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RAMESVARA TEMPLE, NARASAMANGALA—NORTH-VIEW OF TOWER (p. 30).
ARCHEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1937.

PART I—ADMINISTRATIVE.

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

Staff.

The Director toured in the Heggadadévanköte, Gundlupet, Chamarajanagar and Nanjangud Taluks of the Mysore District and Tours.

Shimoga, Channagiri and Honnalli Taluks of the Shimoga District, and Harihar and Chitaldrug Taluks of the Chitaldrug District for the purpose of collecting epigraphs and information about architecture and also for inspecting the monuments for conservation purposes. The Assistant to the Director toured in the Bélur and Arsikere Taluks of the Hassan District and Chamarajanagar and Gundlupet Taluks of the Mysore District mainly for the study and collection of inscriptions.

Among the ancient sites studied were Channagiri, Chitaldrug, Kittur and Hale-Alur. Of the monuments studied two deserve special mention. The Arkéśvara temple at Hale-Alur has numerous relievo sculptures of about the Chôla period. The Râmaśvara temple at Narasamangala is a unique monument with some very fine sculptures. Its brick tower resembles the towers of the Nandi temple in many ways and suggests that the structure is more than a thousand years old. The conservation of monuments was attended to and the work of preserving the temples at Bélur and Halebid was pushed on with the co-operation of the Public Works Department and of the Committee appointed by Government for their renovation.

The total number of inscriptions collected during the year is about seventy-five, the majority of which have been edited by the Assistant, Mr. R. Rama Rao, with the help of the Pandits and under the Director's instructions. Among the important finds may be mentioned an epigraph on the Dhvaja-stambha of the Kēśava temple at Bélur stating that the golden Khaga-dhvaja-stambha was set up by Jakkarasa,
son of Timmarasa, subordinate of the famous king Krishnaraya of Vijayanagar. Another inscription at the same temple records a grant made to some Siva temple near Belur by Ballaxa I, the Hoysala king in 1106 A.D. The Basavanpur copper plates of the Punnada King Skandavarman, which were published as No. 53 of 1936, were purchased for the department.

An interesting manuscript obtained during last year was the “Memoirs of Hyder Ally from the year 1758 to 1770” by Eloy Joze Correa Peixoto, a Portuguese in Hyder’s service. Its faintly visible writing was completely copied and the manuscript was studied for review.

About fifty interesting coins were acquired for the departmental collection and 141 electro-type casts were got prepared for the coin show case of the Government Museum, Bangalore. A detailed study was made of the Pandy coins.

During the year the Annual Reports of the department for the years 1933, 1934 and 1935 were published and the report for 1936 was prepared and sent to the press.

From various sources including the Government of India Archaeological Department, about eighty-three publications were received as presentations or on exchange, among these being a set of the works published by the University of Washington on Anthropology and the Social Sciences (vide Appendix D).

At the Sex-centenary celebrations of the Vijayanagar Empire at Hampi the department took an important part in the exhibition and the Director presided over the Historical Conference.

The receipts and expenditure of the department under budget heads amounted to Rs. 16,793-4-6 and Rs. 16,793-4-6, respectively (vide Appendix E). A sum of Rs. 516-13-0 was realised by the sale of the departmental publications and photographs during the year.

The members of the staff and the Superintendent, Government Printing, Bangalore, co-operated enthusiastically in the production of the publications. The Director gratefully acknowledges the appreciative opinions and reviews that have been sent to him by various scholars and journals.
PART II—STUDY OF ANCIENT MONUMENTS AND SITES.

MATAKERI.

The village of Maṭakeri, Heggaḍadēvankōṭe Taluk is situated about 29 miles south-west of Mysore and at the confluence of the Tārakā and Kapilā rivers. About a furlong further up the Tārakā bridge and to the left of the main road between Mysore and Kārāpur, a cart-track leads to the place.

RĀMĒŚVARA TEMPLE.

The temple of Rāmēśvara at the confluence of the rivers appears to have been constructed in three different stages:

1. History.
   The līṅga with the main temple housing it, but excluding the front porch may be assigned, at the latest, to the reign of Kulōṭtuṅga Chōḷa whose inscription has been found in the village. To this period may also be ascribed the Nandi, the balipīṭha and the dipastambha, as also the five līṅgas and the Saṅkaranaṅayana image enshrined in a row of cells at the north-western corner of the temple yard. The images of Durgā or Kāpālikā, Gaṇapati, Sūrya and Chandra kept in the navaraṅga of the main temple seem to belong to the same period.

2. Importance.
   The Pārvatī shrine with the beautiful image of the goddess, the mukhamanṭapa and the kalyāṇa-manṭapa belong to the Vijayanagar period.

3. Though the shrines are all simple in plan and the walls almost rid of ornamentation, excepting for a few rude figures, here and there, the following features appear to be important. The basement cornice is of the old type as also the eaves which have a sharp curve. The navaraṅga of the main temple is approached by flights of steps guarded, on the east, by yālis and, on the south, by elephants. Inside the navaraṅga the four central pillars are interesting specimens reminding us of Chōḷa work.

   The Pārvatī image is beautiful, though it has a pointed hooked-nose, lips of the archaic smile type and exaggeratedly large hips.

   But the most interesting image in the temple is that of Saṅkaranaṅayana. Though ugly in proportions, the type is rare and of great value since, like the

1. It has been briefly noticed by the late R. Narasimhachar in the Mysore Archaeological Report for 1913.
2. Ibid, page 34; also see supplement to Epigraphia Carnatica, Mysore District.
Veṅkatēśa figure, it furnishes another example of the Harihara form of images popular in the Chōla period.

The temple is a Muzrai institution but is much neglected. It deserves to be given a start in conservation by the removal of the trees and plants which are grown even on the main structures; if necessary, ‘tree-killer’ may be supplied. The monument, for the sake of the image of Śaṅkaranārāyaṇa, may be declared protected and included in class III. The confluence is ‘picturesque amidst wild scenery’ and a much-frequented holiday resort.

HEGGADADEVANKOTE.

ANCIENT TIMES.

Heggadadēvankōte is the headquarters of a taluk. The fact that the Tārakā river flows here and the road passes from the south towards Huṅsūr must have given some importance to the place in olden times, though there are very few ancient inscriptions. A re-study of its architecture, however, shows that it was a prosperous place as early as the Chōla and Hoysalā times. It enjoyed perhaps a second period of prosperity under the Pāḷḷegars until it was captured by the Mysore kings.

In the quadrangle of the taluk office is set up an image of Chandranātha which has the crescent symbol on its pedestal. The figure is seated in yōgāsana and appears to be very old, possibly dating from about the 11th or 12th century A.D. It is said to have been found when the site of the overseer’s lodge was excavated. Its damaged nose and upper lip have been mended in plaster. A Śrīvaishnava caste mark has been engraved on its forehead by bigots.

In front of the Vārādārājasvāmi temple are to be found four potstone pillars of the lathe-turned and bell-shaped type. Very probably, they may have belonged originally to the navaraṅga of a Jaina Basti which must have been existing on the site of the overseer’s lodge, where the image of Chandranātha is reported to have been discovered.

The mediæval town which is about 300 yards square had a fort with four straight sides having corner and intermediate bastions. The wall about 15 feet high including the parapet above, was of earth and was defended by a deep outer moat.

The main gate was near the Üramundala-Āṉjaṇeya temple and led to the chief street or Rājaṉḍā which extended to the Lakshmi-Varadarāja temple just behind which was the west gate with its Kōtebāgilu-Āṉjaṇeya temple. The Üramundala
Añjaneya is a relievo figure in the striking attitude, about 4½ feet in height. In the north-east corner of the fort are the ruins of a deep and large kalyāṇi or pond.

SŌMĖŚVARA TEMPLE.

Close by the Kalyāṇi pond stands a granite temple of Sōmēśvara.

The liṅga is perhaps an old one. But the rest of the temple including the garbhagriha, sukhanāsi and navaraṅga, and the Vishnu shrine on the north are all of granite and of the late Vijayanagar or Pāḷlegar times. The temple has no mukhamaṇḍapa. There is a porch to the south of the temple.

In the temple are now kept small rude images of Chaṇḍikēśvara, Vishnu, Mahishasuramardini, Gaṇeśa, Sūrya and two Nandis and a nāga stone—which are all of the Pāḷlegar times. In the navaraṅga is also kept an image of Pārvatī, about 4 feet high, showing the goddess standing on a lion pedestal. The image though fully ornamented and with its hands having abhaya, padma, mātaṅgaphala and dāna attitudes, is poorly made, its facial expression being made ugly by a broad nose and a curved mouth. One point about the image is that the horse-shoe-shaped tōraṇa is of the same stone showing perhaps that the Chōla work was imitated in this respect.

VARADARĀJASVĀMĪ TEMPLE.

The Varadarāja temple is the largest and most important of the monuments in the place. It appears to have been constructed in different stages. The main temple consisting of the garbhagriha, the sukhanāsi and the navaraṅga is an old granite structure of the 14th century. The pāṭālāṇkaṇa, the Lakshmi shrine, the prākāra and the cloistered verandah are of the late Vijayanagar period.

The basement has octagonal and other cornices. The pilasters on the outer wall, while being surmounted by vase and cushion-shaped mouldings, have brackets above with ribbed ornamentation.

Outer wall.

An interesting feature of this type of temple is that on the outer wall, the south-west and north faces of the navaraṅga, sukhanāsi and garbhagriha have shallow ornamental niches with canopies bearing lion-headed kirtimukhas and surmounted by boat-shaped śikharaś. Between the sukhanāsi and the garbhagriha on the outer side is a pillar arising out of a kalaśa and on the pilaster is a fine canopy with a śikhara.
The eaves have a sharp curve and bear a row of lion-headed kirtimukhas, while above the eaves is a row of lions and sea-horses. These horned sea-horses with crocodile snouts and fish bodies are an interesting feature peculiar to this type of temples.

**Eaves.**

Under the eaves is a rounded cornice bearing, here and there, relievo images of Hanumān, Garuḍā and Lakṣmī-Narasimha, Yogā-Narasimha, and wrestlers (perhaps Hanumān wrestling with somebody).

**Relievo figures.**

The sōmasūtra has a finely shaped lead out issuing from a lion's mouth. The north wall, particularly of the garbhagriha and sukhanāsi has a fine appearance.

**Somasutra.**

The navaraṅga which originally had four granite pillars with sixteen-sided long shafts and ribbed brackets has been strengthened later on by two additional pillars.

**Navaranga.**

An open aṅkāṇa at the west end of the navaraṅga leads through the sukhanāsi doorway into the oblong sukhanāsi where the central beam has a fine ornamental work on its under surface. The structure here, both on the inside and outside, shows attempts at chiselling beautiful ornamental designs in low relief on granite pillars, beams, etc.

The garbhagriha ceiling has a rounded cornice and rows of garlands carved on the faces of the corner stones and is finely designed and flat with a creeper and a padma in the centre.

**Garbhagriha.**

In the sanctum stands a fine stone image of Varadarāja, about 6½ feet high including pedestal and tōrāṇa. The main image is that of Janārḍana called Varadarāja. The god stands on a Garuḍa pedestal with a small-sized consort on each side. His hands are thus disposed: abhaya with padma, chakra, śaṅkha and gadā. Over the pilasters at the sides borne on ornamental brackets arises a fine tōrāṇa with a beautiful creeper design and a high lion-headed top. It is supported by chakra on the right and śaṅkha on the left. In front of the image are metal coins of Viṣṇu with consorts which appear to date from the late Vijayanagar times.

The Lakṣmī shrine contains an image of Lakṣmī of the late Vijayanagar period.

**Lakṣmī.**

The surroundings of the temple are overgrown with vegetation. But the courtyard and the rest of the temple are in good condition.

**Conservation.**

The temple is an ancient structure with a beautiful image and deserves to be looked after. The peepul and other plants growing over the roof should be removed. The structure is quite sound and will not involve much expenditure. It may be given a compound wall all round
1. RAMESVARA TEMPLE, KITTUR—BASE OF LION PILLAR (p. 7).

2. RAMESVARA TEMPLE, KITTUR—BULL (p. 8).

3. RAMESVARA TEMPLE, KITTUR—TANDAVESVARA (p. 8).

4. LAKSHMINARAYANA TEMPLE, RAGHAVAPURA—VISHVAKSENA? (p. 15).
and conserved as a second class monument. The yāgaśāla and pākaśāla for the
temple may be constructed in the south-east corner of the enclosure. The priest must
be told not to live inside the navaraṅga as he is doing now. The goddess’ shrine
may be provided with a battened wooden door to prevent the bats from entering.

KITTUR.

RĀMEŚVARA TEMPLE.

The temple of Rāmeśvara is the most important monument now standing in
Kittūr. It has been briefly described in the reports of this
department for the years 1913 and 1931. A study of its
present structural condition along with inscription No. 56
(Epigraphia Carnatica IV, Heggadavankote Taluk) would suggest that the
temple was almost entirely rebuilt in the early part of the 19th century by Kempa-
dēvajamma, mother of Aḷija Liṅgarāj Urs. But in the course of its construction a
large number of the old pieces of earlier days have been utilised. A detailed study
would help us to classify these pieces as follows:—

The Rāmeśvara liṅga, the Mahiśāsuramardini figure in the navaraṅga, the
dvārapālas of the south door, the large bull in the courtyard, the elephant and lion
bases of pillars in the porches of the gateways can only be assigned to a period
earlier than the Chōla. They come from the late Gaṅga period. The lion base of pillar
(Pl. II, 1) indicates Pallava connections. Chāmuṇḍā suggests connections with the
Nojaṁbas who have given uṣia Chāmuṇḍā of similar design at Nandi and with the
Chōla Chāmuṇḍa of Binnamaṅgalā. The octagonal cornice of the garbhagṛha
basement, the sixteen-sided pillars of the navaraṅga, the two east pillars of the
navaraṅga with their eight-ribbed sides, the navaraṅga eastern doorway with its
low-relief sculpture of Yakshas, dancers and scroll work, the pillars of the east porch
and particularly their capitals, the bāli pīṭha pillar with its vase-top, and low
relievo sculptures appear to belong to the Chōla days or the 14th century; whereas
the temple as it now stands with its stones marked in modern Kannada figures
and its brackets made of pieces of old ornamented pillars and the numerous smaller
sculptures in the navaraṅga and the Vishṇu shrine belong to the 19th century.

The Rāmeśvara temple is a granite structure facing east, standing in the
middle of Kittūr. Its compound of modern bricks is
entered by two small porches on the south and the east.
These porches contain old elephant bases and fluted
pillars mixed up with modern materials. In the compound are the main temple,
the Paṅchaliṅga shrine on the west, the Pārvatī shrine on the north and the Nandi
shrine on the east.
The main temple consists of a garbhagriha, a sukhanāsi with a middle cross beam, a navaranga of six pillars and a northern sanctum and an eastern porch of three anākaṇas and a southern porch of one anākaṇa.

**Main Temple.**

The east doorway of the navaranga is an elegant piece of granite work. The south doorway is guarded by two Śaiva dvārapālas whose figures are peculiar. Their fanged mouths are open and their legs are crossed and their backs bent in a vigorous jumping attitude. Their broad feet, their hands, their muscular thighs and calves, their broad chests, etc., are clearly carved adding a touch of realism to their otherwise grotesque shapes. They are fine pieces of sculpture.

In the navaranga are a number of sculptured figures mostly belonging to the 18th or 19th century: Sūrya, Chandra, Gaṇeśa, Nāgas, etc. Three of the most interesting figures are: Annamātā seated with bowl in left hand and ladle in right, Mahishāsuramardini standing in samabhāṅga on the head of buffalo, and Bhringi with horse’s head. In the north cell of the navaranga are kept three sets of copper images.

1. Taṇḍavēśvara—an old image with a modern consort. (Pl. II, 3).
2. Chandraśēkhara and consort—modern.
3. Chandraśēkhara and consort—an old image in tribhāṅga, greatly worn out. The pose is fine. It may be acquired for the museum.

**Minor Shrines.**

Behind the north cell with entrance from the outside is the Vishnū shrine containing an image of Janārdana with consort and two copper groups of Vaiḍūrya with consorts. The Pārvatī shrine contains also a 19th century image.

The Nandi facing Rāmaśvara is a beautiful piece of sculpture depicting a young bull of the “Baroda breed.” (Pl. II, 2). Its finely worked small snout, slightly curved horns and thin girths are peculiar.¹

The village is said to be an inam of the family of Aliya Liṅgarāj Urs. They may be exhorted to contribute liberally and keep the temple in good repair by removing the plants from the compound and the roof.

**Conservation.**

**JAIN BASTI.**

About 70 yards to the south of the Rāmaśvara temple is a tiled house which is serving as a basti for a standing image of Śrī Pārśvanātha. A large damaged

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1. See also notes on the bull at Narasamangala, p. 35.
image is lying in front of it in the bushes. It has two hands and one face, not three faces as stated in M. A. R., 1913, P. 23 and appears to be the figure of a Śaiva dvārapāla, not Kubera, as stated by R. Narasimhachar. Its pair was found near the Basavaṇṇana-guḍi.

ANCIENT SITE OF KĪRTIPURA.

Immediately to the north of Kittūr and extending about half a mile east to west and north to south is a high ground sloping towards the north. (See Pl. III, 1). It is cut into two by the cart-track leading to Jīyāra next to which is the water course known as the Kaḷḷōṇi which reveals here and there walls and basements of bricks of large size and fine quality.

On the high ground to the east in the field of Duddanña and others small gold bits are said to have been found. All over the high ground can be picked up potsherds of reddish hue, brickbats and beads of various kinds and imitation corals made of red faience.

The field belonging to Mr. K. Anantaramiah, Assistant Professor of the University, is especially rich in these finds. Two pits sunk here in 1931 showed at a depth of about 2½ feet a pavement of kiln-burnt bricks placed on edge.

The finds extend to Basavaṇṇana-guḍi on the northern slopes where appears to have existed an old temple of about the Chōḷa times. Its round-headed liṅga, damaged trap stone bull, round pillar of the balipīṭha and one dagger-bearing dvārapāla with a damaged face are yet standing without any roof or cover over them. The Śaiva image lying in the bushes near the Pārśvanātha basti appears to be the pair of this dvārapāla.

Excavation on and near Mr. Anantaramiah’s field, particularly in the form of a trial trench carried diagonally across it and extending from the Kaḷḷōṇi north-westwards, is suggested.

SARGUR.

SOMĒŚVARA TEMPLE.

Sargūr was last visited in 1913 and brief notes were published about the monuments in the place in the report for that year.

To the north-east of the village close to the bend of the river Kapilā, stands the temple of Sōmēśvara which is in a dilapidated condition. It has a garbhagriha, a sukhanaśā and a hall of three aṅkanaśa north to south and only one east to west and a corresponding porch to the east.

There is very little evidence of any antiquity in the temple except a small mantapa of four pillars on the east which perhaps contained an image of Nandi. The pillars are of the round
Chōla type with the pot moulding. On the north is an old damaged image of Durgā. Very probably the temple dates from the Chōla times, though it is unimportant as a piece of art work.

In the sukhanāsi are kept images of the Saptamātrikās, Gaṇeśa, Sūryanārāyaṇa, Durgā and a Nandi. There were also found one linga-udre-kallu, and three slabs, each about seven inches to nine inches square, bearing modern Kannada inscriptions which are unimportant.

**LAKSHMĪ-NARASIMHA TEMPLE.**

The Lakṣmī-Narasimha temple which is situated in the centre of the village is a structure probably of the 17th century. An inscription, E. C. IV, Hg. 49, which belongs to the reign of Kaṇṭhīrava Narasarakāja Vadiyar mentions an endowment to the temple.

The temple contains a garbhagriha, a sukhanāsi and a navaraṅga of nine aṅkaṇas and a porch and pāṭālāṅkaṇa, with a mahādvāra at some distance to the east. To the left of the shrine there is a smaller shrine of Lakṣmī of about the same time. Though the doorways show good workmanship, they are of the early Mysore type. The Lakṣmī-Narasimha group with its tōrana is all of one stone.

Archaeologically the temple is not important, but since it is the largest Hindu temple in the neighbourhood and Sargūr is a large prosperous place with a good Vaishnava population and many weavers, the temple deserves a more generous muzrai grant. It has been recently repaired. The Lakṣmī shrine may also be repaired, a compound wall added and the kitchen and the yāgaśāla constructed in the south-east corner of the temple. This would enhance the usefulness of the temple.

On the whole, the antiquities of Sargūr are a little disappointing. Two new inscriptions were found on the sides of the Hanumān and Garuḍa images kept on either side of the sukhanāsi doorway of the Lakṣmī-Narasimha temple.

**MULLURU.**

**LAKSHMIKĀNTASVĀMI TEMPLE.**

About two furlongs to the south of the village of Mullūr stands on a high ground the temple of Lakṣmikānta in the centre of what was originally a fort.
The structure as it stands has an ornate garbhagriha of soapstone in the Hoysala style and a navaraṅga and mukhamanṭapa (Pl. IV, 1) of granite evidently constructed about 1625 A. D. when the lamp pillar and gateway were put up as shown by an inscription upon the lamp pillar.

The outer view of the Hoysala portion is peculiar since it has a square shape with the centre of each side and each corner having a star-shaped projection.

**Outer View.**

The basement is made of five cornices of the unworked dentil kind most of which were intended to receive leaf ornamentation or makara heads.

**Basement.**

The wall is divided into the upper and lower portions by an eaves-shaped dentil cornice with nail-headed drops. The upper portion of the wall has towers borne on single and double pilasters and having various interesting Hoysala shapes.

**Wall.**

The eaves have dentils and nail-headed drops.

**Eaves.**

The general look of the exterior is highly interesting in a country which is comparatively bare of fine work.

**Wall Images.**

The large images on the walls are, commencing from the south-east:

Dancing Kubja
Lakšmi-Nārāyaṇa with female attendants
Tāṇḍava-Gaṇapati with drummers
Nārāyaṇa standing—(śankha, padma, gadā and chakra)
Mōhinī
Three partly worked figures, of which the central one is perhaps Dhanvantari (?)
Kāṇṭha-Rāma (partly worked)
Kēśava (partly worked)
Pāṇḍuraṅga
Tāṇḍava-Sarasvatī
Yaksha, dancing
Lakṣmi-Narasimha
Ugra-Narasimha at back of temple
Vishnu standing
Mōhinī and monkey
Sūrya (unworked)
Amara-Nārāyaṇa
Bali and Vāmana
Trivikrama
Mōhinī with mirror
Arjuna shooting fish
Nāga with shield and sword
Indra on elephant
Dakshiṇāṁurtī
Vēṇugopāla
Kāliṅgamardana
Brahma seated, holding rosary and phala
Lakṣmī-Nārāyaṇa on Garuḍa
A couple at love
Vishnu standing, unfinished
Rati with attendant
Mānmatha
Kōdaṇḍa-Rāma or Lakṣmana

Above Hayagrīva under the tower is an image of Vēṇugopāla.
The tower is said to have been standing about 20 years ago and to have been
struck by lightning and brought down.
The mukhamanṭapa is one of three aṅkaṇas north to south and one east to
west and is a 17th century structure. So also appears to
be the navaraṅga inspite of its cylindrical roughly shaped
granite pillars.

The sukhanāsi, however, with its ornate indented square pilasters and its
ceiling with a shallow padma dome and a padma pendant, and the garbhagriha
with its ornate jambs, its Gaja-Lakṣmī lintel and the cornice above and also the
garbhagriha ceiling with its padma dome and pendant are all pure Hoysalā work.

In the sanctum on a Garuḍa pedestal stands an image of Nārāyaṇa (5½') holding
śankha, padma, gadā and chakra and supported by a
consort on each side. The tōrana and the group generally
are much less ornate than the usual Hoysalā work and
could probably be assigned to an earlier date. The shape of the symbols and the
plain nature of the tōrana, the conical kiritā and the show of folds on the drapery
are unusual to Hoysalā work and common to Chōla work. Perhaps the Hoysalas,
found the image of earlier times and built a fine temple over it.

In the navaraṅga are kept the vāhanas of the deity, viz., Hanumān, Garuḍa
and the Horse, an image of Naḍmālvār and two Nāga
groups.

Vāhanas, etc.
The pillar in front of the temple is a lofty one of 1625 A.D. and about 30' high.
It is of good workmanship and massive.

Garuda Pillar.
There is a stone oil mill in the south-east corner of the main temple.

**Oil Mill.**

In a recently built house in the village is kept a metal (bronze) image of Janārđana (padma, chakra, śaṅkha and gadā) which appears to hail from the Chola times as suggested by the general slimness of the image, the disposal of the fingers holding chakra, the ears, the kirṣa and the drapery. Very probably it was the original utsava-vigraha of the temple. It has a particularly fine face, though it is slightly worn out. His consorts are, however, unmistakably of the Pāllegār days.

The plan of the temple is peculiar. The villagers are prepared to give a contribution for the restoration of the tower about which they are very keen. Since there is no such ancient and ornate structure in the neighbourhood, the temple is worthy of preservation as a third class protected monument. Government may consider its conservation.

**KOTEKERE.**

About three miles north of Bēgūr is the village of Kōṭekere in the Gundūlipet Taluk. There are four temples in it, viz., of Vēṇugopāla, Chandramaulēśvara, Gaṇēśa and Rāmēśvara.

**Temples.**

**VēṇUGOPĀLA TEMPLE.**

The largest of the temples is that of Vēṇugopāla. It is entered by a large granite mahādvāra. The building has a narrow mukhamāṇḍapā of 1 × 3 aṅkaṇas and a navaraṅga of the Vijaya-nagar type with pillars bearing images of Yagānarasimha, Gaṇḍa and Hanumān and having three towered cells at the back. The south and north cells have a sukhanāsī and a garbhagriha.

In the south cell is a small stone image, 3' high, of a seated goddess (abhaya, padma, padma and dāna) with a swan on the pedestal. The vehicle must be a mistake for padma.

**South Cell.**

In the north cell are the images of Nammālīvar and Rāmānuja.

**North Cell.**

The main cell which is guarded by two relievo dvārapālas has two plain sukhana-nāsīs. The main image is that of Vēṇugopāla with a consort on each side and Garuda and cows on the pedestal.

**Main Cell.**

The toṛaṇa is peculiar and has Ādiśesha spreading his hood over the god’s head. The front hands hold the flute, while the back hands hold by the tip of the fingers chakra and śaṅkha.

**Main Image.**
Above the dvārapālas and over the doorway is a stucco of Raṅganātha with Śri, Kāveri and Gautama. The temple is said to have been constructed by two Vaiśyas, Chinnada Kōmāla Seṭṭi and Beḷḷiya Kōmāḷa Seṭṭi and their families. It is a large structure in good condition. The three vimānas over the temple are peculiar in a Vijayanagar structure.

**OTHER TEMPLES.**

The Chandramauleswara and Gaṇeśa temples are small one-aṅkaṇa structures having a triśūla and a Gaṇeśa image, respectively.

**Chandramauleswara and Ganesa.**

The Rāmeśvara temple is an insignificant structure of Vijayanagar times consisting of a garbhagriha, sukhānas and navaraṅga of six aṅkaṇas. The structure is very much dilapidated.

**Ramesvara.**

The Chaluvarayavāmi temple is a simple mono-celled structure with a brick tower above it and a mukhamanṭapa. Instead of the image a pair of feet on a high pedestal is enshrined in the cell.

**RAGHAVAPURA.**

Rāghavāpura is a road-side village about six miles to the north of Guṇḍlupet on the Bangalore-Ooty Road. It is a fine little place with a considerable antiquity.

**LAKSHMI-NĀRAYANA TEMPLE.**

The largest temple of the village is called the Lakṣmī-Nārayana temple and occupies an important place in the centre of the village and is visible from the road. It has no tower but has a garbhagriha, two sukhānas, a navaraṅga, a prākāra wall and a dvāramanṭapa. (Pl. V, 2). The temple consisting of the garbhagriha and the inner sukhāna is almost a twin of the corresponding part of the Varadarāja temple at Heggaḍadēvanakōṭē. Its outer wall has several interesting features.

The basement is formed of three finely twisted cornices among which the octagonal cornice is conspicuous. The wall has ornamental niches bearing ornamental śikharas of the boat or square shape and pilaster-bearing kalaśas, while at regular intervals its face is relieved by square-planned pilasters, bearing biscuit-shaped mouldings. (Pl. III, 2). These pilasters have ornamental creeper ornamentation, above which are, in order, the pot-shaped, the biscuit-shaped and the lotus-shaped mouldings, and the ribbed bracket.
The eaves are sharply curved and relieved at every two or three feet by lion
faces from which flow out creeper designs which appear to be leading on to kārtimukha arches. Above the eaves on
the sides of the roof are rows of lions, śarabhas (long
snouted and having horns) and makara heads. The roof has now disappeared.

Eaves.

On the north is a sōma-sūtra, shaped like a tiger from whose open mouth
springs the creeper which conducts the water out.

Somasutra.

There is a fine image of Vishvakṣena (?) seated in sukhasana and placed on a
Garuḍa pedestal in the north cell of the outer sukhanāsi
and is an example of high class workmanship. (Pl. II, 4).

Outer Sukhanasi
Vishvakseña.

It is only about 4 feet high and the god (who holds abhaya
with padma, chakra, śaṅkha and gadā) has his foot resting
upon a lotus flower whose leaves and stalk are also seen. The dignified and peaceful
face, the beautiful contour of the body, the finely contrasted chest and waist and the
elegant limbs, the drapery with conventional folds and subdued ornamentation show
that the sculpture is not inferior to the best Hoysaḷa workmanship. The tiara is
conical instead of rising in tiers and the tūrāṇa is well designed, though not
exuberantly carved. Since three of the fingers of the left hand holding the mace are
broken, it is not being worshipped. Any museum ought to be proud to have it in its
collection.

In 1321 A. D. Nārāyaṇa Daṇḍayaka made the village which was originally
called Gommatagiri into an agrahāra named Rāghavāpurā
after his father Rāghava Daṇḍayaka and set up the inscription
which is about 80 yards to the east of the temple.

Garbhagriha: Main
Image.

He appears to have set up the soapstone image of
Nārāyaṇa (śaṅkha, padma, gadā and chakra) perhaps since he bore the god’s name.
The image stands in samabhaṅga with a consort on each side under a tūrāṇa
bearing the ten avatāras after the usual Hoysaḷa fashion. It has a hooked nose
and a mouth whose corners are turned up giving the centre of the upper lip an arc-
like projection and the mouth a kind of archaic smile. This smile is characteristic
of the images produced in the early Vijayanagar period. All the three gods wear
visible lower clothes and one of the goddesses has a breast-band. This shows that
the influence of the Dravidian style was already becoming conspicuous in Hoysaḷa
sculptures. Among the ten avatāras, Venuṅgopaḷa takes the place of Buddha between
Balarāma and Kalkī.

The dome over the head of the god bears a shallow padma. The inner
sukhanāsi has the characteristic partition beam and the
underground cellar with its slab sliding on grooves. The
outer aspect of the maṇḍapa has nothing remarkable.
But the pillars inside are peculiar. Out of the square-
bottom rises an octagon ornamented with petal designs and from it arises a slightly tapering cylinder which is surmounted by a bracket bearing ribbed ornamentation. The prākāra wall of granite appears to have been intended to make the front into a large cross-maṇṭapa with a verandah around the temple serving as a kattale-pradakṣiṇa. Corresponding to the sūmasūtra of the main temple this verandah has an outlet for water which is made to fall upon a pot-bellied relievo figure which appears to represent either Nārāyaṇa Daṇḍayaka or his father. The prākāra has on the south wall a pierced stone window. Outside the mahādvāra there is a ‘T’ shaped dvāra-maṇṭappa with three sets of steps guarded by lions from whose mouths spring ornamented creepers. The pairs on the north and south are remarkable for their fine execution.

In the sukhanāsi are kept the images of Nammāḻvār and Bhāshyakār which are of a later period.

In the Vijayanagar period the south portion of the outer navaraṅga received the image of Lakṣmi. The goddess is seated in padmāsaṇa with drapery showing breast band and bears the archaic smile. Her hands are in abhaya, padma, padma and dāna with the cross designs on the palm. The tōraṇa has bird-like makaras from which spring forth a creeper, etc.

**Lakshmi Image.**

**Rāmēśvara Temple.**

Nārāyaṇa Daṇḍayaka appears to have also provided the village with a Śiva temple near the north gate of the old fort wall leading towards the tank. It is only slightly east of north to the Vishnu temple. It has a garbhagriha of one aṅkāṇa and a porch of three, with cylindrical granite pillars as in the dvāra-maṇṭapa of the Vishnu temple. It contains the Rāmēśvara linga and a few small sculptures, the most interesting of which is one of Mahishāsaṇamardini standing in samabhāṅga on the head of a buffalo as at Nandi, Binnamangala and Kittūr. The pose is peculiar.

To the north of the village is a long, narrow and deep tank called Lakṣmanamaṇḍapa by Nārāyaṇa Daṇḍayaka and provided with three shrines, one of which bears Gaja-Lakṣmi on the lintel and evidently hails from the Hoysala times. It obtains its water from the rainfall on the hills to the west and has been useful for irrigation.

Near the Rāmēśvara temple appears to have been the old north gate or water gate of the village and here are a large number of slabs some of which bear māṭikals and viragals among which may be mentioned a relief of Rāvaṇa with ten heads and four hands. A new inscription of nine lines engraved on a granite slab, about 4½” x 3”, was also found. The characters are of the 16th century.
HANGALA.

VARADARĀJA TEMPLE.

Hangala is a prosperous roadside village about 6 miles to the south of Guṇḍalupet on the Mysore-Ooty Road. The most important monument in the place is the temple of Varadarāja.

It has a garbhagriha, a sukhānāsi, two four-pillared inner navaraṅgas and a narrow maṇṭapa in front. Structurally it belongs to at least three periods.

**Description.**

The garbhagriha and sukhānāsi have worn out octagonal cornices on their basement and their outer walls are decorated with a number of niches and canopied pilasters. But the tops of these canopies have generally horse-shoe-shaped domes with interesting floral and other ornamental designs and definitely horse-shoe-shaped inset spaces. (Pl. III, 3). Among the ornamental designs are also found warriors either defending themselves standing back to back or fighting their enemies.

The eaves are sharply curved and have rows of horse-shoe-shaped kīrtimukhas either worn out or partly worked. This portion gives the impression of much antiquity and perhaps is to be assigned to the 11th century or even earlier. Some of the motifs remind us of Nandi more than of Binnamaṅgala and it is not impossible that this portion may be late Gaṅga instead of Chōla.

The image which now stands in the sanctum is that of Janārdana with abhaya-hasta and is generally called Varadarāja. (Pl. VII, 5). The image which is very much like that in Raghavāpura is more beautiful and has no archaic smile, being perhaps carved in the days of Narasimha III Ballāḷa whose Tamil inscription is found on the basement cornice to the north of the sukhānāsi. This Hoysaḷa image does not appear to have been the original image of the temple.

Could it be possible that in this sanctum originally stood the image of Mādhava (Varadarāja) now kept in the navaraṅga along with two images of Nammāḻvār? The image has abhaya-hasta and is in meso-relief. It now stands against the south wall of the inner navaraṅga. It is not very beautiful but it reminds us of the large image of Mādhava kept in the Madhukēśvara temple at Banavāsi. Its hands are thus worked: front-right - abhaya with padma, the gadā being shown in the field to the right; right back and left back holding chakra and śāṅkha with two fingers; left front - the image appears to hold a lump of butter, which is very peculiar and has no parallel.
Since images of this type appear commonly in the temple at Tald and at Banavasi, the date 10th century may be suggested for the image and this may also be the date of the garbhagriha and sukhanasi. The inner navaraunga appears to be definitely of the Hoysala period since it has round cylindrical pillars with wheel-shaped mouldings and domed ceiling and a doorway with projecting top cornices and indented square pilasters. About 1300 A.D. in front of this navaraunga stood very probably a small porch with two sixteen-fluted pillars. These appear to have been used later in the Vijayanagar days for the south porch of the outer navaraunga which with its pillars of cubical mouldings and octagonal connecting shafts and its eastern porch of a similar character is of about the 16th or 17th century. A new inscription was discovered on the outer octagonal cornice on the north side of the inner navaraunga referring to the erection (?) of the tower in the year Sukla. The brick vimana which now stands over the garbhagriha could thus perhaps be assigned to about the year 1629 A.D.

Conservation.

The temple is said to be leaky and the roof in the south-west corner of the navaraunga requires to be repaired. The compound requires to be cleared of vegetation. The temple may be proposed to be included under Class II.

HIMAVAD-GOPALASVAMI HILL.

GOPALASVAMI TEMPLE.

The Himavad-Gopalsvami hill which stands directly to the southwest of Hangala is reached by a bridle path, the distance from Hangala being about seven miles to the temple on the top of the hill. The chief object on the hill top is the temple of Vangopala which faces north.

It appears to be mainly a structure of the late Hoysala times to which additions were made in the Vijayanagar period.

Age.

The original portion consists of a garbhagriha with its outer wall pilasters having cushion-shaped top mouldings, sukhanasi, and a large hall of six cylindrical pillars with ribbed brackets. (Pl. V, 1). It appears to have been open towards the south. In front of this hall was a mukhamanṭapa of one ankaṇa by three borne on cylindrical granite pillars.

Over the upper part of this mantapa is a shortly curved set of eaves bearing kirtimukha ornamentation with a band above it carved with a procession of lions and sarabhas as at Hegadadevankote.
1. VENUGOPALA (p. 19).
Mysore Archaeological Survey.

2. PROCESSIONAL IMAGE OF VENUGOPALA (p. 19).
and other places in this area where we come across temples of the type having motifs suggesting affinity with the Chōla ones.

But in view of the fact that the rest of the temple is Hoysala and that there is no other Chōla vestige in the neighbourhood and in view also of the occurrence of a complete temple of this type at Terakanambi where occur these motifs profusely on monuments built by the Ummatūr Chiefs, the inference has to be made that the sharply curved eaves and the bands of lions and sarabhas were features copied by the late Hoysalas after their conquest of and contact with the Tamil country. The brick tower is of the Vijayanagar period.

In the navaraṅga there are three niches containing Garuda, Rāmānujāchārya, Vishvaksena, Nammāḻvār and Hanumān.

Navaranga.

The sukhanasi doorway is guarded by dvārapālas of poor workmanship. Over the lintel is a Garuda-vāhana group flanked by Nammāḻvār on the right. In the garbhagriha which has a kattal-pradakšína stands an image of Vēṅguōpāla (6’ high) whose modest ornamentation, drooping end of the dhoti, straight-sided kirtī and general lack of excellence of workmanship make possible its attribution to the late Hoysala period. The image of Vēṅguōpāla depicts the god in the usual posture as standing cross-legged and playing on the flute, while the cowherds, cowherdesses and cows listen intently. (Pl. VI, 1). The tōraṇa is serpentine and has not the ten avatāras. The utsava-vigraha is a good specimen of the Vijayanagar period. (Pl. VI, 2).

From the top of the temple and also the new forest lodge, called the Vēnū Lodge, fine views are obtained of the surrounding country. The Prospect from the Hill. Wynād jungles stretch to the west and beyond the southern valleys rise the magnificent Blue Mountains. The eastern view is obstructed by the Mādigitti hill. To the north stretches the Mysore District with all its hills and plains including the Chāmūndē hill.

GUNDLUPET.

VIJAYANĀRĀYANA TEMPLE.

The three stages of the architectural history of this temple have been mentioned in the Annual Report of this department for 1934. Here a more detailed study of the temple has been made with a view to supplement the account already published.

The garbhagriha and the long sukhānāsi with a middle cross beam have a character of their own. On the outer walls we see the octagonal cornice and the basement, the pilasters bearing vase and pillar-shaped mouldings, shallow niches surmounted by canopies of boat-shaped sikhāras and kalāsas of the indented square type bearing ribbed ornamentation and supporting pilasters with ornament top. The eaves have a sharp curve and bear ornamental kirtimukhas. Above there is a frieze of lions and śaṅdulaśas.

Somasūtra.

In the garbhagriha, under a shallow padma dome with a central drop and on a Garuḍa pedestal stands the image of Vijayanārāyana, correctly Janārādana. The image is a fine one, more than six feet high from the floor, and on the serpentine tōraṇa we have the ten avatāras including the Buddha. There is little doubt that this portion is a Hoysāla structure built in imitation of Chōla-Dravidian work.

In front of the sukhānāsi there is a large navaraṇa with a plain floor and a long ceiling of the central aisle relieved only by a padma in the middle. The pillars and pilasters are peculiar: while the pilasters have ribbed brackets, the pillars have sculpture-bearing cubical mouldings connected by shafts having 32 pointed stars. Over the pilasters on the architraves above the beams of the navaraṇa hall runs a row or sculptured band bearing lions, śarabhas, etc. It is difficult to escape the conclusion that this portion dates from the late Hoysāla period, i.e., somewhere about 1300 A.D.

Connected with the navaraṇa and running around the temple is the kattale-pradakṣiṇā. In front of the navaraṇa was originally a manṭapa of 1 x 3 aṅkaṇas.

Kattale Pradakshina.

