translation.

Good fortune. This village belongs to the mahāmahattu (Viraśāiva Matt) built by Amṛitamma of Maisūr in Maisūr.

Note.

Amṛitamma was a queen of Dēvarāja Vodēyar (1659-1672) king of Maisūr and the mother of his famous son and successor Chikkadēvarāja Vodēyar (1672-1704).

A copper plate grant of Chāmarājanagāra gives the following:

"Dōḍa Dēvarāja-nāmā tēshām ādyō Raghūttamō niyatiṁ . . . . dhar-mapatny Amṛtāmbāsya Sitā Kuṣa-Lavāv iva asūta Chikkadēvendra-Kaṭṭhiravamahipati."

(Epigraphia Carnatica Vol. IV, Chāmarājanagāra 92). She was a great patron of the Viraśāiva sect and her grants of land to the matt built by her in the city of Mysore are often recorded in inscriptions. (Mysore Archeological Report for 1930, P. 165, Report for 1931, P. 131).

No date is given in the present record, but it may be assigned to about 1668 A. D., the date of the Kētahalli grant published in the Annual Report for 1931.

At the village Basavanapura in the hobli of Chikkayana-chhatra, on a stone set up in a rice land.

Size 2' × 2'-3".

Kannada language and characters.
This records the gift of a village named Abûr for the services of food-offerings to the god Nanjundēśvara. The grant is stated to have been made by a person named Achyutarāyaru Apayyanavaru for the merit of the king of Vijayanagar named Achyutarāya. The donor was apparently an officer under the above king.

The king Achyutarāya is stated in the record to be ruling at Hampe.

The date of the grant is given as S' 1464 Plava sam. Māgha śu. 14 Monday and corresponds to 30th January 1642, a Monday as stated in the grant.

The usual imprecation is found at the end of the grant and also a prayer to Nanjunda, who is the presiding deity worshipped in the Śrīkanṭhēśvara temple at Nanjanagūḍ. The grant is made for the services in that temple.

The village Abûr here probably belonged to Abūra-māgani which is stated to have contained also the villages Hebādi, and Bēḍarāḷḷī (Seringapatam Taluk 149) now found in Chandagāla hobli, Seringapatam Taluk.

53

Basavanpur Plates of the Punnād king Skandavarman found in the possession of Channappāji Arasu at the Village Basavanpur. [Plates XXIII and XXIV.]

Size 84" x 24": 5 Plates with seal.

Old Kannāḍa characters: Sanskrit and Kannāḍa language.
COPPER-PLATE GRANT OF THE PUNNATA KING SKANDAVARMA.

(No. 53—p. 126.)
I. B 1 स्वतंत्र जयवर्करापूर्प्य भाष्यमन्त्रीसहः स्त्रीयुद्धाविकासको जित्रानयः 2 सुधार्थः\| कृत्यपरस्परस्तव्य प्रजानांतिप्रभावी न प्रादूः हिताया 3 वै प्रजानामध्यकारायः\| सहायकोल्चारां वाराकालित 4 यिकते स्वात्मकसहभाषाको शीर्षायितशासनः\| अतिमात्रादरराजां राजादिवो 5 प्रतार्यायः

II. A 5 प्रजासामनावाख्याणे अधिसोः सिद्धान्तः 6 सुधार्थः\| कृत्यपरस्परस्तव्य प्रजानांतिप्रभावी न प्रादूः हिताया 7 वै प्रजानामध्यकारायः\| सहायकोल्चारां वाराकालित 8 यिकते स्वात्मकसहभाषाको शीर्षायितशासनः\| अतिमात्रादरराजां राजादिवो 5 प्रतार्यायः

II. B 9 नैसुष्णाणे सन्नाय अभावसामायादिरीति\| विवस्तातिव माहंद्रया मुदार्थारिषि 10 सुधार्थः\| स्वात्मकसहभाषाको सिद्धान्तः 11 श्वायायः सत्त्रसंप्रेषणः\| तत्त्वादनं प्रभावयायामानयां वाराकालित 12 होत्रयः\| प्रजासामनावाख्याणे साधारणामध्यकारायः मेघाधिकारी स्वर्णात्मकः

III. A 13 साधारणामध्यकारायः\| सन्त अद्रत्वः स्वर्णात्मकः रेण म 14 हेमको प्रवधारितः\| चन्द्रोपिन निधरतेन स त [२] स तेजसा मिधः\| मनोनयनन्दारिणिा कालेनदुः 15 न निर्देशः\| आमानु अन्त्ये यथा वाजुः कृत्रिमः सर्वत्री यथा वस्तः श्रद्धेषि कर्षणा 16 सा राजसर्वपिरं राजते\| कालमाना सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः 17 हेमको प्रवधारितः\| स्वर्णात्मकः रेण म 18 श्वायायः सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः\| सत्त्रसंप्रेषणः

III. B 19 तो निर्देशः\| अपारणीयसवर्णावलिकनमादः 20 स्वर्णात्मकः रेण म 21 ससाधारणामध्यकारायः 22 स्वर्णात्मकः रेण म 23 पुण्यनिर्धारितः शुद्धविधिः सुद्धविधिः सुद्धविधिः सुद्धविधिः श्रावणं स्वर्णात्मकः रेण म 24 सन्तः\| तययः स्रावणं स्वर्णात्मकः रेण म 25 सन्तः\| तययः स्रावणं स्वर्णात्मकः रेण म 26 सन्तः\| तययः स्रावणं स्वर्णात्मकः रेण म 27 ससाधारणामध्यकारायः 28 ससाधारणामध्यकारायः 29 ससाधारणामध्यकारायः 30 ससाधारणामध्यकारायः 31 ससाधारणामध्यकारायः 32 ससाधारणामध्यकारायः 33 ससाधारणामध्यकारायः 34 ससाधारणामध्यकारायः 35 ससाधारणामध्यकारायः
Transliteration.

IB. 1. svasti jayatī arka-kārpūta-bhāsvad emburuhakshaṇah ksha[tra] chūdāmaṇīṁ Mīkō vvikkarma-va-
2. nā-telāh¹ kulay ōniratḥasyasya prajānāṁ tāmarbhājane prādurbhūtā hitāyā-
3. dau praṇāṁ Tāmra-Kāśyapah² Sahya-lēḻatākāsadharā-sadhakah-dharā-
4. śrāvā-
5. dishyā-vinrāntīṣa-kōśā-kēśa-sāsanāḥ³ atimitvādi-rājēshu Rājādityō ha-
6. rāja-
IIA. 5. su praṇā-pālana-vikshāyā jikshinēshu jītātasu⁴ tadvidhyēshv ekavirēshu
tayātava
6. svēndramāsvada bhūmōr bhute samudbhutā bhūbhujā Rāshṭra-
7. varmmanah⁵ uditō
tyām īva bhūtayāh⁶ praṇā-lajjā-kulā-rūpa-vinaya-praśrayāmivaṁ
8. ślagha-
IIB. 9. niyair āṭunah strīṇāṁ prāpayantya vivāditi⁷ mivasvānīta-Mahēndrāṁ
dūyād diśi
10. (r) bhūbhṛtaḥ Svahāyā suhutād ishta-manoratha ivānalat⁸ pariṃjanyād
viva bhū-
11. javyā-sasya-samyān-mahōdayāḥ tasmāt tasya Prabhāvatyaṁ ajāyata

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Note—There are too many errors in the text. The following amendments of the text are suggested as the probable correct readings which the engraver misprinted.

1. Read jayatī arka-kārpūta-bhāsvad-amburuhēkshaṇah ksha[tra]-chūdāmaṇāṁ Mīkō vikrānta-
vāsūdhātalāḥ
2. Read kulayōṇi-ratasyāsya prajānāṁ tāmra-bhājane prādurbhūtō hitāyādau prajānāṁ
Tāmra-Kāśyapah
4. Read atimitvādirājēshu Rājādityō hyarājāta prajā-pālana-dīkhāyām akshinēshu jītarīshu
5. Read tāl-vidhēshēkā-virēṣha yāē-trīdīvākēshvatha bhūmēr bhūtyai samudbhūtād bhūbhujō
Rāshṭravarmmaṇāḥ
6. Read uditōdītāgāte vamē Kādambānāṁ mahībhujāḥ jātāyāṁ Himavat-prāsthāṁ Jānnavāṁ
īva bhūtāyē
da
7. Read praṇā-lajjā-kulā-rūpa-vinaya-praśrayādībhīṁ ślāghahīsair āṭunāṁ strīṇāṁ prabhāvati-
yāṁ ivāditīṁ
8. Read vivasvān īva Māhēndrāyāṁ ulayād diśi bhūbhṛtaḥ Svahāyāṁ suhutād ishta-manoratha
ivānalāt

17
12. hādayah⁹ praḻa-pādana-dikshāyām sākṣhād Dharmātmajā svayaḥ¹⁰ vāṭta-sakya-svaya nitya-
III 13. mavajyāda-Brihaspatiḥ prabhavṛtah-saktibhyā Nābhāga iti vangate¹¹ dvaggaryya-sampadā yaha Ma-
14. hēndra tyavadhir iti Dhanadāhānadhānena ta[r]a śa tējasān nīdhi¹² manō-nayana-sabarāṇya-kāntendur yya-
15. na nirjītāḥ ṛtmalaṁ śrāghatē yasya vāgupāghāsa Sarasvati¹³ yadi vakshaśrāṅ śrī-
16. t sa rājaśrīr api rājate kāśyamayyāṛ patākā yasya dikṣu pratishtītaḥ¹⁴ dīmrīyō
dirghaḥ kāḥcapi yasi vāri prabhūritāḥ tēna pūrva-vābhishinna-prajānām ārī-prabhāvibhiḥ¹⁵ ba-
IIIB. 18. ndanaḥ¹⁶ ma[r] tya-lōkasya bhūbhujah¹⁷ Skandavarmanānāḥ¹⁸ prāpta-
19. nījyaṇaṃ¹⁹ sāmrājya-sarvva-lōka-nāmskri-
yah²⁰ hāṭācchāra-haritā saśvata-pūjā-vidhi-vivṛiddhayah²¹ Dhavalapuram adhivasati vijaya-
20. skandhavārē Kārtthikā-māse²² sūryyagrahaṇe Śuklavāre Punarvasu-
21. nākha-[sā-
22. tre Ārida-gōtraḥ²³ jōtisha-sakuna²⁴ nīmittādēśa-kṛiṣya-kuśala-viśishta-
23. stra²⁵-praṣyoga-pariṇīta²⁶ Dvīvēdi Kottammasarmanāne Eddytonādu-
24. viśayē Kā-
IVA. 23. ppuni-nadi-samipe pūrva-disi (m) Muṭṭalavviyūr-nnāma-grāmam²⁷ sarvva-bāḍha-parihāram udaka-pū(ṁ)rvva-

9. Read parjanyād īva bhudēvyām sasya-samyān-mahādayah tasmāt tasya Prabhavatyām ajayata mahādayah
10. Read sākṣhād Dharmātmajas svayam
11. Read mantra-saktyā svayam niśayaṃ avajāta-Brihaspatiḥ prabhavṛtah-saṅkṣibhyām Nābhāga iti varṇyate
12. Read svarggeyā-sampadā yēna Mahēndrōpy avadhūtāḥ Dhanadāpi nīdhānāna tarasā Tējasān-nīdhiḥ
13. Read manō-nayana-hārītya kāntyēndur yēna nirjītāḥ ṭāmānaṃ śrāṅihatē yasya vāg-
14. Read yasya vakṣaśthālam śrīt sa Rājaśrīr api rājate kāśaṁaṁḥ paṭākāḥ cha yasya dikṣu pratishtītaḥ
15. Read diḥ-madhīye dirghikāḥ chāpi yasya vāri-prapūrītāḥ tēna pūrva-bhishiktēna prajāhlād
16. Read bandhunā
dirghāvibhiḥ
17. " bhūbhujā
data."
18. " Skandavarmanā
data."
19. rājyēna sāmrājya
data."
20. " nāmskṛitā
data."
21. " hāta-chōrā harit śaśvata-pūjāvidhir
data."
22. Read Kārtika-māse
23. " Hārīta-gōtraḥ
data."
24. " jōtisha-sakuna
data."
25. " śāstra
data."
26. " pariṇīta
data."
27. " grāmas
24. n dattah tasya simântaram pûrvvasyân diśi Tulîgâle ante bandu
   Kâla-râ-bâykâlu
25. kûdi ante bandu Neûlîgâle ante bandu Konûndagâle ante Ankolegâle a-
26. nte bandu toreyuḷ kûdittu dakshînâ-desegellam tore-e ante bandu
   pâschimâ-desège-
IVB. 27. lâmmâttam tore-e ante bandu uttarasyân diśi Koṭṭugûdâle ante bandu
   mûdâyin bîlînda
28. nir-ilive ante bandu Tolmoradi-e Kalkuppe-e ante bandu Kondevadi-e
   ante bandu
29. bêṭadâ mûdây pore-e bandu Tulîgâlolo kûdittu sîme asya dânasya
   sâ-
30. kshînâh shaṇnâvati-sahasra-vishaya(h)-prakrîtayâh sva-dattâm
   parâdattâm vâ yô harêta
VA. 31. vasundhârâ 32 shashṭîm-varsha-sahasranâ viṣhâyâṃ jâyate krimiḥ svan
   dâttum sumahac-chhâkyam duh-
32. ka(h)m 33 anyasya pâlanam dânam vâ pâlanâ[m] vêti dânâc chhreyô
   nupâlanâ 37 bâlubhir bbasudhâ 31 bhu-
33. ktà râjabbis Sakarâdibhiḥ 32 yasya yasya yadā bhûmi [s] tasya tasya
   tâdâ pâlam 33 brahma-svâ-
34. n tu vishâṃ ghórâṃ na bhîmsa 34 visham uchyate visham ēkâkinam
   hânti brahmasvâṃ putra-pautrikam 11 i-darmmakke 35 bakra 36 ba-
35. pppom Bârânâsâyul sâsîrvva [r] pârvvarum sâsiram kavîleyam konda
   pâtakan akke Kunâchârî-likhitam

Translation.

Lines 1-2.

Be it well. Victorious is the crest-jewel of the kshatriyas, Mika whose eyes
resemble the lotus flowers purified by the sun’s rays and shining thereby and who
has conquered the earth.

To this king who loved persons of noble birth was born in the early days in a
vessel of copper (a son named) Tâmra-Kâsyapa for the welfare of his subjects.

Lines 3-5.

He ruled with ease the land conquered by him in the boundaries of which the
waters of the Kâvēri (Saḥyajâ) with tremulous waves flow. Râjâditya shone
surpassing ancient kings who never slackened in their vows to protect their
subjects and who conquered their enemies.

<table>
<thead>
<tr>
<th>28. Read vasundhârâm</th>
<th>33. Read phâlam</th>
</tr>
</thead>
<tbody>
<tr>
<td>29. „ duhkhham</td>
<td>34. „ visham</td>
</tr>
<tr>
<td>30. „ pâlanam</td>
<td>35. „ dharmakke</td>
</tr>
<tr>
<td>31. „ vvasudhâ</td>
<td>36. „ vakra</td>
</tr>
<tr>
<td>32. „ Sagarâdibhiḥ</td>
<td></td>
</tr>
</tbody>
</table>
Lines 5-11.

After several such matchless heroes departed to heaven was born to the king Rāṣṭravarman who appeared on earth for its welfare, by (his queen) Prabhāvatī who was descended from the noble Kadambe line of kings and who thus resembled in glory the river Jāhnava (Ganges) rising from the slopes of the Himavat and who seemed to excel Aditi by praiseworthy womanly qualities such as wisdom, modesty, nobility (kula), beauty, courtesy and loyalty, a son highly glorious (mahōdaya) like the sun rising in the region of Indra (east) from the Udaya mountain, like desires being obtained from (incantations of) svākha during oblations offered to fire (Anala), like the great rise (mahōdaya) of plants in earth from rain.

Lines 12-17.

This great son of Rāṣṭravarman was a Yudhisṭhira (Dharmātmaja) in his determination to protect the subjects, scorned Bṛhaspati in his power of counsel at all times, was praised as Nābhāga by his brilliance and energy, surpassed even Mahēndra by his splendour deserving to be sung about in heaven (svah), overcame Kubera in wealth and the sun in the quickness of movement, and the moon in his bodily lustre attracting the minds and eyes of people, and made even Sarasvatī feel abashed (or shrink) by the power of his speech. Even the goddess of royalty (rājaśri) becomes brilliant when she dwells in his chest. His bright flags are set up in all cardinal regions and the lakes constructed by him throughout the area of his territory are full of water.

Lines 17-19.

By that king Skandavarman, who was anointed first (abhishiktēna) by the glances of his happy subjects, etc., who was a friend of the world, who obtained the sovereignty of his kingdom and who was honoured by all his subjects, all the quarters of the earth were freed from robbers and the worship of the gods prospered.

Lines 19-23.

While residing in his victorious camp at Dhavalapura, in the month of Kārtika on the occasion of a solar eclipse, Friday with the constellation Punarvasu, he granted with pouring of water and free of taxes to Dvivēdi (versed in two vēdas) Kottamaśarma of Ārida-gotra (Hārīta-gōtra), an expert in astrology, omens, prognostics and foretelling and the prescribing of rites to be performed for good luck, and deeply versed in all the śāstras and prayōgas (performance of religious ceremonies), the village Muṭṭalavvīyūr, situated in the territory of Edettorenādu, near the river Kappuni to the east.

Lines 24-29.

Its boundaries: to the east Tuḍilgāl and proceeding in the same direction Kalarā-bāykāl (the channel of thieves), Nerīlgāl, Koṅnindagāl, Ankolegāl and the river; to the whole of the south, the river; to the west also the river is the boundary: to the north, Koṭṭugūḍal; proceeding east comes the
waterfall (nîr-îlîvu): next comes Tolmoraḍi and heap of rocks (kal-kuppe) and Kondevadi and proceeding further in the same direction to the east of the mountain, the boundary ends in Tûldilgal.

Lines 29-30.

The witnesses to this gift are the subjects of the Ninety-six Thousand province.

Lines 30-35.

He who confiscates land given by himself or by others will be born as a worm in ordure for sixty thousand years. It is very difficult to give away what belongs to oneself. It is also difficult to maintain another's gift. Between making a gift and protecting a gift, protecting is more meritorious than giving. By numerous kings such as Sakara the earth has been enjoyed. To whomsoever the land belongs at the time, the fruit thereof (of making a gift) accrues. The property of the Brahmans is a terrible poison and poison (ordinary) is no poison. Poison kills only one while the property of Brahmans (when seized) will destroy the sons and grandsons also. He who obstructs this charity will incur the sin of slaying thousand Brahmans and tawny cows at Bârânâsî (Benares).

Line 35.

The writing of Kunâchâri.

NOTE.

These plates were found in April 1936 at Basavanpura, near Nanjangûd in the Nanjangûd Taluk of Mysore District. They were said to have been discovered by a farmer of the village named Channappâji Arasu while digging in the backyard of his house in the above village. They were subsequently purchased from him by the Mysore Archaeological Department.

The plates are of copper and five in number each measuring 8 5/8" × 2 5/8" × 1/10" with a ring and seal. The outer diameter of the ring is about 3 1/2" and of the seal 1 3/4". There is a circular hole in the left side of the plates for the ring to pass through. The ring was not cut at the time the plates were discovered. The seal is interesting and unique. It has in relief a rudráksha or a jack-fruit with strung bow to left and an elephant goad to right with a leaf and crescent moon above and a drum below. The plates are covered with writing on both sides except on the front side of the 1st plate and the back of the last plate. Each page contains 4 to 5 lines and each line has about 30 letters.

The language is Sanskrit except the lines describing the boundaries of the land granted and an imprecation which are in Kannada. The first part up to line 19 consists of Sanskrit verses in Anushṭup metre and the next four lines in Sanskrit prose. After this come five lines (24-29) describing the boundaries of the land and are in
Kannada prose. Then follow five lines in Sanskrit, one line (30) in prose describing the witnesses and four lines (30-34) in Anushṭup verses containing imprecations against the violators of the grant. We have next a line (35) containing an imprecation in Kannada prose and lastly the name of the engraver in Sanskrit in the same line (36).

The Sanskrit verses as engraved are full of errors. There are far more errors in the present plates than in the Komaralingam plates of Ravidatta edited by Fleet in Ind. Ant. XVIII, P. 362 and which on that account have been declared spurious by that scholar. As the text stands, the first 19 lines in the present plates do not often give a clear meaning. But these errors seem to have been due to the ignorance and carelessness of the engraver who did not understand the import of the Sanskrit stanzas which he found in some authentic source and transcribed them faultily. The remaining portions in Sanskrit are comparatively free from errors.

The Kannada prose used (lines 24 to 29) seems to belong to the 7th or 8th century A.D. The lengthening of the last vowel in the genitive singular, e.g., kalārā bāykalāḥ, beṭṭadā māḍāy in lines 24 and 29 and the use of oḥ in the locative are indications of an early period. But oḥ is also used for the locative in line 29. The Kannada portion is free from the engraver's errors which shows that the engraver knew Kannada well but was ignorant of Sanskrit.