When the Paravasudeva temple fell into ruin about 20 years ago its mukha-manṭappa was removed and built as the pātālāṅkaṇa of the Vijayanārāyana temple. The images of Paravasudeva, of Lakṣmi and of Āṇḍal and also two groups of metallic images belonging to that temple and one stone group of Ājvārś were brought over and housed in the navaraṇa hall of this temple.

The brick tower has an oldish look and is possibly of the late Hoysāla times.

Tower.
The tower is leaking and needs to be repaired. The kattale-pradakshinā is being used as the pākaśāla, yagāśāla and the store rooms. Separate rooms for these must be constructed to the south-east of the temple or if that is not possible at least in the field behind the temple. The outlet of water from the kattale-pradakshinā should be repaired. Probably it is near the sōmasūtra or in the north-east corner of the kattale-pradakshinā.

RĀMEŚVARA TEMPLE.

The following account of the temple may be taken as supplementing the one already published by the department.¹

About a mile to the east-north-east of the Vijayanāraṇa temple stands the old temple of Rāmeśvara which, in many features, resembles the Vijayanāraṇa temple. It has a grabhagriha, a sukhaṇāsi and navaraṇga and a single-aṅkaṇa porch on the south and also on the east. Its outer wall has the octagonal cornice, the niches, pilasters bearing ornamented biscuit-shaped mouldings, sharply curved eaves with rows of kirtimukhas bearing sculptures of gods, dancers and wrestlers, rows of fish-tailed lion-headed sea-horses and makara-heads with warriors inside them. These features have a definite Chōla look, though perhaps the art is to be attributed to the Hoysala who might have imitated them. The figure sculptures are shallow and fine with the drapery showing and with stepped kiriṭas. The brick tower appears to be of the early Mysore days. In the porches and in the navaraṇga the pillars have long shafts bearing finely worked thirty-two flutings, while the brackets have the ribbed ornamentation. The lower cubical moulding of each pillar has sculptured images, rudely shaped but expressive and in the corners above these mouldings are the conventionalised hoods.

The temple is intact but is surrounded by marshes which are impassable in the rains. An approach should first be made to the temple and, if possible, worship revived. The foot-prints of cheetas could be seen in the navaraṇga which is covered with mud.

The front beam of the east porch is cracked and is in danger of collapsing unless a support is given immediately.

Over the south door above the cornice is a Kannāda inscription measuring 2 1/2' x 4” (characters about 3” square). It is perhaps of the 14th century.

PARAVĀSUDĒVA TEMPLE.

On page 52, M. A. R. 1934 has been described an image of Chikkadevarāja Odeyar on the inner face of the second pillar to the south-west of the sukhanāsi door way. It has now been illustrated in Pl. VII, 4, and a pillar of the porch now set up in the porch of the Vijayanārāyaṇa temple in Pl. VII, 3.

TRIYAMBAKAPURA.

TRIYAMBAKESVARA TEMPLE.

Triyambakapura is a small village about $1\frac{1}{2}$ miles south-west of Terakaṇāmbi. It contains a large temple of granite dedicated to Triyambakesvara. (Pl. VIII, 1).

**Situation.**

The structure is in a large courtyard with mahādvāra to the east and south. Opposite to the east mahādvāra is a lofty monolithic pillar more than 40 feet high which is held in position by a small manṭapa constructed around it.

**General Description.**

The main temple consists of a garbhagriha and sukhanāsi with the walls ornamented with niches and pilasters. But the prakāśiniṇā is covered completely. In front of the sukhanāsi there is a large navaraṅga hall of 5 x 5 aṅkaṇas, the pillars being thick with cubical mouldings connected by octagonal shafts and the faces of some of the mouldings having carved relievo. Near the north wall of the navaraṅga in two niches are kept fine groups of images, one of Subrahmanya on a peacock and another of Rāma, Lakṣmanā and Sītā listening to the Rāmāyana read by Hanumān seated cross-legged with book in hand. (Pl. VIII, 2). On the south side of the navaraṅga is a Gaṇeśa image.

The south-west corner of the quadrangle has been converted into a large kalyāṇamanṭapa of heavy pillars.

**Kalyanamantapa.**

The verandah of the prakāra which surrounded the courtyard formerly has now disappeared, the wall itself being visible on the south on which side is said to have existed the King’s Street.

**Verandah.**

The navaraṅga has a doorway to the south which has a porch of three aṅkaṇas. Its eastern doorway has a porch of six aṅkaṇas, some of the pillars being composite ones. The eaves of this porch are heavy and ‘S’ shaped, while the rest of the eaves of the temple are sharply curved.
1. SOUTH-EAST VIEW (p. 22).

2. SUBRAHMANYA

HANUMAN (p. 22).
That the temple must have been built at one and the same time is inferred from the fact that above the eaves the row of sea-horses runs unbroken around the main building.

**Homogeneity of Structure.**

In front of the east porch and between it and the small bull is a large chandraśilā circular in form with an ornamental edge.

**Chandrasila.**

There is no doubt that the temple existed about 1490 A. D. when the Ummattūr chiefs put up their earliest inscription. But when exactly the temple was constructed is an open question. The garbhagriha and sukhanāsi suggest the late Hoysala period, while the composite pillars of the east porch and the high mahādvāras with their platain-bud pendants suggest the middle Vijayanagar period. Possibly the temple was constructed somewhere between 1250 and 1350. It is worthy of note that the cylindrical pillars with ribbed brackets, as in the Gopālasvāmi temple at Terakaṇāmbe, are to be found here. On the north basement slab next to the east mahādvāra on the outside is an inscription in two lines in mid-Vijayanagar characters (size 2'6" x 1'3") reading:—

1. Honnamāṇī Nā
2. garasiru

This shows that the mahādvāra was constructed in the Ummattūr period.

To the north of the main shrine is a smaller shrine with a garbhagriha, sukhanāsi and a porch containing a figure of Pārvatī (abhaya, padma, padma and dāna). In its navaraṇa is kept an image of Nārāyaṇa whose shrine in the prakāra verandah is said to have been dismantled some years ago.

**TERAKANAMBI.**

Terakaṇāmbe, 7 miles east of Guṇḍuḷupet, is an old place which had its importance during the Hoysala and Vijayanagar periods. In the 15th century it was ruled by the Ummattūr Pāḷḷegārs who were conquered by Krishnadēvarāya. There are several temples in the place and the neighbourhood.

**LAKSHMI-VARADARĀJASVĀMI TEMPLE.**

The Varadarāja temple is a large structure which must have been built in at least two different stages. The garbhagriha and sukhanāsi with their ornamental pilasters, wall niches, octagonal cornice, sharply curved eaves, etc., is definitely of the Hoysala period. So also is the image of Varadarāja or Janārādana which is worshipped in the main cell. As in the other temples
of this school a large many-pillared navaraṅga and a *kattale-pradakshīnā* with a fine mahādvāra bearing round and square pilasters, biscuit-shaped pillar mouldings, kalaṣās, etc., also belong to the Hoysaḷa period, perhaps to a very late date, including the tall Garudagamba.

An extension has been made of the navaraṅga on the south where is kept an image of Lakṣmanapāṇi made in the days of Krishṇarāja Woḍeyar II of Mysore. It was about this time the pāṭālāṅkaṇa and repairs to the northern wall and other parts must have been made by Jagapati or some similar pāḷlegār.

In the navaraṅga extension are stored a number of images brought probably from some Śaiva temple, while in the sukhanāsi there are more than a dozen metal images some of which are rare and interesting : *viz.*,

Yaśodā suckling baby Krisna. (Pl. XVIII, 1).
Parthasarathi group—the god standing with his right hand in chinmudrā.
Rāma group brought from the Rāma temple. It has the Sudarśana chakra at the back and a small image in front, etc.

The temple is a large old structure, but it is kept in an awfully bad condition. Several portions of the outer eaves have fallen and the compound wall also is damaged. But the worst thing in the temple is that, here and there, in all manner of unnecessary places (e.g., in the mukhamantapa) brick walls have been put up converting into cells or rooms. The navaraṅga is very dark and the inner part of the temple is inhabited by a large number of bats. The whole temple is very dirty. It deserves to be cleaned and set right. The local people state that a considerable sum of money has been collected by them for the temple. Part of this may be utilised for the improvement of the temple. The roof is leaking and needs repairs.

**GŪPĀLĀSVĀMI TEMPLE.**

About a furlong to the south-east of the Varadaṇa temple and facing north stands the Haṇḍe-Gūpālāsvāmi temple.

The value of this temple in the study of the architectural history of the area is great since it is a rare case of a temple standing as originally built without extensions and additions. The temple is a typical structure of the South Mysore School of the Dravidian style constructed in the Hoysaḷa days.

The temple has a garbhagriha and a sukhanāsi with a cross-beam and bears, on the outer walls, the niches, pilasters, octagonal cornice, lion-mouthed spout, and sharply curved eaves bearing kīrtimukhas and row of sea-horses. Around this structure runs the *kattale-pradakshīnā*, while to their front is a large-pillared hall of 25
aṅkaṇas (5 x 5 each). In front of the temple is a mukhamanṭapa of 3 aṅkaṇas to which 2 sets of steps lead from the sides and are flanked by creeper-bearing lions. The pillars are all of granite and cylindrical and have ribbed brackets.

In the sanctum there is an image of Vēṇugopāla (6' high) standing on a pedestal with Garuḍa flanked by cows. The god is supported by a consort on each side and has the Tamāla tree and the serpentine tūraṇa with the simhalalāṭa on the arch behind. The figure is a good one, perhaps better than the one on the Gopālasvāmi hill, though very similar to it. Since the nose of the god is damaged he is not worshipped.

The outer wall is damaged in many places but the structure standing can easily be preserved and deserves to be preserved as an example of the School. The roof needs repairs and bats should be prevented from entering the building by a free use of wire netting. The god's nose may be properly repaired and worship restored in the temple.

MŪLASTHĀNEŚVARA TEMPLE.

The structure stands in the field about 200 yards to the north-east of the Varadarāja temple and is its corresponding Śiva temple.

Situation.

The garbhagriha, sukhanaśi and inner navaraṅga are of the Hoysala period, while the outer navaraṅga and its eastern porch are the works of Ummattūr Pāḷlegārs.

Age of Temple.

The temple has two sets of Umāmahēśvara images, one belonging to itself and the other to the Sōmeśvara temple.

Images.

ĀNJANEYA TEMPLE.

The Ānjanēya temple which is just to the south of the Śrī Rāma temple faces north. It is an interesting structure of the days of Kanṭhīrava Narasarāja as seen by his inscription in the verandah. Kanṭhīrava acknowledges the suzerainty of Venkatapatiṇa in 1640 A.D.

History.

The structure is an example of Mysore Art during the period. It contains a garbhagriha, an open sukhanaśi and a manṭapa of three aṅkaṇas open in front.

Description.

The image is carved in the round, in the striking attitude and is very much better than the rude relievo images of Vijayanagar times.
The finest sculptural pieces in the temple are the four front pillars which have frontal ridden rearing lion brackets supported on sixteen-sided fluted minor pillars. The cubical mouldings bear carved images and are connected by sixteen-sided shafts having ornamental jewelled bands. Among the carved images may be noted the following:

**Porch Pillars.**
- Man with rudravīṇā
- Yogi with kamanḍalu
- Hanumān
- Hanumān bringing tidings of Sītā to Rāma
- Vēṇugōpāla
- Gaurīḍa
- Kambha-Narasimha
- Yogānarasimha
- Varadānarasimha-abhaya, chakra, śankha and dāna.
- Narasimha pursuing Hiraṇyakaśipu
- Ugra-Narasimha
- Narasimha standing with katihasta
- Lakshmi-Narasimha
- Lakshmi-Narasimha seated on the coils of Ananta
- Lakshmi-Hayagrīva
- Mātsya
- Kūrma
- Varāha
- Nārāśimha
- Kalki
- Vāmana
- Buddha
- Paraśurāma
- Śri Rāma
- Varadāraja (abhaya, chakra, śankha and dāna)
- Kālingamardana
- Vidiyā-Gapapati
- Baby Kṛṣṇa moving on fours
- Vidyādharī

The central ankāṇa of the verandah has a raised ceiling underneath which, on the architrave, rows of figures are carved:
Sculptures on Ceiling.

_East—_
(a) Viśvāmitra receiving charge of Rāma and Lākṣmana
(b) Rāma slays Tātakā, Māriha and Sūbhu
(c) Release of Aḥalyā

_South—_
(a) Rāma breaks Śiva’s Bow and he and his brothers are married
(b) Defeat of Paraśurāma

_West—_
Rāma, his brothers and their brides meet Daśaratha.

ĀNJANEYA TEMPLE No. 2.

To the east of the Ānjāneya temple, described above, there is another temple of Ānjāneya just outside the fort wall, with a colossal image about 8 feet high. The image is finer than even Kaṇṭhirāya’s Ānjāneya, its face being particularly realistic. Its forehead has only the _vīra-rekha_. Could it be ascribed to the Ummattūr chiefs? The portraits of a couple are carved on the inside of the navaraṅga doorway.

HULIGANAMARADI.

VENKATARAMANASVĀMI TEMPLE.

The Huliganamaradi hill from which a good view is obtained of the surrounding country is situated about four miles south-east of Terakaṇāmbi. The temple of Venkaṭaramanāsasvāmi on the hill is a structure of about the 16th century and has no architectural value.

It contains a garbhagriha, a sukhanāsi, a navaraṅga and a mukhamaṇṭapa. The mukhamaṇṭapa is said to have been constructed by one Dāsa Keśava Seṭṭi about 200 years ago. The image of the god Venkatēśa in the sanctum is a good one. In the sukhanāsi are kept several metal images of which the present _utsava-vigraha_ is said to be in use from about 1799 A.D. In the two cells on either side of the garbhagriha are enshrined Āṇḍāḷ on the left and Gōdādevi on the right. In the long and narrow cell to the north of the navaraṅga is kept an image of Vaikuṇṭha-Nārāyana.

There are two ponds called Pushkariṇi and Dhanushkoṭi on the hill. The rocks nearby are engraved with numerous inscriptions, mostly modern, giving the names of the devotees who visited the place in different times. Among these names two may be noted: (1) Naṅjapparāja Urs; and (2) Rāyasa Nārasanṇa.
NARASAMANGALA.

Narasamaṅgala is a little insignificant village about 10 miles to the south-west of Chāmarājanagar and about 8 miles to the south-east of Terakaṇāmbi. Since it is an out-of-the-way place, it is accessible only by country cart-track and its importance has been hitherto unknown. To the south-east of the village is a large mound which is strewn about with wrecks of ancient architecture and sculpture. On its eastern slope can be seen in the ground relics of ancient brick structures. The bricks (12" × 6") are very finely made and look like wire-cut bricks. For the tower a thinner variety is used.

RĀMEŚVARA TEMPLE.

The chief monument standing in the place is the temple of Rāmaliṅgēśvara. There is an inscription engraved on two slabs (E. C. IV Ch. 204 and 205) to the south of the temple. It refers to certain grants made to this temple of Rāmanāthadeva in the time of Vīraballāla III. But the temple itself is very much more ancient, being probably at least 400 years older. The structures in comparison with which it can be studied are the Bhoganandi temple at Nandi, the Chāvuṇḍarāya Basti at Śravanabelagola, and the Kallēśvara temple at Takkād; while its sculptures should be studied along with those of Ellora. Thus C. 800 A.D. may probably be assigned to it. At this time this area was under the rule of the Gaṅgas and it looks as if we have come across here a genuine Gaṅga temple dedicated to Śiva.

The structure has a large garbhagriha, a narrow sukhanāsi, originally open and now provided with a smallish doorway, and a navaraṅga of nine aṅkaṇas. There is no porch or maṇṭapa. (Pl. IV, 2).

General Description.

The outer view is unimportant so far as the navaraṅga is concerned, (Pl. IX, 1) since it is enclosed by walls of bricks whose size appears to be 12" × 6" × 2½". But the outer wall of the garbhagriha and the vimāna above it are objects of great interest and deserve detailed study. It is remarkable that this brick structure with its elegant ornamentations and stucco sculptures has been standing for over a thousand years.

The general look of the vimāna suggests a parallel with the Dharmarāja-ratha of Māmallapuram and it appears to be midway between it and the Nandi temple. There can be little doubt that Pallava architecture had great influence upon the architect who designed this temple.

Vimāna.

The basement has the ancient rounded cornice which is present in Pallava and Gaṅga architecture and the topmost basement cornice has rows of lions, sea-horses, makara-headed fish, etc.
Above the basement the wall is broken up by pilasters which are either square or octagonal. These octagonal pilasters are used especially for shallow niches over whose canopies stand images of the great gods in various attitudes.

**Wall.**

Under the eaves is a row of Yakshas and Apsaras and the eaves themselves are ornamented with large and small horse-shoe-shaped kirtimukhas with deep hollows in them.

**Eaves.**

The tower itself is composed of two series of turrets, each turret having two storeys. The corner turrets are square in plan with converging rounded domes, while the middle turrets have boat-shaped tops. The former are similar to the śikhara of Dharmarāja-ratha and the latter to that of Bhūma-ratha. Each face of each turret is ornamented with stucco images of remarkable elegance. Above the second set of turrets runs a cornice over which the corners are adorned by bulls as at Nandi. The śikhara which is supported on each side by stucco images as at Nandi again is also shaped like the Nandi śikhara.

The sculptures, some of which are partly damaged, have a character of their own unusual in the other temples of the State. Their large chests and well developed breasts, their thin waists and low bellies, their slim limbs, their sparse ornamentation, their conventionalised but unobtrusive drapery and the dignified faces of such of them as exist make us find a parallel for them in the sculptures of Ellora and Māmallapuram more than in later sculptures.

Some of the more important stucco images on the outer wall and tower are these:

**South Face.**—(From the bottom upwards).—(Pl. XI, 1).
- Andhakāsurasamardana.
- Śiva standing with foot on Nandi’s head.
- Two-armed Śiva seated.
- Tāṇḍaveśvara with Umā seated in state.
- Gajāsurasamardana (the pose is peculiar, since the face and chest are seen while the back of the hips is turned towards us).
- Dakśināmūrti with a smiling face.

**West Face**—(Pl. XI, 2).
- Vishṇu on Garuḍa.
- Vishṇu treading on Bali’s head.
- Ugra-Narasimha in two poses with Kayādu and Hiranyakaśipu.
North Face—(Pl. I, Frontispiece).

Śiva and Pārvatī.
Two-armed Śiva standing with phālāksha.
Durgā seated with Rākṣhasa on pedestal and flanked on the west by a Sun group and Durgā dancing and on the right by seated Brahma, dancing Virabhadra and seated Viṣṇu.
Seated Bhairavi.
Above, Brahma seated.

The sōmasūtra emerges from a tiger's mouth and has a Yaksha sitting on it.

Somasutra.

The navaraṅga doorway which is of very hard darkish stone (trap) resembles some of the earlier Chālukya doorways. On the right jamb, the dvārapāla is standing with his left elbow resting on the handle of his mace, while the dvārapāla on the left jamb has his body twisted so that his face and the back of his hips are both visible. He has triśūla in the right upper hand. The jambs and the lintel piece have each three scroll bands in the convolutions of some of which are flowers, Yakshas, lions, yālis, monkeys and swans.

On the outermost panels of these jambs the following figures may be noted as interesting:

Right Side—Monkey playing with cobra and holding a disc-like thing in its left hand.

Left Side—Yaksha tearing his mouth; Yaksha flying and in striking attitude like Garuḍa.

The navaraṅga, though only about 18' square, has some very interesting features. It has four pillars (Pl. IX, 3) of hard soap-stone with the proto-Chālukyan bell, vase and biscuit-shaped round mouldings with the abacus on a lotus and the brackets bearing deep-cut horizontal ribs with a central floral band. The pillars flanking the sukhanāsi, however, have octagonal shafts ornamented with floral and beaded hangings and the images of dancers and musicians. Among these images is a king seated at ease and a queen standing admiring a flower. The stone pilasters imbedded in the walls have apologies for indented squares with vase mouldings.

The beams have all around the navaraṅga images of dancing, moving, fighting or wrestling Yakshas in various poses with heads sometimes shaped like monkeys, elephants, etc.

The details of these figures are given below:

Figures in the outer aṅkānas:
East—
1. Yaksha cymbalist \{ both playing.
2. " drummer
3-6. " dancers in different poses.
7. " cymbalist playing.
8. " drummer.
9. Babe Krishna lying on the Banian leaf with the left toe in his mouth.
10. Yaksha dancing with sword and buckler (or is it Kamsa coming to kill Krishna?)
11. Another Yaksha with a mace and in the attitude of striking the above figure. Note the characteristic drapery of the sculpture.
15. Dancer.
17. Cymbalist.

South—
18-22. Dancers.
23. Yaksha with elephant’s head, dancing (Ganësa?)
24. Dancer.
25. Drummer.
27. Dancer.
29. Dancer with snake.
30-32. Dancers.
33. Drummer.
34. Cymbalist.

West—
35. Yaksha cymbalist with monkey’s head.
36. Yaksha drummer.
37. Yaksha Vinâ player.
38. Yakshas with heads of monkeys wearing kirîk and dancing or fighting (is it a fight between Vâli and Sugrîva?)
39. Yaksha dancing with cobra in the left hand.
40. Yaksha dancer.
41. Yaksha dancer in a different attitude showing his back—nice figure.
42. Yaksha cymbalist.
43. Yaksha dancer.
45. Cymbalist.
46. Dancer with cobra.
47. Drummer.
48. Flutist.
49. Yakshas with heads of monkeys wearing kiritas and dancing.
51. Drummer with monkey's head.
52. Yaksha sitting with something in his right hand.
53. Yaksha dancer with monkey's head.

North—
54. Yaksha drummer.
55. Dancer.
56. Yaksha clapping hands.
57-60. Dancers.
61. Cymbalist.
62. Drummer.
63. Dancer with the head of an elephant.
64. Dancer.
65. Dancer with cobra. The pose is that of flying in the air.
66. Dancer.
67. Figure with a manuscript in the hands and in the pose of reciting passages therefrom.
68. Yaksha dancing with his belly converted into a large mouth and with no eyes or mouth on the actual face. The figure appears to represent Kabandha whose face was smitten, by the vajrayudha of Indra.

Outer row of figures on beams below the ceiling in the central aukaña of the navaraṅga:

East—
1. Rāma and Lākshmana conferring with Sugrīva.
2. Five monkeys are proceeding with rocks on their heads to bridge the ocean.
3. Naḷa bridging the ocean.
4. Two swans flying in opposite directions.

South—
5. Gaja-Lakṣmi.
6. Yaksha dancers and drummers.
7. Garuḍa (?) with human face, long beak-like nose and bird's body.
8. Two swans carrying tortoise (story of Pañchatantra).

West—
9. Two swans—one proceeding forward, the other lying on ground.
10. Raṅganātha lying on a five-hooded serpent Ādiśesha; Yaksha dancers and drummer to left.
1. South View of Tower (p. 29).

2. West View of Tower (p. 29).

3. Parashurama (p 38).

Mysore Archaeological Survey.

4. Kumara (p. 36).
11. Two ducks.

**North.**—

12. A row of four female figures—one of whom rests her head on her right hand as if in grief, while a little further is a group of Rākshasas. The representation is evidently of Sītā in Aśokavana.

13. Monkey riding on crocodile as in the PañcChatantra story. The crocodile is sculptured like a fish.

14. Corner figure—A Yaksha is in the attitude of widening his mouth with his hands.

**Inner row of figures on the beams below the ceiling of the central aṅkāna:**—

**East.**—

1. Figure wearing kiriṭa and having chāmarā in his right hand.

2. Two elephants followed by two lions of which one is maneless.

**South.**—

3. Indecent figure of a Yakshi.

4. Three elephants.

**West.**—

5. Swans, five in number.

**North.**—

6. Indecent attitude of a Yaksha couple.

7. Yaksha.

8. Indecent.


The central ceiling which is flat and divided into nine panels is a beautiful piece of workmanship second only to that of Araṇāguppe.

**Central Ceiling.**

In the central panel eight-armed Śiva is dancing on the body of Andhakāsura while an attendant is beating on a triple-vase-shaped ghara. Around Śiva are the eight Dīkpālakas, each mounted with his consort on his characteristic mount and followed sometimes by attendants. Agni’s sheep, Nirūti’s human vehicle, Vāmana’s makara with fish tail and elephant’s trunk and without legs, and Kubera’s horse which looks very much like a goat with his long ears drooping down are noteworthy.

Against the north wall in the navarāṅga is now seated on a high damaged pedestal a large two-handed image of what appears to be Parāśurāma, seated with one knee resting on seat and the other folded up (Pl. XI, 3). His right hand holding a small mace-axe rests on the right knee. His left hand rests on the left thigh. His hair is loose and ends in ringlets. He wears the makara-kuyāḍala in his long ear-lobes and a jewelled diadem and necklets one of which has beaded pendants and
hangings. He wears also the yajñopavita and a jewelled loin-band on the lower breast. His waist cloth is not prominent. As in the sculptures in Ellora and Elephanta the god’s lower lip is thick while the upper one is thin. He has a light smile.

The image of Gnaapati which originally belonged to the Panchayatana group of this temple and is reported to have formerly existed opposite to Paramartha described above (see E. C. IV Architectural Introduction) was removed to Kottalavadi about 30 or 40 years ago. The temple erected there for the god was also inspected. The image is about 5’ high including the pedestal. The god holds tusk piece, ankuš (?), rosary and apūpa. The figure, though somewhat grotesque, is old, the limbs, particularly the trunk, appearing to be natural. On the pedestal is carved the figure of a rat.

The sukhanasi which was open originally is now closed in by a small doorway. The sukhanasi ceiling has a beautiful large rosette in relief, while on the beams are the usual Yakshas in various attitudes as follows:—

**East.—**

1. Yaksha dancers, one of them in the attitude of flying in the air.
2. Wrestlers.

**South.—**

3. Yaksha playing with cobra.
4. Yaksha sitting in yogasana.
5. Yaksha drummer playing on a pot-like tabala placed vertically on the ground.
6. Dancer.
7. Drummer.
8. Cymbalist.

**West.—**

10. Yaksha playing with cobra.
11. Naked Yakshi.
12. Two Yakshas—one holding the other.
13. and (14) Elephant pursued by a lion.
15. Mane less Purushamriga.

**North—**

17. Dancer.
18. and (19) Drummers.
The garbhagriha which is about 10 feet square and about 7 feet high is low and has a large rosette on the ceiling. Under it on a huge pāṇi-pīṭha of darkish stone is a large linga about 22" in diameter with a flat top and rounded edges. It is of about the size of the Hoysalēśvara linga of Halebid.

Directly opposite to the navarāṇga doorway is a recumbent bull, about 4 feet high, which with its small snout and short curved in horns reminds us of the beautiful bull of Kittūr. (Pl. IX, 2).

**SURROUNDINGS.**

About 20 yards to the south-east of the temple is another linga, smaller in size on a pīṭha whose middle cornice is rounded. This is an unusual shape.

**ćhīnda.**

To the south of the temple stand two slabs on which is carved a big inscription of Vīra Ballāla (E. C. IV, Ch. 204 and 205). Corresponding to this to the north of the temple was dug up a Tamil inscription of the same king\(^1\). Both refer to donations only.

To the south-west of the temple is a small shrine in which are eleven images of a largish size, three facing north, five facing east and three facing south. Their sculpture is remarkable because of the slimmness of the waist and the fulness of the breasts and the mixed conical and stepped kirtiṣṭas. There is little doubt that they belong to about the time of the Kōlāraṇmā temple and its colossal Saptamāṭrikas. They are in order from the south-east:—

1. Vīrabhadra playing on the Rudra-vīṇā, and holding triśūla and đamaruga. Nandi behind. He wears sarpakunḍala and beautiful jewelled diadem in front of the jaṭāmakūṭa which reminds us of the diadems occurring in the Ajanta frescoes. (Pl. XII, 3).
2. Brāhmī (three heads visible) with swan on pedestal. She holds abhaya, pāśa (?), and stūla; the fourth hand of every goddess generally rests on her left thigh.
3. Māheśvarī—Bull on pedestal, triśūla and đamaruga in the hands.
4. Kaumāri—Peacock on pedestal and spear and peacock in the hands.
5. Vaishnavī with Guṇḍa on pedestal and prayogachakra and śankha held between two fingers in each of the back hands.
6. Vārahī—Buffalo on the pedestal (very peculiar) and a sceptre and pāśa in the back hands. (Pl. XII, 1).
7. Indraṇi—With elephant on the pedestal and vajrayudha (double trident) and goad in the back hands.

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\(^1\) See Part V, *infra*, Inscription No. 48.
(8) Chāmunḍā—With a prostrate man on the pedestal and flames darting from her head. Her eight hands are thus disposed, right—abhaya, sword, death’s head mace, and dāmaru; left—index finger pointing to head, holding Rakṣhasa’s head, holding kapāla, and resting on thigh. (Pl. XII, 2).

(9) Gaṅgā—helping himself to sweets.

(10) Daksha-Brahma, Nandi or Kubera with a pot belly, dwarfish stout legs and a sheep-shaped head with long hanging ears, no horns and a kirīṭa-makuṭa. The figure is two-handed holding a vase-like longish cup in the right hand and butter or fruit in the left, and wears yajñopavīta. (Pl. XII, 4).

(11) Bhairava—four-handed and seated (sword, drum, snake, bowl). The figure has canine teeth, dishevelled hair tied with a cobra and the girdle formed by another cobra.

Just to the east of the Saptamātrikā temple is an empty pedestal bearing seven horses. Behind it lies a portion of the Sūrya image which formerly stood on it. It looks as if little shrines had been built for the Paṅchāyatana and the Saptamātrikās around the main liṅga.

**Stray Images:**

**Surya.**

To the west of the Rāmeśvara temple are several viragals. Near them are lying several empty pedestals. There were also two damaged but beautiful images, the first of which is a male figure. This image stands in samabhaṅga and holds in his two hands a spear and a cup (?). He wears a stepped kirīṭa, makarakuṇḍalas, half a dozen necklaces, the sacred thread, waist bands, etc. His tōrāṇa rises from two rearing lions and its top is broken. The image has a damaged nose and face. A remarkable point about it is the slimness of the waist and undulations near the knees, a feature observed on the images standing around the śikhara of the Bhoga-Nandi temple. The spear or sakti held in the right hand suggests that the figure may represent a two-handed and single-headed Kumāra (Pl. XI, 4). The other figure is that of Mahishasuramardini (Pl. X, 1). She is eight-handed, (trident, arrow, sword, two fingers lifted up as if the chakra has been thrown, śankha, bow, lifting up Rakṣhasa by the hair, and buckler). She wears a tall conical kirīṭa with a halo behind it, a jewelled diadem, makara-kuṇḍalas, necklaces, narrow breast band on her high breasts, girdles, etc. The loin cloth has on it the conventional folds shown. Even the muscles on the belly of the goddess are shown. With her trident, she is spearing a beheaded buffalo which is being clawed and bitten by a short-maned lion and on whose neck she is treading with her left foot in the characteristic Gaṅgā
fashion. The nose and lips of the image are damaged. Out of the severed head of the buffalo issues forth the demon Mahiśa whose tuft is held by the goddess.

In the lantana bushes to the north of the temple was found lying an image of Vishnu as Janārdana (?) holding a mātunga fruit in the right lower hand which rests on a mace just beneath the elbow, prayōgachakra in the upper right hand and śankha in the upper left hand, the left lower hand being in kaṭihasta (Pl. X, 2). The image was originally about 6 feet high. The portion beneath the knees is now broken. The god wears yajñopavita, necklaces, armlets and wristlets, makara-kundalas and kiriṭa-makuṭa with halo behind. There is no phalāksha. Beneath the floral tōraṇa on either side are seen the avatārs of Vishnu. On the right side the Matsya and Kūrma are missing; but the Varāha, Narasimha and Vāmana avatārs are visible. On the left side of the tōraṇa (the broken piece was however found among the ruins) are Paraśurāma, Śrī Rāma, Balarāma, Krishna, Buddha and Kalki—all sculptured in the convolutions of the tōraṇa. The image is similar in technique to the other images lying round about and described above. It also belongs to the same period. It has now been removed to the west of the main temple where the other images are lying. Very probably the donation mentioned in the newly discovered Tamil inscription of Immaṭi Rāhuṭa Rāya¹ is to this god. Behind the inscription a portion of the brick basement of the old Janārdana temple was found while excavating round about the inscription stone and it is near this spot in the bushes that the image was discovered. Very likely it was also one of the images belonging to the Pañchāyatana group.

All the images are fully worthy of preservation in a museum.

Round about the temple are lying pieces of pillars and other architectural members of the temple.

The two temples and the images and other antiquities lying around them are among the oldest existing in the Mysore State. They contain some very fine pieces of Gaṅga architecture and sculpture. They should be declared ' Protected ' and put under Class I. The brick tower which has been standing for over 10 centuries is a remarkable architectural piece. It should be kept clear of vegetation which is growing upon it and the roof of the temple repaired completely. The tower may be touched up so as to prevent water entering into it. The neighbourhood should be properly levelled, kept clear of thorns and the members of the Arkalvāḍi Pañchāyat instructed to repair the cart road to the village. The preservation of the temple is an urgent necessity. Both the shrines should be provided with battened wooden doors.

¹. See part V No. 48
Among the inscriptions published in E. C. IV, Ch. 204 and 205 were revised and found to be two parts of one inscription. Three new inscriptions were found in the vicinity of the temple, one on a stone oil mill to the south-east of the Rāma-nātha temple, another on one of the ceiling slabs in the verandah of the Saptamāṭrikā temple and a third, which is in Tamil characters, to the north of the main temple as already stated.

**HARADANAHALLI.**

Haradanahalli is a large village four miles to the south of Chāmarājanagar. It has two large temples, one dedicated to Anilēśvara and the other to Gōpālakrishṇa.

**ANILĒŚVARA TEMPLE.**

The Anilēśvara temple has become a huge structure by numerous additions made from time to time. It has a large number of inscription stones which are lined to the southern compound wall. These help us to build up the history of the temple.

In the days of Viraballāja III in 1317 A. D., his officer Mādhava Daṇāyaka installed the natural linga called Anilēśvara and built the temple which must have consisted of the garbhagriha, the sukhanāsi and the inner navaraṅga. Perhaps a few years later was built the small shrine of Pārvatī on the north. The outer walls of both of these have octagonal cornice, the pilasters with biscuit-shaped moulding, and the shortly curved eaves with shallow kirtimukhas. About 1340 one of the cylindrical pillars of the inner navaraṅga was replaced. Between 1340 and 1370 the outer navaraṅga with its southern porch of cylindrical porch and rounded railings, its sixteen-fluted hood-cornered pillars, its frontal verandah of 1 × 5 ańkaṇas, its rough looking fanged dvārapālas and the Virabhadrā image (sword, arrow, bowl and shield), Tāṇḍavāśvara ceiling, the mukhamanṭapa of 15 ańkaṇas with its sixteen-fluted pillars and its composite pillars and rounded railings and its finely ornamented bull were constructed. It was probably about this time i.e., somewhere in the early Vijayanagar period that the high mahādvāra with the lofty brick tower and rows of sea-horses and kirtimukhas and round and sixteen-fluted pilasters was also constructed. In the Vijayanagar period, probably 1660 A.D., the linga shrines at the back with their painted ceilings, the linga-shrine on the south, the Sarasvatī shrine (1480) near Pārvatī’s temple, the kalyāṇamaṇṭapa, etc., were constructed.

The ceiling paintings at the back of the temple are worthy of study since they are examples of later Vijayanagar period parallel with those at Lēpākshi and elsewhere. Among these paintings may be noted the following:—
First panel:—Śiva seated with 10 hands—abhaya, vajra, sword, padma, trisūla, sarpa, sarpa, ghanā, flame, and flower. He is seated in padmāsana and has five heads in two tiers, one of three and the other of two. Around the panel are groups of parrots, rows of swans and caparisoned elephants and on the beams are various gods like baby Krīṣṇa, dancing Krīṣṇa, Gajalakṣmī, Viṣṇu, Umāmahēśvara, Gaṇeśa, etc. A bhakta wears a long white coat and a cloth cap with an uttariya.

Second panel:—Umāmahēśvara with rows of pigeons around. On the beams are found Śamudramathana, Jalandhara sambhāri, the Dikpālas, the linga being worshipped by several ladies and gentlemen all dressed in the Vijayanagar style. Date of the painting, circa 1634 A. D. (Śaka 1556).

Third panel:—Worn out, with a border of birds

Fourth panel:—Andhakāsuramardana

Fifth panel:—Gajāsuramardana.

Sixth panel:—Large padma with border of parrots.

Seventh panel:—Virabhadra, greatly damaged.

Eighth panel:—Śrī Rāma seated on throne with Śītā and Lakṣmanā by his side. On the beams are depicted Krīṣṇa’s love scenes.

Among the other paintings is an interesting picture of a Moslem king smoking the guḍugūḍi.

Ninth panel:—Śiva and Pārvatī on Nandi (damaged painting).

It is interesting to notice that about 1640 A.D. the art of Fresco painting was still existing.

Opposite the Mahādvāra stood until about twenty years ago a tall granite pillar with a thirty-two fluted shaft dating probably from the early Vijayanagar period and being contemporary with the mahādvāra. It was leaning on one side and on a rainy day came down with a crash and was broken into pieces. The five pieces belonging to it—three of the pillar, the circular neck, and the lotus capital are lying where they fell.

Lofty Pillar.

GŪPĀLAKRĪṢṆA TEMPLE.

About a hundred yards to the west of the Anileśvara temple is the temple of Gūpālakrishṇa which appears to have been constructed in two different stages. The garbhagriha and the sukhanāsi with their pilastered and niched walls, their octagonal cornices, etc., appear to date from about the 14th century.

The sukhanāsi doorway has got two moustached dvārapālas. On the lintel is an
image of Veṅkaṭeṣa. On the battened wooden door of the sukhanāsī is a Kannada inscription reading Devarāja. This is probably the name of Chikka Dēvarāja Odeyar in whose time the extension of the temple was made with materials brought from Śaiva temples.

In the garbhagriha stands instead of Veṅkaṭeṣa, a beautiful image of Veṇugopāla of undoubted Hoysala workmanship. (Pl. XIII, 1).

**Main Image.**
The listening cows, the groups of cowherds, the finely worked tamāla tree, the prabhāvalī though without the ten avatāras and the general figure itself, are beautifully worked. Tradition says that the temple was originally intended for Veṅkaṭeṣa but that Chikka Dēvarāja Odeyar who fished out the Veṇugopāla image from the kalyāṇī at Melkōṭe got it installed in this temple in the place of Veṅkaṭeṣa which is now kept in the navaraṅga. Other images kept in the navaraṅga are Varadarāja (Janārdana) and Krishṇa, (Pl. XIII, 2) Viśvakṣena, Nammāḻvār, Rāmānuḷāchārīya, Śrī Dēvi and Bhū Dēvi.

**Images in Navaranga.**

Around the original temple has been constructed the kattale pradakṣīṇa. The navaraṅga is of 20 ankaṇas in front of which is a mukha-maṇḍapa of 3 x 5 ankaṇas. The prākāra is well cloistered with verandahs. The pillars of the temple have nothing remarkable. In the sukhanāsī are kept a fine Janārdana group and the god’s image has a very oldish look. There is also an image of Tāḍava-Krishṇa.

**VENKATAYANA CHATRA.**
Veṅkaṭayana Chattra is a large village about a mile and a half to the south of Haradanahaljī. It has a medium-sized temple of Veṅkaṭeṣa constructed about 1676 A.D. by one Veṅkaṭayanyāgar who endowed the temple and a number of Brahman families connected with it.

The temple has a garbhagriha, sukhanāsī, navaraṅga and a prākāra with cloisters and has no distinguishing architectural features. In front of it is a finely built stone pond said to be about forty feet deep.

The temple possesses a nirūpa of Krishṇarāja Odeyar III, of which a copy has been made.

**HARALAKOTE.**
Haralakōṭe is an ancient site three and a half miles south of Chāmarājanagar and one and a half miles south-west of Rāmasamudra. In the inscriptions, of which there are five in number, it has been called Battalakōṭe. This name probably became corrupted into Haralakote which is the name by which the site is now known. This name Haralakote or Haralukōṭe has been sanskritised into Manipura and since
Manipura was the capital of Babruvahana, Hattalakothee is popularly described as the capital of that prince.

There are two lines of fortifications—the inner one perhaps of the Hoysala period and the outer one of about the Vijayanagar period. Both of them were of earth and are reduced to mounds.

**Fortification.**

**AṆJANEYA TEMPLE.**

At the north entrance to the outer line of fortification stands the temple of Kotebagilu AṆjaneya, an unimportant structure of the Vijayanagar period with a colossal image of Hanuman sculptured in the round which resembles the Sugriva image at Terakanambi and faces to the front with all the teeth showing.

**JANARDANA TEMPLE.**

In the middle of the inner fortification stands a granite temple originally dedicated to Kēśava and so named in the inscriptions of Chola-Dravidian Type. Pratapa Narasimha (Ep. Car. IV, Ch. 98). The structure which is in the Dravidian style has no architectural importance. The inscription proves that the Hoysalas even as early as the days of Narasimha continued to imitate the Chōla-Dravīdian type in this area.