The grant is said to have been made from the capital Dhavalapura. This place cannot be identified. We have the village Kattur in Heggadadevankote Taluk, Mysore District, called Kirtipura in inscriptions which may possibly be equated, with Dhavalapura as kirti or fame is often described as dhavaḷa or white. But one cannot be certain of this. The witnesses are said to be the subjects of the Shanavati-sahasra-vishaya (96,000 country). This phrase which is also used in other records (e.g. Álur grant of the Ganga yuvarāja Mārasinga published in p. 72 of M.A.R. 1924) indicates the territory known as Gangavādi Ninety-six Thousand which included parts of the present Mysore, Hassan and Kadur Districts. The village granted Muṭṭalavvīyūr cannot be identified now. It is said to be situated on the east bank of the Kappuni river which is the same as Kapini or Kapila river which flows in Heggadadevankote, Nanjánguda and T.-Narsipur Taluks of the Mysore District and joins the Kāvērī river. Edettore-nāḍu-vishaya or Edettore-nāḍu province in which Muṭṭalavvīyūr is stated to be situated is often referred to in inscriptions and seems to include parts of the Nanjangud and neighbouring Taluks, (E.C.III, Mysore 55; Nanjánguda 44, 134, etc.). It is to be noted that in this record there is no reference to Punnāḍ or Pumrāshṭra of which Rāṣṭravarman was king.

The characters are well-carved and seem to belong to the type of the old Kannada writing of the eighth century A.D. They appear to be later than those of the Mamballi plates which have been assigned to about 550 A.D. by Narasimhachar (M.A.R
1917, P. 41). A few features may be noted: The tails of ‘\(ra\)’ and ‘\(ka\)’ are fully connected with the cross strokes while those of conjunct ‘\(r\)’ and medial ‘\(u\)’ rise fully to the level of the serifs. Medial ‘\(a\)’ often descends lower than the bottom of the letter. Paleographically the plates may be assigned to about 700 A.D. or a little later. The characters are thus definitely different from those of the Mamballi plates and resemble those of the Komralingam plates assigned by Fleet to the close of the eighth or the beginning of the 9th century.

The present record, viz., the Basavanpur grant of Skandavarman is of great interest as it is the third record so far found relating to the genealogy of the kings of Punnāḍ. The first of these records, in the order of publication is the Komaralingam grant of Ravidatta noticed by Rice and published by Fleet (Ind. Antiquary XVIII, P. 362). The Mamballi plates of Prithvipati published by R. Narasimhachar in the Mysore Archæological Report for 1917, p. 41 form the second record of the Punnāḍ kings and the present plates of Skandavarman are a welcome addition to the above two.

No reference however is made to Punnāḍ in the present record of Basavanpur. The Komaralingam plates refer to Punnāṭṭa-rājya and its capital Kitthipura as the kingdom and royal residence of the lineage of kings described therein. The Mamballi plates describe Rāṣṭravarman, the father of the donor Prithvipati as the king of Pum-rāṣṭra. As the present record of Basavanpur plates refers to a grant made by Skandavarman, son of Rāṣṭravarman of the Tamra Kasyapa lineage described in the Mamballi plates and as the village granted in the Basavanpur plates is said to be situated on the bank of the Kapini river which flows through Punnad, it is certain that the present record is also directly connected with the kingdom of Punnāḍ.

Punnāḍ or Punnāṭṭa was an ancient kingdom situated in the south-west of Mysore including parts of the Heggaḍadēvankōṭe Taluk and the surrounding territory. Its capital seems to have been Kittūr called also Kirtipura (see E.C. IV, Heggadadēvankōṭe Taluk 56). The name Punnāṭṭa corresponds with the Punnata mentioned by Ptolemy in the 2nd century where he specially states that beryl was found. The Chandravalli inscription of Mayūra-sarman, circa 258 A.D. states that the Kadamba king Mayūrasarman defeated the Pūnāṭas (M.A.R. 1929, P. 50). Punnāḍ is described as a Six-thousand province in an inscription of the Ganga king Śivamāra (E.C.III, Nanjangud 26). The Gummareḍḍi plates of Durviniṭa (C. 550 published in M.A.R. 1912, p. 30) speak of him as the son of the beloved daughter of the Punnāṭṭa king Skandavarman and as the ruler of the whole of Pāṇḍ and Punnāḍ. Durviniṭa’s mother is named Jyēṣṭhā in the record. Harishēṇa, the author of Brihat-kathā-kōṣa, dated in 931 says that the Buddhist sangha went by their guru’s direction to the Punnāṭṭa country, situated in the south. An inscription
in the Dodballapur Taluk, Bangalore District, refers to one Hoysa³a Yala³aparasa
as the ruler of the Punnāḍ seventy (E.C. IX, Dodballapur Taluk 38) and two in
the Devanahalli Taluk, of the same district refer to a Punnāḍ king, (ibid : Devanahalli
41 and 43). But these merely contain references to Punnāḍ kings and no genealogy
of the Punnāḍ dynasty. Punnāḍ seems to have no connection with Padināḍu
according to Fleet (Ind. Ant. 18, P. 363), but Dr. Saleatore seems to support the
old view of Rice that it was a part of Padināḍ (Indian Culture, October, 1936,
P. 304).

The present record, viz., the Basavanpur plates of Skandavarman gives the
genealogy of the Punnāḍ king as follows: There was an early king named Mika,
the crest-jewel of kings. To him was borne in a vessel of copper a son named
Tamra-kāśyapa. He or his son and successor (the relationship of Tamrakāśyapa
to the next king is not explicit in the record) was Rājāditya. After several kings
of the dynasty came Rāṣṭravarman. His son by the Kadamba princess Prabhā-
vati was Skandavarman, the royal donor of the village Muṭṭālaviyūr on the banks
of the Kappuni river in the Edetōgenāḍ to a Brahman astrologer named Kott-
tammaśarma.

The Komaralingam-plates of Ravidatta also contain a genealogy of Punnāḍ
kings but the succession of kings therein is thus given:—Rāṣṭravarman of the
Kāśyapa family, his son Nāgadatta, his son Bhujaga who married the daughter of
Singavarma, his son Skandavarman, ruler of Punnāṭa-rājya and his son Ravidatta,
the donor in the grant whose victorious camp was at Kithipura.

Comparing the genealogy in the three grants we find the following: None of
the grants is dated fully and no cyclic or śaka year is given in any of them.
The name Rāṣṭravarman is common to all the three grants. He is said to be a
descendant of Kāśyapa in the Komaralingam plates and of Tamra-Kāśyapa in
the Māmballi and Basavanpur plates. The reason for this epithet Tamra is given
in the Basavanpur plates as the birth of the king so-called in a copper vessel for
the welfare of the world. Whether his name itself was Tamra-Kāśyapa or whether
it was merely his title and his real name was Rājāditya cannot be determined.
But since the name Tamra-Kāśyapa is given to the lineage in the Māmballi plates
it is probable that his name was Tamra-Kāśyapa and Rajāditya was his son.
Previous to Tamra-Kāśyapa we have a name Mika in the Basavanpur plates
who is said to be the father of Tamra-Kāśyapa. The next name is Vishnuḍāsa of
the Māmballi plates. He may have been the father of Rāṣṭravarman, since his
name is mentioned immediately before Rāṣṭravarman in the Māmballi plates.
His name is not found in the Basavanpur plates apparently because there was no
necessity to give the names of all the ancestors of Skandavarman, the donor and a
statement is made in lines 5 and 6 that after Rājāditya, several great kings of the
line ascended to heaven before Rāṣṭravarman became king and the phrase tadanu
is given in the Mâmballi plates before the verse in praise of Vishṇudâsa and after the invocatory verse addressed to the god Vishṇu.

Coming to Râshṭravarman we learn that he had three sons and the eldest of these sons was Prithvipati according to the Mâmballi plates. The second son was apparently Skandavarman the donor named in the Basavanpur plates. The third son was Nâgadatta of the Komaralingam plates but the relative rank between Skandavarman and Nâgadatta is merely conjectural. The descendants of Nâgadatta are next named in the Komaralingam plates as Bhujaga, his son Skandavarman (apparently so named after his grandfather's brother), and his son Ravidatta.

Regarding Râshṭravarman's queen we find her named Prabhâvati and she is said to be the daughter of a great king of the Kadambas in the Basavanpur plates. Her father however is not named in the grant. In the Mâmballi plates as published we find Râshṭravarman's queen is named Prajâvati and she is said to be a descendant of the Hâriti lineage (M.A.R. 1917, P. 41). But the facsimile of the record (opposite P.44 in plate XIII, line 4 of III a) shows the name as Prabhâvati or Pravâvati. She is hence identical with the Prabhâvati, queen of Râshṭravarman referred to in the Basavanpur plates. As the Kadamba kings are known as Hâriti-putras in their grants, the statement that she is a descendant of Hâriti found in the Mâmballi plates partly supports the statement that she was the daughter of a Kadamba king found in the Basavanpur plates. She is praised as a model of feminine virtues both in the Mâmballi and Basavanpur plates.

As none of the three grants relating to the Punnâd kings is dated we find it difficult to definitely determine their dates. Of the three the earliest so far as genealogy is concerned is the Mâmballi record belonging to Prithvipati, the eldest of the three sons of Râshṭravarman, and next the Basavanpur plates belonging to another son of Râshṭravarman named Skandavarman, and lastly the Komaralingam plates belonging to a Ravidatta, a great-grandson of Nâgadatta, son of Râshṭravarman. There is some difficulty about the name Prithvipati as the Mâmballi plates stop after describing Prithvipati and it is possible to take Prithvi pati as an epithet describing some king not named. But as Narasimhachar says (on P. 41 of the M.A.R. 1917) "A doubt may naturally arise as regards Vishṇudâsa and Prithvipati being personal names but the context appears to leave no room for such a doubt."

Taking the details of the dating given in the present grant (of Basavanpura) we learn that the gift was made by Skandavarman during Kârtika-mâsa, solar eclipse, Śuklavâra, and Punarvasu-nakshatra. Similar details are given (Phâlgunamâsa, Âdityavâra, Rêvatinakshatra, and Sûrya-grahaṇa) in the Komaralingam grant and no date in the Mâmballi grant. Coming to the Basavanpur grant, the details of dating given do not suffice to determine the date correctly. Further it does not
seem to be possible to find the constellation Punarvasu on the New moon day of Kārtika according to any luni-solar system current now.

If we try to arrive at the date of the Basavanpur plates from the kings named therein, we find that there is only one king, viz., the Punnāḍ king Skandavarman whose name occurs in the grants of the other dynasties of kings of the time known to us. As stated before, Avinita, the Ganga king is said to have married the daughter of the Punnāḍ king Skandavarman and had a son by her named Durvinita who became the next Ganga king (M.A.R. 1912, P. 35). Avinita is generally assigned to the middle of the sixth century and Durvinita to the next generation. If Skandavarman of the present record is taken to be the same as Skandavarman, grandfather of Durvinita, his date would be about 50 years earlier than that of Durvinita. But there is divergence of opinion about the date of Durvinita himself; Rice, Saletore and others suggesting C. 500 A.D. and Narasimhachar, Dubeiul and others accepting C. 600 A.D. On the basis of the latter date, Skandavarman may be assigned to about 550 A.D. Further Skandavarman is said to be the son of a Kadamba princess. We are told in the Tālgunda inscription that the Kadamba king Kākushtha gave his daughters in marriage to the Gupta and other kings (E. C. VII, Shikarpur 178). But he is assigned to the middle of fifth century (Moraes: Kadamba Kula) and if he could have given his daughter to the Punnāḍ king Rāshṭravarman, the date of Rāshṭravarman would be C. 475—500 A.D. Thus Skandavarman’s date would be C. 500 or C. 525. But this chronology of the Kadambas is not free from doubt.

But a close examination of the Basavanpur plates raises serious doubts about their authenticity. The incorrect Sanskrit verses and the extremely faulty orthography of the Sanskrit words are unusual in authentic royal plates. The paleography of the record reviewed above and its comparison with the Māmbalji grant indicate its date as about 700 A.D. while the grantor is alleged to be Skandavarman who lived probably about 525 or 560 A.D. The date given in the record is an impossible one, since the Punarvasu Nakshatra cannot occur on the Amāvāsyā day of Kārtika. Thus the present grant deserves to be considered as spurious just as Fleet has condemned the Komaralingam plates (Ind. Ant. Vol. XVIII, P. 362). But it cannot be agreed that they are both useless for history, since it is clear that the person who drafted this grant has copied out, though in clumsy and mutilated Sanskrit, the verses which occur in its lines 1-19 from some authentic original grant of Skandavarman similar to the Māmbalji plates (which have been assigned to C. 550 on the basis of its paleography, and believed to be genuine, see P. 41. M. A. R. 1917). In any case, the traditional genealogy of the
Punnaḍ kings as recorded in the Māmbalḷi plates and supported by the Basavanpura and Komaralingam grants may be tentatively accepted and thus presented:—

Mika.
Tamra Kāśyapa
Rajāditya

Vishnudāsa

Rāṣṭravarman C. 475.
M. Prabhāvati of the Kadamba family.

Pṛithvipati
C. 520.
Skandavarman C. 525
Nāgaratna C. 530

A daughter married Avinīta Ganga
C. 550
Bhujangādhirāja
C. 575

Durvinīta Ganga C. 600.
Skandavarman C. 625
Ravidatta C. 650

54

At the village Tāṇḍya in the hobli of Chikkaiyana-chhatra, on the lintel of the Garbhagriha of the Basavēśvara temple in the hamlet Mallanamūle.

Size 7' × 1'

Kannada language and characters.

Note.

This records the construction of a temple for the god Basavēśvara in Mallanamūle by Mallaiya, gurikār (a ministerial officer) of Ambāvilāsa (a department in the Mysore Palace Office) serving under the Mysore king Krishnarāja Vaḍeyar III. The date of the construction is given as 8' 1776 Ananda sam. Kār. śu. 10 Sō. equivalent to Monday 30th October 1854.
It may be noted that a monastery for the ascetics of the Vītraśaiva sect (vīrakta-mātha) has been standing in Mallanamūle since 1669 A. D. (E. C. IV, Gundlupet Taluk 64 and 65).

55

To the west of the village Tândya in the hobli of Chikkayyana-chhatra, on a stone set up to the east of the Sömēśvara Mādēśvara temple. [Plate XXV]

Size 3′-6″ × 3′

Old Kannada language and characters.

\begin{align*}
1. & \text{svasti shri Saka-varisham 976 neya Vijaya-samvatsarada} \\
2. & \text{Pālguna-māsada Pūrṇname Uttare-nakshatram Sō [ma] vāradal Ma-} \\
3. & \text{ysūr-nāda Tāṇḍeyada Eltiyammana magam Mādīyaya} \\
4. & \text{nāda-pageya-banke Dēvasēṭṭige Edadōrenādu-sāyira-} \\
5. & \text{da Sēṭṭi-Kāraṇuḍa talakkadhīpati śrī Maysūnāda rājādhī-} \\
6. & \text{rāja-chakrava [r] tti sarvajña-padada gaṇḍāna piriya-} \\
7. & \text{magal Gaurakkana koṭṭu Tāṇḍeyada parada-vaṭṭīgeyumam} \\
8. & \text{pulumādalu muṭṭivālum koṭṭar Bāviseṭṭi-} \\
9. & \text{yarn koṭṭar Gaurabbege adivari koṭṭar 1 mēre-} \\
10. & \text{yan alidòr kavileyan alidòr sva-dattam para-dattam va} \\
11. & \text{yō harēta vasundhāra shashti-varisha-sahasrāṇi viṣṭā.}
\end{align*}

Transliteration.

1. svasti śrī Suka-varisham 976 neya Vijaya-samvatsarada
2. Pālguna-māsada Pūrṇname Uttare-nakshatram Sō [ma] vāradal Ma-
3. ysūr-nāda Tāṇḍeyada Eltiyammana magam Mādīyaya
4. nāda-pageya-banke Dēvasēṭṭige Edadōrenādu-sāyira-
5. da Sēṭṭi-Kāraṇuḍa talakkadhīpati śrī Maysūnāda rājādhī-
6. rāja-chakrava [r] tti sarvajña-padada gaṇḍāna piriya-
7. magal Gaurakkana koṭṭu Tāṇḍeyada parada-vaṭṭīgeyumam
8. pulumādalu muṭṭivālum koṭṭar Bāviseṭṭi-
9. yarṇ koṭṭar Gaurabbege adivari koṭṭar 1 mēre-
10. yan alidòr kavileyan alidòr sva-dattam para-dattam va
11. yō harēta vasundhāra shashti-varisha-sahasrāṇi viṣṭā.
TANDYA STONE INSCRIPTION OF THE GANGA KING SATYAVAKYA.

(No. 55—p. 140.)

*Mysore Archaeological Survey.*
12. yām jāyate kṛmi || Bāviseṭṭi pēle baredam
13. Satyavākya . . . . . . yāchari

Translation.

Be it well. In the šaka year 976, the year Vijaya, in the month Phālguna, on the full moon day with Uttare constellation and Monday:—

To Dēvaseṭṭi, a fire to the enemies of the nāḍ, Mādayya, son of Elṭiyamma of Taṇḍeya in Māṣur-nāḍu gave Gaurakka, the eldest daughter of the chief of Seṭṭikārapura in Bṛdēlōṛṇaṇḍu Thousand who was a native of Maysunāḍu and who had obtained the title (of sarvajna all-knowing) from Rajādhīrāja chakravatti.

He also gave him the Parādavaṭṭīge of Taṇḍeya and the muṭṭivālu of Pulu-mādalu.

Bāviseṭṭi gave adivari to Gaurabbe. He who destroys this grant (mēreyan aḷidor) will be guilty of the sin of killing cows. He who confiscates land given by oneself or others will be born as a worm in ordure for 60,000 years.

Satyavākya . . . yāchari wrote this to the dictation of Bāviseṭṭi.

Note.

This inscription is dated S’ 976 (second digit doubtful) Vijaya sam. Phālguna full moon day, Uttarā constellation and Monday. S’ 975 corresponds to the cyclic year Vijaya and taking this as the year intended the date corresponds to 24th February 1054 A. D. On this date the constellation Uttarā is found to continue for 21 ghāṭikas after sun-rise but it is a Thursday and not Monday as stated in the grant.

The inscription seems to refer to the Chōla king Rajādhīrāja (Rajādhīrāja-chakravarti). The engraver of the inscription is named Satyavākya . . . yāchāri and his name indicates that he was a dependant of Satyavākya, the Ganga king. The practice of the royal dependants being named after the kings is not uncommon. Satyavākya referred to here was probably one of the last of the Ganga kings and a successor of Nitimārga who ruled in S’ 935 (M. A. R. 1935, P. 91). If the date is taken as S’ 916 the weekday and nakshatra would be correct. But it would be too early for Rajādhīrāja Chōla and the year would be Jaya.

The meaning of the grant is far from clear. Who the father of Gaurabbe was cannot be determined, whether he was Mādaya or somebody else not named who was the chief of Seṭṭikārapura and probably a subordinate of Rajādhīrāja. The meaning of the word adivari is not clear. It seems to mean a kind of dowry. Similarly the significance of parādavaṭṭīge of Taṇḍeya and muṭṭivālu of pulu-mādalu is not definitely known. Pulu-mādalu seems to be the name of a village similar
to Hulimâvu and Immâvu in the Nanjungud Taluk. Paradavaṭṭige might be the name of a tax or might mean a band of cloth (paṭṭige) worn by the chief of merchants (parada) as a badge of honour.

Muṭṭivâlu might mean either a tax or a sword in the clenched hand and used as symbolical of the dignity of the chief of merchants. But one cannot be certain of this.

Regarding the place-names used in the grant we find Maysunâd and Maysûr-nâd used for the district round the present Mysore city (E. C. III Mysore 16: VI Kadur 9), Tândeya is the same as Tândeya, the village where the present inscription is found. Eḍedôrenoḷ or Edettorenoḷ is met with in several inscriptions of Mysore and T.-Narsipur taluks in the Mysore District and indicates the region round T.-Narsipur where the Kapilâ joins the Kâvĕrî river (See E. C. III, Mysore 55, T.-Narsipur 100, 106, etc.).

The usual imprecatory stanza is found at the end of the grant.

56

To the south of the Jaina basti in the village Êchiganahalli in the hobli of Chikkaiyanaechhatra on a rock in the middle of the bed of the river Kapilâ, below the figures of Râmâdevâru and Ammanavarâru.

Size 3’ × 10”.

Kannâda language and characters.

Note.

This short inscription in characters of the 16th century records that certain persons named Bôla, watchman of Köthe (same as Beṭṭadakôte or the Gôpâlasvâmi hill), his mother Akamma and Këtpa and his wife Chauḍudèvi all died in the year Nâla. It seems to be stated that they were all absorbed in the god Kâlastilinga, the famous holy place in North-Arot District.
On a stone to the north of the Jaina Basti in the same village Échigana-hallí (Nanjangud 43 Revised.)

Size $2' \times 1' - 6''$

Kannada language and characters.

Note.

Above the inscription published as No. 43 of Nanjangud Taluk are certain sculptures representing Jaina gurus and their disciples seated. There is also a female figure standing. The names of some of these are given in two lines above the inscription. These names are Kétagondu's son Maddagondu, Mégahchandradévaru, .........dèvaru, Barddadévaru?—The inscription below speaks of the guru Mégahchandradéva having died on Sl 1293 Virôdhikritu Mår. śu 15 A and a nisidige (monument for the dead set up by the Jainas) having been prepared by his disciple Mânikadévaru. The date corresponds to Sunday 23rd November 1371 A.D.

GUNDLUPET TALUK.

At the village Manchahalli in Bēgūr hobli, on a fragmentary stone lying in front of the Mallédévaru temple.

Size $2' - 6'' \times 2' - 0''$

Kannada language and characters.

Note.

This inscription is incomplete, the top portion of the inscription slab being lost. It seems to record the gift of the village Machihallí (same as Manchahalli) with all its four boundaries to some one. An imprecation that the violators of the grant will incur the sin of killing cows on the banks of the Ganges is also given.

No date is given nor is the king at the time of the grant named. The characters belong to the 16th century.
TUMKUR DISTRICT INSCRIPTIONS.

KUNIGAL TALUK.

59

At Sante Māvattūr in Kunigal hobli on a slab lying buried in the land to the south of the Narasimhasvāmi temple.