The outer wall of the temple has the octagonal cornice, the biscuit-headed pilasters, the shallow niches, and the shortened curved eaves with kirtimukhas. The brick tower is of the late Vijayanagar times. The building has a small garbhagriha with a padma dome in the ceiling, two sukhanāsīs of which one is a small navaraṅga of four sixteen-fluted pillars and an open mukhamanṭapa. The navaraṅga was repaired by the addition of some supports and an extra frontal aṅkāna was added sometime in the Vijayanagar period.

In the garbhagriha there now stands instead of the disappeared Kēśava image a relieve image of Śrīnivāsa (abhaya, chakra, padma, kaṭīhasta). The image is of poor quality.

**Main Image.**

The temple turns west and about 50 yards away on this side there stands a fine monolithic granite pillar about 45 feet high. It rises out of a square base into an octagon from which springs a long sixteen-fluted shaft bearing the vase, an octagonal wheel with an abacus and a sunnapāda-like finial. The chief interest of the pillar is the fine proportions and the great height. Some of the stones of the base have moved out of place and the base requires strengthening.

**Garuda Pillar.**
VIRABHADRA TEMPLE.

To the south-west of the Janârdana temple stands a small temple of Virabhadra of about the Vijayanagar times. Near it on the ground lies an inscription of the time of Krishnâdevârâya. But the image is a beautiful one and may even date from the late Hoysala period. The god holds a sword, arrow, bow and shield and is attended by Dakshabrahma. He wears moustaches and a kârita typical of the 14th century. He is called Bokkasâdâ-Virabhadra and is said to have guarded the treasury.

ANCIENT SITE.

More than a furlong to the west of the Janârdana temple lies a high ground with numerous mounds here and there. It is strewn about with brickbats, brick basements and other structures, redware pottery and even beads. It is said that occasionally gold coins are picked up in the area.

Corresponding to the Virabhadra temple on the north is a high mound (Survey No. 491) which is called Basti-tîṭṭu. It is strewn about with the relics of an old temple, probably of a Jaina one. Beads and wooden combs were picked up on the site.

The basti mound has traces of a large collapsed brick structure and also some unworked stones. A diagonal trench sunk on it from north-east to south-west may give us the basement of the collapsed brick temple. The western part of the area has now been converted into ploughed fields. The portion now reserved, viz., Survey No. 491—eleven acres and 10 gunâtas should not be disturbed except with the concurrence of the Archæological Department. It is a likely site for excavation.

The field to the west of the reserved ground is strewn with pottery. It should be acquired and preserved. The two fields called Puttaraṅgana hola (Survey No. 498) and Sûrayyana Subbaṅnana hola (Survey No. 499) should also be acquired and preserved. Another trial trench may be carried diagonally across the north-east corner of Puttarangayya’s field (No. 498).

Near the basti mound there is an insignificant lingâ and on the east slope is a damaged figure of Gaṇêśa in granite. This shows that there must have been another temple close by.

A new inscription was discovered on the site. It is of the time of the Hoysala king Narasimha (S. 1209—1287 A.D.). Another fragmentary inscription was found near the pond to the south of the Āñjaneya temple.

Inscriptions.
CHAMARAJANAGAR.

The Chāmarājēśvara temple and the Janana maṇṭapa were inspected. The latter seems to have been constructed out of the materials brought from the temples in the neighbourhood, e.g., Tera-kāṇāmbi, Harālakōte, Harādanahalli, etc. There is a stone tablet in English commemorating the birth-place of Chāmarāja Odeyar in 1774. The paintings on the wall represent to the left Rajārajēśvarī with cornucopia and sugarcane, and Chāmuṇḍēśvarī to the right. The monument which was built in 1826 by Krishnāraja Odeyar III in memory of his father is a protected one and is in a good state of preservation.

HOMMA.

Homma is a prosperous village about eight miles from Chāmarājanagar via Ālūr. It has several temples.

JANĀRDANASVĀMI TEMPLE.

The Janārdanasvāmi temple is a structure of the days of Ballāla III reconstructed and provided with brick and mortar walls about forty years ago in the days of Mr. Krishnappa, Amildar.

History.
The old basement with its octagonal cornice, the sōmasūtra with the spout emerging from a tiger’s mouth, the old doorway and the old sixteen-fluted pillars with their ribbed brackets and the large padma and the central navaraṅga ceiling are all there.

General Description.
The image of Veṅkaṭeśa (about 4 feet high—abhaya, chakra, śankha, kaṭilhasta) is standing in front of the garbhagriha doorway. There is no sukhanāsī. The image is not worshipped. It is a fairly good image of the late Hoysala or early Vijayanagar type. To its right is a fine Gaṇapati image.

Conservation.
It is recommended that the image be installed and the navaraṅga refloored with the slabs collected at the back of the temple.

Ballala’s Inscription.
In front of the temple lies the large inscription of Vīra-Ballāla III. Above the inscription is an anthropoid Gaṇḍabherunḍa flanked by a dagger, čāmaruga and a sun on the left and the Tamil letter ka, a pillar, etc., and a crescent moon on the right.

RĀMĒŚVARA TEMPLE.

The Rāmēśvara temple is a small ruined structure with modern brick walls and old octagonal pillars of a very plain type. It has a
small Nandi without trappings except for necklaces and head bands. The temple shows no definite traces helpful for dating it.

Close by stands the inscription stone (E. C. IV, Ch. 63) of the time of Śrī-
Purusha Gaṅga mentioning Vinitiśvara. It is standing in the midst of about an acre of land which has been let out by Government for gardening purposes.

**BHŪTESVARA TEMPLE.**

About a hundred yards away to the north-east of the Rāmēśvara temple are the ruins of a damaged black stone linga of Bhūteśa known in the inscription as Mūlasthānēśvara with an inscription of the time of Harihara II (1380 A.D.), standing to its east half buried in the ground. The pillars and stones of this Bhūteśvara temple which stands close to the plantain garden of the Shanbhogue of Kōṭehallic were taken away to Kōṭehallic and utilised for the Ānjanēya temple there. This is a mile away from the Bhūteśa temple.

**ALUR.**

Ālūr is a prosperous village six miles to the north-east of Chāmarājanagar on the right or east bank of the small river Suvarṇāvatī or Honnuhole. The site of Haḷe-Ālūr is in the midst of cultivated fields and gardens close to the river.

**DĒSĒŚVARA TEMPLE.**

One of the oldest temples in the place is that of Dēsēśvara, a structure constructed in two different stages. The garbhagriha containing a black linga on an octagonal pitha, the small sukhanāsi, and the small sized navaraṅga about 12' x 12' with its four roundly chiselled trap stone pillars having the beginnings of the bell and vase moulding appear to belong to the Chōla days or even a slightly earlier period like that of the Gaṅgas. But the outer navaraṅga with its sixteen-fluted granite pillars, with its southern and its ribbed pillar brackets and hood corners belongs to the renovation effected in early Vijayanagar period with which is perhaps connected the large stone inscription of the time of Harihara dated S' 1325, standing on the south side of the temple.

The small bull maṇṭapa stands opposite the temple. But the bull itself is in the navaraṅga. The two western pillars of this maṇṭapa, which are wrongly paired, of course, belong to the Chōla or pre-Chōla work. One of them is of black stone and has the cubical base, the sixteen-fluted shaft, the beaded and creeper bands, and
the vase mouldings, while the other is a grey granite with the bell and vase shape mouldings rather ornamentally treated. The grey pillar has a Tamil Grantha inscription on its base.

The temple is so completely ruined that it is difficult to repair it without much expenditure. It will be better to retain it in the present form giving supporting buttress walls where the stone walls are out of plumb.

Inscriptions.

A new Tamil inscription was discovered on a large slab in the north side of the navaraṇga.¹ The inscription of Rājendra Chōla (E. C. IV Ch. No. 69) is not traced.

Sculptures in the Compound.

Behind the Dēśeśvara temple on the south-west end of the old compound are found ten sculptures of largish seated figures in granite of the Saptamātrikās with Virabhadra to the right and Gaṅeśa and Kāpālikā to the left. To the north of the temple and close by it is a large seated granite relievo Durgā in a vigorous and terrible attitude with eight hands and open mouth, flames darting from her hair. (Pl. VII, 1). Her hands hold dagger, vajra, short sword, long sword, svargahasta, buckler, bell (?), bowl. The slender waist and limbs and the vigorous attitude of the goddess are characteristic of Chōla workmanship. On her pedestal is a beast whose identity is doubtful. It has the snout of a boar, the legs of an elephant, and the tail of a mongoose or tiger or even crocodile. It is not clear what the creature is.

ARKĒŚVARASVĀMI TEMPLE.

The temple of Arkēśvara was perhaps constructed in the time of Rājendra Chōla (C. 1020 A.D.) as seen from the inscriptions on the north basement cornices of the temple. Since it is a definitely Chōla structure, it is of great architectural interest, though it must be admitted that it has entirely been rebuilt during recent years.

Age of Temple.

It consists of a small garbhagriha, a very small sukhanāsi and a navaraṇga of about 12' × 12' with a flat central ceiling divided into nine panels and having Taṇḍavēśvara surrounded by the Dikpālakas. The basement cornices are partly octagonal and partly round. There is a small bull-maṇḍapa in front of the temple, containing a bull without trappings except for a head band. In the navaraṇga are kept two images, one of Mahishāsuramardini standing on buffalo-head (abhaya, chakra, śaṅkha, kaṭhastha) and another of Śiva as Kāpālika on bull pedestal (triśūla, mace, goad, rosary and bowl).

¹. See Pt. V No. 42.
The navaraṅga doorway (Pl. XVII, 3) has on the jambs and the lintel a scroll band with dancing Apsaras as at Narasamaṅgala.

**Navaranga Doorway.**

On each side of the doorway is a dark stone slab with four vertical panels containing groups of musicians playing on drums, cymbals, flutes, rudravīṇā and a violin-like instrument. (Pl. XIV, 2).

The chief objects of interest in the place are the four pillars of the navaraṅga and the four pillars of the Nandi manṭapa of which two are illustrated on Pl. XIV, 1. The pillars have square bases and round shafts, the latter opening out into the slope of the mouth of a vase. Over it is a round loaf-shaped moulding and on top is a bracket which, where fully worked, has the horizontal ribs with central floral band. The base and shaft of each pillar are divided into horizontal bands, each containing a frieze of fine sculptures, in low relief, which are of much interest.

**Sculptures on the Pillars of the Porch:**

**South-East Pillar:**

Square base and round shaft.

Sculptures on base:

**East Face**—Two persons—one of whom is four-handed and perhaps a deity (Krishna?), standing with attendants to the left, and a boy carrying fruits in a basket on head to the right.

**South Face**—A king seated in state with two attendants standing to left.

**West Face**—A king seated before a four-handed deity and offering flowers(?). The deity appears to hold śankha and cakra (?) in the right and left hands respectively. The lower right hand is in chinmudrā and the lower left rests on thigh.

**North Face**—A royal couple proceeding on elephant.

Sculptures on shaft containing three panels:

**Bottom Panel**—Consists of a royal couple proceeding on horseback, and another on the back of an elephant with warrior attendants in between them and on either side of them, while a king is seated in state with attendants on the west face of the panel.

**Middle Panel**—Depicts perhaps the fight between Duryodhana and Bhima with Krishna (four-handed) looking on and sage Vyāsa (?) doing penance on a hill.

**The Top Panel** has a row of Vidyādharas.

**South-West Pillar:**

Sculptures on base—

**East Face**—A king and queen seated in state with a bearded figure (ṛishi Vyāsa ?), also seated, giving the royal couple instructions, while a priestly attendant stands to further left.
South Face—A king proceeding on horseback with umbrella-bearers and attendants.

West Face—Perhaps depicts the Kandalur Śālai victory of Rājendra Chōla. An army of five warriors sailing in a boat towards a temple with a lofty gopuram. The sea is represented by lines for waves and a sea-horse and fish.

North Face—A seated king receiving a message, with an attendant swordsmen to further front.

Sculptures on the shaft—three panels:

Bottom Panel—Two elephants stand face to face with their royal riders, perhaps of opposite flanks, while a cavalier, also a royal personage, rides behind with an army of soldiers (with weapons like javelins, swords, bow and arrow) standing in various positions.

Middle Panel—Depicts the Mahābhārata war on chariots and the Śarapaṇjara of Bhīshma.

The Top Panel once again has a row of flying Vidyādharas.

North-West Pillar:
Square base and round shaft.

Sculptures on base:—

East Face—A warrior proceeding on chariot, with bow and arrow.

South Face—A royal personage proceeding on horseback with attendants.

West Face—A royal warrior presenting the head of an enemy to his king who seems to grieve at it.

North Face—Two seated royal personages, one of whom sits on a throne, are depicted perhaps in the attitude of bewailing.

Sculptures on shaft—three panels:—

Bottom Panel—Array of army consisting of chariot, elephant and foot-soldiers.

Middle Panel—Fight on chariots with bows and arrows. On the east face is an elephant carrying a warrior. A severed head is shown in front of the chariot on the north face of the panel (Bhagadatta ?)

The Top Panel—Has a row of Vidyādharas.

North-East Pillar:
Square base and round shaft. Sculptures on base:

East Face—A palanquin is borne along.

South Face—A king and queen seated in state and enjoying a dance.

West Face—Damaged, but perhaps similar to above.
North Face—A standing queen with attendants, receiving something from a warrior.

Sculptures on shaft—three panels:

Bottom Panel—Three queens seated, with the attendants standing and three elephantmen guarding with weapons.

Middle Panel—A king in procession with drummers and swordsmen.

Top Panel—Row of Vidyādharas.

A procession of the Vidyādharas, Jīvara, Brahma and the Ashtādikpālakas can be seen on the outer faces of the beams of the porch.

Sculptures on the Pillars in the Navaranga:

South-East Pillar:—Has a square base and round shaft.

The faces of the base have sculptures as follows:

East Face—Two panels of sculpture. The lower panel has a dancing group of drummers and cymbalists. In the upper panel stand two or three figures carrying sugar-cane bows, while a royal couple with attendants pay obeisance to them.

South Face—Two panels—in the lower is a royal lady seated. In front of her are three palm trees between which are seated some figures. In the upper panel a queen is seated and four males stand in front. Of the latter the middle two have their hands raised as if in wrestling.

West Face—Has also two panels of sculpture. The lower depicts a royal person seated, while three persons forming a dancing group give a performance. In the upper panel sit the royal couple in state with attendants, while above is a row of six female figures, evidently of persons belonging to the harem.

North Face—Has also two panels. The lower has a dancing group consisting of drummers and cymbalists. In the upper panel stands under a gateway a royal personage followed by three attendants and received by his two queens.

The shaft of the pillar has six panels of sculpture running round it. They are from the bottom upwards as follows:

Lowermost Panel—On the east face is a king (has he yajñopavīta?) seated with his queen. An attendant stands before him. On the south face is a royal person (perhaps the same) seated with a boy before him. A lady attended by several persons reports to him something. A procession on foot begins and on the west face we find three persons, all royal in rank, lying on ground—one, that is, the lady by a river, the king by a
mountain, and the third by a river, with the attendants standing to further right. In the next compartment the royal couple are seated on throne with attendants to the right. (This scene perhaps refers to the adventures of a king on receipt of some information from a lady and the termination of the incidents by a marriage alliance).

The second panel—From bottom has a row mainly of standing attendant figures all round, except that on the east face is a dancing group consisting of three persons.

The third panel—Depicts on the east face a king seated in state with his two queens to his left and an attendant standing to the right. Next, to the right is a royal personage (perhaps the same king) seated under a pavilion (perhaps representing his palace). An attendant stands behind him. To further right we find a royal couple on an elephant proceeding towards the palace followed by an army of foot soldiers carrying swords. In their rear, on the north face of the shaft, proceeds another elephant carrying a royal couple and followed by two swordsmen.

The fourth panel—Depicts on the east face of the shaft a king seated in state with another royal person (perhaps his son) also seated at a distance. Between them stand two persons of whom one appears to report something with folded hands. Behind the king are seated several of his queens with their attendants, while on their rear (that is on the west face of the pillar) is a horseman. To the right of the latter person is what looks like a palace or temple towards which proceed a royal couple on horseback led by a troop of foot soldiers carrying swords.

On the south face of the fifth panel are seated in state the king and queen. Their standing attendants and guards carry swords. A dancing performance goes on.

The topmost panel—Contains a group of flying Vidyādhāras.

South-West Pillar:
The south-west pillar has no sculptures on it, except floral bands on the round shaft and cubical base.

North-West Pillar:
Square base and round shaft.
Sculptures on base.—

East Face—Sculpture in two panels. The lower has an army of palanquin bearers carrying perhaps the queen of the king who follows on horseback behind.
In the upper panel are two elephantmen having bows and arrows, while trumpeters march in front blowing their trumpets.

_South Face_—Has three panels of sculpture. The bottom panel has a row of five standing warriors with swords, etc. In the middle panel the king is seated in state with his queen behind him and a chāmara-bearer standing in front, while some person, perhaps the prince himself, is doing homage with folded hands. The topmost row depicts a dance before the queen who is seated on couch with her attendants standing on either side. The dancing group consists of dancing girls accompanied by a drummer and a cymbalist.

_West Face_—Contains two panels—In the lower panel a king and queen are seated. A messenger stands in front of the king proclaiming something at which the king has raised his right hand with the fingers pointing upwards. The upper panel has a dancing group.

_North Face_—Contains also two panels. In the lower a prince proceeds on horseback followed by two foot-soldiers. In the upper panel are three warriors of whom two are shooting with bows and arrows.

The shaft of the pillar contains five panels of sculpture running all round it. Proceeding from the bottom upwards they are as follows:

_Lowermost Panel_—Has an army of cavaliers and elephantmen. On the east face the first horseman is perhaps a king or prince since an umbrella is held over his head. His consort is also seated behind him on the same horse. The scene terminates in the shooting at a person who seems perhaps to be a captive. A lady stands between him and the archer.

_Second Panel_ from the bottom—On the south face a royal person is seated amidst his courtiers, with an attendant massaging his left leg. The next compartment shows (on west face) the queen mother and her valiant son seated with their attendants standing. On the north face of the next compartment a couple are seated. The east face depicts a pot-bellied woman lying on couch. A tremendous mythical bird is sculptured above her in the attitude of carrying her away. The last compartment depicts on the south-east face a boat in which are several soldiers and the pot-bellied woman.
The Third Panel—From bottom depicts on the east face a king seated in state with attendants on either side standing and a dancing celebration going on. The next compartment also depicts on the south the king enjoying a dance. Next, is a row of two swans (with long floriated tails like Mayūras) flying over hills to a temple enshrining a linga (north face).

The Fourth Panel—From bottom depicts the procession of the pot-bellied queen being carried in a hammock with the king riding on an elephant in front. Dancers and musicians consisting of drummers and cymbalists celebrate the capture of the enemy who is perhaps the spouse of the pot-bellied queen and whose severed head is carried between two spikes by warriors walking in front of the elephant. Above are sculptured makara, fish, etc.

5. The Topmost Panel—Has a row of flying Vidyādharas.

North-East Pillar:

Square base and round shaft. On the four faces of the base sculptures are carved in the following order:

East Face—Two panels. In the lower two notables—perhaps a king and his queen, proceed on an elephant with spearmen on either side; the upper panel has a group of drummers and heralds.

South Face—Three panels of sculpture. The bottom panel has a row of drummers and cymbalists; in the middle panel a king and queen are seated amidst the women of the harem, one of whom offers a cup of wine (?) to the king and another fans with flywhisk the queen who has a lotus in her right hand; the top panel has a row of three seated figures, of whom the central one is perhaps a chief.

West Face—Contains two panels of sculpture—in the lower a row of four spearmen stand in front of a person who appears to be a prince and behind whom stands an umbrella bearer. In the upper panel there are four figures of whom, the first and second from the right appear to be the queens waiting under a gateway for their lord. Coming towards them from above is a row of flying birds.

North Face—This is also divided into two panels—an upper and a lower, the lower depicting perhaps a wood with wild beasts like the deer and the boars; and the upper, a group of hunters with their bows and arrows led by a king and queen on elephant. This is evidently a hunting scene.
The shaft is divided into five panels of sculpture running round it. From the bottom upwards they are as follows:

Lowermost Panel—On the west face we find a royal personage on elephant issuing from a gateway and followed by his attendant, warriors and drummers. With his bow and arrow he fights through an army of spearmen, the chief of whom is seated on horseback who also has his bow and arrows. The victor then proceeds on an elephant capturing the enemy's queens and leading them on another elephant behind him to the temple of Mahākāli and pays obeisance to her for the victory conferred on him. The image of the goddess is like the one (but of a bigger size) set up north-west of the Dēśēśvara temple. (Pl. VII, 1). She is seated in a vigorous attitude on a boar pedestal and has eight hands holding weapons like bow, ankuśa, drum, sword, flame, arrow and bowl. She has disheveled hair and scullheaded kiriṭa and wears loin cloth and ornaments.

Second Panel from bottom—On the east face a royal couple issue forth on elephant with the spearmen and a palanquin in front. They then proceed on horseback, with the same spearmen in front, to the durbar hall where we find them seated on throne. Next to the durbar hall is the bedding room where the king is lying on his couch with the queen seated by his side.

Third Panel—Beginning on the west face, the king or prince proceeds on elephant followed by drummers and carriers through a gateway. Next are two elephants, the first guarded by a spearman and without a rider, and the second standing to further front with a soldier on its back holding a goad. This latter elephant stands before a seated king holding something resembling a vīṇā and has in its trunk a person. Another person is thrown into the air between the two elephants. The fact that the other elephant has no rider suggests that the person thrown in the air is its rider and that he was captured by the person sitting on the back of the elephant standing before the seated king. The scene evidently refers to the conquest effected by a Chōla prince, perhaps Rājendra. The thrown enemy falls on a spike held by a man seated on the ground.

Fourth Panel—A row of three horizontally running compartments each consisting of seated royal personages with attendants. The first compartment on the east has a royal couple seated on the throne, the king having something resembling a vīṇā in his
hands and the queen with her right hand pointing upwards, perhaps in the attitude of singing. In the next compartment the queen alone is seated playing on a vina and having attendants on either side. In the third compartment the royal couple are once again seated on throne holding something between them, while a lady to further right attended by a fan-bearer and two spearmen pays homage in squatting attitude and with folded hands. This latter person appears to be the queen of the vanquished enemy and praying for pardon.

The fifth and the topmost row contains a group of flying Vidyadharas, each of them being two-handed, with the right proclaiming the glory of the king throughout the world and holding lotus in the left.

The four pillars of the navaraṅga, the ceiling, and the Nandi-manṭapa pillars are fit to be shown in a museum. The sculptures show perhaps the victorious exploits of Rājendra Chōla. The temple deserves to be protected, repaired, and provided with a door and a compound wall.

BHADRAVATI.

LAKSHMĪNARASIMHA TEMPLE.

For description, etc., see Mysore Archeological Report for 1931.

Renovation.—An estimate for about Rs. 5,240 was sanctioned and subsequently owing to an additional expenditure of about Rs. 1,500 a re-revised estimate for about Rs. 6,800 was countersigned. It makes provision for the necessary acquisition of houses around, for the digging up and levelling of the compound, for enclosing the area with a size-stone compound wall, for resetting and cement-pointing the stone basement of the mahādvāra and reconstructing the temple platform. Provision is also made for lighting the temple with electricity.

The following additional improvements may also be included so as to restore the beauty and usefulness of the main building:

The outer walls, particularly the portions covered with white mortar should be scraped off and the old architectural mouldings cleared.

Cement-pointing should be done with cement coloured to match the neighbouring stone.

The cone-shaped šikharas of the three cells are ugly modern structures. They may be removed and the towers may, if possible, be completed in soapstone on a

design matching the lower portions and resembling the stone šikhara piece lying in the compound.

The ugly ventilation tower may be removed and substituted with a low tower invisible from the compound and having a glass top and ventilators on four sides protected with expanded metal.

The inside of the temple including its walls, pillars, and, particularly, the perforated screens and other sculptures should be carefully cleared as has been done at Belur. The images of all the gods which are covered over with a thick coating of muck should also be fully cleaned.

The little mud platforms in the navaratna and all the wooden and bamboo structures inside the temple should be removed and all use of the inside of the temple for any purpose such as storing, etc., other than worship should be strictly forbidden.

The flooring inside the temple may be properly levelled and cement-pointed. Electric lights may be installed so as not to be obtrusive to the view.

The present archak’s house and other obtrusive structures and trees except the sacred Aswatttha tree should be removed and substitute structures be constructed with the archak’s house and the pākaśālā and yāgaśālā outside against the north wall, where they would be unobtrusive.

The broken right index finger of Veṅugopa and the broken left hand of his left consort and the damaged kirīṭa of Lakshmī in the Lakshminarasimha group may be repaired by a sculptor.

The weight of the roof must be reduced, the brick structures being removed and a concrete bed with cement covering being laid.

The ornamental supports on the platform steps do not match the architecture. A more suitable design may be adopted.

CHANNA GIRI.

Channagiri has a hill fort of about 1770 A. D. with a Raṅganātha temple inside it. To the east of this hill extends the small Taluk town which appears to have had some prosperity in the days of Tribhuvanamalla Vikramāditya in the 12th century A. D. and in the late Vijayanagar days.

KETESVARA TEMPLE.

The temple of Ketēsvara known also as Kalleśvara is a small and unimportant structure of the Chālukyan style. It is said to have been restored by a pious lady in C. 1142 as seen in the inscription to the south of the building. This record calls the līṅga inside the temple ‘Ketēsvara.’
The building has a small navaraṇa of four pillars, a sukhanāsi and a garbhagriha on the west, a simple cell on the north and an open aṅkāṇa on the east. (Pl. XVII, 1). The west cell contains a līṅga which is of course the old Kētēśvara. Since it is split into two, the pieces are kept together by a metal band. In the north cell stands Kēśava about 4 feet high, a fine image resembling the Hoysalā type with the ten avatāras on the prabhāvali. Its nose is damaged and its kirtī is peculiar. The open aṅkāṇa on the east appears to have housed a Nandi image which has now disappeared. At its back is a perforated stone window. The outer wall of the temple shows three plain cornices below, while the wall is ornamented with plain right-angled pilasters. The towers of the temple have completely disappeared.

The roof is much damaged and overgrown with plants. The building is not very important but its Kēśava image and its finely shaped navaraṇa pillars are interesting.

The temple need not be included in the protection lists. But it could easily be saved from ruin with a little effort. It is the only ancient one in the town and with local co-operation the following things may be done:

1. Its damaged walls may be repaired and the roof cleared of plants and covered with a concrete layer.

2. A battened wooden door may be provided and wire-netting introduced into the holes in the eastern window as at Halebid.

3. The flooring may be cement-pointed.

THE HILL FORT.

The hill of Channagiri which rises to a height of about 200 feet to the west of the town consists of a single soft dark rock covered with earth which commands a wide plain which is now the Taluk.

It is said that the hill was fortified in the Pāḷḷēgār days by Channamājī, queen of Bednūr and was named after her. The fort (Pl. XV, 1) consists of two rubble walls defended by moats, the chief gate being on the north where the gradient is lowest. To the north-west close to the top is a natural hollow, the rain water collecting in which is a source of water supply for the hill. On the north-east there is another rock-cut hōnda with stone-cut steps. This is a much better source of water supply.

On the top of the hill is an area about a hundred and fifty yards in diameter in which are found a number of rubble basements of old buildings. Of these a round cavalier exists on the south-east.
On the peak stands a temple dedicated to Śrī Raṅganātha. Architecturally the structure is quite unimportant though the two doorways might have been brought from some unimportant Hoysaḷa temple. The structure is all of brick and mortar with stone pillars of the Ikkeri type having square base, octagonal shaft, wheel moulding and a capital of dentil drops. The image which may after all date from the 18th century is interesting iconographically. It is called Bṛṛṣe- Raṅganātha and depicts Viśnū standing in samabhāṅga holding chakra and śaṅkha in his back hands and arrow and bow in his front hands with a low Garuḍa pedestal below him and a consort in relief on the prabhāvali on each side. The image is not handsome but is peculiar.

The temple has a wooden disc-like image of a five-headed Hanumān sitting on a demon. The image is eight-handed and the attributes are not easily distinguishable as the image is much coated over with muck.

Just to the south of the temple is the old flag-staff tower built of rubble stones. It is square in shape and its top commands a fine view of the country around.

Opposite to the temple is an inscription stating that it was repaired by the order of Mr. K. Srinivasa Rao, Deputy Commissioner, Shimoga on 16th February 1913.

To its south-west is a small shrine dedicated to Bhūtappa which contains the head of the god whose tongue projects out of his mouth.

**KALLUMAṬHA.**

About three furlongs to the east of Channagiri close by the Holalkere road and at a level lower than it is a large mound of earth which almost covers a Chālukyan stone temple now called Kallumāṭha.

It is almost exactly like the Kṛṭeśvara temple in the town in kind and dimensions with this difference that the eastern Nandi aṅkāṇa here is also converted into a cell. The original liṅga, Viśnū and Nandi have all been lost and the turned pot-stone pillars and doorways are covered with chunām. On the south side most of the wall with its pilasters can be seen on either side of the doorway.

On the south-east stand two worn out inscriptions mentioned in M. A. R. 1914.
SULEKERE.

SIDDHESVARA TEMPLE.

To the north of the embankment of the Sulekere tank is a small hillock on which is situated the temple of Siddhesvara which is approached through a stone gateway supported on either side by a two-handed dvârapâla, having a mace in one of his hands. The inside of the mahâdvâra has jagalîs and is supported by pillars having the square base, the sixteen and eight-pointed shafts with the cubical, the pot, wheel and other mouldings generally met with in the buildings of the Keladi type.

Mahadvara.

The temple consists of a garbhagriha, a sukhanasi, a navaranga and a front porch and is enclosed by a prakâra of rubble masonry.

General Description.

The outer walls of the temple are quite plain. Those of the navaranga are raised up on a basement having four cornices of quite simple workmanship but for the dentil drop at the corners. The basement of the garbhagriha consists only of two cornices, which are different from those of the navaranga.

Outer Walls.

The sloping eaves, however, run uniformly around the temple and at the four corners of the garbhagriha have dentil projections upwards.

Eaves.

The parapet is relieved at short intervals by stone rings and provided with stone conduits of simple design.

The tower is a stepped pyramid as at Devavrina and elsewhere, and on the west face has on each cornice a kirtimukha which is rather peculiar. On the east face is a stone projection over the sukhanasi in front of which is a kirtimukha of plaster work bearing a Tanavatshvara group.

Tower.

The original porch consisted of only two fluted pillars with stone benches running all round. The outer face of the railing is divided by round pillars into panels having figures of elephants, lovers, lions, trunked swans, etc. To this original porch was at some subsequent date added an extra ankana on the north.

Porch.

The navaranga has three doors: on the east, south and north. All of them to a greater or lesser degree appear to be in imitation of the Hoysala type. All the lintels have Gajalakshmi figures with designs of turrets on either side, some of them being curvilinear.

Navaranga.

The navaranga consists of twelve ankanas instead of the usual nine and has six pillars, two of which belong to one class, while the remaining four to another. The two pillars of the

Navaranga Pillars.
former class are of peculiar and elegant design having square-shaped and bell and pot mouldings. The four of the latter class have each a square base, and a thirty-two fluted shaft with cubical, pot and wheel mouldings. The pot moulding is relieved at each cardinal point by a small panel having the figure of a god, while the flutes have in the middle a band of scroll design.

The main ceiling of the navarāṅga has a simple padma design. All round the navarāṅga along the walls run stone benches as at Doddagaddavalli and Keladi.

Against the western wall of the navarāṅga are kept on the stone bench a group of four Nandis and a relievo group of a royal couple riding on horse back. The identity of the couple is doubtful. Against the northern wall on the bench is placed an image of Vishnū as Janārdana with the mace-hand damaged. The bull kept in the navarāṅga was headless; but a disproportionately small head and hump have been added recently.

A Gajalakshmī doorway leads into a small sukhanāsī. In the garbhagriha appears in the midst of a low stone pedestal the top of a natural rock the central portion of which has the shape of a liṅga, with an indentation on the head.

The temple has numerous features as for e.g., the pillars, the stepped tower, etc., which preserve the Hoysāḷa tradition on granite. But the style is not Hoysāḷa. An inscription placed near the main doorway bears the date S 1468 or 1546 A.D. On the dīpastambha is the standing image of a bhakta having the look of a Vijayanagar period image. It may well be surmised that the temple belongs to the early Vijayanagar period when perhaps the Hoysāḷa tradition was yet lingering.

To the south-west of the main temple is the shrine of the goddess Durgā having a garbhagriha and a porch of rude Dravidian pillars. The doorway is in imitation of Hoysāḷa type. The image however is a rude relievo of Kāpālikā form with two hands, the right holding a padma, and the left a kapāla. On the pedestal are carved the figures of two lions with that of an elephant between them.

KERE-BILACHI.

About one and a half miles from Sūlekere, is the ancient site near Kerebilachi. On the way at the north-west corner of the tank and close to the Santebennūr road are two high grounds which are now covered with ploughed fields. Both of these show signs of having had rubble and mud fortifications and there are clear signs that they were inhabited until about a hundred years ago. There are nearly three
hundred Muslim families in Kerebilachi whose ancestors are said to have come from Raya-Vellur about 120 years ago.

An overground survey of the site showed the existence of earthen fort walls, and a Hanumān temple of potstone near the south gate with the image facing to our left, in a striking attitude. Potsherds are strewn about the area and the mounds show here and there the foundations of old buildings. In front of the Hanumān temple, and half-buried in the ground lies a finely worked potstone Chālukyan pillar which proves either that this was brought from elsewhere or that a Chālukyan temple existed nearby.

It is a pity that the numerous gold coins reported to have been found in the place have been melted. The following eight copper coins were produced by three of the Muslim leaders of Kerebilachi: coin 1 by Mohadinkhan Sab of Kerebilachi, coins 2—7 by Santebennur Mohadin Sab and coin 8 by Mayakunda Mohadin Sab:

1. Ae. large.
   Obverse:—Kneeling Garuda.
   Reverse:—Nāgārī—3 lines.

2. Ae. Small.
   Obverse:—Standing Garuda.
   Reverse:—Not clear.

3. Ae. Small.
   Obverse:—Tou-headed eagle (?)
   Reverse:—To be cleaned.

   Obverse:—Reclining bull to left.
   Reverse:—Nāgārī legend.
   First line not clear.
   Second line perhaps Dēva.

5. Ae. Small.
   Obverse:—Uma-mahēśvara (?)
   Reverse:—Not clear.

6. Ae. Small, thin and wide.
   Obverse:—Reclining bull to left.
   Reverse:—Chequered reverse with dots in interspaces.

7. Ae. Small.
   Obverse:—Bull moving to left.
Reverse:—Plough. This is said to be characteristic of many coins found in this place.

8. Ae. Large. Bijapur coin with Persian legend on both the obverse and reverse.

The information about the ancient sites and coins was obtained through one Majid Baig of Kere-Bilachi.

SANTEBENNUR.

To the west of the Musafirkhana at a distance of about a hundred yards, a new temple has been built by Mr. M. Venkata Rao, Inspector of Schools. It is a building in size stones in mixed architecture. The object of worship there is a sculptured group of Śrī Rāma (?) holding chakra and śankha, bow and arrow, with Garuḍa on pedestal, Hanumān to right and Sītā to left and a scroll band around head. It looks more like an old relievo in low relief.

Just to the south of the temple is said to have stood the old temple of Śrī Rāma which was dismantled by the Moslems. Its Garuḍakaṁba, having been struck by lightning, was used for making the pillars of the new temple. On the site of the old temple is now the Idga. In the interest of public peace it could be removed to some other place.

The musafirkhana is a large structure of granite having a large pillared hall with pointed arches. It is evidently a plainly built mosque. It is said that the stones of the old Śrī Rāma temple were freely used for this building and that the slabs covering the roof have under the concrete a large number of mutilated Hindu sculptures. Inside the hall is a mihrab with a stepped seat for the Koran.

The most interesting piece of architecture in the place is the beautiful and large pond which is about 100 × 100 yards with the sides completely built of granite steps. (Pl. XVI). Its main entrance is from the west while it has entrances also from the north, east and south. At each of the eight cardinal points stood a tower formerly, but six of them only are standing now, and there is a fine tower built on a rock in the centre of the pond and reached only by swimming. (Pl. XV, 3.) These several towers have a peculiar character. The structure of the first floor is invariably of granite stone with the pillars bearing numerous Hindu sculptures like Hanumān (north-west tower), lotuses, figures of donors (north-east tower) Gaṇḍabhērunda, (Pl. VII, 2) dancing Kṛiṣṇa, etc. But the structure on the first floor and the towers are all built in the mixed Hindu-Saracenacic style so familiar to us in some of the Vijayanagar buildings like the Lotus Mahal, the Elephant Stables and the Zenana compound towers at Hampe.
The bricks are typically of the 18th century, being broad and thin. Pointed arches are freely used as also projecting balconies. At the corners appear lotuses bearing cucumbers as in Masjids. But the central towers are invariably of the Kashmānda type. This clearly shows an attempt of the Hindu builders to build on a mixed style. There can be no doubt that the structures are Hindu primarily.

The tower in the centre of the pond is the most remarkable. It rises on a square base with two minaret-like pillars on the east side. The first floor has projecting stone balconies supported by mango-drop brackets but having pointed arches. The first floor is also of stone; but the tower and the highly ornamented parapet around it and the sikhara are all of brick and mortar, almost Indo-Moslem in style; but the fact that two rearing lions form the centre of the eastern group while rows of elephants, swans and Gaṇḍabhērundas adorn the parapet, shows their Hindu authorship. The Gaṇḍabhērunda was an emblem of Acheutarāya of Vijayanagar and later on was adopted by the Nagar Pāllēgārs. Perhaps it was also the emblem of the Tarikere Pāllēgārs.

The pond has two other towers. The one over the drain leading water into the pond from the south is highly interesting. It is a soapstone structure of six pillars which are in imitation of Hoysalā pillars. Four of them are octagonal but show the disc, the bell, the pot and the wheel mouldings, though the details of the beading work are not Hoysalā. The two westernmost pillars are the most interesting since they are in exact imitation of Hoysalā work, being even lathe-turned and polished. But the sculptures like Krishṇa dancing with butter in his hand and the Gaṇḍabhērunda guarding it from a group of birds belong to a different age. (Pl. VII, 2.)

Since the pond is the only source of fresh water supply to the place and its towers are interesting architectural experiments, they should be carefully preserved. The water should be used only for drinking purposes, the inlet and the outlet on the north-east being occasionally cleaned. The plaster work of the tower, in so far as it remains, may be artistically touched up and repaired. Grass, etc., growing on them may be removed. The neighbourhood, particularly the pit on the south side, should not be allowed to be fouled, but should be kept clean. No trees of any kind whatsoever should be planted or allowed to grow within a hundred yards of this structure.

The Musafirkhana is intact and in good repair. Cooking inside it should be strictly forbidden; a small kitchen may be built nearer the pond, if possible to its north where it would be unobtrusive.

The decision of Government to use the building strictly for a non-religious purpose appears to be the best under the circumstances. The niche and the stepped seat near the west wall may be removed, thus preventing the provocation of
sentiments. A separate place for the Idga may be provided and the Moslems of
the village may be encouraged to construct a good Masjid in some other quarter.

There is a tablet recently put under the mihrab which reads:—

"This building is a Musafirkhana and cannot be used as a Masjid. Any
violation of the purpose is punishable."

HONNALI.

MALLIKARJUNA TEMPLE.

Honnāli is an ancient place which appears to have been ruled by Permādi, a
Gaṅga chief of Yeḍatore and a subordinate of the Chālukya
History. Trailokyamalla Sōṃēśvara. The latter's chief queen,
Hoysaladevi (perhaps the daughter of Nṛipakāma Hoysala)
got constructed a small stone shrine for Mallikarjunēśvara in the place which she
calls in the inscriptions as Mallikēśvara Tirtha (1055 A.D.).
The temple which has a tower of the Pāḷlegār period and whose outer walls
have been recently covered over with plaster, is a small
structure, architecturally unimportant. It has a small
garbha griha housing a natural liṅga on a low round
pedestal, an open sukhanāśi and a low-roofed navaraṅga with an open extra āṅkaṇa
on the north and an extension āṅkaṇa on the east.

It houses now a Saptamātrikā group with the face of Chāmuṇḍā broken and
supported by Vivādhāri Vīrabhadra and Gaṇēśa; a larger
Sculptures. figure of Gaṇēśa with tusk, goad, trident and apūpa;
nāga stones, Bhairava with the left front hand broken and
dancing Bhetālas partly mutilated, a Sūrya figure supported by Chhāyas and having
a serpentine tōrāṇa with mango-drops and a Nandi which is not completely worked.
The ceilings are all plain except the central one which has a relievo padma.
The four central pillars have cubical mouldings connected
Ceilings and Pillars. by an octagonal shaft the corner faces of which have two
flutings each and a roughly chiselled wheel moulding.

There is nothing remarkable about the temple except its antiquity and the
sculptures which are of good quality.

Importance.

HONNĀLI FORT.
(Pl. XV, 2).