Size 2'-6" × 2'-0".

Kannāḍa language and characters.

Note.

This records the grant of a rent-free wet land by the gauḍa of the village Māvattūr as koḍagi probably for services in the temple of Narasimhasvāmi and contains an imprecation that those who violate the grant will be guilty of the sin of eating cow’s meat.

The characters are of the 18th century A.D. No king is named nor is any date given.

60

On a māstikal to the west of the same temple.

Kannāḍa language and characters.

Note.

This inscription engraved on the right arm of the māstikal at Sante Māvattūr records the death of a female named Magasiti (?), daughter-in-law of Gangagauḍa of Māvattūr during the attack on her village? (pura-ūḍa). The meaning of this phrase pura-ūḍa is not quite clear. She is said to have given her arm and hand (tōlu-gai-gōtalū) which indicates that she died as sati.

No date is given. The characters seem to belong to the 16th century A.D.
Near the village Arakeṣe, in the hobli of Kunigal, on a boulder to the south of Gavimāṭha.

Kannada language and characters.

Note.

This inscription incised on a rock near a cave containing a gaddige (or tomb) of a Vīrāṣaiva saint popularly known as Phirangisvāmigaḷu of Hīre-māṭha records the perpetuation of a grant of lands for services in the cave, including the worship of the tomb. Three Vīrāṣaiva gurus named Paṭṭada Siddha Vīrāṇṇodēyaru-dēvaru disciple of Lingāṇṇodēyaru-dēvaru, head of the matt at Herūr, and his disciple Paṭṭada Lingāṇṇodēyaru-dēvaru and Channavīrāṇṇodēyaru-dēvaru of the matt at Arakeṣe are said to have assembled and set up this śāsaṇa to perpetuate the gift of the lands made by their ārdhhyaru (guru or spiritual ancestor) for the ever-lasting cave of Purada Siddhārāmādēvaragavi. The lands are said to consist of gardens, rice lands and dry fields situated within the four boundaries of the gavi (cave), The details about the lands and the imprecations, etc., are lost, the lines below being quite worn out and illegible.

It is said by the people around that there was a matt near the cave and that a considerable portion of the wet lands under the tank at the village Arakeṣe situated near the cave belonged to this matt and that when the matt fell into ruins the villagers occupied the same.

The date is not given in terms of any era, only the cyclic year Saumya and the tithi, Āśāḍha śu 1 are given. The characters seem to belong to the 17th century and Saumya may correspond to 1669 A. D.
At the village Kadagattūr in Kōdīgēnahrī hobli, in the ceiling of the central portion of the navaranga in the Janārdana temple.

Kannāḍa language and characters.

Note.

The first two lines of this inscription record that Lakhaya, son of Rāmarasā) sēnabōva of Kadagattūr got the carvings made (hūvina-kelasa mādisidaru) in the Janārdana temple.

The second two lines record the obeisance made by Konḍarasa, son of Chauḍarasa, at all times to the god Janārdana Krishnā.

The record is not dated in the Śaka or any other era. Only the cyclic year Bhāva and the tithi, Chaitra śu 5 are given. The characters seem to belong to the 18th century and the date may be equivalent to 29th March 1754 A.D., taking the year Bhāva dated Ś 1676.

At the same village Kadagattūr, on a pillar in the south wall of the Bhimēśvara temple.

Kannāḍa language and characters.

Note.

This records the grant of some land by Apanṇa of Ārūr for the service of perpetual lamps for the god Bhimēśvara of Kadakadūr (Kadagattūr) in the year Subhakrīt.

The characters seem to belong to the 11th century and the Subhakrīt of the record may be equivalent to 1062 A.D.
At the temple of Yagantēśvara near Banganapalle, on the first inscription slab.

Kannada language and characters.

1. सान्तेश्वरका त्रिशिव विष्णु [सान्तेश्वरका त्रिशिव]
2. सान्तेश्वरका त्रिशिव विष्णु [सान्तेश्वरका त्रिशिव]
3. त्रिशिव विष्णु [त्रिशिव]
4. त्रिशिव विष्णु [त्रिशिव]
5. त्रिशिव विष्णु [त्रिशिव]
6. त्रिशिव विष्णु [त्रिशिव]
7. .
8. त्रिशिव विष्णु [त्रिशिव]
9. त्रिशिव विष्णु [त्रिशिव]
10. त्रिशिव विष्णु [त्रिशिव]
11. त्रिशिव विष्णु [त्रिशिव]
12. त्रिशिव विष्णु [त्रिशिव]
13. .
14. त्रिशिव विष्णु [त्रिशिव]
15. त्रिशिव विष्णु [त्रिशिव]
16. त्रिशिव विष्णु [त्रिशिव]
17. त्रिशिव विष्णु [त्रिशिव]
18. त्रिशिव विष्णु [त्रिशिव]
19. त्रिशिव विष्णु [त्रिशिव]
20. त्रिशिव विष्णु [त्रिशिव]
21. त्रिशिव विष्णु [त्रिशिव]
22. त्रिशिव विष्णु [त्रिशिव]
23. त्रिशिव विष्णु [त्रिशिव]
24. त्रिशिव विष्णु [त्रिशिव]

Note.

Photo prints of this and the following inscription were received from the Dewan, Banganapalle State (Kurnool District, Madras Presidency), who writes that they were found in the Yagantēśvara temple situated about seven miles from Banganapalle and about 12 miles from Nandavaram, which was the capital of
Nandachakravarti, the ancient ruler of the Banganapalle State according to tradition. The photos are somewhat defective and hence the reading is difficult.

The present inscription has several lacunae at the end of each line, the inscription stone being cut off on the left side. The characters and the language are in Kannada and belong to the end of the 11th or the beginning of the 12th century.

The record belongs to the reign of Tribhuvanamalla Vikramāditya-dēva (VI), Western Chalukya king at Kalyāṇi who reigned from 1076 to 1126 A.D. The titles given to him are Lord of the earth, king of kings, supreme lord, an ornament to the family of Satyaśraya, a jewel to the Chālukyas. A subordinate of the king named Kētāmalla Nāyaka is next mentioned with titles, such as one who would never speak against his own word, a Vikramāditya in liberality? an incarnation of Manmatha, an adamantine cage for refugees, an axe to the tree of poverty, an incarnation of Vīra (Virabhadrā), pleasant to the eyes of all, a kalpa tree in the afternoon?

He is said to have granted a wet land with 18 trees (cocoanut trees?) to the north of the village for services, and charities connected with the god Indrēśvara to Rāmājīya. An imprecation is next given for those who violate the grant.

The date is given as the year Khara, 36th year of Chālukya Vikrama kāla and corresponds to 1111 A.D.

65

At the same place near Banganapalle, on the second inscription slab.

Telugu language and characters.

| 1. | . . . . . . | 2. | . . . . . . |
| 3. | . . . . . . | 4. | . . . . . . |
| 5. | . . . . . . | 6. | . . . . . . |
| 7. | . . . . . . | 8. | . . . . . . |
| 9. | . . . . . . | 10. | . . . . . . |
| 11. | . . . . . . | 12. | . . . . . . |
| 13. | . . . . . . | 14. | . . . . . . |
| 15. | . . . . . . | 16. | . . . . . . |
| 17. | . . . . . . | 18. | . . . . . . |
| 19. | . . . . . . | 20. | . . . . . . |
| 21. | . . . . . . | 22. | . . . . . . |
Note.

The first line of this record and several letters at the end of lines 2-10 are cut off and lost. It seems to record the gift of some land in the village Pratapadu belonging to Pedekanda ... chavadi, in the Gutti kingdom for the food offerings and for the illuminations and decorations of the god Mallikarjuna. The donor is not named. He seems to have been a subordinate of Vijaya Bukkaraya and the grant is stated to have been made for his welfare but the meaning of line 9 is not quite clear as some letters are lost after the word Vijaya Bukkaraya. The grant is said to have been made over to Gurudevam Somayya dwelling in the temple of Mallikarjuna? It is also stated that the donor made the grant on the occasion of a visit paid by him to the above temple.

The usual imprecatory verses follow next.

The sahana is said to have been written by Keshavadeva, son of Muraridava and engraved by Rangapanamu? son of Malli Chenavoja.

The date is not fully given. The saka year is lost. Only the cyclic year Raudri is found. The characters seem to belong to 14th century and Vijaya Bukkaraya may be Haribara II's son Bukkaraya of Vijayanagar and the Raudri may correspond to 1380 A.D. But one cannot be certain of this.

66

INSCRIPTIONS IN THE BOMBAY PRESIDENCY.

DHARWAR DISTRICT.

A copper plate grant dated S 1622 of the Keladi queen Chennammaji in the possession of Chandrashekharas Astrigal, principal, Gangadhara Sanskrit College, Hubli.

Size 8" x 12½"

Kannada language and characters.

1. 
2. 
3. 
4. 
5. 
6. 
7. 

Karnata language and characters.
Transliteration.

1. namas tunga-siraś-chumbi-chāmara-chārave trailokyā-nagarā-rambha-mū-
2. la-stambhāya Śambhave svasti śri-jayābhyudaya Śāli-vāhana śaka-
3. varuṣa 1602 neya Śidhārthi-samvatsara Āśvija śu 10 lu Keladi-
samvastāna
4. rāya-rāja-guru śrīnāt sajana-śudha-śivāchāra-sampanna dyāvā-pruthi-
5. vi-mahā-mahattina valagāda Keladi Kaśipithada bhatada śīrgu
Kemcha-
6. vira-śāmigaśa śīyā prāśīyā parampara ya śīr guru Śivalingaavāmi-
7. gaḷige Yadava-murāri Kōṭekolāhala viṣudha-vaidhikādvaita-sidhāmtta-
8. pratishtāpaka Śiva-guru-bhakti-parāyana-rāda Keladi Sadasīvarāya-nā-
9. yakara vaṃśodbhavarāda Saṃkamma-nāyakara praputraru Sidappa-
nāyakara
10. paurāru Śivaprapa-nāyakara putraru Soma-śekara-nāyakara dharmapatiya-
11. rāda Chennammājiyavarū barasi kota bhū-dāna-sāsanada krama-vemtem-
12. dare gurumane aramanex vāmdāgi naḍada nampma pūrvarjara janma-guruga-
13. lādatamaguru-paramparamge Bidarūru Kejādi Sātagere Keremathāsa Daśā-
14. vasāgara Anālikoppa Horagudige Adderī Mālad (v ?) i Handigo Kānle
15. muntāda grāmagaśa samvastāna sākhā-mathā-gälige Śivāpritavağı
16. bīva bhū-svāste-galallade mathada kaṭṭale kāmāchāra Har-guru-dēva-
17. pūja-viniyoga nādaśubagge Kejādirūnada Tālavalli-banada-gadde vala-
18. gana gaddeyimagi bi kha 5 ke kha 1 ra ga 165 2 lu gā 9 kha 2 ke kha 1 ra
19. gā 25 2 lu gā 165 4 ubhayaṃ gā 165 4 tōtaḍa stāladallu bhara-

Back
20. nth 60 ke hakida adake mara 14,500 ke ga 240 ubhayaṃ ga 253 ś
21. 4 yimmnūra aivattu māru varahamnu nālku haṇavina bhūmi-
22. yamnu yiga Śivāpritavaġi biṭidheve yi bhūmige nēta linga-
23. madre kallinolagula nidhi nikshēpa jala pāshāna akshini āgāmi
24. sidha sādhyaṃgalemba ashṭa-bhoga tēja-svāmyavanaḥ pūrva-mari-
25. yādeyali āgumāḍikondu nimmma śīya-parampareyāgi
26. anubhāgisi mathada dharmava nadisi bahiri yemdu koṭṭa
27. sāsana aditya-chaṃdrāvanilō ṇalaśa cha dyaur bhūmir āpo hrudayaṃ
28. Yemaś cha ahaś cha rātriś cha ubhē cha samdhye Dharmasā cha janāti
29. narasya ura-
30. tām dānā-palanayór madhīs dānā chhre-yōnpālanam dānāt sarga-

Śri Daśāsīva.