The old town which extends close upon the left bank of the Tungabhadrā has
a ruined fort wall roughly oblong in shape. A moat runs around it but the stone
facing of the wall has been almost completely removed. The east gate near the
river, however, is intact. It is built of rough stones without mortar and has a pointed arch and pointed arch-like battlements strongly resembling Bijapur structures. By the side of the gate is a round bastion with a cannon platform.

The local people have much sentimental regard for it, because it is connected with the history of their place. With a small expenditure it can be saved from ruin. The damaged stone revetment under the cannon platform may be repaired and the stones cement-pointed. The brick structure above may be removed or preserved and the rest of the structure repaired without interfering with its old architectural features. No purpose would be served by preserving any other part of the fort.

The three viragals to the east of the Mallikārjuna temple are now buried in the earth. They may be unearthed and kept in the courtyard of the temple.

Viragals.

KURUVADAGADDE.

RĀMEŚVARA TEMPLE.

Gōvinakōvi is a wayside village to the east of the road from Honnālī to Shimoga and about 7 miles from the former. About half a mile to its east is an island in the Tungabhadrā known as Kuruvadagaḍde and on it stands a temple of Rāmeśvara. A large stone lamp pillar with footrests faces its south door. But the temple itself faces east.

The temple appears to consist of two parts. The earlier one consists of the small garbhagriha with a small sūkhanāsi with perforated windows supporting the jamb, and a navarāṇa of four pillars having cubical mouldings connected by octagonal shafts and circular mouldings above. The central ceiling has only a shallow padma. There is nothing remarkable on the outer walls and the whitewashed vimāna may be of a later date. The sūkhanāsi and navarāṇa doorways are plainish Chālukyan pieces.

In the navarāṇa are kept a number of interesting images:—

Sculptures.

1. About a dozen nāga stones rather plain.
2. Three bearded Śaiva yōgis in padmāsana with hands in yōga-mudrā, with pointed beard and hair dressed in jaṭā like turbans tied round their heads. They wear rudrāksha garlands, rudrāksha armlets, bracelets, large pendent ear-rings. On the side of each is the danda.
and kamaṇḍalu. The first has a serpentine tōraṇa with simhalalāṭa. The second has the moon and sun near head, while the third has also a simhalalāṭa. The identity of these figures would be interesting.

3. Sūrya standing.
4. Virabhadaṇa.
5. Gaṇeśa.
6. Durgā seated.
7. Mahishāsuramardini.
8. A small liṅga.

The central ceiling has a shallow padma and below it a damaged Mahrati inscription.

To the east of the navaraṇga is an outer hall of (east to west) 3 X (north to south) 6 ankaṇas with a projecting extra ankaṇa to the east with a doorway. Here is a large recumbent bull whose thinness and conventionalised dewlap remind us of the Banavasi bull. To the north of the hall is a small cell containing a small stone image of Bhairava standing under a serpentine tōraṇa of undoubted Chālukya or Hoysalā workmanship. The hall appears to be an additional structure of a later date built out of heterogeneous materials some of which are ornamented soapstone pieces of Hoysalā workmanship. The south door is supported by perforated screens. Four finely fluted Chālukyan pillars of soap-stone are lying to the south-east of the temple.

Around the temple are a number of inscriptions the oldest of which dates from the 36th year of the Chālukya Vikrama era. The Hoysalas, the Yādavas and the Vijayanagar kings have left their records also and a large jātra even now takes place on the island. On the north-east side of the temple is lying a worn out Kannada inscription which is to be read. It is probably of the Rashtrakūṭa times.

To the right of the south doorway has been built into the wall a fine large soap-stone slab bearing a Hale-Kannada inscription of probably the Yādavas.

The Mahratas appear to have had their share in the reconstruction of the temple as evidenced by a Marathi inscription on a pavement slab in the navaraṇga reading: 'Sankarji Kāśīrāmji Venkaṭādri'; by the lamp pillar in front of the temple; and by the figure of Hanumān on the front face of the projection over the sukhanāsī in front of the tower.

**NANDITĀVARE.**

Nanditāvare is a village about half a mile east of the high road from Harihar to Male-bennur, the deviation being about eight miles
KETESVARA TEMPLE
CHANNAGIRI
(SKETCH PLAN)

1. (p. 55.)

2. MANIKESVARA TEMPLE,
NANDITAVARE—KESAVA (p. 67).
Mysore Archaeological Survey.

3. ARKESVARA TEMPLE, HALE-ALUR—DOORWAY (p. 46).
from Harihar. It has a Hoysala temple dedicated to Śiva known as Amṛita-
liṅga-māṇikēśvara.

The temple appears to have been constructed by a Hoysala officer Māṇikaṇa-
in about 1220 A.D. for his merit.

Age of Temple.

The structure is of soapstone and finely ornamented with beautiful sculptures.

General Description. It has a garbhagṛihā, a sukhanāsi and a navaraṅga of
four pillars with a small northern cell. But the porch
which ought to have been in front of the navaraṅga door-
way and the outer walls of the navaraṅga have all been covered over with a recent
structure in the shape of a maṇṭapa which is now used as a school. At the east end
of the maṇṭapa is a liṅga room containing a beautiful bull of soapstone. The
vimāna and its frontal projection which must have been very ornate, have all dis-
appeared and a damaged Saḷa group is lying in the revetment to the south-west
of the temple.

The plan of the garbhagṛihā is generally square but the outer walls have cen-
tral projections and pilasters. The outer wall of the
garbhagṛihā however is visible in all its old beauty though
its sculptures are somewhat damaged. It has five finely
shaped cornices, three of which are beautifully sculptured: the upper and lower
ones with a tastefully designed creeper and the middle
one with a row of rearing lions slaying elephants or fight-
ing Saḷa.

Outer Walls.
The upper wall has a row of images almost two feet high without canopies.

Cornices. They are proportionally shaped and show high class
sculpture, though mutilated. They are, in order com-
encing from the south-east:—

Wall Images.

1. Indra with vajra, goad, mace and phala with elephant in the right corner.
2. Four-handed and skeleton-bodied Śiva (or Bhairavī?) dancing.
4. Brahma (?) with lotus, srūk, sruva and phala with an elephant-like
   animal near foot.
5. Dancing Gaṇeśa.
6. Rati.
7. Manmatha.
8, 9. Two chāmara-dhāriṇīs guarding a vacant niche over which rises a
curvilinear turret of about nine tiers.
10, 11, 12. Kōḍanḍarāma with Lakshmana and Hanumāṇ. The last who is in
the striking attitude and much damaged must have been a beautiful
piece of sculpture judging by the pose of what remains now.
13. Standing god (perhaps Harihara)—sword, javelin, padma and phala with Garuḍa near the right foot.

**West Wall**—

14. Ardhanāriśvara with hands broken and bull and mongoose near feet.
15. Mōhinī at toilet, mirror in hand.
17. Dakshināmūrti.
18, 19. Attending figures on either side of the west niche similar to the south one.
20. Mōhinī with monkey.
21. Mōhinī with mango bunch.
22. Mōhinī with parrot.

(All these are fine sculptures but damaged.)
23. Harihara (broken, trident, chakra, broken) with bull and Garuḍa near feet.

**North Wall**—

24. God standing (broken, goad, pāsa and phala) with quadruped (broken) near foot.
25. Śiva standing (mutilated) with Nandi near foot.
26. Arjuna with bow in right hand and kapidhvaja in left.
27. Bhima—dancing—two-handed, with broken mace and phala (mutilated).
28, 29. North niche flanked by attendants and a fine mutilated Bhairavī group now kept inside it.
30. Unworked.
31. Pārvatī as Bhiliś.
32. Dakshināmūrti with long coat.
33. Two-handed man (king ?) with dagger in right hand wearing short loin cloth, yajñopavita, kuṇḍalas and two high wooden sandalas. Perhaps the donor Mānikāṇṇa.
34. Pārvatī—two-handed.
35. Śiva standing (symbols broken except goad).
36. Durgā dancing (sword, trident, drum; bowl and man’s head).

Above the double cornice is a row of rearing lions fighting Śaśa.
The parapet and the tower are completely lost.
Since the front of the temple is covered up by a recent wall only the doorway is visible. It has two chunam covered dvārapālas and ornamental pilasters with an unworked lintel. The navaratāṅga which is about 17' × 17' has four pillars of the round
lathe-turned type whose beading sculptures have not been completed. The pilasters against the walls are of the indented square pattern. The ceilings are all blank, except the central one which is a beautifully carved piece, though flat in character. It is divided into nine squares by finely ornamented bands. In the centre is Tanḍavēśvara dancing on the body of Andhakāśura with Brahma to right and Vishṇu to left. The god is eight-handed. In the panels around are beautifully carved figures of the eight Dikpālakas some of which deserve to be studied individually. A special feature of these nine panels is that the ground around each main sculpture is minutely carved into a large number of soldiers and attendants consisting of musicians, trumpeters, drummers, dancers, etc. Special mention may be made of Indra’s fine elephant and Nirutli’s demon flying in the air. But Kubera’s horse has an unnaturally long body.

In the navaraṅga are kept a number of fine sculptures:

**Sculptures.**

1. Seated Sarasvatī in a shallow niche on swan pedestal. It is much covered with muck and requires cleaning.
2. Saptamātrikā panel.
4. Mahishāsuramardinī in a fine large niche. The group is peculiar since the buffalo is absent. The lion is thrust into the background and the goddess is spearing a rākṣasa whom she has forced down on his knees. The goddess holds in her eight hands spear, arrow, sword, chakra, śankha, bow, shield and demon’s forehead. The group is fine and spirited.
5. Shaṅmukha in a shallow niche. He rides on a fine peacock and holds rosary, goad, śakti, pāśa and phala.
6. Umāmahēśvara—The stone is much worn by actions of water.
7. Nāga and Nāgini standing. The peculiar feature of this group is that they are standing on their feet while the cobras have wound themselves around their legs spreading their hoods above: The Nāga’s snake has seven hoods, while his consort’s has five.
8. A small Nandi of a later date is kept near the sukhanāśi doorway.

The small cell to the north of the navaraṅga is entered by a door with perforated screens. In it on a simple padma pedestal stands a beautiful image of Kēśava about five feet high. (Pl. XVII, 2). It is in samabhaṅga and is finely ornamented with
padma, sankha, chakra, and gadā—particularly the first one finely chiselled out. On each side of him stands a group. On his right is Bhūdēvi holding garland (♀) and kalaśa. Garuḍa kneels in front of her, while a female attendant holds up from behind her a chāmara to the god. On the god's left near the mace stands Lakṣmī with phala and padma, a chāmaradhārini behind her and young Prahlāda with uplifted right hand in front of her. Behind Lakṣmī's attendant is an elephant. Around the god's head is a fine tōraṇa of the serpentine type with a simhalalāṭa above and the ten avatāras around.

A peculiar magical appliance which is expected to cause betel leaves to grow well if it is ornamented with a thousand betel leaves and taken out in procession is kept in the temple and has been described in M.A.R. 1912.

Talismanic Betel Grower.

The sukkhaṇāsi doorway is flanked by Śaiva dvārapālas and perforated screens. There is Gajalakṣmi on the lintel. A Tāṇḍavēśvara group with Brahma and Viṣṇu is carved on the architrave. The donative inscription of Mānikaṇa is on the beam above. The small sukkhaṇāsi has a shallow padma ceiling as also the garbhagriha. In the latter, on a round pedestal is a small natural linga with a tapering head.

Garbhagriha.

Opposite to the temple in the recently erected maṇṭapa is kept a fine large bull of soapstone evidently of Hoysaḷa workmanship. It is said to have been formerly housed in a shrine with the perforated windows that are now on either side of the shrine that now houses the bull.

To the south of the temple near the village well lie some more worked stone pieces like the perforated screens, etc.

Worked Pieces.

The temple and its sculptures are protected monuments of Class III. The inside of the temple is kept in a very dirty condition and the navaraṇga is a storehouse for gymnastic and other kinds of materials. It should be cleared of all these and the flooring reset and cement-pointed. One slab of the central roof has slipped and should be restored to its original position, if possible. The outer walls of the navaraṇga probably bear sculptures inside its mud covering. The latter should be removed and the original wall exposed at least on the north and south. The front maṇṭapa, though recently built, is strong and may be allowed to remain as it is. The back of the temple should be cleared of thorn, etc., and the sculptured pieces like the Sala group which are lying around the temple may be preserved in the Bull maṇṭapa.

The village road may be given a short extension so as to reach the temple.
NANDIGUDI.

ĪŚVARA TEMPLE.

Nandigudi is a small village on the right bank of the Tungabhadrā about 13 miles south-west of Harihar as the crow-flies. In the field to the south of the village and close to the river, stands an old temple of Īśvara, in front of which is a vīra gal of C. 930 A.D. commemorating the bravery of a Gaṅga chief in the days of the Rāṣṭrakūṭa emperor Suvarṇavarsha. (Close to it was found a modern Kannada inscription).

The temple itself shows signs of belonging to about the 10th century.

Age of Temple.

It consists of a garbhagriha, a small closed sukhanāsī and a navaraṅga which has six pillars with the central aṅkaṇa very large. The outer walls of the navaraṅga are completely covered up, while the place of the disappeared old tower is taken by an ugly modern one. Though the outside of the temple is thus rendered architecturally worthless, the inside is ornamental and contains several good sculptures.

The garbhagriha which has a low relievo padna in the ceiling has on a low square pedestal a largish linga with a tapering head. The garbhagriha doorway has Gajalakṣmi on the lintel but is otherwise a plain one.

The sukhanāsī which contains a small Nandi is unimportant except for its beautiful doorway of harshid black stone. (Pl. XVIII, 2).

Sukhanasi Doorway.

Its jambs have each a Śaiva dvārapāla above whom rise an indented square pillar and three vertical floral scroll bands. On the outer side of each jamb, but carved in the same slab, is a perforated screen carved in the form of a creeper scroll as in the windows at Nandi. The right or south screen has four flying Vidyādharas, two of whom are trumpeting and two others, a male and a female, are carrying flowers.

Perforated Screens.

The north screen shows a woman dancing (?) with upraised left hand accompanied by a drummer and flutist, while a man is seated with upraised right hand (either in singing or the appreciation attitude) and a drummer plays on a dāvānē.

The lintel piece which is about 7 feet long is interestingly carved. In the centre under an elongated serpentine tōraṇa with hanging mangoes and without the lion face is Śiva dancing as Gajāsuramardana, though the elephant is absent. He is supported by a goddess and Brahma on the right and a goddess and Viṣṇu on the
left. On each side is a four-footed makara ridden by a god while to further north is a conventionally manned lion and to further south a human-headed manned lion or sphinx.

To further right as also to further left stands a Śaiva dāvārapāla of polished black stone, about six feet high, with the hands thus disposed: abhaya, trident, damaruṇga and mace. Each wears a jatāmukuta, the archaic smile with the fangs showing, garlands and necklaces, yajñōpavīta, armlets, girdles, anklets and other ornaments and hooded cobras wound round the trident and the mace. The figures have an imposing appearance. In contrast with the figures the tōraṇas are carved in low relief.

Against the western part of the navaraṅga wall are placed a number of sculptures: two Saptamātrikā groups—one of them with Chāmunḍā shown as goblin Durgā, two Gaṅgēsas, and one Mahishāsura-mardini treading on the buffalo with her right foot and spearing the demon emerging from its neck. The buffalo’s head and horns are realistically shaped. The image of a seated Durgā is worn out.

The four main pillars of the navaraṅga are round lathe-turned ones of definitely Chālukyan character. The rope, the bulging bellied bell and the pot are finely done, though the wheel and upper portions are unpolished. The pilasters on the north wall and a beam above them suggest that ancient renovators have rebuilt the temple. The other pillars and pilasters are all very plain and right angled. The central ceiling has a shallow padma in relief while the other ceilings are all plain.

The largest object in the navaraṅga is a large finely carved black stone bull. It is eight feet long and six feet high and faces the liṅga. It wears an ornamental headband, belled necklets and garland of bells, etc. Its snout is very narrow, its teeth showing and its tail slightly lifted in joy.

Behind Nandi, at the east end of the temple is a small cell containing a figure of Sūrya standing with a lotus in each of his two hands. His nose is damaged, his pedestal missing, his Chhayaas delicately chiselled out and his legs broken and pieced together. The tōraṇa is peculiar for on the pillars sit two-legged, peacock-tailed makaras with ten Yakshas and nāgas in the tōraṇa panels. The tiara is peculiar and long. It is no doubt an old sculpture which has seen rough days. It is not elegant, since it is wide in the hips and too short for its size.
HARIHAR.

HARIHAREŚVARA TEMPLE¹.

In the image of Harihara the right half is Śiva and the left half is Vishṇu (Pl. XVIII, 3). The god stands knee-deep on a stone box. He holds in his four hands abhaya, trident, chakra and śankha and wears a combined jaṭā and kirti makuṭa, necklets, yajñōpavīta, waistband, waist-cloth, waist-hangings, etc., and only a udārā and kaupīna and no dhoti. The original image consisting of the head, and the legs up the knee are beautifully proportioned and show signs of water action. They and the torso are of a slightly brownish tinge. They probably hail from even the early Chālukya or Rāshaṅkura times. Evidently the image was intact when Pōlāya Daṇḍanāyaka built the temple for it. But it must have suffered at the hands of iconoclasts and thrown into water until it was restored probably by the Mahratas. Since no new legs would help to support the image its broken knees were mounted on its old pedestal. The nose and mouth were trimmed with cement and the right thigh was similarly fixed. Two supports each supporting a rude consort were made to support the two hands on each side. The right shoulder is original and the left one is new. The later additions are of soapstone and black with oil. This is a unique instance of a broken image being installed. The pieces are:

Old:—1. The head.
2. The torso with left thigh.
3. The right thigh.

New:—4. Right support with the right arms.
5. Left support with left shoulder and two left arms.

For the plan of the temple see Pl. XIX. The navaraṇa doorway is published in Pl. XV, 1 of the Annual Report of this Department for 1932 with the wrong title—sukhanāsi doorway. It is finely designed and elaborately carved. The jamb contains two attendants above whom rise two pilasters and several floral scrolls, one band of gryphons and another of a series of nāga couples as in the Bēlīr garbhagriha doorway but not so deeply carved.

1. The houses to the south and east of the temple should be acquired and the compound extended to a quadrangle including the old gates.
2. The road approaching the temple should be widened as far as possible.

3. The ground around the temple should, if possible, be lowered by a foot or two without detriment to the drainage.
4. Whitewashing should be forbidden and the old whitewash should be scraped off all the stone surfaces including the finely carved doorways.
5. The monument and its inscriptions should be declared protected and a board should be put up prominently.
6. The ground of the east mahādvāra should be lowered as far as possible, the original level being about three feet below the present level.
7. The breaking of cocoanuts and burning of large quantities of oil or camphor inside the sanctum should be stopped.
8. Electric lighting by means of concealed lights should be installed when Harihar gets a supply of power.
9. It would be better to remove the shrine of Bājābandēsvāra and install the linga in the Bhairava shrine.
10. The steps leading to the river may be improved.
11. The temple is visited daily by a large number of devotees and the expenditure is worth incurring.

**SERINGAPATAM.**

On page 58 of the Mysore Archaeological Report for 1935, a brief description of the Swinging Arch at Seringapatam has been given and in the footnote it is mentioned that the arch collapsed on July 2nd, 1936. An enquiry was made by the Director of Archaeology accompanied by the Executive Engineer, Mysore District, about the causes of the collapse and a report was submitted to Government. It was recommended that a fencing should be put up around the ruins, the cracks and fissures filled in and a suitable explanatory note put up on a board close to it. Restoration of the old structure to its original condition was considered to be archaeologically unnecessary. The illustrations 1 and 2 on Plate XX show the arch in its original condition and after collapse.

**NEW STONE IMAGES.**

The image of Garuda facing the Vijayanārāyanaśwāmi Temple at Bēlūr was found to be cracked horizontally. A new image was got prepared at the hands of Mr. Javarāyāchāri and sent to Bēlūr for being set up. It is illustrated on Plate XXI, 1.
1. GARUDA, KESAVA TEMPLE—BELUR (p. 72).
Mysore Archaeological Survey.

2. BHURUNDESVARA, DELGAMI (p. 73).
The fine stone image of Bhērunḍēśvara set up on a tall stone pillar at Belgāmi in the Shikarpur Taluk of the Shimoga District was thrown down by unknown vandals and broken to small pieces. The Government desired that a new image should be prepared similar to the old one and set up. Accordingly a new image of Bhērunḍēśvara was got prepared by the Director at the hands of Mr. Siddhalingasvāmi of the Nāgaliṅga Matt, Krishnaraja Mohalla, Mysore, a talented sculptor with considerable learning in iconography. It is illustrated on Plate XXI, 2.
PART III—NUMISMATICS.

PÂNDYA COINS.

(Pl. XXII).

Before 1200.

PÂNDYA FEUDATORIES OF THE CHOLAS (?)

**TYPE A:**—Standing and seated King, Fish and Crozier\(^1\).

1. Ae. In two different sizes.
   - Obverse:—Rude standing king of the Chôla type with sceptre to left, and uncertain pellets under moon to right.
   - Reverse:—Chôla type seated king with large fish and crozier to right.
   - In the absence of a legend, the rudeness of the king’s figure compared with the Chôla issues suggests the date C. 1120.

**TYPE B:**—Standing King and Tamil legend.

2. Ae . 7
   - Obverse:—As on 1, rude standing king.\(^2\)
   - Reverse:—Under moon, three-line Tamil legend, read by Elliot as *Korkai Ândar*.

*Korkai Ândar* or ‘Ruler of Korkai’ is an old Pândya title as the Pândyas were formerly rulers of the great part of Korkai.

**TYPE C:**—Standing King, Fish and Tamil legend.

3. Ae . 75
   - Obverse:—In circle of dots, standing king with pelleted lozenge and Tamil *su* reversed, to right.
   - Reverse:—Fish with lamp on each side and Tamil legend around, reading:
     \[ Sa \, ma \, ra \, Kô \, lâ \, ka \, la \]

**Type D (i)**

**Standing King, two Fish and, Tamil legend.**

4. Similar to 3, but two upright fish on the reverse in place of fish and lampstands.
   - Legend: \[ Sa \, ma \, ra \, Kô \, lâ \, ka \, la \]

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1. Illustrated in M. A. R. 1934, Pl. XVIII, 21.
2. ECSI, No 139.
PLATE XXII.

Mysore Archaeological Survey.

PANDYA COINS (p. 74).
Type D (ii)

Standing King, Fish and Vira Pandyan.

5. 65 Half value.

Obverse:—In ring of dots standing king of the Chōla type.
Reverse:—In ring of dots between two lampstands, two fish with crozier between them and above, Tamil legend:

\[ \text{Virā Pā} \]
\[ \nu (ta) ya n \]

No definite attribution of this coin has been made here as the name Vira Pāṇḍya, like Māra and Sundara, is very common; for example there are five Vira's in the second half of the 13th century. The Chōla figure suggests that the coin may be even a century earlier. A Vira Pāṇḍya is named on Rāja Rāja Chōla's Boar type.

TYPE E:—Standing King and Elephant.

6. Ae . 6

Obverse:—Very rude standing king.
Reverse:—In rude circle of dots, tusker elephant to left with lowered trunk and lifted tail, and Tamil \( \text{Ma} \) between conch and discus on top.

The rudeness of the king's figure would place the coin C. 1170. It is doubtful if the elephant has any Gaṅga associations. \( \text{Ma} \) may stand for some Māravarman, perhaps the one preceding Jāṭāvarman Kulaśēkhara I, who reigned from 1190 to 1217.

TYPE F:—Bull and Fish.

7. Ae . 45

Obverse:—In rude ring of dots, humped bull standing to right, with moon above and lampstand in front.
Reverse:—In ring of dots crozier between two upright fish.
The Chōla bull would indicate the reign of Kulōttuṅga Chōla III (1178-1218.)

TYPE G:—Horse and Fish.

8. Ae . 75

Obverse:—In circle of dots horse with arched neck prancing to right with royal umbrella supported by two chāmaras above.
Reverse:—In ring of dots, crozier between two fish bending outwards. Above, small conchant bull supported by chāmaras.

The obverse connects this coin with Raja Raja III Chōla and the reverse with the Setupatis. This coin may belong to the early part (C. 1216) of the reign of Māravarman Sundara Pāṇḍya I (1216-39) before he revolted against Rāja Rāja Chōla III. The latter's supremacy appears to be acknowledged as the royal umbrella is placed above the horse and not above the fish, as is done on later coins.
LATER PĀṇḍYAS.

(After 1210)

Maravarman Sundara Pāṇḍya I?

1216-39.

9. Ae .55  Type A:—King and Fish.

Obverse:—Between small sun and moon, two fish bent outward with crozier in the middle. Above crozier is a crescent surmounted by a royal umbrella supported by chāmaras.

Reverse:—In circle of dots, king standing to front, wearing upper and lower cloth, upper body bare and hands joined in worship. Around, fragmentary Tamil legend which may be Sundara Pāṇḍyan.

The fish are similar to No. 8, but the umbrella is held over the Pāṇḍya symbol. This type appears to belong to the first years of Pāṇḍya independence from the Chōla yoke. The Chōla style rude king is substituted by a better one in a reverential attitude; the king may have championed the Vaishnavas against the Śaiva Chōlas.

Type B:—Fish and Tamil legend.

10. Ae .55

Obverse:—In ring of dots, two upright fish with crozier between them and crescent above.

Reverse:—Under crescent three-line Tamil legend:

\[ Su (n) ta ra \\
\[ Pā n \\
\[ ti ya n

This coin may be that of Maravarman Sundara Pāṇḍya I or that of one of his subordinate contemporaries.

Type C:—Boar and Fish.

11. Ae .5

Obverse:—Boar to right with moon and sun above.

Reverse:—Crozier between two fish and Tamil legend above:

\[ Su (n) ta ra Pā \\
\[ . . . yā

 Probably a coin of Maravarman Sundara Pāṇḍya I. But the boar cannot be explained unless it is assumed that as seen on some coins of Rāja Rāja, it had been adopted by the Chōlas after their conquest of Vengi. This boar of the Madura Pāṇḍyas reappears on the (Madura ?) issues of Tirumala Rāya of Vijayanagar.
MARAVARMAN SUNDARA PANDYA II 1238-53.

OR

JATAVARMAN SUNDARA PANDYA I 1251-70.

TYPE D:—Fish, Bow and Nagari legend.


Obverse:—In linear ring, two fish upright, with strung bow to left and a weapon (tiger claws) to right; figure below uncertain.

Reverse:—In linear circle, three-line Nandi-Nāgari legend with interlinear lines:

Śrī Pā

ṇḍa va na

ra (?) pa

This may belong to C. 1240, when Jatāvarman II was the more powerful co-regent. The dot in the third line cannot be explained. The rest of the legend is clear. The legend means ‘the Pāṇḍava King.’

TYPE E:—Fish, Conch and discus and Nagari legend.

13. Ai . 65. Wt. 57.

Obverse:—Similar to No. 12, but to left of fish is a discus (or flywhisk?) to right a conch (?); the flywhisks at the top are conventionalised into crescents, and the uncertain symbol below is conventionalised into dots.

Reverse:—Similar to 12, but legend in clear Nāgari.

Śrī Pā

ṇḍa (gha?) va na

ra pa


Similar to No. 13, but sun and moon near umbrella, conch and discus and reverse Nandi-Nāgari legend conventionalised. A small fish appears between the two large ones.

The difference in weight between No. 12 and the others is noteworthy. There might have been a reduction in weight as happened in the West Chālukya Empire. The Pāṇḍya standard was clearly different from the Chōla standard. Nos. 12, 13 and 14 may belong even to the reign of Māravarman Sundara Pāṇḍya I.

TYPE F:—Fish, Conch and discus, Kannada legend.

15. Ai . 65. Wt. 57.2.

Obverse:—Similar to 13, but conch and discus clear and spring out of two floral creepers.
Reverse:—In linear ring three-line Kannada legend with interlinear rules:

\[\text{Śrī Pa} \quad \text{व्या दा ना (m)} \quad \text{ja ya}\]

Māravarman Sundara Pāṇḍya II was a son of a sister of Vīra Sōmesvara Hoysaḷa. At this time Kannada influence was great at Madura¹ and this appears to be the reason for the existence of a Kannada legend on a Pāṇḍya coin more than any later conquest by the Pāṇḍyas. The legend Pāṇḍya Dhanamjaya means "Arjuna of the Pāṇḍyas." The Pāṇḍyas claimed descent from Arjuna's son by a Pāṇḍya Princess.

**TYPE G:—Two Fish and Kannada letter.**

16. A। 3. Wt. 6'6 (some specimens weigh 6'7).

Obverse:—Two fish to left.

Reverse:—Some doubtful lines; perhaps Kannada.

Sa (mvatsara)

13

With the Kannada influence, the Telugu custom of showing the year of the reign also might have been introduced. More probably these smaller pieces with Telugu figures may be the issues of some Telugu feudatories of the Pāṇḍyas like the Telugu Chōlas of Nellore. On one of the coins there appears to be the Telugu figure 25 which could apply, of all the later Pāṇḍyas, only to Māravarman Kulaśekhara I as he reigned for nearly 42 years. Nellore was actually under Jatāvarman Sundara Pāṇḍya I who crowned himself there between the years 1251 and 1262. The fanam of 6'6 grains shows and the subsequent Varāha standard of 66 grains suggests connection with the Telugu country and its East Chālukya (or Kadamba) standard.

**JATAVARMAN SUNDARA PANDYA I (?) (1251-70)**

**MARAVARMAN SUNDARA PANDYA I (1216-39)**

**Type H.**

17. Ae । 65

Obverse:—In circle of dots, two fish crossed, with dagger, discus, trident and conch in the fields.

Reverse:—In ring of dots, four-line Tamil legend.

\[\text{Ka ch chi va} \quad \text{lu n ku m} \quad \text{pe ru (m)} \quad \text{an}\]

¹ S. K. Aiyangar, Muh. Inv. p. 46.
Māravarman Sundara Pāṇḍya I conquered the Chōla country and assumed the title Sonādu Valangaruliyā. 'He who conquered the Chōla country.' The title on the coin Kachchivalungum perumān, 'He who conquered Kañchi' is very similar and may apply to Māravarman Sundara Pāṇḍya I. Or, as Jaṭāvarman Sundara Pāṇḍya I conquered Kañchi (C. 1260), the title may be one of the many he assumed. Jaṭāvarman Sundara Pāṇḍya I took Kañchi, killed Gaṇḍagōpāla in battle and restored the kingdom to his brothers (Chidambaram inscription). The rude ring of dots and the make of the coin are in favour of Māravarman Sundara Pāṇḍya I, the earlier ruler. But the variation in the fish and the more prominent place taken by the symbols of Vishṇu may indicate a little later period. If the type is of Māravarman Sundara Pāṇḍya I, then the standing king and fish type described under him may be ascribed to Jaṭāvarman Sundara Pāṇḍya I.

**Type I:**—Fish and standing Garuda.

18. Ai . 25. Wt. 6'3 Fanam?
Obverse: Upright fish between discus and conch.
Reverse:—Anthropoid Garuḍa with hands joined standing to right in front of a sacred lampstand.

Attributed with hesitation. It may be one of Kulaśekhara I as he was a devout Vaishṇava and was probably responsible for the appearance of Garuḍa on the coins. The coin shows a reduction of the fanam weight from 6'7 to 6'3 grains, i.e., from the East Chālukya to the Chōla standard.

**Type J:**—Fish and Tamil letter.

19. Ai . 25. Wt. 5'5.
Obverse:—Upright rude fish (between discus and conch?).

The attribution of this coin is very doubtful as the letter on the reverse is fragmentary and uncertain in its significance. There is a further reduction of weight to 5'5. It is possible that the coin belongs to the early part of the fourteenth century.

**Maravarman Kulasekhara I? 1268-1311.**

**Type K:**—Garuda on Fish.

20. Ae . 7. Well made.
Obverse:—In circle of dots, kneeling to right on a fish moving to right with open mouth, is a fine anthropoid Garuḍa in virāsana or heroic kneeling posture, with wings and arms open as when flying through the air, and wearing tall crown, armlets, bracelets, anklets and earrings.
Reverse:—In ring of dots three-line Tamil legend with interlinear rules, fragmentary on most specimens.

Sa ma ra  
kō la  
ka la n

The legend means 'Tempestuous in battle.'

**Type L:**—Garuda to left and Tamil legend.

21. Ae 65

Similar to 20, but no fish on obverse; discus and conch on each side of crown; Garuḍa holds snake in hand stretched in front and wears loin cloth.

**Type M:**—Garuda to right and Fish.

22. Ae 5

Obverse:—Similar to 21 but Garuḍa to right.
Reverse:—Crozier between two horizontal fish.

This type with the crozier and fish still appearing may be earlier than the other Garuḍa types and may belong to the middle of the 13th century.

**Type N:**—Garuda to right and Tamil legend.

23. Ae 6

Obverse:—Similar to 22.
Reverse:—In ring of dots, three-line Tamil legend with interlinear rules:

Bhū va  
ne ka  
vī ra n

The legend means 'The only hero of the world.' Numbers 20, 21, 22 and 23 have fine Garuḍas and show a very good condition of art. They are here described under Māravarman Kulaśekhara I as his long reign of 42 years was highly prosperous and peaceful and the king was a devout Vaishnava. The word Kōlāhala first appears in the title Parachakra Kōlāhala assumed by Sri Māra who died in 862. Some fish types with the title Samara Kōlāhala have often been attributed to him. But the fine Garuḍa types with the same title would help to place all coins with that title four centuries later. The title itself appears to have been assumed by several Pāṇḍya kings. The other title Bhuvaneka Vīran may have been assumed by Māravarman Kulaśekhara I after his general Ariya Chakravarti had wreaked vengeance on Ceylon (C. 1284) for the humiliation imposed on the Pāṇḍyas by Bhuvanaika Bāhu of Ceylon (C. 1270). These attributions like most others in the Pāṇḍya series are only suggestive.
Type O.—Feet and Tamil legend.

(I)


Obverse:—In circle of dots between conch and discus (?) a pair of feet in upright posture under a royal umbrella between sun (?) and moon.

Reverse:—In circle of dots indistinct three-line Tamil legend:

... . . .

Kāl (i yu)

ka Rā (man) ?

If the legend is Kaliyuga Rāman, the coin may belong to Ṛṣyavarman Sundara Pāṇḍya I, who had the title Kōdanḍarāman or to Māravarman Kulaśēkhara I who reconquered Ceylon like Rāma of old. The make of the coin is in favour of the earlier date. The feet are most probably those of Rāma perhaps worshipped at Rāmēśvaram.

(II)

25. Similar to 24 but on the obverse there are only a pair of feet, conch and discus and crescent. The legend on the reverse is much effaced. Elliot read it Kāyal after Caldwell; but it appears to be a three-line inscription of which the second and third lines seem to read:

ha la

n

May the specimen refer to the Kōlāhala type of coins?
PART IV—MANUSCRIPTS.

MEMOIRS OF HYDER ALI FROM THE YEAR 1758 TO 1770.

BY

ELOY JOZE CORREA PEIXOTO.

THE MANUSCRIPT.

(Pl. XXIII.)

This manuscript was purchased in London by the late Sardar M. N. Balaraj Urs when he visited England. It is understood that another manuscript in English which is perhaps a fair copy of this manuscript exists in the British Museum and contains 176 pages. The present manuscript was kindly lent to the Director of Archeology for study by Mrs. M. N. Balaraj Urs to whom the sincere thanks of the Department are due.

Though the writing is often difficult to read on account of the ink having faded, it has been possible to copy the manuscript in full. It contains 160 pages of foolscap size in three books. In the margin, the numbers 34 (p. 19) to 323 (p. 159) are marked, suggesting that they correspond to the pages of a Portuguese manuscript, a translation of which is probably contained in the manuscript under review. Corrections and interlinear additions are made here and there.

There is no doubt that the manuscript is old as evidenced by the hand-made paper and the ink used as also by the eighteenth century spelling and language employed. The first two volumes have been written on a thicker variety of paper on which three different water marks appear. One of them is the fleur-de-lis. The second is also the fleur-de-lis placed on the top of a horse-shoe arch with the letters AVON inverted above the flower. The third one has a fourche perched on a shield which is supported by a flag on each side. The fleur-de-lis has a crown ornamentation at the top and monograms below which appear to contain the letters G M in some cases and LABRIGA in others. The third volume of the Manuscript is written on a thinner variety of paper bearing a different water mark from those described above. Three circular designs are placed vertically and are surmounted by a fourche. The circle at the top has further the design of an inverted crescent, while the other two circles have the letters T G I of which the first two appear inside the middle circle and the last inside the bottom one. Thus the paper is of French make, probably of the monarchical period. The uniformity met with in the ink used suggests that the entire manuscript must have been written continuously during several days probably immediately after the translator started his task.
The original was however written in 1770 as the author himself says so on page 141: "this present year in which we write, 1770." The last para giving information about the author's leaving India for good has probably been added by the translator who was at Tellichery at the time when the author came down there leaving Hyder's service. To him, in all probability, the manuscript must have been handed over. Though his name is not known, it may be presumed by the circumstance that the manuscript is in English and was purchased in England that he was a European, most probably an Englishman.

The contents of the manuscript are just what its title states—Memoirs of Hyder Ally from 1758 to 1770—giving chronologically anecdotes relative to his rise in the army and eventually in the administration of the country. Incidentally there is also reference to important facts touching on Hyder's ability and character and also to contemporary politics of other powers and native states in so far as Hyder was drawn into it. Since the author himself was serving in the army, such of Hyder's campaigns in which he took part are recorded in great detail and therefore would be of prime interest to military men.

A few points bearing on the character of Hyder are new, as, for instance, his unscrupulousness in killing his mother with his own hands. This matricide, which is not recorded elsewhere, requires corroboration, it is true. But it must be admitted that the author was not prejudiced against his hero inasmuch as he had great admiration for him with all his faults. Though he had left Mysore service once before the Treaty of Madras and could have with advantage made his fortune elsewhere by serving Hyder's enemies, he returned again to Hyder and even put up with the awkward situation of waiting to meet him for about two months and of again being appointed on only half of his former pay. Likewise we have to consider the fact of the murder of king Nañjaraja Woñeyar at Hyder's hands as almost true, though the Hyder-Nâma and the Annals of the Mysore Royal Family do not mention it. Hyder was certainly acting like a usurper throughout his career. Wilks says that the king was strangled in the bath at Hyder's instigation. If that were so other chronicles would have mentioned it, for the fact would have become public. Peixoto says that the king was poisoned and there was no enquiry instituted beyond effecting the arrest of the surgeon who attended the king during the previous night. Hence the fact of the murder could not be talked of so well as to be known universally. Since the author of the manuscript was a contemporary serving in Hyder's army, we may believe in his statement. Moreover the date of the king's death as given by him tallies with the one mentioned in the Annals of the Mysore Royal Family, while that given in the Hyder-Nâma is a year later and therefore not credible.

1. See infra page 118, foot-note 1.
The dates mentioned by Peixoto generally agree with those stated by Wilks, the Hyder-Nāma, the Annals of the Mysore Royal Family and other books on the History of Mysore, though there are slight differences here and there, which being within a few months are not in the main so striking as to call the authority of Peixoto to question. The few dates that need however some remark are in respect of the following events:—(1) Hyder’s flight from Seringapatam, (2) His conquest of Bednore, (3) Death of Nañjarāja Wodeyar.

The last item has been dealt with above and in foot-note 1 on page 118. It would appear that Peixoto’s account is correct. The second, too, is negligible as there is only a difference of about two months between the date mentioned by Peixoto—10th January 1763—and that mentioned by Wilks—close of March the same year. Such as it is, the Hyder-Nāma gives the date 19th January 1763 for the event and is nearer the date mentioned by Peixoto than to the one mentioned by Wilks. The first item, however, shows a difference of about three months between the date known hitherto from the several sources (12th August 1760) and that mentioned by Peixoto. The Mahratas were asked to come to Khanderao’s help at a time (June 1760) when the major portion of Hyder’s army was absent at Pondichery under Mughtum, Hyder’s brother-in-law. It is stated by Peixoto that, during the Ramzan (Jamzan), the Mahratas appeared one morning and so on. Wilks states that Hyder escaped from Seringapatam on 12th August 1760; while the Hyder-Nāma gives the date S’ 1682 Pramādi śrāvana su 13 which corresponds to 24th August 1760. The difference between these two authorities is only by a few days and not controverting the period narrated by Peixoto. It is just possible that Peixoto has mistaken the Mohurrum for the Ramzan3. He, however, states in agreement with other writers that the river was impassable on account of the rains. This could only have been in August. But we need not suppose that Peixoto was a mere casual observer recording events mainly from hearsay, though we need not, at the same time, think of him as a correct recorder of dates either, since he wrote his manuscript, according to his own statement, in 1770 which was the year in which he left Mysore Service.