Translation.

Salutation to Śambhu, beautiful with the fly-flap the moon touching his lofty head and the foundation pillar of the city of the three worlds.

Be it well. In the prosperous year 1622 of the Śālivahana era, the year Sidhārthi, on the 10th lunar day of the bright half of Āsvijā:—

To the illustrious guru Śivalingasvāmi, the royal preceptor of the kings of the Kejādi kingdom, possessed of the pure and righteous conduct of Śivāchāra (Vira-ṣaivas), belonging to the Mahāmakhattu (the order of gurus), of the heaven and earth and to the succession of priests descended spiritually from the guru Kechu-virasvāmi of Kāśīpiṭha-mathā in Kejādi:—

Chennammāji, lawfult wife of Somaśekhara Nāyaka, who was the great-grandson of Sankaṇna Nāyaka, grandson of Sidapanāyaka, and son of Śivapanāyaka, descended from Sadaśivarāyanāyaka of Kejādi, Yaḍava-Murāri, kōṭe-kōlāhala, establisher of Viṣuddha-vaikāḷa-dvaita-siddhānta and a devotee of Śiva and gurus got executed the following sāsana recording the gift of land.
Our ancestors who looked upon the gurus and palace as one (treated with equal regard) granted various estates of land for propitiating the god Śiva to your line of gurus, who are our ancestral gurus, for the branch matts of the samsthamam situated in the villages Bidarur, Keladi, Satagere, Kerematha, Sadashivasagara, Analikoppa, Horagudige, Adderi, Malad (v?i), Handigodu, Kanle, etc. In addition to the above we have now granted, for carrying on the usual duties of the matt and police and for the expenses to be incurred in connection with the worship of Śiva, gurus and gods (devapuja), lands of the annual revenue of 253 varahas and 4 haṇas consisting of (1) rice-fields in Banada-gadde in Tālavalli belonging to Keladi-pura of the sowing capacity of 5 khandugas with a revenue of 9 varahas at the rate of 1 ½ varahas and 3 haṇas for a khanduga and (2) rice-fields in the above with the sowing capacity of 2 khandugas with a revenue of 4 varahas and 4 haṇas at the rate of 2 varahas and 2 haṇas for a khanduga and (3) 60 bharanas in Tōṣadastaka containing 14,500 areca trees planted therein with an annual revenue of 240 varahas. All these lands we have given away to you to please god Śiva with all the eight rights of possession and enjoyment of treasure above ground or buried, water springs, minerals, imperishables, future rights, ready wealth and possibilities within the boundary stones set up in the land bearing the marks of linga. You may enjoy the same following the old usage, in succession from the guru to the disciple and carry on the duties (dharma) of the matt. Thus have we given the dharma-sasana. The sun, moon, wind, fire, heaven, earth, water, human heart, Yama, day, night and two twilights, and Dharma know man's deeds. Between making a gift and protecting it, protecting is more meritorious than making the gift. By making a gift one goes to Svarga, by maintaining it he attains a region from which there is no fall.

Śrī Sadāśiva.

Note.

This grant records the gift of some lands in Tālavalli Banadagadde in Keladi-pura made by the queen Chennammaji of Keladi to her janna-guru (guru from birth) named Sivalingasvami of Kāśipittha-matha at Keladi. Keladi is a village near Sagar in Sagar Taluk, Shimoga District and was for some time capital of the Keladi Nāyakas who later shifted their capital to Ikkeri and Bidnur (later called Nagar). The donee was a Vīraśiva guru and belonged to the spiritual lineage of Kenchavirasvami. The donor Chennammanji was the queen of Somaśekharanāyaka I and ruled from 1671 to 1697 A.D.

The date of the grant is given as S' 1603 Siddhārthi saṃ. Āśvija śu 10 corresponding to 4th October 1679 A.D.
LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED ACCORDING TO DYNASTIES AND DATES.
### List of Inscriptions Published in the Report

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<tr>
<td>72</td>
<td>16</td>
<td>No date (About 450 A.D.)</td>
<td>Kakusthavarnan</td>
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<tr>
<td>126</td>
<td>53</td>
<td>No date. Kārtika māsa, solar eclipse Śuklavāra and Punarvasu Nakshatra (Spurious).</td>
<td>Skandavarman</td>
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<td>147</td>
<td>64</td>
<td>Khara, 36th year of Chālukya Vikrama kāla.</td>
<td>Vikramāditya VI</td>
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<td>No date</td>
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<td>114</td>
<td>41</td>
<td>Do</td>
<td>do</td>
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<tr>
<td>140</td>
<td>55</td>
<td>Ś 976 Vijaya, Phāl. śu 15, Uttara Nakshatra, Śōmavāra—24th February 1054 A. D. Thursday (Weekday wrong).</td>
<td>Satyavākya</td>
</tr>
<tr>
<td>66</td>
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<td>No date</td>
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<td>88</td>
<td>22</td>
<td>Do</td>
<td>Narasimha I</td>
</tr>
<tr>
<td>60</td>
<td>2</td>
<td>Do</td>
<td>Vira Ballāla II</td>
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<tr>
<td>59</td>
<td>1</td>
<td>Thursday, the 5th lunar day in the cyclic year Jaya.</td>
<td>Vira Narasimha II</td>
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Contents and Remarks

Earliest authentic inscription discovered so far. Describes a battle between the Kadambas led by Vija Arasa and the Kēkayas and Pallavas in the presence of the warriors of the Sendrakas and Baṇas. Records the grant of the villages Palmaḍi and Mūlīvatī to Vija Arasar by Mrīgeśa and Nāgendra on the advice of the governor Paśupati of the Bhaṭāri family during the reign of the Kadamba king Kakustha.

Records the grant of the village Muṭṭalavviyūr in Edettoṇadu by the Punnāṭa king Skandavarman of the Tāmракāśyapa lineage and son of Rāṣṭravavarman. Important as giving the lineage of Punnāḍ kings, but believed to be spurious.

Records the grant of some land to the god Indraśvara by Kētamalla Nāyaka, a subordinate of Vikramāditya (VI).

Records a battle between Bochiga, mane-vagati of Goggi and Uttavagalla.
Records the death of another house-servant (mane-vagati) of Goggi in the attack on the village Sangavali.

Records the marriage of Devaseṭṭi with Gaurabbe, daughter of Rājādhirāja Chakravarti sarvajñapadada-ganḍan and the grant of certain honours to Dēvaseṭṭi : engraved by Satyavākya .... yāchāri.

Fragmentary inscription: contains the eulogy of Eryanga and Ballāla I.
Records the death of the queen Bammaladēvi and the suicide of Chāki-gauda on her death in connection with some vow.
Fragmentary. States that Viraballala was residing at Mahavaḷeyadurga and refers to the queen Bammaladēvi.
Refers to some battle at Marigavāḍa during the reign of Vira Nārasingadēva.
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<td>Hoysalas—contd. Narasimha II</td>
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<td>120</td>
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<td>Śaka 1,200, Bahudhānya sam., Chaitra śu 1, Ādivāra (24th April 1278).</td>
<td>Narasimha III</td>
</tr>
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<td>69</td>
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<td>Śādhrāna sam. Phālguna śu 14, Ā (4th March 1311, Thursday ?)</td>
<td>Ballāja III</td>
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<td>90</td>
<td>24</td>
<td>Śaka 1282 Vikāri sam., Pushya śu 2, Guruvāra (22nd December 1359, Sunday ?).</td>
<td>Vijayanagar Bukkanna Vodeyar I</td>
</tr>
<tr>
<td>94</td>
<td>25</td>
<td>Śaka 1290, Kilaka sam., Phālguna ba 10, Ā. (March 4, 1369).</td>
<td>Do</td>
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<td>Śaka 1464, Plava sam., Māgha śu 14, Sōmavāra (January 30, 1542).</td>
<td>Achyutadēva</td>
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<tr>
<td>61</td>
<td>4</td>
<td>Kali 4627, Sarvajit sam., Jyēśṭa śu 10 (11th May 1527).</td>
<td>Belur Chiefs Krishnappa Nāyaka</td>
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<td>87</td>
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<td>Ere Krishnappa Nāyaka</td>
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<td>149</td>
<td>66</td>
<td>Śaka 1602 Sidhārthi sam. Āsviśa śu 10 (4th October 1679 A.D.)</td>
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<td>Śaka 1630 Sarvajit sam., Māgha śu 5 (January 16, 1708 A. D.)</td>
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<td>89</td>
<td>23</td>
<td>No date</td>
<td>Nuggehalli Chief Chikka Virarājaya</td>
</tr>
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Contents and Remarks

Viragal describing the exploits of a warrior named Māraya in defending his village Hālutore.
Describes the establishment of a fair (sante) by Manchana-daṇṇāyaka and Chavunda-deva.

Viragal describing the exploits of a warrior Mallagauda at the time of Mussalman invasion (Turukāya-vāgidalu).

Records the grant of the village Chēramanahalli renamed Chandapura in memory of his brother Chandapa Vođeyar by Teppada Nāganna Vođeyar to Mallinātha Vođeyar of Bāḷūr and Koyade Vođeyar. The king is said to have been residing at Hariharapattana in Hoysānanadu.
Records the gift of some lands at Bāḷehallī, etc., by mahāpradhāni Mādarasa Vođeyar subordinate of Kumāra Virupanā Vođeyar, governor of Araga for services of the god Virēsvaradevaru at Bāḷehallī.
Records the gift of some land in Pratapadu in Pedekanda Chāvaḍi in the Gitti kingdom for services of the god Mallikārjuna.
Registers the gift of the village Āḻūr for services of the god Nanjuṇḍēśvara by Achyutarāyaru Apayya for merit to the king Achyutadēva-mahārāyaru at Hampe.

Records the gift of the village Bilugunda for the god Siddhēśvara at Hāsana (Hassan) by Bukkana Nāyaka for the merit of Krishnapa Nāyaka.
Records the grant of a koḍagi to Viragonḍa of Mogasāvara by Sūrapānāyakaiya and the gaudus of Tagarenād.