The authenticity of the record is generally reliable since the events narrated find support from other sources for the history of Hyder and since also it is apparent that the author has written with a healthy frankness and in a language quite in accord with his European nativity. The few errors that he has made, as, for example, his having mistaken Nañjarāj, the father-in-law of Kṛishnaṇrāj II and Sarvādhikāri as the second king, are minor only and may be condoned in a Portu-

3. The Ramzan itself fell in April during 1760, not in June as stated by Peixoto.
gueze author. While chronicling the events he has in no way exaggerated and where he has given his opinions he has been judicious. He has praised and condemned the Europeans and Indians alike. An account of Hyder from a pen of such an unbiased person as the author of this manuscript would set at naught the writings of English critics and Indian eulogists who have made much of their own and too little of their enemies' activities or achievements.

Eloy Joze Correa Peixoto was the Captain of Infantry in the Portuguese state of Goa. By personal recommendation of the Viceroy of the State he entered Hyder's service in April 1758 when Hyder was contemplating a march on Chennapatna in order to fight the Mahritas. Peixoto was employed as the Chief of the Van Guard and of all the European Fusiliers and one regiment of Grenadiers. In this capacity he served to the end of November 1767, taking part in almost all the campaigns of Hyder up to then and even helping him during the period when Hyder was obliged to flee from Seringapatam to save himself from the scheming Khanderao.

Though the author had a mind to leave Hyder's service before 1767, he could not do so for want of orders from the Government of Goa. When finally the expected orders came he obtained a permit for passage through English territories with the help of some of the European prisoners of Hyder who had been committed to his care and eventually been given freedom. The English were anxious to see him retire from Hyder's service and were, therefore, only too glad to grant him the permit as also to extend to him a hearty reception when he arrived in their territories. They even promised to 'reimburse him his losses and expenses which he might sustain by quitting the Nabob's service'. But when he politely refused to enter into their service against Hyder, they made it difficult for him to leave Madras. At last, however, he managed to obtain their permission, but nothing was paid to him, the pretext being that they thought the other Europeans in the service of Hyder would also quit him, which did not happen.

The author then left Madras on a ship; but near Ceylon the ship was wrecked. He had thus to take another ship on which he sailed only up to Tellichery. It was impossible for him to go to Goa since the Portuguese Government did not help him in this regard. He therefore made up his mind to go to Bengal and accordingly left for that country on a ship which sailed for the place passing through the Andaman and Nicobar islands. From Bengal he wanted to proceed further on land through the North-west passes and therefrom to proceed to Europe by land-route, which, however, was impossible on account of the restrictions of travel imposed by the English.

He had thus to sail back to the Coromandel coast. The English had now made peace with Hyder to the latter's great advantage. At Pondicherry the author was prevailed upon by some French officers to return to Hyder's service. He left for Kolar
with them and eventually was taken in May 1769 back to Hyder's service, though on half of his original pay with charge over all the Europeans with firelocks.

For a year more, that is till about the beginning of August 1770, the author served in Hyder's army. But noticing the gradual decay in his army and its incapacity and also in disgust at the general disgrace of the Europeans who were then in service, he made up his mind to resign. Under pretext of finding Europeans for his army, he left Hyder with his permission and as stated at the end of the manuscript went to Tellichery wherefrom he proceeded for Tanjore. Here he served for sometime and then left for Goa from which place he took passage for Lisbon.

Some time after he left Hyder's service, that is, in the same year 1770 as stated above, he recorded the anecdotes a summary of which only has been given in the following pages. Comparative notes in respect of such of them as are important or differ from known authorities are given in the foot-notes.

ANECDOTES RELATIVE TO THE RISE OF HYDER ALI.

Hyder Ali's father, Fatte Nāyak (Fatennaise) was born at Dēvanhalli (Deunaly)\(^1\)

Hyder himself was born at Kolar (Cular)\(^2\). The latter's name was first Hyder Nāyak (Aidernaique) when he entered the services of the 2nd king at Serignapatam\(^3\), a kingdom as great as Mercara in the south\(^4\).

The '2nd king' (i.e. Nañjarāj) was in alliance with the French who had declared war against the English. These two European powers aimed at obtaining the support of the strongest ruling powers in India, and their army amounted to 90,000 and 35,000 fighting men, respectively. But the English were also in possession of good forts which the French coveted. Of these forts two were of note: \(\textit{viz.}\) Arcot and Trichinopoly which were the bone of contention among the many Indian kings and Nawabs, the one on account of the title of the Nawab of Carnatic which it would bestow on its possessor and the other on account of its fortification and greatness.

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1. See Wilks' History of Mysore, Vol. I, page 149. Hyder's father, Fatte Mohammed, was born at Sira. But see Hyder-Nāma, M.A.R. 1930, p. 80. Hyder's father is said to have come from Bijapur to Kolar and from thence to Sira.

2. At Sira (Sura) according to Kirmani—History of Hyder Nāyak, by Col. W. Miles, preface xix.

3. i.e. Dalvoy Karāchurī Nañjarāj. He was actually the Sarvādhikārī. He was so powerful that the author mistakes him for a king.

Nāñjarāj was now preparing to attack Mohamet Ali who was an ally of the English. Hyder was but a commander of a small detachment of 300 men consisting of Horse and Foot\(^1\). During the three years that the siege of Trichinopoly lasted, he proved himself 'indefatigable' by the series of attacks and 'robberies' which he directed against the convoys of the English. The siege, however, was raised by the rāja in disgust, and he broke off from the French on account of the difficulties encountered\(^2\).

Before leaving for Seringapatam the Rāja ordered Hyder to proceed to Dinḍigul (Dindingal) for subduing the place, as also others in its neighbourhood to the authority of this provincial capital. Hyder's army now amounted to 1,300 men\(^3\). He was given the authority to 'appoint and displace any governors or chiefs' in those parts and was appointed as the General of the Province\(^4\).

'With such good fortune' Hyder executed his duty that he not only brought to subjection powers which were not expected before to be subdued but also got 'much spoils and riches' of which the major portion he reserved for himself and sent the rest to the Rāja with the request that he might be allowed to augment his troops. The Rāja complied without limiting the number.

Hyder was asked to come over to Seringapatam immediately, since it was given out that the Mahratas threatened an invasion.\(^5\) On the 15th of April 1758 he arrived accordingly with an army which now numbered '3,000 men with Fire Arms, 1,200 Horse, and people with match-locks and lances about 1,000 men'. Preparations went on briskly during the rainy season and some months of the dry season too and troops were further increased. The author of the manuscript, Peixoto, now entered Hyder's service. For the preparation of powder,

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1. This number agrees with the one stated by Wilks, History of Mysore, Vol. I, p. 167.
2. For details see Wilks, idem. There was domestic danger, too, which induced him to retire. Salabat Jung had now invaded Mysore to collect the arrears of tribute (p. 214).
3. Wilks gives a different number. (Idem. p. 217). Hyder's resources had increased before he left Trichinopoly. Besides the usual appendages of a chief of rank, in elephants, camels, tents and magnificent appointments, he was rated on the returns and received pay for 1,500 horse, 3,000 regular infantry, 2,000 ponees and four guns with their equipments. See also M. A. R. 1930 p. 82.
4. Dinḍigul is about 65 miles south-east of Trichinopoly. This appointment, according to Wilks, 'may perhaps be considered as the epoch at which the germ of that ambition began to unfold which terminated in Hyder's usurpation of the Government of Mysore.' (op. cit. Vol. I, p. 216). The designation of the appointment was 'Foujedar of Dinḍigul' (idem p. 218). Hyder's occupation in these parts was for the greater portion of the years 1755-1756 (idem p. 219).
5. This Mahrata invasion was for the second time. For details see Wilks, idem pp. 221-222. In addition to this danger there was also the mutiny of the army at the capital, which required Hyder's presence (idem p. 225).
cannon balls and arms, Hyder had the best of the English and the French smiths and carpenters.

Chennapatna was now in the possession of the Mahratras who held it for non-payment of some tribute due to them. It was now the season for them to raid territories out of their jurisdiction and lay them under contribution. Hyder sent in December 1758 an advance party of 1,100 under Kabir Khan (Kabircam) to occupy the place and by the time another party sent by him arrived there on the 5th of the month, the place had been taken. Hyder despatched the Mahrata garrison in the place and even offered several of them service under him. Those who left the place were sent out in safety to inform the Mahrata ruler at Poona of what happened.  

In the meanwhile, the Mahratras themselves under Gopala Rao and Sripant had passed the river Krishnā. As soon as they heard of the affairs at Chennapatna all the troops were gathered in haste and an army consisting of about 45,000 men and 34 guns left straight for Chennapatna.

On their arrival at the place on the 26th, they hoisted also their colours. On the 27th a division of their horse advanced to reconnoitre the camp of the author; but it was repulsed. On the 28th there was a little more of firing on both sides, which ended by the retirement of the Mahratras at 3 o' clock. Hyder now resolved on an expedition and before next morning entrenched himself with his whole camp, thus surrounding himself with a wall full of redoubts to the utter surprise and regret of the Mahratras. Until 3 p.m. on the 29th guns played on both sides. The Mahratras took a bolder step in advancing with their Pindaris on foot followed by a troop of horsemen. On Hyder's side was a certain Englishman, Captain John Moore by name, who with the assistance of a 'moor' destroyed so much of their army that the Mahratras suspended their activities for the next three days.

On the 4th day Hyder surprised them by firing till about 11 o'clock when the Mahratras who had advanced a little retired to their camp. On the 16th (January 1759) night Hyder was able not only to kill 'a great many men and horses but take also a great number of prisoners' among whom was their general. On the 21st the Mahratras appeared with their whole force which Hyder was ready to meet in battle. From 8 to 10 a.m., severe firing was made on both the sides. A division of the Mahratras had begun to move when Hyder advanced with a Portuguese gunner by name Manoel Peryra and made up such a fire that the division was completely destroyed and the Mahratras had to retire to their camp which had

1. It would appear from Wilks' account that the capture of Chennapatna by the Mahratras was early in 1759.
2. This account differs from the one given by Wilks, (idem p. 299). See also Hyder-Nāma (M. A. R. 1930, pp. 84-85).
now been shifted to a place farther off from the first. At last peace was concluded at Seringapatam and the Mahratas retired on the 23rd of February (1759 A.D.). When Hyder returned to Seringapatam he was received with 'much grandeur and honoured with the post of General in Chief.'

Misunderstandings arose between the 'two royal brothers' at Seringapatam as a consequent of which the second rāja left for Mysore (Maneur) where he stayed with his army inside the strong fort. The 'first king', whom now Hyder served as a matter of policy in preference to the 'second king' whose service he undertook first, ordered Hyder to drive his 'brother' out of the kingdom and even to destroy him, if necessary. Accordingly Hyder marched against Mysore with an army of about 10,000 men consisting of 180 Europeans of different nations. The 'second king' had the support of an army which numbered nearly 6,000 of whom there were two detachments of 600 and 400 commanded respectively by two Europeans Mancel Alves and Bento de Campos. Had it not been for Hyder's intrigues with the yielding foreigners through the author, there would have been perhaps some difficulty in taking possession of the fort. Though one European was completely won over to his side, the fort was ably defended for upwards of three months. In the long run the rāja was obliged to quit for Konanūr (Cunur) where he intended to take up his residence. Hyder, when he returned to Seringapatam, was well rewarded for his success and given the title of 'Hyder Ali' with the injunction that whosoever should address him as Nāyak thenceforth would have his tongue cut off. A poor man's tongue was actually cut off the very next day for his having, perhaps in ignorance, disobeyed this proclamation.

Khanderao (Canderau) was a trusted Brahman servant of Hyder, and a man of great experience in whose capacity and fidelity Hyder had full confidence. He was employed not only in all public business but was further entrusted with the work

1. For the terms of the peace see Wilks' op. cit. Vol I, p. 229.
2. Wilks (idem p. 230) says that on this occasion the Rāja welcomed Hyder by the name of 'Futta Hyder Behauder' and made him the commander-in-chief.
3. Peixoto has obviously mistaken Nañjarāj as the brother of the pageant Rāja, while he was in fact his father-in-law and in that capacity was virtually exercising great authority caring little for the Rāja himself. He was almost considered a usurper when through Khanderao and Hyder and by the intervention of the old dowager of Dodda-Dēvarāj he was compelled to retire from public life and Hyder was made to serve in his stead. For details see Wilks, idem pp. 230 ff; see also M.A.R. 1930, p. 85. Certainly the expression 'two royal brothers' cannot refer to Devarāj and Nañjarāj since they were not 'royal' and since Devarāj had expired in June 1756 long before Peixoto joined Hyder's service.
4. i.e. Nañjarāj, the father-in-law, not 'brother.'
5. About 30 miles north-west of Mysore.
of spying upon the Raja. However, as he grew in riches and in confidence and esteem with the latter, he explained to him the real state of affairs that obtained in the kingdom and how powerful Hyder had become so that the very commands of the Raja would not be obeyed unless they were ratified by Hyder. The Raja realised only too late his plight of incapacity and willingly left in Khanda Rao's hands the matter of rectifying the situation.

Khanda Rao convoked the Mahrattas so that they might so regulate their march that they might arrive in Seringapatam in June.

Alliance with Mahrattas. At this time Hyder's camp was here; but the greatest part of it had gone to Pondicherry with Mughtum Saib, a brother-in-law of Hyder Ali. The author and another brother-in-law of Hyder, by name Ismail (Esmal) Saib had also gone from thence, with the result that Hyder remained only with about 2,000 men in all, horse and foot, including the Europeans.

During the Ramzan (Janson) the Mahrattas arrived suddenly on a morning and after closing the gates of the city began firing at the house of Hyder who, however, commanded the inmates not to make even the slightest noise. A ball however rolled and struck his old mother on the leg. She cried out in pain and Hyder at once smote off her head making thereby an example of her for others to keep.

1. Khanda Rao had now developed a disgust for Hyder since the latter had applied for the assignment of four more districts, not being content with possessing already more than half of the dominions of the State. The discussions produced a considerable degree of irritation between Hyder and Khanda Rao (Wilks, History of Mysore Vol. I, p. 233; Hyder-Nama, M.A.R. 1930, p. 85.)

2. For details of the plan and of the party conning it see M.A.R. 1930, p. 85 and Wilks, op. cit. Vol. I, pp. 255 ff. From the account given in the Annals of the Mysore Royal Family it appears that Hyder, apart from being a usurper, was most loyal to his sovereign, while Tipu was quite the opposite. It is stated that Khanda Rao and others plotted against the increase of his power and influence with the King, since they feared that Hyder, being aware of all the deceptions they had so far practised on Government, would curb them if he was allowed to grow stronger (Vol. I, P. 193).

3. 'Beenee Visajee Pundit' was already ravaging the country between Balapur and Devanahalli to the north-east of Mysore (Wilks, op. cit. p. 256). He was expected to arrive in August, not in June as stated by Peixoto; but see supra p. 84.

4. This was to co-operate with the French against the English in Arcot (Wilks, op. cit. pp. 233 and 253 ff.)

5. The Mahrattas had not yet arrived. It was Khanda Rao who opened the fire in expectation of them (idem p. 256).

6. It is difficult to believe the matricide attributed to Hyder by Peixoto who further says that he was himself absent from Seringapatam with Ismail Saib, a brother-in-law of Hyder. He was also ignorant of the flight of Hyder until he met him at Anekal. While thus he gives this information obviously from hearsay, none else (whether Hindu, European or Mohammedan) has been known up to now to have recorded it. So far as the Mohammedan and Hindu writers are concerned, it is possible that the former would not and the latter could not record such a wicked act of Hyder, specially during the period that they were ruled by him and his son; and by the time the Hindu dynasty was restored, the matter had possibly become forgotten owing to the lapse of time and the death or destruction of those who may have known it. Among the Europeans, the English were Hyder's enemies and therefore not so regularly in his service as to have known the fact intimately. Peixoto's statement requires corroboration, though he was not prejudiced against Hyder and, in fact, would not serve another power against him.
rigidly still. For three days and nights he remained in this manner and then fled away leaving his whole family taking with him 30 horse and 11 camel with some money and jewels. Manel Alves was killed and the other Europeans entered the service of Khanḍerno.

On the 18th (August) the author who was ignorant of the flight of Hyder received an order, presumably from Hyder, to proceed in all haste to Anekal (Anaquolu) marching only during the night times. At break of the next day Hyder, whom he did not expect, met him and made arrangements to complete his arms without the least default. The Mahratas had now 'diggessed' themselves in different platoons and occupied all the possible 'straitways and roads,' where they thought he might have retired. On discovering that Hyder was at Anekal they surrounded the place with their cavalry and particularly secured the road that led to Bangalore where they did not doubt Hyder would retire inasmuch as it was the nearest place with a strong fort.

With carefully studied preparations for the march to this destination which was not made known at first, and with strict orders, on pain of death if violated, to the several adjutants. Hyder left Anekal by a side track with the 'links lighted' according to custom. While his spies were continually engaged in informing the movements of the enemy, the latter discovered Hyder's march and immediately broke their circle guarding the Bangalore road. By forming themselves into battalions they began a careful search when Hyder ordered all the links to be put out. They then proceeded along the route so silently that until the fort of 'Gegueni' (?) was reached Hyder's movements were not at all discovered. Here he marched upon them so effectively that with little difficulty he proceeded right up to the gate of 'Beigur' (?) which now was garrisoned by a Mahrata chief by name Gangadhara Panta. It did not take much time for Hyder to occupy this place which he left very soon after stationing 150 'Piadas' only with matchlocks in it. His intention was to reach Bangalore before day-break to prevent the Mahratas from discovering the weakness of his camp. In this he was successful because the governor of the Bangalore fort had not yet come to know of what happened to him at Seringapatam.2

Hyder's occupation of the strong fort of Bangalore which was one of the capitals of the Mysore kingdom, and his proven capacity as a general made the Raja of Seringapatam to determine his persecution and bring all the places under his obedience. The Mahratas were engaged for this purpose

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1. For discussion of the date of Hyder's flight from Seringapatam see supra p. 84.
2. Peixoto says 'it was rumoured that if he (the governor of Bangalore) had known it he would not have come out' (to meet Hyder). But the governor of the place was Kabir Beg, a Mahomedan and a true friend of Hyder (See M.A.R. 1930, p. 86). M.M.D.L.T. says that he was Hyder's uncle.—History of Hyder Shah, p. 41.
with orders to invade and subdue or even 'burn and raze' such of the villages as would not yield readily. Hyder, however, was able to confound them all on various occasions with his 'sallies' effectively. The peasants as, for instance, at Yelahanka (Yelavanka) were ruthlessly dealt with so that they might thenceforth defend themselves against these foreigners who were not suffered to come within 8 leagues from Bangalore. On the 11th October (1760) above the 'Gatt de Chocallo' in the neighbourhood of the 'Fort Sheldurgo' the Mahrata camp—huge as it was, consisting of 35,000 men and 30 guns—was worsted by the two brothers-in-law of Hyder, Ismail (Esmal) Saib and Mir Saib. Further 'sallies' were, however, seemingly checked by Hyder in expectation of his brother-in-law Mugtum Saib from Pondicherry, whom he sent for almost as soon as he arrived in Bangalore. With him were also expected four European commanders, 150 private Europeans, 400 Topasses and a huge army of Seaploys.

Kolar (Cular) was now almost a kingdom and Faizulla Khan (Farzulacam) was the Nawab thereof by reason of his having been the husband of the heiress. To his misfortune this queen died at this time and he was no longer claimed as a ruler. He had therefore to leave the place immediately. Hyder was very hospitable to him when he came up for succour. Indeed in the early stages the Khan was held in as much reverence as Hyder himself. He was also appointed to repel the onslufts of the Mahratas, which were being made almost daily into the villages even within the neighbourhood of Bangalore. The author of the manuscript had also been engaged in driving out the hordes of these Mahrata 'Pindares'. On one occasion when he captured several of them at a village and brought them in bonds before Hyder, the latter, instead of thanking 'reprimanded him strangely' and, having liberated them, prohibited him from marching out again without his orders.

Ineffectual struggles with the Mahratas were being carried on for over three months when, one day, the author received orders to march the next morning to a place which was not made known at first. The fort of Anekal was reached by him in this manner and here he was informed that Hyder's brother-in-law Mugtum Saib had been surrounded by the Mahratas and the king's forces from Seringapatam. The latter numbered about 8,000 men and Mugtum Saib's camp suffered

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1. This is another mistake committed by Peixoto. He has referred to Faizulla Khan as the Nawab of Kolar (Cular), while, in fact he was the son-in-law of Dilaver Khan, the late Nawab of Sira. The Mahratas captured the place in 1757 and had assigned a district with the town of Sira to the family of Dilaver Khan. Faizulla Khan consequently was working secretly for the restoration of the ancestral possessions of the family (Wilks, History of Mysore, Vol. I, p. 260).

2. He had been compelled 'to take post under Anchittydroog' (Wilks, idem p. 261) about 48 miles south by east of Bangalore and 25 miles from Anekal.
much for want of adequate supply of ammunition, etc. For four days it was made impossible for the author to carry succour to him. Faizulla Khan (Farzulla cam), Ismail (Esmal) Saib and Mir Saib were in command of the author's camp consisting of 1,400 Foot, 330 Horse, coolies with powder and ball 250, oxen laden with victuals 400, camels laden with money 12, and workmen to level the road and cut the bushes 500. With an ordered disposition this army marched between the advanced 'piequits' of the enemy to Tellemangal where Mughtum Saib was encamped. Mallerow also had now come to help the enemy with his whole force, so that the three camps consisted of nearly 50,000 men and 40 pieces of cannon. Though it was possible for Hyder and his men to enter the fort of 'Tellemangal,' yet Mughtum was not to be found there and in the meanwhile the enemy began to give much trouble and create great confusion. However, it was not very long before it was known that Mughtum Saib, with wisdom, sought a stronger place of refuge about a league in distance from the fort as a result of his having narrowly escaped from being utterly routed.

The allies determined first on reducing 'Tellemangal' and then on beating Mughtum Saib so that it might be easier for them to force Hyder to surrender by himself. The troops of Mallerow suffered much and their Portuguese chief was taken prisoner with 16 private Europeans of different nations. In the meanwhile the fort of 'Tellemangal' had to be evacuated owing to the indiscriminate decision of 'Inebra Beg' (? Kabir baig), a former governor of Bangalore. There was great loss consequently with much disorder among the troops. Hyder therefore had to entreat the Mahrattas for peace and in this he was successful. The three parties left for their respective territories to the disappointment of Khânderao.

Hyder now sought once again the help of the '2nd king' of Mysore, who was residing in Konanur (Cunur) Fort and asked of him his seal with which he began to subdue the whole kingdom in his name by saying that the first king was only the king of the State and that it was the authority of the second to govern according to long-established custom. Thus Hyder went on conquering the provinces and changing the governors. Those who offered to fight were ruthlessly dealt with and hanged, for e.g., the governor of Mágadi (Magari). Within a short time the whole kingdom excepting Seringapatam was subdued. In

1. According to Wilks, 'Fazl Ulla Khan' was in command of the whole force (History of Mysore, Vol. I p. 261).
4. For the terms of peace, etc., see Wilks, op. cit. p. 262.
5. i.e., Nañjárāj, the father-in-law of the king.
6. His seal as Sārvādhikāri, which title he had not yet given up, though he had retired from public life.
the latter place there was an army of 14,000 men consisting of 8,000 good Mahrata Horse, and 6,000 Infantry amongst whom were many Europeans, Artillery and Infantry whose chief was a Portuguese, Joze Rodrigues by name. These Europeans were all in the service of Hyder at first before his flight from Seringapatam.

The army of Khande Rao had now been sub-divided into three bodies, each sationed in different places at Seringapatam: one in the isle, consisting mostly of horses; another in the fort; and the third in 'Madrapur' which was a bazaar situated close to the river and the stone bridge over it which was upward of 160 yards long with a great and strong bulwark at its end constructed by Hyder, which could only be attacked in front.'

While Khande Rao was encamped at Mysore, Hyder marched from fort to fort augmenting his troops and at Tayur (Tair) there accidentally arrived the Bishop D. Fres. Antonio De Noronha, Mons. Alain (Alem) and Mons. Hugo (Higel) with succour, at which Hyder was greatly satisfied.

From Tayur (Tair) Hyder went to Haradanahalli (Ardenaly) from where, at the Bishop's suggestion, the latter was sent to 'Iru' with a detachment of 4,000 men to intimidate the forts belonging to the kingdom of Mysore. Spreading a false report that he was descending the Ghats to attack Rama Rao and thus drawing Khande Rao to the fort of 'Reginagor', Hyder once again occupied Tayur (Tair) and leaving the camp in the charge of Faizulla Khan (Farzullacun) and Muftum Saib, he marched with the Bishop to Komanur (Cunur) to see the Raja (Nauntera). While he was coming back with him Khande Rao got notice and marched with a large army to meet the allies. But the manoeuvres of Hyder were too much for him and leaving the army in charge of a 'moorist general' he fled back to Seringapatam. Hyder destroyed his army putting to flight a great number. While he was at 'Tipur,' Khande Rao was drawing his troops together at Seringapatam. The greater part of his men being at 'Madrapur,' Hyder thought of capturing this place tactfully. Eleven platoons were ordered to advance upon the bulwark and 3 were sent into the streets of 'Madrapur' with orders not to fire unnecessarily, but to rob and disturb Khande Rao's people. The bulwark was stormed and many were taken prisoners. But Hyder was obliged to march to Satyagala (Setegal) where, however, the king sought his peace by laying all the blame upon Khande Rao and yet saying that no harm should be done to him. Hyder consented with 'words of great maxim'.

In the meanwhile the fort of 'Iru' also where Rama Rao was in command surrendered to Hyder, 'leaving all the implements of war, Horses and everything that belonged to the king of Seringapatam'. Rama Rao himself was eventually sent

2. Cp. the account given of the wars between Hyder and Khande Rao by Wilks (idem pp. 263 ff).

Hyder practised on Khande Rao certain stratagems not related by Peixoto.
prisoner to the fort of Bangalore where Ibrahim (Ibrahim Saib, Hyder's uncle), was in command. Sankesidurg (Samquesidurgo) was also taken and a governor of Hyder was left in possession of it. 'Arva Cooxi,' the whole province of Dindigul with the adjoining principalities, Salem, 'Chotu-Darapore,' 'Bara-Dharapore' and several other places were also reduced. Practically the whole kingdom had been subdued when Hyder left 'Irur' for Seringapatam once again and 'with his usual maxims' compelled the king to come to such terms as he desired. One of the articles of the agreement was not to kill Khanderao, which he observed for a certain time.1

With the gates of Seringapatam strongly secured, Hyder began 'a great examination' and in this Khanderao was obliged to assist him. All those who had acted against him were severely dealt with and their properties were confiscated. Khanderao himself was put in a cage and sent to Bangalore. After subjecting him to various indignities, Hyder one day 'ordered a gun to be brought in sight of Canderau, Ramerau to be tied to the muzzle and fire set to it, which was done in Bengalur, and immediately a person asked Canderau if he had seen Ramerau fly and in this manner he kept Canderau in the cage upwards of a year.'

The places stipulated in the articles were governed by Mughtum Saib for Hyder. The king's name was worth nothing. Even the Raja2 in Helplessness of the Raja. whose name he had subdued all, was prevented from entering Seringapatam 'for he feared he should not be able to expulse him again as the place is very strong and he wanted to govern himself as rightful lord.'

Basalat Jung (Barsala Seng), brother of Nizam Ali, had now besieged Hoskote (Eskote) which was in the possession of the Mahratas. Reduction of Hoskote and Sira. He found it impossible to capture the place and so asked Hyder for help. Hyder accomplished the task so soon that Basalat Jung in appreciation of his ability, gave him the title of Nawab Hyder Jung Bahadur (Nabob Hyder Senga bader)3 and asked him to take the fort of Sira which also was in the possession of the Mahratas. With little difficulty this place also was conquered and garrisoned.4

1. The establishment of Hyder once again in full power was in June 1761.
2. i.e., Karachuri Naunjaraj.
4. Wilks says (ibid) 'The distress of this chief, and the whole character of the negotiation, may be inferred from the fact that for a nazar of three lacs of rupees, he agreed to invest Hyder with the office of Nabob of Sera; an office, a country and a capital, which were yet to be conquered.'
5. After capturing Hoskote, Hyder first marched to Doddaballapura (Great Ballapur) which he annexed and then proceeded to Sira. (Wilks, idem p. 271).
Chikkaballāpura (Chikka Balapora) was a very strong fort governed by a valorous rāja of the ‘Telinga’ caste. Many generals and chiefs had attempted in vain to conquer it. Even the king of Seringapatam once aimed at subduing it and had failed at which he taxed the kingdom very heavily and set apart a large amount as reward for him who should at any time take the place. Hyder, moved by this hope of gain and the gain of fame, marched upon the place accompanied by the Bishop Noronha. The citadel was very well defended and it took about 11 days for Hyder to gain the citadel. But those within the fort took care to see that all the works of Hyder and ‘the approaches which he made against the fort served for nothing’; whereupon Hyder decided upon making mines and blasting the walls. About 13 mines were dug up and just when he was about to set fire he sent word to the rāja to surrender himself. But the rāja did not care. The explosion was effective partly in making about three breaches. The people, however, rose up to the occasion without minding the loss they sustained, and both the Nawab and the Bishop were amazed at their firmness and constancy. The next day, they made up with the rāja and proceeded towards Dēvanahallī (Deunaly).

Here Hyder remained for some time expecting some money due from the aforesaid rāja, and was soon told of the rāja’s intention to refresh himself for which purpose he was going to one of his two forts in the mountains. It was also said that Mallerow was coming to help him. Hence Hyder, though he gave out that he was going to Sira, marched back to Chikkaballapura, and easily captured the place since the rāja had left the place. The latter found it difficult to reclaim it. It was garrisoned and put in order by Hyder in a few days.

The territory of Mallerow was next attacked. He tried to help the rāja of Chikkaballapura and Hyder wanted to wreak vengeance up-

**Relations with Mallerow.** on him. At the very first encounter Mallerow was worsted as a result of the wonders effected by the French Horse led by Monsr. Hugel (Hugle). Mallerow was dislodged from all his forts and after sustaining a heavy loss he retired to the fort of Kodikonda (Curcunda). Hyder followed him up and utterly defeated him here. Mallerow left some garrison at the place and fled to bring succour.

1. The name given by Wilks is Murari Row (idem p. 274).
2. The account given by Wilks (idem p. 271 ff) differs slightly. The conquest of the place had been long desired by Hyder as he thought it to be indispensable to the safety of this part of the frontier. The spirit of enterprise and defiance which the inmates displayed for sometime was changed to one of despondency when the expected Maharata aid failed due to Hyder’s march against Murāri Rao. Hence the Poligar made peace by promising to pay 9 lakhs of rupees. This was, however, not paid and the Poligar retired to Nandidrug as it was a better place of defence. Thus Hyder came back and captured Chikkaballāpura being ‘enraged at finding himself the dupe of a deception.’
The place was taken in the meanwhile and it was not possible for him to reclaim it.

Hyder then marched to Madakasira (Marko Sira), another fort of Mallerow, which was very well garrisoned and very strong and situated on a mountain. It took four days for Hyder to effect a breach in the walls. His first commandant Joze Raiz (a Portuguese) died, at which he was very sorry. The other commandant Bento de Campos also died three days later and had it not been for the presence of Hyder and the French Bishop, the troops would not have made bold to mount the breach. The author of the manuscript was ordered to garrison the citadel and the hill and not to stir without a second order from Hyder himself. In the meanwhile the gate at the citadel was fired at by the Mahratast themselves, which incident caused great injury to the troops. Even Hyder was covered with blood, but in spite of the reverses, he persisted and eventually effected a breach in the fort wall at which those within retreated to the top where the mountain is divided into three parts. Hyder intimidated them and eventually compelled the governor to deliver the place.

It was Hyder's determination to destroy Mallerow and take his whole kingdom. He sent his brother-in-law Mir Saib to take Penugonda

Capture of Penugonda. which was a good fort and more defensible than Madakasira. Mallerow, however, harassed him a great deal, being superior in strength. But Mir Saib tricked him and lying in ambush fell upon him suddenly, with the result that Mallerow suffered a great loss and was compelled to retire to Gooti where Mir Saib followed him up and within a short time took the fort by escalade, being helped in this enterprise by Captain Anthony Ginheiro de Faria and Captain George Warner, each of whom advanced with success from different directions. Intelligence of this was sent to Hyder at Madakasira and Hyder ordered his brother-in-law to subdue Mallerow completely. He thus marched to Midagesi (Madegasi), a fort captured by him formerly, and prepared himself to follow up Mallerow as far as Sandur.¹

While Hyder stayed at Madakasira, one day he did not send for the Bishop for the customary walk. The Bishop therefore went up to

Misunderstanding between Hyder and the Bishop. him but found a principal person of the kingdom of 'Patana' occupying the seat which was usually being occupied by him. When the two rose to receive him, the bishop went up straight to his usual seat and occupied it. The other person had therefore to sit down at another place. This enraged Hyder but he strove to hide his feelings.

¹ Hyder's conquests of Kodikonda, Madakasira, Penugonda, Gooti and other places are simply mentioned by Wilks (op. cit. p. 275). But the details are known for the first time from Peixoto.
The consequent indifference with which the bishop was treated on this occasion and, further, his having been asked not to stretch his legs which privilege he was usually allowed if he desired, irritated the Bishop who at once got up from his seat and asked if Hyder had no more business with him. Hyder bluntly replied in the affirmative and even went to the extent of granting him the pass when it was asked for to leave his territories. The Bishop left immediately and in spite of Hyder's attempts to frighten him on his way, he managed to reach the kingdom of Sunda safely. Learning that he was safe 'Hyder repented of having permitted him to depart.' However he treated the other Europeans in his army well, and they were glad that the Bishop had left them for good.

Hyder marched to Sira with the idea of proceeding therefrom to the dominions of the Raja of Chitaldrug in order to bring him to his own terms regarding the differences between them. Faizulla Khan (Farzullacam) was sent in advance with an army of 8,000 men to take some forts belonging to the Raja. Hiriyur (Irur) was captured and here their differences being settled, Hyder sent for Faizulla Khan to join his camp.

The territories of the kingdom of Bednur (Bedenur) were next attacked by Hyder. Sante-Benur (Santa Bedenur) was first captured. The kingdom of Bednur was now ruled by a woman unworthy of being a queen. Her husband had, during his life time, adopted his nephew whom she did not like. The prince was sent out of the town with some people who were ordered to kill him. But out of compassion they left him in the woods instead. He was taken to the Raja of Chitaldrug, who gave him protection and recommended him to Hyder when their differences were settled. A principal article of their treaty was that Hyder should subdue Bednur (Bedenur) and deliver the kingdom to the prince. Since the people of Bednur were content with this information, Hyder had no difficulty in reaching the gates of Bednur. The queen quitted the town and retreated to a hill called Durga, leaving the place with a mine which was set on fire as soon as Hyder took the first gates. The principal places were all garrisoned by Hyder and most of those who had fled away, were caught. Bednur was annexed on the 10th of January 1763.

1. These details are not mentioned by Wilks.
2. Ballalarayanadurga, 70 miles to the south of Bednur.
3. The account, as given by Wilks, of the annexation of Bednur differs slightly in certain details (op. cit. pp. 275 ff). According to him a jetti, who used to shampoo the prince daily, was asked to kill him by dislocating his neck. The jetti on the other hand took him under his protection for 5 years, at the end of which period the Poligar of Chitaldrug was approached by the prince for help to regain his patrimony. The prince was thus recommended to Hyder who marched to Bednur.
While the Rāja of Chitaldrug remained at Bednūr with the prince, Hyder proceeded as far as Mangalore subduing the provinces. He had no intention of giving the kingdom to the prince, when he saw that only this place could serve him 'for a refuge if the wheel of Fortune should turn and he having against him powers with which he could not contend in the field.'

The queen with her paramour Lingia (Liubboa) was captured. She therefore resolved to come to Hyder's presence. The Nawab received her with ceremony and ordered her with her women to be lodged in his own house together with the other women who belonged to him.

While at Mangalore Hyder subdued many forts as far north as Gōkarna.

At Kundāpur (Cundapoor) he stayed for a few days and then proceeded to Bednūr. The author of the manuscript was some days later sent again to Mangalore with orders to execute all such orders as he might receive from the governor 'Mirzam Lute Fili.'

The latter took him to Kumbla (Comelong) where the fort was besieged by Uda-Purssu, a prince of the woods near Nileshwar (Neliasarum) with an army of about 1,000 Nairs who, 'though they were good soldiers,' did not keep any order. The object of this expedition was to drive out the besiegers. As soon as the Nairs perceived their approach, they retired into a pagoda and fought terribly, though the walls were scaled on all-sides. More than 400 of the author's people were killed by

about the close of January 1763. The queen offered to purchase Hyder's retreat several times which he refused being guided by one Liṅgaṇa, a former minister. It was not before the beginning of March 1763 that he ordered a noisy but feigned attack on the posts in his front, while he himself, guided by Liṅgaṇa, entered the city before any alarm was given. The conquest of Bednūr formed a new era in the History of Hyder. (Wilks op. cit. p. 231. Cp. M. A. R. 1930, p. 87).

1. He gave the place, the name of Hyder-Nagar and professed to consider Seringapatam as belonging to the Kartaar. (Wilks op. cit. p. 279).

2. The name given in the Hyder Nāma is Naṅjia, M. A. R. 1930, p. 87. The name mentioned by Wilks is Nimbēia (op. cit. 279).

3. But see Wilks, idem p. 278 and note*. It is said that the Rāṇi, perhaps even voluntarily, offered to convert to Islam and capitulated on the condition of being reinstated and with the assurance of due consideration for her rank and dignity. Hyder, however, sent her with the pretender to prison on the fortified hill of Maddagiri (idem p. 279) where they remained until they were set free by the Mahratas in 1767.

4. Wilks says (idem p. 280) that Lutf Ali Beg 'a brave and excellent officer of cavalry' and in no way 'a naval engineer and lord high admiral' was ordered for the preparation of a dockyard and naval arsenal on the Western Coast for the construction of ships of war.

5. The war with 'Uda Purssu' and the invasion of his territories are not mentioned by Wilks or anywhere else so far as known.

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them. However the place was taken before day break and all the Nairs were put to the sword.

The next day the author marched to Mangalore from whence the pagoda Irur,' the capital of 'Uda Parsu' was attacked. Barki Venkata Rao (Vargin Vengaterrong) commanded the expedition this time. He was one of Nawab's important counsellors, though the "Nabob keeps his counsellors more out of state than for necessity, for whatever he does nobody knows before the hour of execution nothing takes effect what is debated in council and serves only as news to be taken of." It was now the 'outer' end of May 1763 and the beginning of the rainy monsoon. Hence the expedition was not easy. Uda Parsu and his family stayed in their Pagoda with an army of about 6,000 Nairs, whereas Barki Venkata Rao had in all about 3,000 men, Horse and Foot. The author and Capt. Ioxe Bento were in the rear of the march conducting a three-pounder gun with much difficulty on account of 'the straightness of the road and the terrible woods.' The Nairs, though they were on either side, did not make bold to attack. They were crying out according to custom, on both the flanks. Uda Purssu received succour in the meanwhile from Nilesvar (Nelliasaram). But they were surrounded and forced to surrender. Uda Purssu retreated into the tower of his pagoda. Since it was Hyder's order that he should be taken alive, Barki Venkata Rao had to use many tactics and hold out many promises for him to surrender.

He then was led with his family and children to Mangalore and therefrom to Bednūr where he was well received by Hyder at first. Sometime later, however, he was asked by Narain Rao (Nanan rao) on behalf of Hyder, as to where he had hidden the treasure for which he was so famous. Uda Purssu tried to evade by giving false replies when the Nawab ordered him to be hanged (7th October 1763).

After taking Bednūr Hyder ordered Mir Faizulla Khan to subdue all the forts and places belonging to the Nawab of Savanūr who was counted as a great Lord in the neighbourhood. A contingent of 6,000 to 7,000 men was despatched for this purpose.

The fort held out till the 17th of June and Hyder himself marched to the place. That very midnight the fort was completely surrounded and early next morning firing began violently. The enemy's camp was routed and taken with all its baggage and coloures. The Nawab of Savanūr retired to the fort of 'Avari' immediately but was pursued by Hyder's men. The same night he therefore marched

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1. Wilks adds the conquest of Soonda after that of Bednūr (op. cit. p. 280-1).
2. See Wilks (Idem p. 282) for the reasons which induced Hyder to invade Savanūr. Savanūr formed a deep indentation into the territory of Hyder after his conquest of Bednūr and Soonda. The Nawab of the place had bent to the interests of the Mahratias (Idem p. 235) and had even refused alliance with Hyder.
back to Savañur leaving his garrisons at ‘Avari’ which were all captured. It was now thought that Savañur would certainly fall. Many chiefs did not desire the total destruction of the Nawab of Savañur. Hence they began to treat for terms of peace. The old mother of the Nawab herself came to Hyder\(^1\) and was received with great respect. Hyder agreed to raise the siege if her son would consent to his terms and come to his camp. The conditions were then proposed and a certain sum of money\(^2\) was demanded of which it was stipulated that a part should be paid immediately and the balance some months later when Hyder would come back after capturing Bankāpur from the Mahratas. Though the Nawab of Savañur added himself a condition to the treaty to the effect that he would help Hyder in the siege of Bankāpur with an army of 6,000, there was no attempt made on his part to fulfil the conditions and Hyder had to waste several days in the expectation of men and money from the Nawab. At last Hyder sent some Brahmans under the care of one Bhīma Rao (Bimi rao) to demand money in rough terms from the Nawab. The errand was carried in such excess that the Savañur sepoys killed several of the guard, wounding Bhima Rao himself in the right arm. Hyder was enraged at this to such an extent that he declared he would chastise everybody in the enemy’s fort if the money was not paid within 3 days. This determination procured for him the amount\(^3\) soon and when the Nawab of Savañur came to his camp to see him he was made to wait for several days and when finally he admitted him into his presence he scolded him by saying that he was not a worthy son of his mother and that for her sake he preserved him for that time.

The fort of Bankāpur was then besieged and taken from the Mahratas. Afzal Khan (Abuzal cam), brother of Mir Faizulla Khan (Farzulla cam) was left in charge of the place till it was given back to the Mahratas under certain conditions. Hyder then marched back to Bednūr capturing on the way several more forts belonging to Bankāpur (21st September 1763).

At Bednūr Hyder remained from September 1763 to the 27th of March 1764 making great military preparations. The Mahratas had become envious of his growing power and determined to curb him. Hyder came to know of their intentions and marched to fight them in order to prevent them from invading his dominions. While he was encamped on the banks of the river ‘Ratali’ he received

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1. These details are not mentioned elsewhere.
2. Two lakhs of rupees (Wilks, op. cit. p. 283).
3. The Nawab of Savañur, Abdul Hakeem Khan, was a Pathan. Wilks (idem p. 283) says that he had not hoarded any treasure, nor had any credit with the Sowars so that he was obliged to make payment in shawls, silks, gold clothes, carpets and other valuables equal actually to four times the amount demanded.
intelligence that the Mahratas were approaching with a big army of 20,000 horse. As was usual with him he ordered his troops to advance by platoons towards the enemy. When thus they marched close upon the Mahratas, Hyder found out to his consternation that their horse alone numbered more than 50,000. That whole day Hyder’s army had to stand a terrible fire and suffer considerably, being surrounded on all sides. Though Hyder wanted to march out to the plain, he could not do so for fear of being molested by the Mahratas. He therefore made ‘battery’s’ and pretended to fight when Mādhava Rao, the Mahrata leader, wrote to him a letter praising the heroic actions said of him and desiring to meet him the next day in case he was a good soldier as he had heard. Hyder conferred with Mir Faizulla Khan and at midnight marched with his whole camp to the fort of ‘Mencur’ which was about two leagues from the place. The Mahratas were not slow in following him up, though the hilly region gave them, particularly to the Horse, great difficulty in marching. But it was not long before the Mahratas discovered that Hyder was encamped in an advantageous place and that it would be futile for them to fight him. They therefore broke up with the intention of attacking Bednūr. Hyder however quickly marched to Anekal to wait for them there. But the approach of the rainy season compelled Mādhava Rao to retire leaving a portion of his camp under the care of Gōpāl Rau and Segipanta.

Hyder renewed his preparations and was contemplating throughout the season on how best he could despoil the Mahratas. No sooner the rains ceased and the flooded rivers diminished in water than he marched out and began to plunder the Mahrata territories in the neighbourhood of Anekal. Mādhava Rao arrived from Poona now accompanied by Malle Rao. The Nawab of Savaqur had now joined the Mahratas against Hyder. The time was now critical for Hyder. The Mahrata force was superior to his. Hyder had to exercise the greatest care possible; every moment the walls of the fort were being examined. On the 16th of November 1764 the Mahratas encamped at Anavatti (Anoutim) within sight of Hyder’s camp. On the 17th they began reconnoitering and the battle began in earnest on the 18th in open plain. The battle continued for a long time with great loss on both the sides and a greater number of wounded people on Hyder’s side. In the meanwhile Raghoba arrived to help Mādhava Rao. Five days after his arrival both the parties began to treat about peace. Raghoba, however, demanded a considerable sum of money and a sum of 3,60,00,000 rupees was offered to which Raghoba would not agree. War began again and continued till the 11th February 1765 on which day the Mahratas broke up their camp without the least noise. Hyder came to know of this and immediately marched towards Bednūr to which place the Mahratas also directed their movements. At ‘Sircapor’ there were some encounters but no great advantage was gained on either side. Then Hyder retired to ‘Morangary’ a fort belonging to Bednūr, wherefrom he sent for
Mir Faizulla Khan and entrenched himself ‘in a situation defensible of itself.’ On many occasions the Mahratás experienced loss and resolved therefore to adjust the terms of the peace which was concluded on the 23rd May 1765.\(^1\)

No sooner the Mahratás passed the river Tungabhadra than Hyder ordered Mir Faizulla Khan to invade Coorg. The country of ‘Aigur’ in the neighbourhood was attacked first and taken. Other places were then conquered one after another when Hyder ordered Mir Faizulla Khan to go and reinforce the camp of Mir Saib, brother-in-law of Hyder, who had been asked to subdue the country of Kaḍapa (Carpe) whose Nawab ‘Muxa Mian’ was considered as a powerful ruler. He was a great friend of the Europeans, especially of the Portuguese who stood by his side. His commandant Francis de Roach had died in his service and with little difficulty Mir Saib and Mir Faizulla made him a tributary of Hyder.

Ali Raja was the Lord of Cannanore. He informed Hyder that he could find much wealth if he invaded Malabar. Hyder therefore effected the conquest. Mir Faizulla Khan was ordered to subdue the kingdom of Coorg and take it, while Hyder himself resolved to march for the conquest of Malabar. Towards the end of January 1766, the march began from Mangalore, the army proceeding by land and a fleet consisting upwards of 80 vessels by sea.

The army marched by way of ‘Mangiseram, Combelay, Decalla and Tekal\(^2\) to Maday” the fort of which place was captured easily after passing a pretty large river in spite of this passage being defended by the Nairs. The whole country was disturbed by robbing, setting the houses on fire and killing the Nairs without discretion. The inhabitants ran away to the woods and some to Travancore. Though the kings of ‘Colastria, Samorin, Cottiote’ (?) and others tried to conclude peace, Hyder would not hear. The fort of Valarpattanam (Balliapatam) on the banks of a river was then attacked and captured. Chirakkal (Cherrika) the capital of ‘Colastria,’ next fell to Hyder’s hands as the Nairs had themselves abandoned the place. The Moplahs were enlisted in his army and the Nawab of Cananore was made the governor of the place. The kingdom of Kotṭayam (Cotiote), said to be about 60

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1. The Ms. Hyder-Nâma, (M.A.R. 1930 pp. 87-88; cp. also Wilks op. cit. p. 287) states that Hyder suffered a great deal in these wars and was placed in such desperate circumstances that he had to treat for peace. All his conquests of the Maharata territories were restored; his claims on Abdul Hakim Khan were relinquished and he agreed to pay the Peshva thirty-two lakhs of rupees. Wilks says that the peace was concluded about the end of February; the date mentioned in the Hyder-Nâma is 23rd March 1766 (S1837 Fârthiva Chaitra śu 2).
2. May be Bekal which has a fine fort built by Śivappa Nâyaka of Bednîr.
3. Madáyi or Pazhayanâdi which has also a fort said to have been a canarese redoubt till about 1736.
leagues in extent was then captured. The Nair inhabitants of the place fled to Tellichery (Teley) or Mahé (Mohie) where the English and the French, respectively, protected them. A detachment was sent from Tellichery on behalf of the chief of Tellichery, which Hyder accepted. He was glad to meet the chief with presents.

The country of the four Nambiars was then attacked and abandoned. The king of Zamorin (Samorin) was captured at an annual feast to which Hyder sent 500 of his men dressed as Brahmins. At Calicut he was lodged in a Pagoda for some days and was then told that Nizamaly khan, 'Suba of Dodecam' was the lord of all these territories and that he ought to obey him and pay annual contributions to him. The king replied that he would arrange for this with his nephew and though it was already the beginning of May nothing was accomplished. In fact his nephew had been fighting Hyder's men all this time. Hyder eventually found out that the king was deceitful and was contemplating on how to deal with him, when the king's people set fire to the house in which the king and most of his people were burnt. The Nairs were attacking Hyder's men every moment as they were waiting only for his retreat. Hyder was obliged to leave the kingdom in charge of a governor and quit the place. After being in possession of it for about two years he received from the king of Zamorin (Samorin) Rs. 12,00,000 and delivered the kingdom on the 8th of March 1765.

Towards the end of May 1766 Hyder left Calicut and retired to Coimbatore (Guimatur) belonging to the kingdom of 'Moneur'. But in July he had to come back to chastise the Nairs who besieged Mādana (Madana) in a pagoda as soon as Hyder had left the place. The entire Nair country was plundered, their houses were burnt and a universal massacre of the Nair caste was ordered. The Nairs were hunted down and butchered. Hyder gave 'Rupees 5 to any one who brought him the head of a Nair that was able to fight; if it was of an old man, he gave four, and if of a boy he gave three rupees.' A price of three rupees was also paid for every Nair woman captured alive. Many women were thus captured and transported to distant places as presents to governors and chiefs. Several incidents are related in the manuscript which recount the military trials of Nairs and the indignities they suffered from at the hands of Hyder.1

By the end of August Hyder returned to Coimbatore (Guimatur) leaving almost all the troops at Palghat (Palicatcherry). There was some trouble with some of the chiefs of the Horse here who complained against 'Chamrao.' Since they could not be accommodated with good words and were also somewhat

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1. Wilks gives a different account about Hyder's dealings with the Zamorin, for which see op. cit. pp. 291-2.
2. This was 'a civil governor to whom Hyder had entrusted the fiscal arrangements of Malabar (idem p. 293).
3. Cp. also Wilks, ibid.
4. Wilks says (op. cit p. 294) that Hyder now ordered the erection of the fort at Palghat.
rebellious in their replies they were oppressed for some days and finally turned away.¹

The Mahratas had now arrived for the collection of their annual tributes. Hyder evaded them for some time; but when he came to know that the army of Nizamali was also on the march, he resolved to fight them and accordingly ordered Mir Faizulla Khan to quit the conquest of Coorg and proceed to Seringapatam. Mir Saib was ordered to retreat to Maddagiri (Madegary).

The 'first king'² of Seringapatam had died by this time. Naṉjarāj (Rāja Nande Rajah) who was in the fort of 'Menour' claimed now the throne and sent word to Hyder that if the kingdom was not delivered to him he would go to war. Hyder however had no intention of making him the king and avoided him when he tried to meet him on his way to Seringapatam.

The Raja, in protest, began conniving with the Mahratas to regain his territories. Hyder therefore pleaded some excuse for his not having met him earlier. In the mean time the Mahratas had captured a great part of Mir Saib's baggage and two great guns and forced him to Sira which also they took before long making Mir Saib himself a prisoner. The news disturbed Hyder who was thus constrained to treat for peace with them. He tried to bring the Rāja to Seringapatam under some pretext. The Rāja suspecting foul play evaded him though Hyder himself came over to him personally with the request. Hence Hyder managed to send a messenger 'Pindecam' by name to him with orders to bring him or to remain in the fort so that he may not stir out. The Rāja seeing there was no other go accompanied the messenger but did not enter Seringapatam for several days until he was almost forced to enter³. By the end of April 1767 Hyder succeeded in making peace with the Mahratas on payment of Rs. 36,00,000.⁴

The people at Seringapatam now began talking all sorts of things about Hyder, that he wanted the kingdom for his son and so on. To silence them Hyder placed a son of the 'first king' on the throne⁵. All the same nothing was being executed but by Hyder's orders⁶.

¹. This is not mentioned by Wilks.
². i.e. the de jure Rāja Chikka Krishṇa Rāj Wodeyar.
³. Hyder's dealings on this occasion with Naṉjarāj are not mentioned by Wilks, though he says (op. cit. p. 307) that he was made a state prisoner a little later. He says that while Hyder was absent in Malabar the pageant Rāja died and that he sent orders to place Naṉjarāj Wadiyar, his eldest son, on the throne, which formality had been observed long before Hyder's arrival at Seringapatam (idem p. 294).
⁴. Wilks says (idem p. 294) that the peace was concluded in March for 35 lakhs of rupees.
⁵. i.e. Naṉjarāj Wadiyar.
⁶. Cp. Wilks op. cit. p. 294. A reduced establishment of the royal household was now enforced and Hyder's spies were posted within the palace gates.

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Nizamali (Aly) was a son of Nizamulmulk (Nizame of Maluco), brother of Nazir Jang (Narzazenagar) who was killed by the French on the coast of Coromandel in 1751. He had entered into an agreement with Mādhava Rao to make war against the Nawab. He now detested the Mahratas for having made peace with Hyder leaving him alone to act as he pleased. While he was encamped near Bangalore the Mahratas retired to Poona and Hyder went on fortifying the isle of Seringapatam. Nizamali received from ‘Mohamat aly can’ succour consisting of 6,000 seapoy, 500 Europeans and many European officers under the general command of Colonel Smith. Mohamed aly had also sent a detachment to take some of the Nawab’s territories and this detachment took Cauveripatam (Quabria Patana), Tripatur (Trepatur), ‘Anaubarin,’ etc. He wanted to annex all the territories below the Ghats and he proclaimed himself the Subadar (Suba) of Carnatic (Carnate) though Nizamaly was the acknowledged Suba of the Deccan (Dodecam). When Hyder began to treat for peace with Nizamali, the latter dismissed Mohamet aly’s troops and sent word to Hyder to meet him. Nizamali broke his camp and came close to the fort of Chennapāṭṭa (China Patana) where he remained many days negotiating with Hyder. Hyder however did not come in person but sent his son instead on 11th June 1767 with Mir Saib and others. This party was received well by Nizamali and returned to Seringapatam on the 19th of the same month. Hyder was satisfied at the negotiations and in accordance with the agreement entered into marched to help Nizamali against Mohamet aly.¹

The army descended the Ghat of ‘Chocalho’ on the 28th of July. Muğtüm Saib was sent against Ambūr while Hyder himself marched to Cauveripatam (Quabria Patana) which had belonged to him formerly and which was now in the possession of Mahomet aly. The fort was surrounded and the inmates surrendered themselves to Hyder who now garrisoned the place with his own troops.

Information was received that Mahomet aly broke up his camp at Ambūr and was marching straight to Arcot. Word was immediately sent to Nizamali about this and both the armies instantly left Cauveripatam (Quabria Patana) to prevent Mahomet aly from arriving at Arcot. At Changama Mahomet aly’s army was overtaken while pretending to attack the enemy. Hyder marched to the strong pagoda of Tiruvanṇāmalai (Trinamally). In the meanwhile certain partialities and treasons were noticed by Hyder in Nizamaly’s army. This disturbed him for a while. The enemy began to move now and Hyder ordered his whole camp to

¹ These details are not mentioned by Wilks.
march upon the two flanks and engaged upwards of 20,000 of Nizamali's Horse to take possession of a little hill which was close to the road where the army was to pass. Though the hill was taken, the cavalry could hold it only for a short time, for the enemy regained it soon from them. In the battle that ensued there was great loss on both sides and the Nawab himself was wounded a little.

The enemy then arrived at Tiruvanãmalai (Trinamally) where they stayed for some days expecting succour which was being brought by Colonel Wood, but was inordinately delayed on account of the rains and passages of rivers. Though Hyder wanted and in fact attempted to prevent this succour from joining Col. Smith, the succour arrived and the enemy now marched from Tiruvanãmalai (Trinamally). Hyder too broke his camp and followed; but neither party attacked the other. On the second day of the march there was some firing done but the loss experienced by Hyder was great since the cavalry of Nizamali did not execute what he ordered them. It was evident that Nizamali was disaffected. Col. Smith was most valiant and worth of all praise. He pressed upon the combined forces so effectively that all Nizamali's Horse retreated and though Hyder's army stood for some time the fire, it had also to retire. Nizamali beat a shameful retreat in the night. Many were killed on the side of Hyder who now retired to Changama. The enemy thus gained the battle on the 26th and 27th of September.¹

But the cavalry sent with Hyder's son, Tipu, to invade Mahomet aly's territories met with success. They went very close upon Madras and caused considerable loss to Mahomet aly. At St. Thome they robbed, destroyed and broke all that was possible and even brought some prisoners with them some of whom were European 'Ecclesiastics.' These were however committed eventually to the care of the author of the manuscript and sent with him to Madras in November.

Canveripatam (Quabria Patana) and 'Anabary' having been gained, the fort of Ambûr was attacked and taken. But those within the castle held on firmly, while Col. Smith who was now at Velûr despatched succour to them.

The people of Nizamali endeavoured to play treason. Hyder being aware of it desired Nizamali to keep his troops apart from his and strictly ordered his men not to go to Nizamali's camp.

It was now that the author of the manuscript determined to quit Hyder's service which so far he could not do for want of orders from the Government of Goa according to the recommendation made by the Count da Ega. On the 27th of November he departed after obtaining some compensation

¹. Cp. Wilks (op. cit. pp. 312-21) for the account of the battles of Changama and Tiruvanãmalai (Trinomalle).
for the European prisoners committed to his care by Hyder. Through these prisoners he had obtained the permit for his passage through the English territories.

Col. Smith himself, the general of the English army, met him near Velur and took him to the place where he entertained him well. On the 1st of December the author departed for Madras and arrived there on the 4th. Here he was immediately conducted to the Governor with whom he dined. For a month he stayed in Madras having hired a house for himself and doing nothing more than attending to the invitations to dancing and banqueting. When at last he proposed to leave the place, the Governor asked him to enter British service during the war with Hyder since he had a first hand knowledge of his army and movements. But the offer was refused politely by the author. The Governor however promised to send him by the first ship that should arrive.

Some time later, having been prevailed upon by the counsel of a certain St. Lubern', the Governor desired him to send to his presence such of Hyder’s spies as happened to be in Madras. When the author expressed in disgust his desire to leave Madras immediately and even asked to be sent to Pondicherry, the Governor posted a guard to watch his movements particularly during night, since it was suspected that he may without notice go away to Pondicherry and from there back again to Hyder’s service. The author was greatly disconcerted at this and the next day he saw the Governor in person and told him that he was prepared to go to any place where he might be pleased to send him. The Governor now promised to send him to Bombay on the ship that was expected from Bengal on the 9th.

This ship commanded by Captain Ponem arrived on the expected day and on the 13th the author left for Bombay. Though at first it was promised by the English that they would ‘reimburse him his losses and expenses which he might sustain by quitting the Nabob’s service’ nothing was paid to him under the pretext that the other Europeans did not also leave Hyder’s service as they had expected.

The ship on which the author sailed was leaky and people were constantly engaged in pumping out water. This was greatly fatiguing to the workers. There were in all about 116 persons on board. On the 17th the greatest risk was experienced since the depth of water in the ship was more than 6 feet. At day break on the 18th land was sighted about 8 leagues far away from the island of Ceylon. At about 10 o’clock two Dutch ships were met; but they would not come to rescue.

1. St. Lubin; Wilks calls him an impostor (op. cit. p. 338).
At about 7 o'clock in the night the port of Gale was discovered towards which the ship sailed and signals were made to the port. Two boats arrived for help and suddenly the ship sank. The author, the captain and six seamen jumped into the boats and helped others in the ship to the boats. But with all their efforts they could save only about fourteen of them, for the ship burst before half of it was in water.

The author reached the shore without further calamity. A place of rest for the night was found. The Governor of the place received him well and even requested him to take service in the war with the Singalese (Chingalese). But the offer was politely declined.

On the 5th of February he embarked on a Dutch vessel for Cochin and arrived there on the 18th. A Frigate from Goa arrived in

At Cochin and Travancore. Cochin on the 20th; but he was not taken on board. He therefore wrote to the governors of the place giving an account of his career and anxiously waited for an answer which never came.

He visited Travancore. Its capital was Padmanabhapura (Perpendavarao). It is said that the fort formerly belonged to the Portuguese and that their edifices were still existing. The king was a Nair who knew the Portuguese language and sometimes dressed in European style. When the author paid his respects to him, the king even proposed to him to enter into his service to which he made modest excuses. After obtaining the necessary passports signed by the king to pass through his territories he came to Cochin on the 29th of April.

From Cochin he went to Cannanore and from there to Tellichery. The rainy season was approaching and the author now resolved not to go to Goa but to Bengal instead. The governor of Tellichery helped him with passage in a ship. At Nicobar he alighted for some time to see the island. The ‘Deanes’ were building a factory there. Almost all were sick with bad colour and swelled legs. The natives had now become civilized; but their actions were more apish than human.

Nicobar.

They went about naked and were extremely distrustful in their bargains. By way of the ‘Andaman, Channbao, and Babasor’ isles he arrived at ‘Angelin’ on the 26th November. Here he disembarked in a ‘Bagera for fear of the scarbcuq’ and arrived in Calcutta on the 27th.

He stayed in Calcutta till the end of December viewing the edifices belonging to the English and other nations. He saw the governor Mr. Varelle who invited him to dinner of which he writes: ‘It is impossible that there can be made greater
Daily Expenses at any other place or Nation than what I saw in Bengal, for the
country seats are magnificent, adorned in the English manner with all the Neat-
ness; the plates are Numerous and abundant and the victuals are so many that
nothing is wanting what might be desired as if it was in Europe.

He visited Mons. Chavathe, the Governor of Chandranagore (Chandernagor).
From here he went to Bandel, a Portuguese place, the situation of which was the
best in Bengal. He then saw almost all the European settlements in Bengal
which were innumerable and flourishing in commerce. 'Some of the Grandees'
with whom he spoke 'complained of the insolence which they suffered from the
English.' 'In all Asia and places where I have travelled the Portuguese are so
much desired.'

By way of Cassimbazaar (Cazzimbazar) and Pâtna (Patana) he wanted to go
by land to Europe but could not succeed 'being prohi-
bited by the many English guards which they have in
all the roads and hinder the Europeans that are going
into the Grand Mogol's Territory.' So he returned to Calcutta and embarked for
Coromandel, arriving in Madras again on 17th January 1769.

The oppressions of Hyder in Madras were great. Hence the governor placed
a guard to follow his paces and make him a prisoner if
he went out of the limits of Black Town. The author
therefore left for Pondichery where he arrived on the
5th of February. The governor of the place Monsr. Law was an 'affable and
curteous cavallier, full of attention, very speculative and experienced in valour and
attention with which he knew to deliver himself from all the insolence's which
the English used in the war at Bengal at the time he was governor at Chandernagor.' It was his opinion that it was manifest 'they (i.e. the English) hath
gained their greatest victory's, more by words than by the violence of their
arms.'

Pondichery was formerly the Garden of Asia as well in greatness as in perfec-
tion. It had been entirely rased by the English in war times. As a result of the
conclusion of peace the English now contributed in part towards the expenditure
of rebuilding the city which was in progress at the time the author of the
manuscript visited the place. But 'the French nation, full of their ordinary
haughtiness' were rebuilding the city with 'more fortifications than formerly.'
The governor's palace was being built with 'all perfection.'

The author left Pondichery on the 10th and after visiting Tranquebar on the
13th left for Negapatam on the 26th. In the meanwhile he came to understand
that Hyder was near Pondichery. Tranquebar was a small place which had a
very pleasant situation beaming with gardens and places of recreation, though it
was a port of little commerce. Negapatam was a Dutch place of great commerce
but situated 'in a place of no view, nor is it defendable; neither do the Dutch think of fortifying it. The Governor is only inclined to his commerce and the same are the rest of officers.' 'Their infantry make themselves unworthy of the name of Military.' The same was the case in Ceylon, Cochin and other Dutch places.

At Negapatam the author stayed for some days waiting for news of Hyder. He was told that he broke his camp at 'Valdaur.' So the author returned to Pondichery. It appeared that the English desired peace with Hyder and a few days later news actually arrived that peace was concluded, 'which was less Honourable to the English than if they had continued the war with the Nabob' and that Hyder retired to Mulbagal (Molovagal). This was inevitable for 'the Nabob would not give them Battle in the plain and only strive to divide them, stop their convoys, corrupt their chiefs and other maxims which he uses with good fortune.'

The author now returned to Madras and wished joy to the Governor and the councillors at the conclusion of the peace. They only asked him not to make them ashamed. 'Others said that it seemed to them that the time was arrived in which the English Nation was to decline since experience shewed it, that all knew that it was much declined in their time.'

On the 27th the author was sent for from Pondichery by Monsr. Chanoobra, Captain of Cavalry at Pondichery. He therefore arrived there on the 1st of May. Here he was prevailed upon to return to the service of the Nawab and accordingly left for Mulbagal (Molovagal) on the same day.

At Kolar (Cular) Hyder was now encamping. The officers who took the author with them saw Hyder immediately on their arrival and recommended that the author might be taken back to his service. Hyder agreed and promised to see him at a more convenient time. But he made him wait for two months, though he was sending for him every day. When finally he saw him, he appointed him on half of his former pay and gave him charge over all the Europeans with firelocks.

Hyder had now made many kingdoms tributary to him. Even the powerful Nawab of Kadapa (Carpe) had become subordinate.

Extent of Hyder's Conquests The sum that Hyder received as tribute was enormous. The destruction that Hyder caused in the territories conquered by him was also considerable. It resulted in the greatest ruin of these countries like Kadapa (Carpe), Kurnool (Carnur), etc. Only the fort of Bellary (Balarim) had held on and the inhabitants were encouraged in this behalf since the
Maharatas were now threatening Hyder with invasion. Hence Hyder entered into a treaty with the Fort and after receiving Rs. 1,25,000 he marched from the place.¹

A curious incident is recorded by the author, which is said to have happened at this time. A seapoy gave there cuts to the general of the Nawab’s army for no other reason than ‘his desire for killing a great person.’ Of course he received capital punishment for this but ‘he was much contented to die rather by his own will than to die in the Nabob’s service for 30 rupees which he promised him but which he never received entire, and always was wanting more than the third part.’

When the river Tungabhadra was passed Hyder received notice of the approach of the Maharatas. Now he began to move his army slowly, gaining time and making the countries through which he passed tributary. On the 26th of December 1769 the fort of ‘Organim’ in Bednur was reached. The Nawab’s son left with Mir Saib to bring notice of the Maharatas. On the 29th some troops returned having had some fight with the Maharatas. Thereupon Hyder ordered his son to march to Seringapatam.

On the 13th some Englishmen arrived from Bombay with presents. At first Hyder did not accept the presents and began speaking against the English. He said that ‘they hath no fidelity to treat friendship with them,’² that under this great friendship they hath begun a war underhand and seized all the Nabob’s vessels (in Mangalore, Bengal and Bombay) and that the English Europeans were good to fight at ease, free from sun and small Marches, but that his soldiers without being Europeans fought with great Marches and in the sun, as they saw and if they did not keep their ranks as well as the Europeans did, he was contented that they finished all the wars with the same advantage as they hath hitherto done.’

In the meanwhile news of encounter of Hyder’s son with the Maharatas arrived. He was reported as being besieged at Magdi (Magary).

Struggle with Maharatas.

But some time later news arrived that the Maharatas had broken the siege and that Hyder’s son had gone to Seringapatam in obedience to his instructions.

¹ See Wilks op. cit. pp. 373-4. Hyder failed at Bellary according to him and to compromise the reputation of his arms, he accepted the professions of dependency and the ‘promise only of future contribution.’

² It would appear from Wilks’ account (idem p. 374) that Hyder made incessant demands of assistance from the English for the expulsion of the Maharatas in conformity with the Treaty of Madras, which the English refused. Hence, perhaps, his allusion to their infidelity.
Hyder left ‘Organim’ to beat the Mahratas back, since they were molesting the country and taking 2 or 3 forts on some days. On the way he gave exercise to his army in firing. At Chennarāyapatṭa (Sankarpatna), a fort in the kingdom of Mysore (Menur), he stayed for 4 days and then left the place by way of ‘Gare-drugo’ to another small fort in the vicinity of which the Mahratas were encamping. At night their camp was attacked and robbed. They were put into such confusion that they retreated early next day. Hyder thereafter returned to Chennarāyapatṭa in triumph, though the Mahrata camp consisted of 15,000 Horse commanded by ‘Gopal Rao, Rastia Golporia and Ranojee Cancor’ and though Hyder’s Horse and Foot together were only 8,000 (2,000 and 6,000 respectively).

Some days later Hyder marched to Hāssan (Asane) by way of Bēlūr (Velur) and Aigur. Here he was joined by Mir Saib, his brother-in-law with 3,000 Horse, who had come to divert the Mahratas.

**Return of Mir Sahib.**

The Mahratas were now capturing herds of cattle and horses in places belonging to the Nawab. Their army was divided in several places and the greatest part had now been in possession of Chikkaballāpur (Chica Balapor) which was surrendered to them by the governor in spite of the fort having been sufficiently garrisoned and provided with defense. At Chikkaballāpur the whole Mahrata army was called together and it now consisted of 1,50,000 cavalry, 80,000 Pindares on Foot and Horse back, 45 heavy cannon from 12 to 36 pounders besides artillery, 5,000 Rocket boys, 230 elephants and a great number of camels. The army took up a camp of leagnes.

Hyder became thoughtful. He went to Bēlūr and Hāssan making preparations. While thus he was engaged Raja Saib arrived, having been all this time in the Mahrata army and now reconducted to Hyder. He explained that he wanted to persuade the Mahratas not to give succour to Mahometaly. Hyder however paid him little attention at which Raja Saib was disgusted, though he was under obligation to Hyder. Hyder had even thought of giving him in marriage his only living daughter who had been preserved by Modin Saib in spite of his custom of killing his daughters as soon as they were born.

The Nawab’s son now ‘diverted’ the Mahratas in the vicinity of Chikkaballāpur and retired to Bangalore with the loss of 4,000 Horse. He then arrived at Seringapatam and received his father who arrived there by way of Narsipur after

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3. Hole-Narsipur.
making all his troops wash themselves in the river there and thus get rid of their cowardice in order to fight a superior force. After his arrival Hyder continued his preparations in the army.

There were about 900 prisoners at Seringapatam who were brought to his presence. He ordered all their noses to be cut; but owing to the intervention of some people on their behalf, he then ordered universal chastisement with rods. There was some misunderstanding between Ismail (Esmal) Saib and Faizulla Khan. When the matter was reported to Hyder, he seemed to encourage the discord. Faizulla Khan consequently did not present himself before Hyder when he arrived at Seringapatam. This made Hyder to ask of him his accounts and make him answerable for a huge sum of money which he could not pay. The Nawab subjected him to several indignities totally forgetting all the services rendered by him.

In the meantime preparations were being made for the weddings of the Nawab's son Tipu Sahib (Tibesa), the son of Rāja Nañjarāj (Nande Rajah) and Raja Saib. It was also rumoured that Hyder too would marry. He had already three wives and upwards of 4,000 concubines who had been distributed in all the countries but principally housed at Bednūr, Bangalore and Seringapatam. The concubines were of all castes; there were even European mistresses among them. Since their number was great he could not communicate with them all. Whenever he pleased to have 'divertissement' with them he used to take a slow walk in his garden where these concubines had all assembled in two rows. Each had a nose-gay in her hands and the Nawab would take the nose-gay from those he wanted, which was the sign for them to go to him that night. Besides these concubines the Nawab would also amuse himself with others who were brought to him by force on pain of death.¹

Nañja Rāj (Nande Rajah) was a prisoner with his family. Nothing could enter without being examined. There were guards and sentries and a regiment posted round the palace. When the marriage of his son was proposed a condition was stipulated to the effect that his son should be in the army as the 'lawful lord' thereof and he himself must be assigned a fort, all to himself, yielding a revenue of Rs. 4,00,000 for his expenses. Hyder tried to bring him round in vain. When he sent Ismail (Esmal) Saib to the Rāja, the latter was furious and said that 'if he was without force, he was not without a royal spirit.'

Sports were held for several days by order of Hyder—sports like tigers fighting with elephants, fireworks and so on. In one of the sports two tigers were brought, of which one was a cub

which, when let loose, injured several people. The men fell upon it with swords and killed it, at which Hyder laughed. On another occasion he ordered a royal tiger to be let loose in his garden to fight with two hogs reared up by himself, though he was a moor. These two hogs, as soon as they saw the tiger, joined together to fight it. The tiger climbed up a tree to attack them but was forced to descend. It leaped into a dry ditch and the Nawab ordered a Rocket Boy to throw rockets at it. The tiger jumped on the man but before it could fall on him Hyder shot it dead.

The European prisoners were engaged by Hyder for work in several forts. Those at Seringapatam gave the plan of the two batteries which were erected at the gates of the place. Similar work was got done at Bangalore and other important places. It was effective in repulsing the Mahrata invasions several times during the year 1770.

The Nawab's son is as cruel as can be said, wretches and of worse actions than can be found in any person. No chief is desirous of accompanying him, for he is imprudent, for which reason his fortune will last no longer than his father lives, or his Disgrace which he has hath, change into victories of which he runs great risks, for there is not one person of his servants, or in the other kingdoms that loves him. Naturally, and if some make a shew outwardly, they make a virtue out of necessity.'

The Mahratas captured this year a number of forts, large and small, including 'Asisdrugo' which had been well garrisoned and was in charge of Sadarkhan (cam) who was a good soldier. They then divided their army into several divisions to subdue all possible places. Hyder made no movement to quit Seringapatam and only presumed to fight from there. He was exercising his army every day with all sorts of arms served in war.

During the month of May the annual feast of the 'Moors' consisting of penitence was held at Seringapatam. Hyder ordered the celebration with more moderation than usual. But on the fourth day it was carried to some excess which Hyder in sportive spirit condoned.

Hyder demanded an exorbitant sum from the Governor of Bednur, by name 'Cuganur La' who is said to have even received chastisements. As it was not possible for him to pay this amount he committed suicide saying that 'it was better to die than to suffer affronts from such ungrateful man as the Nabob.' The whole city of Bednur, moreover, was oppressed under orders of

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1. i.e., the Mohurrum.
Hyder. Those who were suspected of having money were chastised until they gave up the whole for no other reason than that it was the Nawab’s pleasure. ‘This form of preserving the multitude, the Nabob only can attain to, for they shew by their quietness with which they live, after so many oppressions of their money, Honour and castes and are as much afraid of him on Earth as of God in the Heavens.’ The Nawab used cruelty, killing, robbing and other oppressions without remedy.

During the period that Hyder remained as regent of the kingdom, he constituted Moorish Governors and only his orders and seals were obeyed in a manner that it was construed as ‘Zeal for the common good of the people.’ Every fort was garrisoned and governed by Moor chiefs. In Seringapatam, Mughtum Saib, Hyder’s brother-in-law, was the Governor and absolute lord who received his orders only from the Nawab. The income of the royal family ‘hardly served for the Daily expenses’ and yet none ventured to speak in this behalf. To a certain prisoner who cured the king of an ulcer, the king could give nothing but a billet to take from a merchant a piece of white linen of little value and even this under promise that the matter would be kept secret and the cloth asked of the merchant when he was alone. Thus the great kingdom and the greatness of the king in 1756 had dwindled into insignificance now.

The author sadly records that the Europeans whose service was sometime ago highly valued, had now become corrupted and disgraceful in the army. They had no fear of God or precepts of religion. ‘The great pays that are gained are expended with much more liberality; the whole usually keep women and are given to all other vices that they not only lose their bodies but their souls likewise.....’

On the 27th of February (1770) Hyder visited the king eleven days after he arrived at Seringapatam. He was received with all attention. When he fell at his feet, the king tried to prevent him from that formality. There was also the Queen Mother present at the meeting and she looked very grave. Hyder reported of the Mahrata invasion and of the havoc committed by their force and also informed that they were demanding a great sum of money. The king replied that he was not afraid of such invasions as long as Hyder guarded the country’s interests. He said: ‘The security and Defence of the kingdom is in your hand, and in me the confidence that you will prosper in everything.’

2. Maharâgî Lakshmammanâ who lived up to 1808.
The Mahratas took Maddagiri (Madegary) and garrisoned it. They took the king of Bednur and his queen mother with them and treated them well. The queen died ten months later of a terrible melancholy, though the Mahratas promised to put her once again in the possession of her kingdom. The king was staying with them in the same hope of being reinstated. There was a plot to hand over Nāgamangala to the Mahratas. On the 12th of April three Brahmans, were carrying a letter to them. Hyder’s men found them out and their noses were cut off.

The Mahratas had divided their army in three principal places—30,000 at Adi Anantapur, 20,000 at Bankāpur, Dharwar (Darvar) and Savanūr (Savnor), and 30,000 at Sira. Mādhava Rao retired to Poona (Punah) with the remainder of the force. Hyder was also trying to defeat their projects. A terrible war was expected in the month of November till the end of May. Hyder had been sending out his men to enlist the service of Europeans and also of natives for the army. In fact it was rumoured that the people were being forced to join the army.

The Mahratas had now arrived in the neighbourhood of Bednur. On the 28th Hyder despatched a contingent of 4,000 cavalry and 1,000 Piedars to frighten the Mahratas out of the place.

The Nawab’s youngest and favourite son was Carim Saib, then about nine years old. He was sent for from Bangalore and received at Seringapatam in all state.

A Jew from Madras arrived and informed Hyder that Mahomet Aly was now encamping with his army near Trichinopoly (Trichonopoly) and that Col. Wood was the general in command, having been restored to that place which he had lost owing to a court martial which he did not deserve. The army consisted of 20,000 sepoys, all good, and 2,500 Europeans, 12 field pieces, four 12 pounders and two mortars. The destination was not known. Some said that Mohamet Aly was proceeding to help the Mahratas; some others that they were coming to help Hyder. The latter however was improbable.

1. This, according to Wilks, was in 1767 A. D. (op. cit. p. 279).
On 2nd August the 'first king' of Seringapatam suddenly died. He was not sick but was found dead in the morning. 'Though he was 12 years of age, he did show it in nothing except in growth, and by all the rest of his actions he shewed such a Royal presence of spirit by which it was judged that he would not suffer much time the subjection in which he was kept by the Nabob, but Death made an end of these hopes.' In the night he drank after supper a cup of milk which Hyder had sent him. Hyder pretended to be sorry and sent for the surgeon who replied that he left the king the previous night in sound health. For this he was put into prison and condemned to pay a great sum into the Royal treasury. 'In this manner the Nawab shews his sorrow by the surgeon's prison and by the condemnation, utility to his treasury, where all the Nabob's interests do center.' During the burial even the silver vessels belonging to the royal family had to be brought from Hyder's palace.

The grief of 'Nande Rajah' (the 2nd king or Dalvoy) was notable on this occasion. He saw that the Nawab's tyranny appeared every time more plain in endeavouring to extinguish the generations of the kings of that kingdom. He also bewailed the New King, for he believed that Hyder would soon dispose of him also. Though Hyder was informed of these lamentations he only said that the Rāja was out of his senses.

The Mahrattas were becoming more and more formidable. The Nawab's force could not be compared to theirs; for his whole force then consisted of 15,000 fire arms, 12,000 Horse, 2,000 Rocket Boys, and 60,000 match-locks with which it was necessary to garrison the forts. The custom of the troops was moreover to fight behind the walls or in woods. The Mahratta force on the other hand was mostly cavalry and numbered 300,000 Horse besides the considerable number of troops on foot, who were all well disciplined.

1. The date given in the Hyder-Nāma (M. A. R. 1930, p. 93) is Śaka 1694 Nandana corresponding to 1771 A. D. No reason for the sudden death is mentioned. Wilks does not also mention the date of his death but says (op. cit. p. 386) that 'Hyder, deeming him to be no longer a safe pageant, ordered him without hesitation to be strangled in the bath.' The date given in the Annals of the Mysore Royal family is Śaka 1693 Vikṛiti Śrāvaṇa su 15 Wednesday night 20 ghatikas, which corresponds to the date given by Peixoto (i.e., 2 A.M. 2nd August, 1770 A. D.). Since this date is correct and the authority of Peixoto trustworthy, we may believe in the account of the death of the king given by him, though the Annals of the Mysore Royal Family is silent on the cause of the king's death.

2. i.e., Chāmarāja Wodeyar.
Hyder used to chastise his concubines if for any reason he suspected them of infidelity. A certain concubine casually lifted her eyes at a servant on the 5th of the month (August). He killed her with his own hand and ordered the skin of the servant to be taken off.

With Hyder's leave to procure Europeans for the army, the author left Seringapatam on the 6th (August) intending not to return again to the army ‘on account of its present incapacity.’
PART V.—NEW INSCRIPTIONS FOR THE YEAR 1937.

HAZZAN DISTRICT.

Arsikere Taluk.

1

At the village Kaṇikaṭte in the hobli of Kaṇikaṭte, on the east face of the pillar to the west in the Sandhyāmaṇṭapa behind the Śringanāthēśvara temple.

Kannāda language and characters.

1. नारसिहदेव | 2. डेिना विहारुव

Note.

This short inscription contains only the name Nārasihadēva son of Dēvaṇa-hebaruva. It is engraved below two relievo figures of devotees carved on the pillar. No date is given. The characters seem to belong to the 15th century.

2

At the same place, below the above record.

Kannāda language and characters.

1. नारसिहदेव | 2. डेिना विहारुव | 3. डेिना विहारुव | 4. विनाथेश्वर पठाऊँ | 5. नारसिहदेव

Note.