Records the gift of some lands of the annual revenue of 253 varahas by the queen to her family guru Śivalingasvāmi of Kejādi Kaśipītha.
Records the grant of some lands to the natt of the Viraśaiva priest Hāladevaru of Kuruva by the king.

Records the gift of the village Tolalu as umbāḷi to the Nuggahalli chief Chika Vira-
rājaiya, son of Virarāja Vadēr by Krishnappa Nāyaka.
### List of Inscriptions published in the Report

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<td>Dévarāja Vodeyar</td>
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<td>Chāmarāja Vodeyar (VII)</td>
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<td>31</td>
<td>Do</td>
<td>Chāmarāja Vodeyar (IX)</td>
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<td>32</td>
<td>Do</td>
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<td>109</td>
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<td>Śaka 1782 Siddhārthī śu 10, Gūruvāra (6th October 1859 A.D.)</td>
<td>Krishṇarāja Vodeyar III</td>
</tr>
<tr>
<td>103</td>
<td>35</td>
<td>No date</td>
<td>Do</td>
</tr>
<tr>
<td>99</td>
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<td>Chitrabhānu śu 12, Mangalavāra (26th November 1822 A.D.)</td>
<td>Do</td>
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<td>139</td>
<td>38</td>
<td>Śaka 1750 Sarvadāri śu 10, Sthiravāra (7th June 1828).</td>
<td>Do</td>
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<td>107</td>
<td>36</td>
<td>Śaka 1758 Durmükhī śu 5 (15th October 1836 A.D.)</td>
<td>Do</td>
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<tr>
<td>139</td>
<td>54</td>
<td>Śaka 1776 Ānanda śu 10. Sāmavāra (30th October 1854 A.D.)</td>
<td>Do</td>
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<td>68</td>
<td>10</td>
<td>Śaka 1319, Īśvara śu 10 Guru (6th March 1397).</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>39</td>
<td>Śaka 1457, Vijaya śu 7, 10th Sept. 1533 taking Ś 1455 Vijaya.</td>
<td>Bhaṇḍārī Basavappa Vodeyar</td>
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<td>115</td>
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<td>Śaka 1436 (1514 A.D.)</td>
<td>Do</td>
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<tr>
<td>118</td>
<td>44</td>
<td>Śaka 1436, Bhāva śu 1 (22nd July 1514 A.D.)</td>
<td>Do</td>
</tr>
</tbody>
</table>


Contents and Remarks

Records the gift of the village Uppinahalli in Kalalesime by the queen Dēvājamma to the Virasaiva Matt newly built by her at Kalale.
Records the grant of some village by Kamaṇa, mahāprabhu of Kārenḍ to the sthānikas of the temples at Uppinahalli.
Contains the names of pilgrims to Rāmanāṭhpur.
Records the gift of two lamp-stands to the Sāntinātha Basti at Mysore by the queen Dēvīrammaṇi.
Records the gift of some vessels for the abhishēka of the god at the above basti by the queen Dēvīrammaṇi.
Records the construction of the building called Manōranjana Mahalau by the queen Muddu Krishṇājammaṇī.

The record consists of 24 auuṣṭubh verses in Sanskrit invoking blessings on the king.
Records the gift of some land to Guruṣaṇṭappa of the matt at Dyāvalāpura.

Records the construction of the temple of Mahalingesvara and the tank of Lingambudhi and also the grant of some lands for the above temple by the queen Lingājammaṇī.

Records the dedication of the temple of Prasanna Venkaṭēsa and other acts of charity made by Subräyaḍāsa and his brother to God.
Records the construction of the temple of Basavēśvara at Mallanamūle by Gurīkāra Mallayya of Ambāvilāsa, an officer in the king's palace.

Records the consecration of the god Virabhadrā by .............. Vaḍer.

Records the grant of the village Chikkahalli in Būtigahalli by Rangayya of Marupura to Sāntayadēvaru of Kāreganahalli as śrōtra-guttage.

Records the grant of Sinḍenahalli, etc., by Bhaṇḍāri Basavappa Voḍeyar of Suttur Matt to Agastyaṇātha, namby (priest) in the temple of Sangamēśvara at Nanjaluguṇ (Nanjangūḍ).
Records the gift of Boppahallī, etc., by the above donor to Sirigeri Oḍeru at the temple of Sangamēśvara at Nanjangūḍ.
APPENDIX 'A'.

CONServation of Monuments.

In the year 1935-36.

(Based on the Annual Report of the Government Architect, Bangalore.)

During the year, 38 monuments were inspected and suggestions for the proper preservation of those in need of repairs were forwarded to the authorities concerned.

Monuments Visited.

Inspection Reports from the Revenue Sub-Division Officers have become very rare in spite of the Government Order of the 14th September 1920; only about 30 reports have been received during the whole year. It is desirable that the several officers of the Public Works Department are also made to visit such of the ancient monuments as are within their jurisdiction and send up reports to the Superintending Engineers, the Government Architect and the Director of Archaeology so that timely action may be taken in the matter of preservation without waiting indefinitely for the reports from the Revenue Department. Orders of Government are being sought for on this point.

The renovation work of the temples at Bēḻūr and Hawaiḥ has made considerable progress and arrangements are being made to speed up the sanctioned programme of work. Government have, in their Order No. 1783-88—Muz. 238-35-4, dated 27th June 1936, sanctioned Rs. 19,000 for this work out of Chatram Savings Fund.

Proposals for the renovation of the following monuments were also received during the year and were scrutinised.

1. Narasimhasvāmi temple at Sugganaballi, Māgadi Taluk.
2. Rāmeśvara temple at Kūḍli, Shimosga Taluk.

No fresh monuments were declared "Protected" during the year.

Gandabherunda Pillar.

It was reported during last year that the Gaṇḍa-Bhṛṃṇḍa image on the top of the pillar at Belgavi was knocked down and broken to pieces and that the pillar itself was gradually getting out of plumb. An estimate for Rs. 2,055 for repairing the pillar and another for Rs. 445 for the preparation of a fresh image to be installed in place of the broken one was sanctioned in the Government Order of 22nd November 1935 and the Archaeological Department has undertaken to get the new image made by a reputed sculptor of Mysore.

The total amount of the estimates sanctioned for Ancient Monuments and other Muzrai Institutions during the year is Rs. 1,28,890-15-10. A statement of expenditure incurred during the year for the maintenance and repair of ancient monuments is appended.
## Statement of Expenditure Incurred During the Year 1935-36 for the Maintenance and Repair of Ancient Monuments.

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<th>Monument/Structure</th>
<th>Rs.</th>
<th>a.</th>
<th>p.</th>
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<td>Gavipur</td>
<td>Gaṅgādharaśvara temple</td>
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<tr>
<td>Devanhallī</td>
<td>Tippu’s Birth Place</td>
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<td></td>
<td>Fort-wall</td>
<td>200</td>
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<tr>
<td>Kundāna</td>
<td>Palace site</td>
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<tr>
<td>Channapatna</td>
<td>Palace Building</td>
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<tr>
<td>Bangalore</td>
<td>Tippu Sultan’s Palace</td>
<td>828</td>
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<tr>
<td></td>
<td>Kempe Gowda’s towers</td>
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<td></td>
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<td>43</td>
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<tr>
<td></td>
<td>Cenotaph</td>
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<tr>
<td></td>
<td>Basavēśvara temple</td>
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<td>Venkataramaṇasvāmi temple in Fort</td>
<td>400</td>
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<tr>
<td>Śivagaṅga</td>
<td>Gaṅgāadharaśvara and Honnādevi temples</td>
<td>2,361</td>
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<td>Māgaḍī</td>
<td>Śomēśvara temple</td>
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<tr>
<th>Location</th>
<th>Monument/Structure</th>
<th>Rs.</th>
<th>a.</th>
<th>p.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kōlār</td>
<td>Bara Inam Makan</td>
<td>580</td>
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<tr>
<td></td>
<td>Makbara</td>
<td>150</td>
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<tr>
<td>Nandi</td>
<td>Bhōga-Nandīśvara temple</td>
<td>737</td>
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<tr>
<td></td>
<td>Yōga-Nandīśvara temple</td>
<td>821</td>
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### Tumkur District.

<table>
<thead>
<tr>
<th>Location</th>
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<tbody>
<tr>
<td>Seṭṭikere</td>
<td>Yōgamādhava temple</td>
<td>965</td>
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</table>

### Mysore District.

<table>
<thead>
<tr>
<th>Location</th>
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<th>Rs.</th>
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<tbody>
<tr>
<td>Somanāṭhapūr</td>
<td>Kēśava temple</td>
<td>250</td>
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<tr>
<td>Seringapatam</td>
<td>Darya Daulat</td>
<td>75</td>
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<tr>
<td></td>
<td>Other monuments</td>
<td>115</td>
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### Hassan District.

<table>
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<tbody>
<tr>
<td>Javagal</td>
<td>Lakshmi-Narasimhasvāmi temple</td>
<td>550</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Upḍīganāl</td>
<td>Chaudēśvara temple</td>
<td>1,100</td>
<td></td>
<td></td>
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<tr>
<td>Gaḍḍasi</td>
<td>Kēśava devaru</td>
<td>210</td>
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<tr>
<td>Arṣikere</td>
<td>Iśvara temple</td>
<td>320</td>
<td></td>
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<tr>
<td>Mosale</td>
<td>Twin temples</td>
<td>880</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manjarābad</td>
<td>Fort</td>
<td>590</td>
<td></td>
<td></td>
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<tr>
<td>Halebdū</td>
<td>Kēḍārēśvara temple</td>
<td>100</td>
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<tr>
<td></td>
<td>Hoysalēśvara temple</td>
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<td></td>
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<td>Bēḷūr</td>
<td>Chennakēśava temple</td>
<td>6,450</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Description</td>
<td>Rs.</td>
<td>a.</td>
<td>p.</td>
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<td>--------------</td>
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<td>----</td>
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<tr>
<td>Amrīṭāpuraleza</td>
<td>Amrīṭēśvara temple</td>
<td>120</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Marle</td>
<td>Siddhēśvara temple</td>
<td>100</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Belgāvi</td>
<td>Gandabhērūpda pillar</td>
<td>2,500</td>
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<td>Udri</td>
<td>Laksminārāyaśagvāmi temple</td>
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<td>Kadūli</td>
<td>Rāmēśvara temple</td>
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<td>Aghōrēśvara temple</td>
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<td>Kelādi</td>
<td>Rāmēśvara temple</td>
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<td>Harihar</td>
<td>Hariharēśvara temple</td>
<td>604</td>
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<tr>
<td>Molakālmāru</td>
<td>Asōka's inscriptions</td>
<td>60</td>
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<td>0</td>
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<tr>
<td>Heggere</td>
<td>Basti</td>
<td>20</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
MONUMENTS, ETC., INSPECTED BY THE DIRECTOR OF ARCHEOLOGY AND HIS ASSISTANTS.