This records the construction of the Sandhyāmaṇṭapa (pavilion set up for Brahmans to offer their worship of Sandhyā, etc., both morning and evening) by two persons, Dēvaṇa Hebaruva's (son) Nārasihadēva and Timmanagalađēva on the 10th lunar day of the dark half of Phālguna in the year Yuva. The relievo figures above are evidently those of these two persons. The first of these is also named in the previous number.

As regards the date, no Śaka year is given but the characters are similar to those of the previous number and belong to the 15th century A.D. Hence Yuva might be taken as Ś 1377 and the date as equivalent to 13th March 1455 A.D.
In the same manṭapa, on the west face of the pillar to the east.

Kannada language and characters.

Note.

This contains merely a label or name Śankara Bhārati in characters of the 15th century.

According to the local tradition at Kānikaṭe, a guru of the famous Smārta Matt at Śrīngēri named Śankara Bhārati resided for some time in the above Sandhyāmaṇṭapa at Kānikaṭe. In the list of the pontiffs of the Śrīngēri Matt published in Rice's Mysore Gazetteer, 1897, Vol. I, p. 474, we find a name Śankarāṇanda after Purushottama Bhārati and the date 1428–1454 is given to him. In one of the kāṭitas of the same Matt dated 1451, a guru named Śankarabhārati is mentioned as the head of the Matt (M.A.R. 1934, p. 130). Evidently this Śankarabhārati or Śankarāṇanda may have resided for some time at Kānikaṭe. The record may hence be assigned to about 1450.

Above the inscription is carved a relievo figure of Viṣṇu reclining on the five-headed Ādīśeṣa. This probably indicates that the guru was a devotee of Viṣṇu.

No king is named in this record or in the previous two numbers.

On a viragal in front of the same Sandhyāmaṇṭapa.

Kannada language and characters.

Note.

Several letters in this viragal on which are engraved the usual sculptures of warriors fighting with sword, celestial nymphs and Kailāsa, are quite worn out and lost. The bottom lines are also lost as the viragal slab is broken below.
The record mentions the fighting and death of Māraya, aḷiyya (son-in-law or nephew) of Jakkaya, sēnabōva of the village Ānuvakērē during a cattle-raid at Kalikaṭṭe (same as Kanikaṭṭe).

No king is named nor date given. The characters seem to belong to the 13th century A.D. Ānuvakērē is probably the same as the village Ānvagērē or Āṇamgērē in Kāḍur Taluk, Kāḍur District (see E.C. VI Kāḍur 119).

5

At the same village Kanikaṭṭe, on the pedestal of the stone image of Kēśava standing in the navaranga of the Śrīganāthēśvara temple.

Kannāḍa language and characters.

1. LOYEE 2. quals | 3. [not readable]

Note.

This records the setting up of the god Channikēśava by a person named Chauḍāseṭṭī. The characters appear to belong to the 14th century A.D.

The name Chauḍāseṭṭī is however not quite clear as the letters before ḍaseṭṭī in line 3 are worn out and are quite indistinct.

6

To the east of the same Śrīganāthēśvara temple, on the 3rd viragal.

Size 4′ × 2′-6″.

Kannāḍa language and characters.

1. Ctlē 2. [unreadable] | 3. [unreadable]

Note.

There are a number of viragals near the Śrīganāthēśvara temple. The present record is inscribed on the 3rd of these viragals.

It records the death of a warrior named Masaṇṇaya, son of mahā [sāmana?] Mācheya while recovering cattle from a raid. A prayer to the god Śiva comes at the end of the inscription.

No king is named nor any date given. The characters seem to belong to the 13th century when Kanikaṭṭe was subject to the rule of the Hoysalas.
On a 4th viragal at the same place.

Size 6' x 4'.

Kannada language and characters.

Note.

This begins with the usual invocatory verse addressed to Śambhu. A warrior named Haleya, son of Bāsebōva, worshipper of the lotus feet of Jagatēśvara (god), is stated to have fought during a cattle-raid at the village Tumbulo, recovered the cows and died. We next find it mentioned that the celestial damsels carried the warrior on his death to the region of gods. Next comes the praise of the Jagatis, devotees of the god Jagatēśvara. They are described as calling Death to battle from the tops of hills.

The record abruptly ends here.

No date is given. The characters seem to belong to the 18th century A.D.

Jagatēśvara is the name of a Śiva temple at a short distance from the viragal. It is referred to in several records of the place [E.C. V Arsikere 48-52] and is now called Sante Gaṇapati temple (a Śiva temple). The Jagatis are described as a community living at Kaṇikatāte and worshipping Jagatēśvara and building tanks and Siva temples, etc., and brave in battle. [E.C. V Arsikere 48 of § 1051.]

The village Tumbulo cannot be definitely identified. There is a village Tumbula in the T.-Narsipur Taluk, Mysore District. Perhaps the place Tumbulo of the present record may be the same as the above Tumbula.
At the same village Kanikaṭṭe, on a slab lying broken to the south of the Kamathēśvara temple.

Size 3’ × 1’-6’.

Kannada language and characters.

1. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
2. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
3. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
4. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
5. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
6. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
7. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
8. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ
9. øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ øæ

Note.

This registers the gift of a house measuring 15 spans (kai) in front of the Somēśvara temple belonging to him by a person named Chandappa Būtappa Virappa to a person named Virappa who was a native of the village Agunda. The inscription slab is also said to have been set up by the donor to mark the gift.

The record is dated Monday 13th lunar day of the dark half of Śrāvana in the cyclic year Vikrama. The date is not expressed in terms of any era. The characters appear to belong to the 14th century A.D. and the date may be taken as equivalent to 21st August 1340 A.D., a Monday as stated in the grant.

Aggunda is a village in the Arsikere Taluk about 15 miles to the south of Kanikaṭṭe.
Note.

This is a viragal inscription of the reign of the Hoysala king Narasimha III (1254-1291) and records the death in battle for the king, of a warrior named Soviyananayaka, who is said to have been the chief of the village Chikkagondi, (same as the village Chikka Kogilhalli) and who is also stated to have built a tank in the village. His wife named Machiyakka is said to have set up this stone (in his memory) in a jewelled pavilion.

The date of the grant is given as Ś 1181 Kāḷāyukti sam. Pālguna śu 1 and corresponds to 26th January 1259 A.D.

At the village Honnagattha in the same hobli of Kanikatte, on a stone set up near the waste weir of the tank.

Size 4' × 2'.

Kannada language and characters.

Kannada script 4' × 2'.

1. ಆದಿಕ್ಕಿಯು ಕ್ರೇಯುವ ಕಾರ್ಯದ ಕೊರಲು ದೇವರು ನಿದ್ರೆಯಿತು
2. ಮಣ್ಣು ಮುಂದುವರದ ಕೋಶಿಕೆಯಿತು ಸಂಗ್ರಹಕಾರಿ ಕೃಷ್ಣರಾಮ
3. ಕೈಗಾರಿಕೆ ನಿಂದ ಕುಣಿಸುವ ಸಂಭಾವನೆಯನ್ನು ಕುಟ್ಟುರಾ ನಾಯಕನ್ನು ಬರೀಯಿತು
4. ಬ್ರಾಹ್ಮಣ ದೈವಿಕ ದೇವಿಯ ವಿಷ್ಣು ಬ್ರಾಹ್ಮಣ ಕುಟ್ಟಿಯ ಪ್ರಾರೂಭವಾಗಿ ಮಣ್ಣು ಮುಂದುವರದರು ಮೊದಲಾದು
5. ಇ ಸ್ವಾತಂತ್ರ್ಯದಲ್ಲಿ ಕೆಲಸ ಅದು ಪ್ರಾರೂಭವಾಗಿ ಕಾಮಾಂತ ನಂತರ ಮುಂದುವರದರು
6. ಇ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಕ್ರೇಯುವ ಕೊರಲು ದೇವರು ನಿದ್ರೆಯಿತು
7. ಕೈಗಾರಿಕೆ ನಿಂದ ಕುಣಿಸುವ ಸಂಭಾವನೆಯನ್ನು ಕುಟ್ಟಿ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು
8. ಕೈಗಾರಿಕೆ [ಕ್ರೇಯುವ] ದೇವರು ನಿದ್ರೆಯಿತು ಮುಂದುವರದ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು
9. ಇ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು ಮುಂದುವರದ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು
10. ಇ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು ಮುಂದುವರದ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು
11. ಕೈಗಾರಿಕೆ ನಿಂದ ಕೈಗಾರಿಕೆ ಬರೀಯಿತು ಮುಂದುವರದ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು
12. ಕೈಗಾರಿಕೆ ನಿಂದ ಕೈಗಾರಿಕೆ ಬರೀಯಿತು ಮುಂದುವರದ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು
13. ಇ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಕೈಗಾರಿಕೆ ಬರೀಯಿತು ಮುಂದುವರದ ಕ್ರೇಯುವ ಸಂಭಾವನೆಯನ್ನು ಬರೀಯಿತು
14. ನು ಗೌಳಿಕಾಣಾವಿರುವ ಸ್ವಾತ ಅನೇಕ ನಿರುತ್ತು ಸುತ್ತು ತಾಣು ನಾಡು
15. ಇ ದೃಷ್ಟಾಂತ ಹೆಸರು ಸ್ತಚನೆ ಅಥವ ಅನೇಕ ಮತ್ತು ಕೊರುತ್ತಿನ ತುದಿಯು ಗೋಳಾಕೃತಿ
16. ನಂದಿ, ನೂತನಸ್ಥಾನ ಅಥವಾ ಮಾರುತ್ತಿದ್ದು ಹೆಸರು ಕೊರುತ್ತಿನ ತುದಿಯು ಗೋಳಾಕೃತಿ
17. ಇಲ್ಲಿ ಅಧಿಕಾರಿ ಕೃತಿ, ಹಸಿರು ಸುತ್ತು, ಅನೇಕ ಹೆಸರು ಹಿಂದು ಚಾಲಿಸಲಾಗುತ್ತದೆ, ಇಲ್ಲಿ ಅಧಿಕಾರಿ ಹೆಸರು ನಂದಿ.
18. ಮೂರುಳು ಮೂರು... ನಂದಿ, ಹೆಸರು ಹಿಂದಿರು, ಹೆಸರು ಗೋಳಾಕೃತಿ.
19. ಮೂರುಳು ಮೂರು ಸುತ್ತು ಸುತ್ತು ಹೆಸರು ಹಿಂದಿರು, ಹೆಸರು ಗೋಳಾಕೃತಿ.
20. ದುರ್ಗೆಯ ದುರ್ಗೆಯ ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ.
21. ಹೋ! ಸೋರೂ ಸೋರೂ ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ.
22. ಕೆಲವು ಕೆಲವು ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ ತಾಣು ವಿಶ್ರಾಮ.
23. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
24. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
25. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
26. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
27. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
28. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
29. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
30. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
31. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
32. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
33. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
34. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
35. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
36. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
37. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
38. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
39. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
40. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.
41. ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ ಸ್ಥಳ.

**Transliteration.**

1. namas tunga-sira-chumbi-chandra-chamara-charev trailokya-nagararam-
2. bham mula-stambhaya Sambhave || Samcarasya kathitam katha-rasam Chandrashekhar-
3. gunantu-kirttanam Nilakauntha tava pada-sevanaam sambhavaanti mama januma-janmani ||
4. komdham Talakadham kalkomdham meletti Komga navayavadindam komdham Vishnuve Cholana mandalika-
5. ra mandegomdu tanu-mandalam || A Vishnuvardhanamga bhavodbhave yenisi negalda pempi-
6. na Lakmâdeviçe sutanudaysidam bhûvidita-yaśö-vîlâsi Narasimhanripaṃ
d.
7. paṭṭada sati Ėchalegaṃ netṭane Narasimhanripatig ati-mudadipdâm
huṭṭidan adika-
8. vilâsâm [voṭṭaje] bhujagali vîra-vikramaṃ Ballâlaṃ vri saradhi-
vâvâśhitôrvvi-samave-
9. nisi sukham bâle chaṇḍrârkkatâraṃ sthira-satvaṃ kshatra-putrâgrâṇi
vimala-yaśâm Pâm-
10. dyâ-vêdaṃda-simhaṃ Smara-rûpaṃ Poyansâṃ Yadukujâlakâm vîra-
samgrâmâ-Râ-
11. mat varâ-vîra-âri-sakhaṃ vikrama-guna-nilayaṃ Virabhâlâdêvaṃ svasti samasta-
12. bhuvanâsrayâm âri-prithvîvallabham mahâ-râjâdhiraâm paramâsvara
paramabhaṭtâra-
13. kaṃ Yâdavakulâmbara-dyumâni samyakta-chûḍâmanî malerâjarâja mala-
paro-
14. lu-ganḍan ashâya-sûra sanîvârasiddhi giridurggamalla chaladankarâma
nissam-
15. kapratâpa bhujabalâ-chakravartti Hoysâna Virabhâlâ-dêvanu sakala-
mahi-mândâla-
16. vaṃ dushta-nigrâha-sishṭa-ârâtipâlanâm geydu Dôrasamudrâda nelevi-
duouro sukha-sam-
17. kathâ-vinôaddiṃ prithvi-râjyang geyuttam irdu tat-pâda-padmôpa-jivi
kula-kântâ-va-
18. danâravinda-hima . . . karna-kumâlân atûrijjita-téja-râmji tan
enippâ
19. Machidevamâga và lalanâ-ratunam ilâ-vinûte yenipâ Kûchavvegam puttidar
Kkula-
20. Lakshumi-pati Singanâtha vimala-prakhyâtan a-Bîtteyaṃ Singaliya Harige Gâm-
21. gam Simgaṃ nîja-Vîjayalakshumi-ramaṇâ- sangam singa-jaya-nâtya-
rângam Simgaṃ
d.
22. ripu-bhangan alte Ghanṭeya-simgaṃ svasti saîman mahâ-pasâytam
atiśâma-hayâ-
23. rûdhra-praudha-rêkhâ-Rêvamtaṃ Vîra-Lakshmi-kântaṃ kaṇḍu sutta bala-
suvârâ-gânda ālam kam-
24. dû keîa-hidîvara gamḍam vairi-vêdaṃdaṃ niti-Chânakyam achatita-
vâkya śri Sôma-
25. nātha-dèvara pâda-râdhakam para-bala-sâdhakarum appa Hiriya-
bherundana Mottada Kû-
26. sa Ghaṇṭeya Singaya-Nāgayamgalu Sātiyabbegereyaṁ sarbba-bādhā- 
pari-
27. hāravāgi mey-jitvigendāluttav-irddu taṁna hesaralu haḷliyam mādi 
Māchasamu-
28. dravemdu tammayyana hesaralu keṛeyaṁ kaṭṭisi Śrī-Sōmanātha-dēvara 
pratishteyam mādi
29. ā devara amga-ranga-bhōga naivedya nandā-divige khaṇḍa sphuṭita 
jirnoddhāra maṭha-
30. pati tapōdhanaḥ-hāra-dānakkaṁ a-chandrārkka-tārambaram saṁvaṅtāgi 
Sātiyabegere-
31. ya Mālaṅgauda Nammagauḍa Rāmagauḍan olaṅgāda samasta-praje-gāvunḍu-
 galuṁ Śim- 
32. gayya Nāgayyanu virddu saka varsha 1136 neya Bhāva-samvatsarada 
Vaṅsākha su 
33. 10 Sōmavāra vyatipāta samkramāṇadamdusvasti yama-nyama svādhyā-
34. ya dhyāna dhāraṇa maunāmushṭaṇa japa samādhi śīla-guna-sampannarappa 
Rudrasa-
35. kti-dēvara putra Kalyānasaktiya kālam karchchi dharā-pūrbbakaṁ mādi 
bṛtta datti hāle-
36. ya keṛeya himde gadde salage 4 Sāntyabegerṣya himde modalāriyalli ga-
37. del sa 1 beddale baḍaga-gōḍiya kāḷerīya mūda salage 2 ko 10 priyadind inti-
38. dan eyde kāva purushaṅg āyuṁ jayaśaṅgyum akke idam kāyaṁ dāvatva 
pāpiṅg Kurukṣhētramga-
39. īḷu Vāraṇāsiyol ēkōti-muṇīmirraṁ kavileyam vedādyaram kondaṇṇa 
ayaasam porddugu vem-
40. du sāridapuṁ i-saiḷāksharaṁ dhāṭriyolu II sva-dattaṁ para-dattaṁ vā yō 
harēta
41. Vasundharāṁ [shashti] r-varusha-sahasrāṇi viṣhṭāyām jāyate krimi 
guru śrī

Translation.

(Salutation to Śambhu.) May the story of Śankara be heard by me in every birth of mine, as also the praise of the good qualities of Chandraśekhara. O Nīlakaṇṭha, may I be devoted to your feet in every birth of mine.

Vishṇu conquered Taḷakāḍ and marching upon Kongu captured it with all its elements (of sovereignty) and seizing by their heads the maṇḍalikas (subordinate chiefs) of the Chōla subdued their bodies. To that Vishṇuvardhana and the famous Lakmādēvi who was praised as if she had issued from the mind (of Vishṇu, bhāvōdbhave) was born the king Narasimha, possessed of fame spread all over the earth. King Narasimha had to his joy by his anointed wife Ėchale a son Ballāḷa
endowed with great charm, prowess and heroism. May Vira Ballāla Dēva, possessed of steady prowess and pure fame, the chief of princes, a lion to the elephant the Pāṇḍya, handsome like Manmatha, lord of the Hoysānas, an ornament of the Yadu race, Rāma in heroic battles, companion of the excellent goddess of prowess, abode of valour, live in happiness for ever, to last for as long as the moon, sun and stars endure, as the ruler of the earth surrounded by seas.

Lines 12-17

Be it well. While the refuge of the whole universe, favourite of fortune and earth, king of kings, supreme lord, supreme master, a sun in the firmament the Yādava race, crest-jewel of righteousness, king over Male chiefs, punisher of the Malepas, unassisted hero, Sanivārasiddhi, Giridurggamalla, a Rāma in moving battle, nissanka-pratāpa bhujaba-la-chakravarti Hoysāna Vira Ballāladēva was ruling the earth in peace and wisdom from his capital Dūrasamudra, punishing the wicked and protecting the righteous:

Lines 17-20

To that Machidēva shining with great lustre and possessed of ear-rings which . . . . . . . the lotuses the faces of women of good birth and Kūchave, a jewel among women, and famous over the world were born Singanātha, a Vishnū to his family, and Bīṭṭeya of pure fame.

Lines 20-37.

A Gāṅga to Hari of Singali (?), sporting with the goddess of his victory, successful in his encounter with lions and destroyer of his enemies:—such is Ghaṇṭeya Singa. (The meaning of this stanza is far from clear.)

Be it well. When the illustrious mahāpasāyta, a bold Rēvanta versed in riding the most vicious horses, lord of the goddess of valour, punisher of those who on seeing a man hang around him, destroyer of those who when they see a person begin to beg him for favours (?), a Chānakya in polity, never swerving from his word, worshipper of the feet of the god Sōmanātha, destroyer of the enemy troops,—Kūsa Ghaṇṭeya Singaya Nāgayya of Hiriya Bhērunḍanamotta having received Sātiyarbegere, free from all imposts for his maintenance (meyjtive) was ruling it: he set up a village in his name and constructed a tank in his father's name calling it Māchasamudra, consecrated the god Sōmanātha (within the village) and for the decorations and illuminations of the god, for the food offerings and perpetual lamps to the god and for repairs and renovations (of the temple) and for the feeding of the heads of matts and ascetics, for as long as the moon and sun and stars last, Mālagauḍa, Nannagauḍa, Rāmagauḍa and other praje-gavūḍus of Sātiyarbegere together with Singayya Nāgayya, made a grant in the śaka year 1136 the year Bhāva, on the 10th lunar day of the bright half of Vaiśākha, on Monday with Vyātipāta and Sankramaṇa (of the lands herein specified) to Kalyanāsakti, son of Rudraśakti-deva, possessed of the qualities of restraint, control of passions, vedic
studies, meditation, concentration of mind, silence, repetition of mantras, and absorption of mind in God, and washing his feet made the grant of land with pouring of water.

(The details of the gift of land): four salages of rice land behind the old tank: one salage of rice land behind the first bund of Sāntyabegere tank: two salages and 10 kōlagas of dry land to the east of the bank of the channel from the northern waste weir:—

**Lines 37-41.**

These letters on stone proclaim to the world that he who will lovingly protect this (charity) will live long, be successful and prosperous and that the sinful man who will not protect this but gets enraged at it will incur the ill-fame of killing seven crores of ascetics, tawny cows, and scholars in the Vedas in Kurukshētra, and Vārāṇasī. He who confiscates gifts of land made by himself or by others will be born as a worm in ordure for sixty thousand years.

Guru: śrī:—

**Note.**

This record begins with the usual verse in praise of Śambhu and another new verse in praise of the same god.

The Hoysala genealogy down to Ballāla II (1173-1220) is next given. After this comes the eulogy of a subordinate of that king named Ghaṇṭeya Singa and it is next stated that he ruled over the village of Sātiyabbegere (now Sātangere near Honnagattha) and built a village in his name and a tank in his father’s name (Māchidēva) and a temple of Sūmanātha and made a grant of land for services in that temple. The Praje-gāvundus of the village Sātiyabbegere joined in this grant.

The gift of lands was made over to the Śaiva priest Kalyānaśakti, son of Rudraśakti.

Ghaṇṭeya Singaya is also referred to in another published record in the neighbourhood (E. C. V Arsikere 59). Kalyānaśakti and Rudraśakti are also praised in E. C. VI Kadur Taluk 112 and 151.

The date of the grant is given as Ś 1136 Bhāva sam. Vaiśākha śu 10 Sōmavāra Vyatiṃśa Sankramaṇa and corresponds to 21st April 1214, a Monday. But no Sankramaṇa takes place on that date.

The usual imprecations are found at the end of the grant.

**11**

At the village Doḍḍagattha, in the hobli of Kaṇikatte, on the 1st viragal near the ruined Isvara temple.

Size 3' × 2'.

Kannada language and characters.
Some letters in lines one and two are worn out and lost. The record states that a general named Māreyanāyaka, maneya-balunāyaka (the strong warrior of the house; under the same danāyaka (officer or general) marched upon the village Agunda during a military expedition by some enemy (not named) against the Hoysalas country. It is next stated that during this attack on Agunda, a warrior named Māraya Māleya (Māleya son of Māra) fought and died and that a person named Bommaraṇa of Asaramāṇu? set up this viragal in memory of Māleya Nāyaka (evidently the same as Māraya Māleya referred to before), son of the headman (gavuda) of the village Nāgavēdi.

Nāgavēdi is a village very near Dodḍagatṭa and Agunda is not far off from Nāgavēdi. No king is named nor Śaka year given. The record is dated Chitrabhānu sam. Bhādrapada ba. 3 Adivāra. The characters seem to belong to the end of the 13th century when there were frequent battles between the Yādavas and the Hoysalas. Chitrabhānu of this record may therefore be taken as 8 1204 Chitrabhānu and the whole date may be regarded as equivalent to 23rd August 1282 A.D., a Sunday as stated in the grant.

12
On a 2nd viragal at the same place.
Size 3 × 2.
Kannada language and characters.
Note.

This consists of two bands of letters the first of which is completely defaced and lost. A few letters are lost in line 1 in the 2nd band. The record is thus incomplete.

The epigraph refers to a battle at Kāleyana Haṭṭana and the death of some warrior therein fighting on behalf of ............. Pergāde. The deceased warrior's wife Masaṅakkā is said to have set up this stone apparently as a monument in his memory.

No date is given but since the characters are similar to those of the previous viragal, the same date, viz., 1282 may be assigned for this record also.

13

At the village Halkūr, in the same hobli of Kaṇikaṭṭe, on the 1st viragal.

Size 3 × 1′—6″.

(Arsikere 64 Revised).

Kannāḍa language and characters.

1

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2.  

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1.  
2.  

9

1.  
2.  

Transliteration.

1. jītena labhyate Lakṣmīr mṛitenāpi surāṅgana
2. kahana-vidhvamana kēyē kā chintā maranē ranē
3. svasti śrīmatu Sādhāraṇa-saṃvatsarada Pālguna su-
4. dha panchami Brihavāradandu Hiriyaṁegereya
5. Malliserṭṭī tuṛu-harivalli kādi sura-lōka-prāptanāda
6. ātana putra Mayiliserṭṭi avara bāva Kāmiserṭṭī ā-
7. tana tamma Bökiseṭṭi intivarige parōksha-vine[ya]vāgi Bō-
8. kikabbeya magalu Mahādēvi nilisida virasāsana mam-
9. gaḷa mahā śri śri śri

Translation.

He who is victorious in battle will obtain wealth and he who dies fighting will have celestial women (to attend on him). When the body is subject to death any moment, why should there be sorrow for death in battle?

Be it well. On Thursday 5th lunar day of the bright half of Phālguna in the year Sādhāraṇa, Malliseṭṭi of Hiriyabegegre fought during the attack on cattle and attained the region of gods. For his son Mayiliseṭṭi, his brother-in-law Kāmiseṭṭi and his younger brother Bökiseṭṭi—in memory of these deceased, Mahādēvi, daughter of Bōkikabbe set up this virasāsana. Good fortune.

Note.

This is one of the several viragal records found near the ruined Śiva temple (Kallēsvara). A very imperfect copy of the text of this inscription as also that of the next viragal was printed in p. 420 of the Kannada texts of Hassan District Inscriptions. No transliteration nor translation had been published before.

It begins with the usual verse in praise of fighting in battle and records the death of Malliseṭṭi of Hiriyabegegre and others in defending the cattle and erection of the viragal in their memory by a woman named Mahādēvi.

No king is named nor the Śaka year given; the date of the record is stated to be Sādhāraṇa sam. Phālguna śu 5 Thursday. The characters resemble those of the 3rd viragal which is dated Ś 1216. Taking the nearest year Sādhāraṇa, it corresponds to Ś 1232 and the whole date might be taken as equivalent to 24th February 1811 A. D., a Wednesday and not Thursday as stated in the record. If however we take the corresponding solar month Mīna, the date will be equivalent to 25th March 1311, a Thursday as stated in the grant. Perhaps this is the date intended.

14

On a second viragal at the same place [E. C. V Arsikere 65 Revised].

Size 3' × 2'.

Kannāda language and characters.

\[
\begin{align*}
\text{Kannāda 语言和字符。} \\
\text{Kannāda 语言和字符。}
\end{align*}
\]

1. \[\text{[Kannāda 文字]}\]
2. \[\text{[Kannāda 文字]}\]
This also is similar to the previous record and begins with the same verse in praise of fighting in battle.

It records the death of Mallayya, son of Mallaguru, of Halkur while fighting at the entrance of the village. The date is given as Vikrama sam. Bhadrapada ba. 14 Tuesday. No Saka year is referred to. The letters of this record are similar to those of the next record and Vikrama may be taken as 1202 and the whole date as equivalent to 24th September 1280 A.D.

On a third viragal at same place.

Size 3' × 2'.

Note.

This also contains the verse found in the previous viragals. It records the death of Bayichayya, son of Arasalu Madayya while fighting against an attack by robbers on the road to Arasiyakere on the 11th lunar day of the bright half of Magha in 1216 Vijeya, Vaḍḍavara. The date corresponds to Saturday, 9th January 1294 A.D. taking the year Vijaya 1215.

On a 4th viragal at the same place.

Size 3' × 1' – 6'.

Kannada language and characters.
Note.

This also contains the verse in praise of fighting in battle. We next find it recorded that a person named Māliya Jakkagunda fought during a cattle-raid at Halukār and attained the region of gods on Monday, 1st lunar day of the bright half of Mārgaśira in the year Sōbhakritu. It is also further stated that his sons Hiriya Vajaya, Bayichaya, Māleya and Chikka Bammaya set up this viragal in memory of their deceased father. The record is not dated in Śaka era. From the nature of the characters used it is probable that the Sōbhakrit of the record is Ś 1225 and the whole date may be regarded as equivalent to 10th November 1303 which is a Sunday and not Monday as stated in the grant. In case the solar month is taken, the date becomes equivalent to Monday 9th December 1303 on which day the tithi of śuddha 1 began 21 ghaṭikās after sunrise.

On a slab lying buried near the tank bund of the village Rāmapura in the same hobli of Kanikaṭte.

Size 4' × 2' — 6".

Kannada language and characters.

1. ಮಾಲ್ಯ ಜ್ಞಕಗುಂಡ ಹಳಿಕ್ಕರ ಸೋಭಾಕ್ರತ  ನಂತರ  ನಾವುಗಳ ಅನುವಾದ.

2. ಮಾಲ್ಯ ಜ್ಞಕಗುಂಡ ಹಳಿಕ್ಕರ  ಸೋಭಾಕ್ರತ  ನಂತರ  ನಾವುಗಳ ಅನುವಾದ.
5. ಮತ್ತು ಮಹಾರಾಷ್ಟ್ರ ಸರ್ಕಾರದ ಕೆಲಸದ ಕೇಂದ್ರಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
6. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
7. ಅಗ್ನಿಯಂತ್ಯ ಹುದ್ದೆಗಳ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
8. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
9. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
10. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
11. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
12. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
13. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
14. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
15. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
16. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
17. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
18. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
19. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
20. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
21. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
22. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
23. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
24. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
25. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
26. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
27. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
28. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
29. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
30. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
31. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
32. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
33. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
34. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
35. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
36. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
37. ಶ್ರೀಕೃಷ್ಣಕುಲದ ಸಂಸ್ಥೆಗಳಿಗೆ ಸರ್ಕಾರದ ಪ್ರತಿನಿಧಿಯ ಬೋಧನ
38. ದೇವ ರುಜುತ್ತು ದೇವ ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ಬೇಸಿ ಬೆಂಬಲಿಯು ಲಿಲ್ಲುತ್ತು ನುಡಿದು ಸಂತಾನಿ.  

39. ಕಿರುದಿ ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವ ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ,
40. ದೇವ ದೇವ ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
41. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
42. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ,  
43. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
44. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
45. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
46. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
47. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
48. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
49. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ, 
50. ದೇವರಾಧಾರಿಗೆ ಮನವಿ, ದೇವರಾಧಾರಿಗೆ ಮನವಿ.

Transliteration.

1. namas tunga-siraś-chumbi-chandra-chāmara-chāravē l trailokyā-nagarā-rambahā-
2. mūla-stambhāya Sambhavē l Yaduvaṃśa-Kalpa-vrishado] odavida nija-sā-
3. khe tānenaluk udayiṣayam sadamālā [kt] rtī-vilāsam mudadim bhuvanaika-vira Vineyādityaṁ Ṛ v-
4. davida Kshīraṃbudhiyālag utidōdita vāda Kaustubhaṁ tānenale Yaduvam-
5. sado] udayiṣ-
6. dam sad-amāla-kṛtṭi-vilāsa Vineyādityaṁ Ṛ sele-naḍuvin uruli-gurulina
tolpa-dharada belapa
c 
6. kāngal-abjānandai kājasa-kucha-dvaya-dākeye vīlasita-vādara Keleya-
7. barasiye tanagam ye-
8. ṛeyan aklitorvīk-enisirdd Ēṛeyamga-nripāla-tālakanaṁgane chaluving
erevaṭṭu śīla-guṇadim nered
c 
8. Ēchaladēviyantu nōntarum olaṁ Ṛ ījetṭigaṛadata vāda adatāvė oṭajē kali-
galu mahānubhāvar mMuḍa-
9. dim huṭṭīdar Ēchaladēviye netṭane Ballāla Vishnu Udayādityarū Ṛ komḍam
c 
9. Taḷakāḍam kayikomḍam
10. meletti Koṅgan avayavadimdām komḍam Vishṇuve Chōlana mamḍalikara
c 
10. mumdegomdu tanu-mamḍa-
11. ṛamāḥ Talaṃale Koṅgu Nangali Virātapuraṁ Taḷakāḍu Koyatū-
c 
11. r baluhina Kanchi Rāyapu-
c 
12. ra Vēḷumale Komkaṇa Chēdi Mālavam sulalita-Chakragotṭa Tūludēśaman
c 
12. aṣramadimda konḍa bhū-la-
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13. lanegadhían apratiman òvade Vishnú-nripålan urvviyolu
Vishnûva Lakshmiya ku (la) va rddhihuνv enalu negaldan
14. Ikshuhâpasa volu bhrajughnuve simghađa teradim Vishnuge pasarisida
jasa-dhanam Narasimha-nripam
15. mânini Yechaladéviga ñ-Narasimha-kshitivarangam negaldam bhûnidhi
vikrama-nidhi yene Bhânu-suta-
16. pratiman atibañam Ballâlam ñ mûdalu samañchalisittu Kanchi padûvalu
ghûlîtud ambhôdhi yeddô-
17. ñit aggada Chêradèsavanitum Pândyavanî-mamðalam kâdolu kûde taguldu
hokkatagi-datt uddâma-samgrâmâ-
18. dolu kûdîtântu braðumkuvannar olarâ Ballâla-bhûpâlanolu ñ svasti
samasta-bhuvañâsraya šri prithvi-vâ-
19. labhba mahârajâdhi-râja paraméśvara parama-bhâttåraka Yâdava-kulâm-
brâ-dyanami râyaâcâdhamanî Vâsan-
20. tikâ-dëvi-labdha-van-prasâda ñ aṛâ̄ma-vidyâ-vinôda râja-Sarvajña nripa-
rûpa-kapďdarpa asahâyaśûra Šanîvarâ-
21. siddhi giridurgga-malla cha (la) damka-Râma nišamka-prâtapa Hoysala
Vira-Ballâ (la dë) va Erabaregeya nelavidinolu râ-
22. jyam-geyyuttamîre (ta’ tûda-padmôpaţivi ñ svasti šrímatu Hoysala
Närasimha-dévana moneya nayaka Ja-
23. yagomda Nâyakana sati Marave-nayakitiya putra Mâcheyanâyaka kûdi
kûtakke tuþuva nâ-
24. yakara gânḍa toðarddara gâla biruda-bamgâra šamamta-gasani tappe
tuþuva tagurddattî repuva Mâcê-
25. ya-nâyakana sati Gangavveya putra Râmeya-nâyakana kîrtti yemtemdañê
huþuvudu
26. voḍane dharmmañ huþṭitud alavadañ kalitanam kramadîdam huþṭidan
abhinava-Kâman netanâ kânte-
27. yaran olesa Nâyaka Râmam ñ edaruva-vamdirig aṁkusa kâdû-cheluvañ
dharege Mâchidevana putram toðarddam-
28. ge gânḍasâmkole bâdavarig âdharaâlute Nâyaka Râmam ñ svasti samasta-
vattuña-sampannar appa
29. Hullur-âdiyâgi Jayagoñda Nâyakana Hullur-âdiyâgi pada-mûla-
parigrâhar âda Mâla-
30. gamvûnda Chikkagavûnda Chikkamanâ-gavûnda (kî) rțti yemtemdañê
keɾe bâna ârave yembiva neɾe bharîtam
31. mãdì kûde Mâlagavûnda paṟavadvettam jagadolu Kârekoraḷa-pâdam-
buja-bhringen īvara dêmâm ñ Hoysa-
32. (la Vtraballâludévâna Amarâvatîkôṭeya hergâde Kêtayyana satu-kîrtti
yemtemdañê ñ ene negald 1-Ba-
33. llālana sanu-mantrigal enipa mantrivarggadal ār ssajjana-vinutaṁ ghana-
shauryyam Manu-mārggaṁ Kētāmallaṁ ī.
34. vasumatiyolu II svasti yama niyama svādhyāya dhyāna dhāraṇā mōnā-
nuṣṭhāna japa samādhi śīla
35. guṇa-sampannarappa Amara-vatikōṭeya sarbbabādhe-parihārav enisi ne-
galda Holalakērya aruvatta-
36. āru mahājanamgala kirtti yentendāde priyāddhām koṭan 1-kōṭeya vimala-
viprargge vidyāvilāsāda-
37. ya-sōbharg udgha-tējargg anupama-mahimargg ārta-dānargge kēlæ Ho-
lalakērya grāmavam viśruta-vipuḷa-ya-
38. śō-rāmamāṇ kirtti-kāntāśrayan ā-Ballāla-bhūpam Yadu-kuḷa-kuḷa-dīpaṁ
dīnāsa [mr] pratāpa II svasti samastā-vastu-
39. guṇa-sampannarum saraṇāgata-jalanidhigalum nūdīdumte gamḍarum
ārito-jana-kalpa-vriksharum marēyo-
40. kkaza kāvarum tappe tappuvarum rājyapūjyarum Siva-dharmma-nirmmal-
arum appa Hoysanādesake pesaruvetta
41. Holalakērya samastā-prajegāvumḍugalum Jayagomda Nāyakanum
Mācheya Nāyakanum Chikka-
42. gāṁḍanu Mālagaṁḍanuv ārddu Śaka varusha sāsiraṇa nūra hadinēlaneya
Rākṣhasa-sampatsaratda Mā-
43. gha suda pavurnnami Vāḍavāra uttarāyaṇa-samākramānadamdu Muḷas-
stanadēvāra nivedya namādivige
44. khamdarphuṭita jirmōḍdhārakkaṁ maṭhapatī tapōḍhanāra āhāra-dānaka-
vāṅgi Lākulāgam-śamaya-śamuy-
45. ddharanarum appa Karṇyajīyana maga Sōmarāsiya maga Bāmmarāsiya
kalām karechhi dhārā-pūrvvaka-
46. mādi biṭa datti hi [ri]ya tumbina bāyikalla müḍa deseya modalēriya
rådve salage vam-
47. du ko 5 Attiyāmānaḷa gadde sa 1 ko 5 holagaṭṭada baḍagaṇa kōdiya gadde
ko 10 virum pa-
48. du [va] lu Halukūra dāriya bedale mattar omdu nāyakara koḍageyolage
beddale ko 10 īṁt i-dha-
49. rmmavam pratipālisadavaru Gaṅge Vāraṇāsi Kurukshētradalu sahaśra-
brāhmaṇaru kaviyeyu-
50. maṁ konda dōsake hōharu

Translation.

Lines 1-2. (Invocation to Śambhu).
Lines 2-18.

As if he were a branch springing forth in the Kalpa tree that is the Yadu race, was born Vineyāditya possessed of pure and spotless glory and charm, the sole hero
of the universe. Like Kaustubha rising up from the Milky ocean was born from the Yadu lineage Vineyāditya of good and pure fame. His queen was the brilliant Keleyabbarasi of slender waist, curly locks, shining lips, bright eyes, lotus face, and breasts resembling water-pots (kalāśa). Is there any one who has performed such meritorious acts of devotion (in previous births) as Ēchaladēvi, an abode (ērevaṭṭu) of beauty, full of virtues and the wife of Ereyanga, an ornament of kings and spoken of as the lord of the whole earth? To Ēchaladēvi were born Ballāla, Vishṇu and Udayāditya, great heroes, overwkeepers of strong combatants and magnificent. Vishṇu conquered Tālakād, marched against Kongu and captured it with all the elements of sovereignty and seizing by their heads the chiefs (manḍalika) of the Chōla subdued their bodies. The matchless lord of the earth, king Vishṇu conquered without effort Talemale, Kongu, Nangali, Virāṭapura, Tālakād, Koyatūr, the mighty Kanchi, Rāyapura, Emulale (Tirumale?), Konkaṇa, Chēdi, Mājava, the beautiful Chakragoṭṭa and Tuludēsa. An augmenter of the progeny) of Vishṇu and Lakshmi was born King Nārasimha, who was the wide-spread treasure of the fame of Vishṇu and who resembled Manmatha and shone like a lion. To that king Nārasimha and the queen Ēchaladēvi was born the powerful Ballāla, a treasure on earth and full of prowess and an equal of Karna. Kanchi (people of Kanchi) moved eastwards, the sea to the west produced great noise, the whole of the great kingdom of Chēra ran away, the Pândya kingdom entered into forests and became hidden. Who could encounter and fight against king Ballāla and still live?

**Lines 18-22.**

Be it well: while the refuge of the whole universe, favourite of the goddess of good fortune and earth, mahārājādhirāja, supreme lord, supreme master, a sun to the firmament the Yadava race, crest-jewel of kings, obtainer of boons from the goddess Vāsantikā, indefatigable delighter in learning, all-knowing among kings, a Manmatha in the form of a king, unassisted hero, Śanivārasiddhi, Giridurgamalla, a Rāma in moving battle, of undoubted valour, Hoysaḷa Vira Ballālādēva was ruling the kingdom from his residence at Eraburage:—

**Lines 22-28.**

A dependant on his lotus feet: be it well:—Mācheyanāyaka son of Jayagonḍa-nāyaka, leader in battles of Nārasimhadēva and of his wife Marave Nāyakiti:— the fame of Rāmeyanāyaka, son of Mācheyanāyaka, a punisher of those who join an assembly and prove traitors, a fish hook to opponents, destroyer (bangāra) of the titled, causer of anxiety (gasaṇa) to sāmantas, cuffer and striker of those who misbehave and of his wife Gangavve:—

Dharma is born with man and regularity (alavu), strength and heroism were born one after another (when Nāyaka Rāma was born). A new Kāma (Manmatha) was born in Nāyaka Rāma who would not make women fall in love with him,
Māchidēvaś son Nāyaka Rāma was an elephant spear to wrong doers, and very handsome. He was a strong chain for opponents and a refuge to the poor.