During the year 1935-36.

[*Asterisk denotes Protected Monuments.]

Mysore District—

Naragunj-bore near Gūḍaṅgūr
Muddanhalli-maṇṭi
Seringapatam
Yełkatore

Graves do
*De Havilland’s Arch
Arkēsvara temple
Vighnēśvara temple
Kaisēla-maṇṭapam
Chandramauḷiśvara and Narāyaṇa temples
Yogā-Narasimha temple
*Rāmānujaḥārya temple
Jyotirmayēśvara temple
Ancient site
Ancient course of the Kāvēri river

Chunchankaṭṭe
Chikkahanasoge

Rāma temple
*Ādinātha Basti

Hassan District—

Basavāpaṭṭa

Śaṇṭiśvara temple
Praṇāṭāṛthihārśvāra temple
Lakshmikānta temple
Shaṅbhāvarahitēśvara temple
Sandalēśvara temple
Rāmēśvara temple
Agastyeśvara temple
Paṭṭāḥirāma temple
Gōgarbha and Gāyatri rocks.

Rāmanāthapura

Mallarājapatṭa
Gorūr

Lakshmīnārasiṁha temple

Arkalgūḍ

Śambhūnāthapura
Bēḷūr
Āndale

Svaṃbhunāthēśvara temple

Ancient site
<table>
<thead>
<tr>
<th>Doddagaddavalli</th>
<th>...</th>
<th>Lakshmidevi temple</th>
</tr>
</thead>
<tbody>
<tr>
<td>Halebid</td>
<td>...</td>
<td>Hoysalesvara temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Basti buildings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kedaresvara temple</td>
</tr>
<tr>
<td>Settigere</td>
<td>...</td>
<td>Deviramma temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mahishasundaradint temple</td>
</tr>
<tr>
<td>Karagada</td>
<td>...</td>
<td>Anjaneya temple and inscriptions</td>
</tr>
<tr>
<td>Hale-Belur</td>
<td>...</td>
<td>Vasudeva temple</td>
</tr>
<tr>
<td>Malali</td>
<td>...</td>
<td>Ancient temples</td>
</tr>
<tr>
<td>Manjarabad</td>
<td>...</td>
<td>Fort</td>
</tr>
<tr>
<td>Kadur District—</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Angadi</td>
<td>...</td>
<td>Vasantika temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bastis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kesava, Patalarudrasara and Mallesvara temples.</td>
</tr>
<tr>
<td>Devavrintha</td>
<td>...</td>
<td>Ramesvara temple</td>
</tr>
<tr>
<td>Malpe</td>
<td>...</td>
<td>Kesava temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Siddhesvara temple</td>
</tr>
<tr>
<td>Khundya</td>
<td>...</td>
<td>Markandeshvara and Janardana temples</td>
</tr>
<tr>
<td>Balehonnur</td>
<td>...</td>
<td>Vrabbhadra temple at Balehalli</td>
</tr>
<tr>
<td>Sringeri</td>
<td>...</td>
<td>Vidyaasankara, Janardana, Sarada and other temples.</td>
</tr>
</tbody>
</table>

| Shimoga District—|   |                  |
| Agumbe           | ... | Gopalakrishna temple |
| Melige           |     | Anantanathabasti  |
|                 |     | Venkatarama temple |
|                 |     | Chauki-Hoada      |
| Humcha           | ... | Pashvanatha basti |
|                 |     | Padmavati basti   |
|                 |     | Paichakuta basti  |
| Nagar            | ... | Devagadga ponds    |
|                 |     | Fort              |
|                 |     | Nilakantheshvara, |
|                 |     | Anjaneya and Gujja-Venkatarama temple |
|                 | ... | Palace of Shivappa-nayaka |
| Kudli            |     | Ramesvara and Narasimha temples. |
APPENDIX ‘B’.

List of Photographs taken during the year 1935-36.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
<th>Description</th>
<th>View</th>
<th>Village</th>
<th>District</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>$6\frac{3}{4}'' \times 4\frac{3}{4}''$</td>
<td>Vighneshvara temple...</td>
<td>Pillar... View of the temple and the Kaveri river. Doorway</td>
<td>Ye-latore... Do...</td>
<td>Mysore... do</td>
</tr>
<tr>
<td>2</td>
<td>Do</td>
<td>...</td>
<td>View of the Kaveri river.</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>3</td>
<td>Do</td>
<td>Jyotirmayesvara temple...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>4</td>
<td>$12'' \times 10''$</td>
<td>...</td>
<td>View of the Kaveri river.</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>5</td>
<td>$8\frac{3}{4}'' \times 6\frac{3}{4}''$</td>
<td>Adinatha basti</td>
<td>Doorway of the north cell</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>6</td>
<td>Do</td>
<td>...</td>
<td>Interior view... Dvariapala</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>7</td>
<td>Do</td>
<td>Kesava temple...</td>
<td>Viragal on the tank bund...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>8</td>
<td>$6\frac{3}{4}'' \times 4\frac{3}{4}''$</td>
<td>...</td>
<td>Stone inscription on the tank bund...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>9</td>
<td>Do</td>
<td>Graves...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>10-12</td>
<td>Do</td>
<td>...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>13</td>
<td>Do</td>
<td>...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>14</td>
<td>$12'' \times 10''$</td>
<td>Victoria Jubilee Hall</td>
<td>Back view... View of Krishnaraja Road Do</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>15</td>
<td>$8\frac{3}{4}'' \times 6\frac{3}{4}''$</td>
<td>...</td>
<td>South-west view...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>16</td>
<td>$6\frac{3}{4}'' \times 4\frac{3}{4}''$</td>
<td>Ramtesvara temple...</td>
<td>Figures on the wall...</td>
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<td>do</td>
</tr>
<tr>
<td>17</td>
<td>$8\frac{3}{4}'' \times 6\frac{3}{4}''$</td>
<td>...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>18-20</td>
<td>$6\frac{3}{4}'' \times 4\frac{3}{4}''$</td>
<td>Lakshmanesvara temple...</td>
<td>Lakshmi-Narayana...</td>
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<td>do</td>
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<tr>
<td>21</td>
<td>$8\frac{3}{4}'' \times 6\frac{3}{4}''$</td>
<td>Lakshmikanta temple...</td>
<td>North-east view...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>22</td>
<td>Do</td>
<td>Trikutesvara temple...</td>
<td>North-west view...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>23</td>
<td>Do</td>
<td>...</td>
<td>Yogannasimha... Vasanveda...</td>
<td></td>
<td>do</td>
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<td>24</td>
<td>Do</td>
<td>Narasimha temple...</td>
<td>Inscription Stone...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>25</td>
<td>Do</td>
<td>Vasanveda...</td>
<td>Front view... Yard...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>26</td>
<td>Do</td>
<td>Vishnu temple...</td>
<td>Do...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>27</td>
<td>Do</td>
<td>Fort...</td>
<td>Ceiling...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>28</td>
<td>$12'' \times 10''$</td>
<td>Do...</td>
<td>Front view...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>29</td>
<td>$10'' \times 8''$</td>
<td>Do...</td>
<td>East middle wall...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>30</td>
<td>Do</td>
<td>Do...</td>
<td>Dviramma figure...</td>
<td></td>
<td>do</td>
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<tr>
<td>31</td>
<td>Do</td>
<td>Do...</td>
<td>Distant view of the Bababuljan hills...</td>
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<td>do</td>
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<tr>
<td>32</td>
<td>$12'' \times 10''$</td>
<td>Hoysalesvara temple...</td>
<td>Stone inscription...</td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>33</td>
<td>$6\frac{3}{4}'' \times 4\frac{3}{4}''$</td>
<td>Durgap temple...</td>
<td>Sculptured screen...</td>
<td></td>
<td>do</td>
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<tr>
<td>34</td>
<td>$8\frac{3}{4}'' \times 6\frac{3}{4}''$</td>
<td>...</td>
<td></td>
<td></td>
<td>do</td>
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<tr>
<td>35</td>
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<td>Anjaneya temple...</td>
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<td></td>
<td>do</td>
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<tr>
<td>36</td>
<td>$12'' \times 10''$</td>
<td>Chandragupta basti...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>37</td>
<td>Do</td>
<td>Do...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>38</td>
<td>$10'' \times 8''$</td>
<td>Do...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>39</td>
<td>Do</td>
<td>Bhadraha cave...</td>
<td></td>
<td></td>
<td>do</td>
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<tr>
<td>40</td>
<td>$12'' \times 10''$</td>
<td>Vindhyagiri hill...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>41</td>
<td>$10'' \times 8''$</td>
<td>Do...</td>
<td></td>
<td></td>
<td>do</td>
</tr>
<tr>
<td>42</td>
<td>$6\frac{3}{4}'' \times 4\frac{3}{4}''$</td>
<td>Do...</td>
<td></td>
<td></td>
<td>do</td>
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<tr>
<td>43-44</td>
<td>$10'' \times 8''$</td>
<td>Do...</td>
<td>Views of Kalyani and Chandragiri.</td>
<td></td>
<td>do</td>
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## Appendix B—contd.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
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<th>View</th>
<th>Village</th>
<th>District</th>
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<td>45</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Isvara temple</td>
<td>Stone inscription</td>
<td>Halmathi</td>
<td>Hassan</td>
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<tr>
<td>46</td>
<td>Do</td>
<td></td>
<td>Front view with the stone inscription.</td>
<td>Do</td>
<td>do</td>
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<td>47</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Vásantikā temple</td>
<td>Figure of the goddess</td>
<td>Angali</td>
<td>Kadur</td>
</tr>
<tr>
<td>48</td>
<td>Do</td>
<td>Adinātha basti</td>
<td>Adinātha</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>49-50</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Sāntinātha basti</td>
<td>Yakshe and Yakshi</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>51</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Rāmaśvara basti</td>
<td>South-west view</td>
<td>Dēvarinda</td>
<td>do</td>
</tr>
<tr>
<td>52</td>
<td>Do</td>
<td></td>
<td>Parvati figure</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>53</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Kēśava temple</td>
<td>Interior view</td>
<td>Marle</td>
<td>do</td>
</tr>
<tr>
<td>54</td>
<td>Do</td>
<td>Kēśava figure</td>
<td>Do</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>55</td>
<td>Do</td>
<td></td>
<td>Garuḍa on Pedestal</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>56</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>North-east view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>57</td>
<td>Do</td>
<td></td>
<td>South niche</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>58</td>
<td>Do</td>
<td></td>
<td>West niche</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>59</td>
<td>Do</td>
<td></td>
<td>South-east view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>60</td>
<td>Do</td>
<td>Siddhēśvara temple</td>
<td>South-west view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>61</td>
<td>Do</td>
<td>Mārkaṇḍēśvara temple</td>
<td>Elephant</td>
<td>Khandya</td>
<td>do</td>
</tr>
<tr>
<td>62</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
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7. Chikka-Hanasōge ... Ādinātha Basti ... Do
8. Seringapatam ... ... Guide map.
9. Tree of Indian Paleography, in Kannada.
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