**Lines 28-34.**

Be it well: The fame of Mālagavūnda, Chikkagavūnda, and Chikka Mālagavūnda who were endowed with all the wealth and good qualities and who received Hūllur and other places belonging to Jayagonḍa Nāyaka from him as his dependants:—

Mālagavūnda, a bee at the lotus feet of Śiva, and master of donors, shone on earth, setting up tanks, groves and gardens in plenty.

The good fame of Kātayya, hergade of Amarāvati-kōṭe belonging to the king Hoysala Viraballādudēva:—

Who among these ministers of the great Ballāla known to be good ministers is eulogised by the righteous, is possessed of great prowess and follows the path of Manu? It is Kētamalla.

**Lines 34-38.**

Be it well. The fame of the sixty-six mahājanas of Hoḷalakere which belongs to Amarāvati-kōṭe and is free of all impasts and who are possessed of the qualities of yama (control of passions), niyama (restraint), svādhyāya (Vedic studies), dhyāna (contemplation), dharana (abstraction of mind), mauna (silence), japa (meditation) samādhi (absorption of mind) and other good qualities:—

King Ballāla, a lamp to the Yadu race and bright like the sun, and a refuge of the damsel of fame gave away lovingly the village Hoḷalakere beautiful on account of its great fame spread far and wide to the pure Brahmans of this Kōṭe, adorned with learning and charming manners, and possessed of great splendour and matchless fame and liberal to the afflicted.

**Lines 38-46.**

Be it well. All the praje-gavūndus of Hoḷalakere, renowned in Hoysaṇadēsa, possessed of all wealth and good attributes, oceans to those who take shelter, champions who keep to their word, Kalpa trees to dependants, defenders of those who seek their protection, false to those who are traitors, worshipped throughout the kingdom, and pure in their devotion to Śiva, —and Jayagonḍa-nāyaka, Mācheyanāyaka, Chikkagavūnda and Mālagavūnda joined and on the full moon day of Māgha in the year Rākshasa, 1117th year of Śaka, on Vaḍḍavāra with Uttarāyana-sankrānti made the (following) gift with pouring of water and washing the feet of Bāmmarāsi, son of Sōmarāsi who was the son of Kariyajiya, upholder of the Lākulāgama doctrine, for the food offerings, perpetual lamps, repairs and renovations of the Mūlāsthāna God and for the feeding of the heads of maṭhas and ascetics.

**Lines 46-50.**

[Details of the gift made]. Rice land of the (sowing capacity of) 1 salage and 5 kolāgas in the first bund to the east of the channel from the chief weir: a rice
land with the sowing capacity of 1 salage and 5 kolagas known as Attiya Maṇala Gadde: a rice land of the sowing capacity of 10 kolagas in the northern weir of Holagaṭṭa: one mattar of dry land to the west of the village, on the way to Halukūr: dry land of the sowing capacity of 10 kolagas in the kodage land (rent-free land granted for the services) of the nāyakas.

Those who do not maintain this charity will incur the sin of killing a thousand Brahmans and tawny cows in Gange, Vāraṇāsi and Kurukshetra.

Note.
This record contains the usual verses in praise of the Hoysala dynasty up to Vīra Ballāla II (1173-1220) to whose reign it belongs.

A chief named Jayagonḍa Nāyaka, moneya-nāyaka of King Narasimha and his son Mācheya Nāyaka and Mācheya Nāyaka's son Rāma and certain gāvundus who were ruling various villages like Hullūr in subordination to Jayagonḍa Nāyaka are next named. A person named Kētamalla, is next praised as the pergaḍe of Amaravatigōte. Next comes the eulogy of the sixty-six mahājanas (Brahmans) of Amaravati-kōte to whom its hamlet Hoḷalakere had been granted as an agrahāra free of taxes by the King Ballāla II.

We next learn that Jayagonḍanāyaka, Mācheyanāyaka, Chikkagāvunda and the praie-gāvundus of Hoḷalakere made a gift of some lands at that village for services in the Mūlasthāna Siva temple therein. The Lākuḷa priest Bannarāśi son of Sōmarāśi was entrusted with the management of lands. The donors are all praised as Śaivas.

The date of the grant is given as Ś 1117 Rākhasa sam. Māgha śu 15 Vaḏḍavāra Uttarāyana Sankramaṇa day. It is equivalent to 17th January 1196 A.D. which is however a Wednesday and not a day of uttarāyana-sankramaṇa or Vaiḍavaṛa. If we take the solar month corresponding, the date coincides with 15th February 1196, a Thursday but not a day of Uttarāyana-sankramaṇa.

18

At the village Nāgavēdi, in the same hobli of Kaṇikatte, on a slab set up to the south of the Sōmēśvara temple.

Size 5' × 1' — 9'

Kannada language and characters.

<table>
<thead>
<tr>
<th>Kannada</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ಕನ್ನಡ ಪಠಕಾಚರ್ಣ</td>
<td>Kannada language and characters</td>
</tr>
<tr>
<td>ಕನ್ನಡ ಪಠಕಾಚರ್ಣ</td>
<td>Kannada language and characters</td>
</tr>
</tbody>
</table>

1. ಕನ್ನಡ ಪಠಕಾಚರ್ಣ | Kannada language and characters
2. ಕನ್ನಡ ಪಠಕಾಚರ್ಣ | Kannada language and characters
3. . . . . . . . . . .
The inscription is full of lacunae as line 3 and lines 5 to 20 have peeled off and are illegible.
The usual verse in praise of Śambhu and the verses in praise of the Hoysala genealogy up to Ballāla (II) are found in lines 1 to 20.

Next comes the statement that Ballāla gave the village Nāgavēdi for the maintenance (meyejivita) of his dependant named Māraya of Vammālīge and that Māraya converted it into an agrahāra village and had it granted by the king to 55 Brahmans.

We next find it stated that in the reign of the Hoysala king Narasimha III a descendant of Ballāla II, all the mahājanas of Nāgavēdi, Śivaneyadanāyaka (a descendant of Māraya?) and the gavundus of the village and the prabhus made a grant of certain lands for the services of illuminations and decorations, food offerings, perpetual lamps and the feeding of ascetics in the temple of Bammēsvara at the village Nāgavēdi.

The date of the gift of lands for the temple is stated to be Friday 10th lunar day of the dark half of Mārgaśīra in the year Virūḍhi Ś 1211 and corresponds to 9th December 1289 A.D.

The lands granted consisted of (1) 3 salages of wet land near the principal bund of Hiriyakere tank, (2) 1 salage of rice land to the west of the rice land of Gauḍus, (3) another salage of wet land to the west of the wet land near the channel from the embankment of the same tank, (4) 8 kolagas of wet land to the south of the first bund given for planting a garden? (5) one keyi of wet land inside Hiriyakere to the east of the village, (6) one keyi of wet land near the east weir of the Kiriyakere tank, (7) one keyi of wet land near the weir to the north of Haḍavinavaddu.

All these lands are stated to have been made over to the Śaiva priests Baira, son of Kālaka, Nāgajīya and Dēvendrajīya for the temple services.

The usual imprecations follow next.

Certain plots of land are next said to have been granted as koḍagi to Bammagaunda and Jakkagaunda—12 salages of wet land and 6 salages of dry land: also 1 salage of land behind the Bōvanakere tank in the village Śivaneyanahalli.

19

On the left side (north side) of the inscription slab.

Kannada language and characters.

| 1. ಕೆಳಾಸಮರ್ರ | 6. . . . . ಭೇ | 7. . ಮುಂಗ . . |
| 2. . . . ಕರುಣಮಣ್ಣೆ | 8. ಮನೆ ಗಡಿ | 9. ನೀ ಕಿಟ್ಟೆ ವಾಸ್ತುಪುರ್ಣ್ಣ  |
| 3. . . . ಶ್ರೇಷ್ಠ | 10. ಮತ್ತು ಚಿಕ್ಕು |
Note.

The record is very incomplete as several letters are lost being chipped off. It seems to register the sale of some land by Ballâlajîya to some person (Cheṭṭaya?) in consideration of the price received. The transaction is stated to have taken place in the year Vikrama and as the letters in this record seem to resemble those of the previous one, Vikrama may stand for Ś 1262 or 1340 A. D.

At the same place, below the above inscription.

Kannada language and characters.

1. ಕು ಸಾಮರ್ಥ್ಯ ಮಲ್ಲ ಅಧೀಗುಜು ಕ್ರೀಡ  
2. ನ ಎಂಜನೆ ಗುಮ್ಮ ಮೋಳ್ಳು ಜ್ಯತ್ತಿ  
3. ದೊಡ್ಡಾದ್ದುವು ಕೋಟೆ ಮಾತಾಯಸ  
4. ಕೊ ಬಾರಿ ಕರ್ಮಪೀಠದಲ್ಲಿ ಕೀರ್ತಿ  
5. ಮೊ ಪ್ರಾಣ ಆದಿಮಾರ್ಗದಲ್ಲಿ  
6. ಮೊಮ್ಮಾತ ಕೂಡೆಗುಜು ಕ್ರಿಡ  
7. ರ ಎಂಜನೆ ಸಾಮರ್ಥ್ಯ ಕ್ರಿಡ

Note.

This short record engraved on a side of the main inscription is probably of a slightly later date, viz., Iṣvara sam. Āśvayuja śu 2 Bṛhavāra, the former being dated in Ś 1211 Virōḍhi, 48 years earlier.

It records that the sthānikas Bairajīya, Nāgajīya and Dēvendrajīya, (who were the donees in the main inscription) divided their shares in the property of the Bommēśvara temple at Nāgavēdi. Of the one-third share that thus went to Dēvendrajīya, his grandson Dēvajiya and Chikajīya of Halukur are stated to have become owners. Chikajīya is stated to have given over his share of the wet and dry lands, threshing-floor, house and the eight rights of possession and property to his younger sister Sāntave and his aliya (nephew?) Dēvanna with pouring of water on Thursday 2nd lunar day of the bright half of Āśvayuja in the year Iṣvara.

No Śaka year is given but as the grant by a grandson of the original donee referred to in the main record could only have taken place several years later, Iṣvara of the present record may be taken as Ś 1259 which gives about 50 years for two generations from the original donee. The date would then correspond to 26th September 1337, a Friday and not Thursday as stated in the grant.

It may be remarked that this record seems to be earlier than the incomplete inscription which was carved later on above.
At the village Kalgunḍi, on a viragal to the north of the village.

Size 6' × 3'

Old Kannada characters and language.

1. ಪಕ್ಷ ವಿರಾಲ ಸಂಕೀರ್ಣ ಅರ ಮಲ್ಲಾ. 7. ಶ್ರೀ ರಾಮ
2. ಶ್ರೀ ಸಂಖ್ಯಾಸೃಬದಿಯ ಪುತ್ರ. 8. ನುರಾದಿ
3. ಶ್ರೀ ಸಂಖ್ಯಾಸರಿಂದರ. 9. ಕೊಳಸೇ ಬೆಂಬಲ
4. ಶ್ರೀ ಸಂಖ್ಯಾಸ ಅಧ್ಯಾಪಿ. 10. ಸರ್ಕಾರದ ರುದ್ರ
5. ಶ್ರೀ ಸಂಖ್ಯಾಸರಿಂದರ.
6. ಶ್ರೀ ಸಂಖ್ಯಾಸ ಅಡ್ಡರ.

Note.

This viragal belongs to the reign of the Ganga King Satyavākyya Permadī and records the death of a warrior named Peggade Nāyaka while fighting during a cattle raid in Kalgunḍipura (same as Kalgunḍi).

No date is given. The characters seem to belong to the end of the 9th century and Satyavākyya may be the Ganga king Satyavākyya Rāchamalla II (870-907). Two inscriptions of the same king are found in the Hassan District (E. C. V. Hassan 28, and Arsikere 99). The first of them is dated Ś 818 or A. D. 896. The present inscription seems to belong to the same period.

Belur Taluk.

At the town Belūr in Belūr Hobli, on a slab in the western face of the platform round the flagstaff (garudagamba) in the Chennakesava temple.

Size 1' × 5'

Kannada characters and Sanskrit language.

1. ಕೃಷ್ಣ ರಾಮ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ 1' × 5'.
2. ಕೃಷ್ಣ ರಾಮ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ 1' × 5'.
3. ಕೃಷ್ಣ ರಾಮ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ ಕೃಷ್ಣ ಮಲ್ಲಾ 1' × 5'.
Transliteration.

1. śubham astu pratyarththi-prthviṣa-yaśōmburāsi-Kumbhōdbhavas sambhrita-
dharma-kirttiḥ Śrī-kṛṣṇa-bhūmiśvara-bhūtya-varyyah Timmātmajō Jakka-nripō vibhāti 1 prayāna-vārttā-śravanāc cha kēchit

2. prasthāna-bhērī-śravaṇāt tathāanye 1 Jakka-kśhitipāla-vipaksha-bhūpā
viśanti muktvā sva-puraṁ vanāni 12 śrīmad-Hoyisāla-dēśa-madhyā
vilasad-Vēlāpurī-Keśavasyāgrē Bhāva-samē rutau śaradi tan-māse
daśamām

3. titthau 1 śrīmat-Krīṣṇa-nripāla-bhūtya-nivāha-srēṣṭhās tu Timmātmajō
Jakkēndraḥ kanakam Khaga-dhvaja-vara-stambham samasthāpayat 11
svasti śrī jayābhhyudaya Śālivāhana śaka varsha 1436 sandu varttamāna

Translation

Good fortune. There shines Jakkanripa, son of Timma, an Agastya to the sea of fame of the hostile kings, obtainer of great merit and glory, and the foremost of the servants of the king Krishna. The kings who are enemies of Jakka-Kshitipa abandon their cities and enter forests, some on hearing of the news of his expedition, and some on hearing the sound of drum at the time of his starting. In the year Bhāva, in the ritu (season) of śarad (autumn), in the month (of Āśvayuja) on the 10th lunar day, Jakkēndra, son of Timma and the foremost among the assemblage of servants of the illustrious king Krishna set up the excellent golden pillar with the sign of Garuda (Garudastambha) in front of (the god) Keśava in Vēlāpurī which shines in the middle of the great Hoysala-dēśa. Be it well. In the year 1436 of the auspicious Śālivāhana era:—

Note.

This records the setting up of the Garudastambha (pillar with the image of Garuda engraved thereon) in the Chennakēśava temple at Bēlūr in the reign of the Vijayanagar king Krishnarāya (1509-1529 A.D.) by his subordinate Jakkanripa, son of Timma (Śāluva Timmarasa? the famous minister of the above king). The date is given as Ś 1436 Bhāva samvatsara Āśvayuja (śaradi tan māse) śu 10 and corresponds to September 28, 1514 A.D. The pillar is described as of gold and was probably covered with gold plate at the time it was set up.

23

On a viragal originally found in the pavement of the Krittikōtsava-manṭapa of the same Chennakēśava temple at Bēlūr and now kept in the northern manṭapa.

Size 5' × 2'—6''

Kannada language and characters.
I. Band.

1. namas tunga-siraş-chumbi-chandra-châmara-châràvē trailôkya-nagarâram-[bha]-

2. mulastambhâya ŠambhâveŚaka-varsha 1199 neya Dhâtu-samvatsarâda
   Jêshta ba 9 Va damdu

3. śrimat-prâtâpa-chakravarthi Hoysala bhujabâja-Vira-Narasimgarâyana
   râjadhâni Dôrasa-

4. mudrakke Sêvuga-dâla-mukhya Sâluva Tikaman eti baţdu bitâlli Kha-
   nçeyarâya-râ-

Transliteration.

I. Band.

1. namas tunga-siraš-chumbi-chandra-châmara-châràvē trailôkya-nagarâram-
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   nçeyarâya-râ-
II. Band.

5. neya mādida viravemtemdađešđađiđam Sāluvaṃ Sēlūna-nripatiganam bāsegotṭeyde bāmdaṃtida Dōram-

6. bhōḍhiyaṃ muttidađūrde kalakkeydi mārāṃtū hoydam Yadurāyam Nārasimhaṃ pogaļvina subha-

7. tām gōpan udyanmadēbhām nudadīm īrāru sāsīr kūdureya daḷaṃam Dummi-muṭṭaṭṭi koṇdāmšatibaļade Māraraṇe-

8. ya-suta Simgana kuvara Rāṇeyam poṇardiṣyalkaitare kōṭī bhaṭarkkal šatakhaṃḍōchchandamāgi pām-

9. dalegekkidaru attīda muttidaṃtirida Sāluvanam Haripāḷan ēral a-thaṭṭu-

mān okkalikkidanu vōvade kāydu

10. kadaṃgi poyye maigoṭṭanam uyye dēva-tati Khaṃḍeyarāyanu Simganāt-

majam neṭṭane me-

III. Band.

11. tūt t-maseda Rāṇeyan āṃtiriyalke yāji-yoḷu dhore dhore yemdu mūdalisi biṭṭade Khaṃḍeya-

12. rāya Rāṇeyam dhuragali poydaḍḥavadol aṭṭegal āḍidav eyde balpeṇam moredaṇu nettar emṭu-desegaṃ kala-

13. lāduḍu khaṃḍadimḍeḷa pariḍaṇu kāḷijam karuḷamṛgala urvvidav etta nō-

lpāḍam ari-biruda-Basava-Samkhara

14. dhuragali Khaṃḍeyada Rāya Rāṇeyan iriyal sira pariḍu subhaṭṭar-aṭṭegal uravaneyim ṭiṇḍu a-

15. mma samarāṇgaṇadolu alagalagam paḷamche deseyolkidgal tave sūse sīsakam talagala sirppugal gaganadimdaṇu

16. . . galativiđe yeṛinimḍilege mulge karam kali Simgasuṇu dōrvvala bhaṭa Rāṇeyam Sē

IV. Band is broken and lost

Translation.

Salutation to Śambhu. In the Saka year 1199 Dhātu, on the 9th lunar day of the dark half of Jyēśṭha, being Vaḍḍavāra, Sāluva Tikkana, the general of the Sēvuṇa army marched upon Dōrasamudra, the capital of the illustrious Pratāpa-

chakravarti Hoysala Bhujabalī Viṭa Nārasingarāya. Thereupon Khaṃḍeya Rāya Rāṇeyya displayed his prowess thus:

When Sāluva (Tikkana) heroically gave his word to the Sēvuṇa king and marching with troops attacked Dōrasamudra, the brave warrior gōpa (lit protector perhaps another name of Khaṃḍeya Rāya), a powerful rutting elephant (to enemies) went to battle boldly, fell upon the enemy and killed an army of twelve thousand horse pursuing them as far as Dummi while the Yadu king Nārasimha praised him.
When Râneya (Khaṇḍeya Râya), son of Singa, who was the son of Mâra Râneya, fought with great force and pierced the enemy, a crore of warriors belonging to the enemy were broken up and their heads were severed from their bodies.

When Sâluva was chased, encountered and pierced, Haripâla marched to battle. Therupon this Râneya killed his army (also) and with great rage and zeal fell upon him and he (Haripâla) exposed himself to his attacks and was carried off by the gods, while Khaṇḍeyarâya Râneya, son of Singaya trampled upon the enemy in anger and encountered and pierced the enemy in battle (the meaning of the stanza is not very clear).

When the enemy taunted him king, king (dhore), Khaṇḍeyarâya Râneya, brave in war, struck hard with the result that headless trunks played freely, the corpses produced great noise, the blood scattered in eight directions, heaps of muscles moved down and the liver and entrails were found in large numbers. When Khaṇḍeyada Râya Râneya, a hero in battle and a Śankara to the Bull the titles of the enemies pierced (the enemy), the heads of the warriors were cut off and the headless bodies smote fiercely in the battle field. When sword opposed sword and sparks fell in all directions and the visors and the skulls of heads fell down from the sky . . . . . . . . .

Note.

This belongs to the reign of the Hoysâla king Narasimha III and describes an attack on his capital Dôrasamudra by the Sêvuna general Sâluva Tikama and the fierce battle that waged for its defence. A warrior named Khaṇḍeya Râya Râneya is stated to have fought hard on the side of the Hoysâlas and died in the battle. As the viragal on which the record is inscribed is partly broken and the bottom is lost, some letters in the record cannot be made out and the inscription at the end is lost. The record is dated Ś 1199 Dhatu samvatsara Jyēṣṭha ba 9 Va corresponding to Saturday, 6th June 1276 A. D. Sâluva Tikama, the general of the Sêvuna king Râmâdēva is stated in several other records to have advanced against Dôrasamudra and to have been utterly routed and driven beyond Dummi with great slaughter along with the Sêvuna general Haripâla (E. C. V Belur 164, 165).

24

On a slab brought from the fort wall at the back of Nâgappâchâr's house at Bêlur and now placed in the northern maṭapa of the same Chennakâśâva temple.

Size 3'-6" × 2'

Kannada characters: language partly Sanskrit and partly Kannada.

<table>
<thead>
<tr>
<th>Kannada Characters</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sanskrit</td>
</tr>
<tr>
<td>2.</td>
<td>Kannada</td>
</tr>
</tbody>
</table>
Note.

This record is full of lacunae as several letters are considerably damaged and cannot be deciphered and some letters are lost.

Some verses in praise of the genealogy of the Hoysala dynasty up to the reign of Vira Ballāla II are given in Sanskrit up to line 19 and a Kannada poem (full of lacune) comes next in praise of that king.

The record next gives the titles of Vira Ballāla II: obtainer of the band of five musical instruments, mahāmāndalēśvara, lord of the excellent city of Dvārakātī, foundation pillar for the palace ornamented with the finial that is the Yadu race,
famous for his victorious expeditions with invincible valour, obtainer of the boons from Vásantikâdêvi, delighter in bowing before the lotus feet of the god Mukunda, unassisted warrior, Śanivârasiddhi. Giridurggamalla, a Râma in moving battle, niśsankapratâpa-chakravarti.

The king is stated to be residing at his capital Dôrasamudra and is described as having made a gift of a village....gâta in Bâlavinâdu for the services of illuminations, decorations, livelihood of the priests and decorators and garland-makers.

The date is given as S 1103 Plava sam-Âshâdha šu 12 Thursday and corresponds to June 25, 1181 A.D. but the letters after sâyirâda nûra in line 29 are not quite clear.

Baḷâvinâdu is a district which included parts of the present Bêlûr and adjacent taluks and is often referred to in inscriptions (See E. C. V. Belur 58, 71, 85, VI Kadur 9, etc.)

The remainder of the inscription is lost as the stone is broken off after the line 32.

The verses at the beginning contain the praise of the god Sambhu and the genealogy of Sôma from Vishnu, Brahma, and Atri. The story of Sala is next given. After this Vinâyâditya is praised as the sun arising from Udaya mountain. The birth of his son Ereyanga is said to have made Dharma stand on four legs in the Kali age. After this the letters in the lines up to 22 cannot be made out clearly.

25

On another slab found in the fort at Belur at the back of Nâgappachâr’s house and now placed in the north manâtapa of the Chennakêsava temple at Bêlûr.

Size 3’ × 1’—6”

Kannâda language and characters.

On another slab found in the fort at Belur at the back of Nâgappachâr’s house and now placed in the north manâtapa of the Chennakêsava temple at Bêlûr.

Size 3’ × 1’—6”

Kannâda language and characters.

1. ಸಾಮರ್ಧ್ಯರು ಸಾಮರ್ಧ್ಯರು ಕೃಷ್ಣರಾಜ್ಯ ಸಾಮರ್ಧ್ಯರು ಸಾಮರ್ಧ್ಯರು
2. ಕೃಷ್ಣರಾಜ್ಯ
3. ನಾವು ಕೃಷ್ಣರಾಜ್ಯ ಕೃಷ್ಣರಾಜ್ಯ
4. ಕೃಷ್ಣರಾಜ್ಯ ಕೃಷ್ಣರಾಜ್ಯ ಕೃಷ್ಣರಾಜ್ಯ
5. ಕೃಷ್ಣರಾಜ್ಯ ಕೃಷ್ಣರಾಜ್ಯ ಕೃಷ್ಣರಾಜ್ಯ
6. ಕೃಷ್ಣರಾಜ್ಯ ಕೃಷ್ಣರಾಜ್ಯ

Note.

This record describes the death of a warrior named Marakagavûnda, son of Sôvâppagâvûnda in fighting in Tagarenâdu. It is dated 3rd lunar day of the bright
half of Bhādrapada in § 1031 (the figure however is not very clear) Virodhi corresponding to August 1, 1109 A.D. No king is named but fighting for Tagarenāḍ is often referred to in early Hoysala inscriptions and the record may belong to the beginning of the reign of Vishnuguardhana, the Hoysala king. Tagare is a village near Bēlūr and Tagarenāḍ consists of the district round that village.

26

On the slab found in the western fort wall at Bēlūr and now preserved in the northern manṭapa of the Chennakēśava temple at Bēlūr.

Size 5' × 3'

Kannada language and characters.

1. भाजाय 
2. सिमाके 
3. श्यामवर 
4. मृ 
5. मात्र 
6. बुधवर 
7. नाथकेन्द्र 
8. धर्म拖 
9. चरित 
10. जन्म 
11. नामकरण 
12. वर्ष 
13. शून्य सु 

20
14. ಜನರು ಹೇಗೆ ಹೊಯ್ಸಳದ ತೊಡುವಾಗಿ ಸಾವಿರಾಯ ನಂತರ ಹಾಗು ಮಾಡಿದ್ದರು ಹೆಸರನ್ನು ಹೊಯ್ಸಳದ
15. ಸಾಲು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
16. ಸಾಲು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
17. ಸಾಲು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
18. ಸಾಲು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
19. ಸಾಲು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
20. ಸಾಲು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
21. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
22. ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
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24. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
25. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
26. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
27. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
28. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
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30. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
31. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
32. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
33. [ಜ] ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ ತನ್ನ ಹೆಸರನ್ನು ಹೊಸವುದಾದ ಸಮಯದಲ್ಲಿ
Note.

This record belongs to the reign of the Hoysala king Ballāla II.

A short account of the genealogy of the Hoysalas up to Ballāla II is given in the first eighteen lines of the inscription. But as several letters are chipped off and lost in each line it is not easy to make out the full purport of the verses contained therein.

The Hoysala genealogy is traced from Brahma who is said to have sprung out of the lotus-like navel of Vishnu like four lotus flowers issuing from a single lotus stalk. The story of Saṭa killing the lion with his dagger while staying in the temple of the goddess at Saśakapura and his adopting the lion (tiger) as his crest is also alluded to. When Vinayāditya, his descendant was born, it is stated, that the eyes of the other kings were covered by darkness (namely, they became bewildered), though he was named Āditya (sun). His queen had the gait of a swan and the voice of a cuckoo and the tresses like a peacock’s feathers. Their son was Erayanga, a master in firmness of character, in liberality, and in renown.

Vishnuparādhana, son of Erayanga by the queen Ėchale is next praised. As younger brother of Ballāla (lit. strong person) he never lacked prowess and as elder brother of Udayāditya (lit. rising sun) he never lacked in brilliance. His son by Lakunādevi was Narasimha and Ballāla was Narasimha’s son by Ėchaladēvi.

The praises of Ballāla (II) are sung next. He had feet like the tortoise, long arms shining like the king of snakes and he was steady like a great mountain, and lofty like the elephants in the cardinal directions. He ruled the earth with the might of his arm having sway over Taḷakāḍ and Kânci. He was the uprooter of the Gūrīrā king, vanquisher of the pride of the Āndhra king, a thunderbolt to the mountain the Āhira king and a light to Hoysala lineage. The fierce kings who were hostile to him were like deer playing in the caverns of mountains in the wild parts of their kingdoms.

From line 19 onwards up to line 46 there are only a few lacunae in the inscription.

The usual titles are given to Ballāla II. He is said to be ruling over Kongu, Nangali, Taḷekāḍ, Banavase, Hānungal, Halsīge, Huligere, Noḷambavāḍi, Beḷuvala, Bāgaḍage, Erambarage, Kiskodū, Kummaṭa, Balla, Kudēri, Ayyanavāḍi, Māsavāḍi, Keḷavāḍi, Sindarige, Uchchangi and Lokkagūṇḍi and at the time of the inscription he is described as engaged in a northern expedition.

A subordinate of the king named Sāmanta Māra is next praised. His father is said to be the Vyavahāri (merchant) Māra, supporter of the people, his mother Lōkāmihik, an ornament to the world, his grandfather Rūpamāṇikya, and his younger brother, the noble heroic Chikka Tamma. Sāmanta Māra is described as punisher of those who wait for help, and who are haughty, of those who promise and then
break their promise, of those who are traitors to their masters, of those who swell with pride at titles, of those who seek a favour and then prove traitors to their helpers, of those who mingle with others and then do evil to them, of those warriors who prove treacherous to their masters. He bound a todar of gold to his leg to show his fidelity to his master.

We next learn that the above Sāmanta Mára who was a padiyara (attendant) to the king spent freely the money amassed by him and built a tank and an agrahāra and also erected a temple. His wife Biryakka is next praised. She is said to be a dwelling-place of politeness, faithful to her lord, full of good qualities, beauty and fame. She is also praised as a Surabhi (celestial cow) for her dependants and a favourite of her relations. His younger brother Padiyara Chikka Tamma is next praised. He is said to be a Jayanta to good women, strong in arms, death to enemies, and an ornament to the Hoysala kingdom. His brother-in-law (mayduna) Pāṇḍyana Barmma is also eulogised as strong in battle, very liberal and full of fame. He is said to have made several gifts to gods and Brahmans and constructed a big tank resembling Sāvantaghatta.

We are next given the titles of Sāmanta Mára: the illustrious mahāpradhāna, mahāpasāyita, paramaviśvāsi (highly trusted), an adamantine cage (sannāha) to his followers, a destroyer of the Makara that is the enemy territory, a Bhairava to enemies, a lion in battle, truthful in speech, death to the titled, striker of enemies with his hand, succourer of those who take refuge in him, bestower of gifts without changing his mind later, right arm to Viraballāja and protector of the army.

We next learn that in the year Nāḷa, Śaka year 1118, Sāmanta Mára created an agrahāra named Elahakka in Maysenād district with the permission of the King Ballāla in the presence of the god Vajrēśvara, set up the god Channakēśava? and for the expenses of decorations of that god and other expenses (uchita-braya) constructed some new tanks and also converted Mattiyahāla to the north of the agrahāra into Sāvantasamudra tank and Tendejakere into Brahmasonmudra tank and granted ten gadyānas from the income of the village Matti and Sāvantasamudra, 10 gadyānas from the income of Tendejakere village and the tank Brahma-

Next come the boundaries of the villages abovenamed.

Owing to the lacunae in lines 46, 47 and 48 it is difficult to decide where Sāmanta Mára built his temple and whether Vajrēśvara or Channakēśava was the name of the deity set up by him. Elahakka now called Yelahanka is the name of a village near Belūr.
The dating is incomplete. § 1118 Naḷa corresponds to A. D. 1196. The other details given are the month Mā (Māgha or Mārgaśira) and Brihavāra. The date falls within the reign of Ballāla II (1173-1220) A. D.

27

On a slab found in the north-east part of the fort at Bēḷūr and preserved in the northern maṇṭapa of the Chennakēśava temple.

Size 3' × 2'-6''.

Kannada language and characters.

1. శ్రీ...
2. గోసాపుడు...
3. ఉద్భవితు...
4. గంధరు మాధుర్యం...
5. సాధనాల దృష్టి...
6. సప్తం సంచియం సాధనాల దృష్టి...
7. ఉస్తన సంచియం సాధనాల దృష్టి...
8. సాధనాల దృష్టి...
9. సాధనాల దృష్టి...
10. సాధనాల దృష్టి...
11. సాధనాల దృష్టి...
12. [దండమైన యోగం...]
13. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...
14. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...
15. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...
16. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...
17. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...
18. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...
19. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...
20. యోగం స్త్రీ గంధరు మాధుర్యం సాధనాల దృష్టి...

Note.

The slab on which the inscription is carved is broken across diagonally and a part of the stone is lost. The result is that several lines are missing and many letters in each line especially at the top are wanting and the record is incomplete.
It belongs to the reign of the Hoysala king Ballāla I (1100-1106) here called mahāmanḍalēśvara Tribhuvanamalla Ballāla Poysaḷadvē and is dated Ś1028 Vyaya corresponding to 1106 A.D. The titles given to the king are: mahāmanḍalēśvara, obtainer of boons from the god [Śam] kharadēva, delighter in musk, a Vidyādhara among the learned, worshipper of the feet of gods, supplicants and gurus, conqueror of the territories of the enemies,[punisher of] Malapas. We have also at the beginning some incomplete lines which would seem to refer to the same king: in one of them (line 8) we find the phrase: abhava-mata-pravēsam anām illa, which might mean: the religion of Śiva does not find any place here. Ballāla is known to have been a Śaiva from other inscriptions. Hassan, 65, 116, etc. The next line (9) also refers to the halo or splendour of Mahēśvara (Mahēśvara-prabhē). Hence it is likely that the line 8 which is incomplete had some more words which probably altered the meaning of the phrase abhava-mata, etc. The line after that refers to the dikṣā and prōkshaṇa meaning initiation and sprinkling with holy water and yati-rāja-rājanājānvita, one who has the orders of the emperor of ascetics. It is usual to call Rāmānujāchārya, the Vaishṇava reformer, as Yatīrāja but whether Yatīrājarāja also refers to him cannot be determined. No connection has been established so far between Rāmānujāchārya and the Hoysala rulers up to Vishṇuvardhana.

The object of the record is to register the gift of the village Erappalli for the daily worship of the god Mā ... lēśvara and of the villages Gaumangajapura and ... gunḍī for the daily worship of the god Īchālēśvara and for the services of offering music, vocal and instrumental, dance and recitation of śāstras and for worship on special occasions to both the gods. A sum of six gadyāṇas was also granted for the perpetual lamps to both the gods.

The record ends with the usual imprecatory verses sva-dattam paradattam vā and na visham visham ityāhur.

28

At Bēḻūr, on a slab brought from the north wall of the fort at Bēḻūr and preserved in the north maṇṭapa of the Chennakesava temple.

Size 6' × 3'.

Kannada language and characters.

1. ಮೋಹದು ಮೊದಲು ಕೆಂಪಿಸಿದ ಸಂಪೂರ್ಣ ನಾಟಕದಲ್ಲಿ ಸಂಘಟಕ ಪ್ರತ್ಯೇಕವಾಗಿ ಹೋಳುವುದು ಅನುಭವ ಅನುಭವ [ಪ್ರತ್ಯೇಕ]
2. ಮೈತ್ರಾಂತಿಕ ಸುತ್ತುವರೆ ಪುರುಷದಾಗಿದ ತಮ್ಮಾನು ಸುತ್ತುವರೆ ಸುತ್ತುವರೆ ಮೈತ್ರಾಂತಿಕ ಅನುಭವ ಅನುಭವ [ಪ್ರತ್ಯೇಕ]
3. ಅಪರೂಪದ ತರಬೇತಿನಲ್ಲಿ, ಚಾಚಿಸಿದ ವಿದ್ಯಾರ್ಥಿಯಾಗಿ ಇತರ ಅಭಿವೃದ್ಧಿಗಳು ಕೇಂದ್ರವಾಗಿ ಅವರನ್ನು ಸಹಾಯ
ಪಡಿಸಲು [ಇಂದನ್ನು]

4. ಸೇರಿಸಲು ಆನ್ಯನ್ನು ಹಾಸಿ ಹಾಸಿಯುದು ಎಂದರೆ ಹೆಚ್ಚೊಂದು ನೈಸರ್ಗಿಕ ಯಶಸ್ಸಿಗೆ ಸಹಾಯ
ಮಾಡುವ ಸಂದರ್ಭ ಮಾಡಬಹುದು

5. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಎಲ್ಲೆಯೂ ಸಮರ್ಥವಾಗಿರುವವರನ್ನು

6. ನಾನುಂತಹುದು ಸೋಣದಲ್ಲಿ ಇತರ ಅಭಿವೃದ್ಧಿಗಳಿಗೆ ರೋಗಿಯರನ್ನು ಉಪಯೋಗಿಸುವ ಸಂದರ್ಭ
ಸಮಯ ಮಾಡಲು ಸಹಾಯ

7. ಅಪರೂಪದ ಯೋಗವಾಗಿ ಸಮರ್ಥಿತ ಇತರ ಅಭಿವೃದ್ಧಿಗಳಿಗೆ ನೀಡಿದು ಹಾಸಿ ಹಾಸಿಯುದು ಎಂದರೆ ಹೆಚ್ಚೊಂದು
ಇತರ ರೋಗಿಗಳು ಸಹಾಯ

8. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳನ್ನು
ಕೇಂದ್ರವಾಗಿ ಅವರನ್ನು ಸಹಾಯ

9. ಅಪರೂಪದ ಯೋಗವಾಗಿ ಸಮರ್ಥಿತ ಇತರ ಅಭಿವೃದ್ಧಿಗಳಿಗೆ ನೀಡಿದು ಹಾಸಿ ಹಾಸಿಯುದು ಎಂದರೆ ಹೆಚ್ಚೊಂದು
ಇತರ ರೋಗಿಗಳು ಸಹಾಯ

10. ಅಪರೂಪದ ಯೋಗವಾಗಿ ಸಮರ್ಥಿತ ಇತರ ಅಭಿವೃದ್ಧಿಗಳಿಗೆ ನೀಡಿದು ಹಾಸಿ ಹಾಸಿಯುದು ಎಂದರೆ ಹೆಚ್ಚೊಂದು
ಇತರ ರೋಗಿಗಳು ಸಹಾಯ

11. ಅಪರೂಪದ ಯೋಗವಾಗಿ ಸಮರ್ಥಿತ ಇತರ ಅಭಿವೃದ್ಧಿಗಳಿಗೆ ನೀಡಿದು ಹಾಸಿ ಹಾಸಿಯುದು ಎಂದರೆ ಹೆಚ್ಚೊಂದು
ಇತರ ರೋಗಿಗಳು ಸಹಾಯ

12. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಎಲ್ಲೆಯೂ ಸಮರ್ಥವಾಗಿರುವವರನ್ನು

13. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

14. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

15. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

16. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

17. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

18. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

19. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

20. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

21. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು

22. ಹುಟ್ಟು ಇತರ ರೋಗಿಗಳು ನಡೆಯುವ ನಾಶದ ಹೇಳುವ ಸಾರ್ವಜನಿಕತೆಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
ಆಸಕ್ತಿಯಿಂದ ಎತ್ತರ ಇತರ ಲಕ್ಷಣಗಳು
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63. ರೂಪಾಂತರ ಕ್ರಿಯೆಯನ್ನು ಪ್ರಖ್ಯಾತವಾಗಿ ಮುಂದೆ ನೇಮಕಂಡ ಶಾಸ್ತ್ರ ವ್ಯಕ್ತಿಯು ಕ್ರಿಯೆಯನ್ನು ಅಧಿಕೃತಿಯಾಗಿದ್ದು ಎಂದು ಪ್ರತ್ಯೇಕಿಸಿದ್ದಾರೆ

64. ರೂಪಾಂತರ ಅಕ್ಷಾಂಶ ಅಸಂಖ್ಯಾತವಾದ ಹೊಂದಾಡಿದ ಲಕ್ಷಣವಾಗಿದ್ದು ಫಾರ್ಮ್ಯಾಕಾರಿಯಾಗಿದ್ದು ರಕ್ಷಣೆಯ ಸಮೂಹವು ವಿಜ್ಞಾನ ಪರಿಚಯಮಾಡಲು ಕೆಲಸ ಕೊಟ್ಟಿದೆ

65. ರೂಪಾಂತರ ಮುಂತಾದ ಅರವಾರು ಅಕ್ಷಾಂಶಗಳು ಅಸಂಖ್ಯಾತವಾದ ಹೊಂದಾಡಿದ ನೇಮಕಂಡ ಸಾಮಾನ್ಯವಾದರು ಶಾಸ್ತ್ರವನ್ನು ತೋರಿಸುವ ಹೊಳಿಗದ

66. ನಿಂತವರು ವ್ಯಕ್ತಿಯು ಅಕ್ಷಾಂಶದ ವ್ಯಕ್ತಿಯಂತೆ ವ್ಯಕ್ತಿಯಂತೆ ಅಸಂಖ್ಯಾತವಾದ ಹೊಂದಾಡಿದ ಲಕ್ಷಣವಾಗಿದ್ದು ಫಾರ್ಮ್ಯಾಕಾರಿಯಾಗಿ ತೋರಿಸುವ ಹೊಳಿಗದ

67. ಸಾಮಾನ್ಯವಾದ ಅಕ್ಷಾಂಶದ ವ್ಯಕ್ತಿಯಂತೆ ವ್ಯಕ್ತಿಯಂತೆ ಅಸಂಖ್ಯಾತವಾದ ಹೊಂದಾಡಿದ ನೇಮಕಂಡ ಮಹಾವಿಭಾಷ್ಯಗಳು ತೋರಿಸುವ ಹೊಳಿಗದ

68. ನಿಂತವರು ಮುಂತಾದ ಅಕ್ಷಾಂಶಗಳು ವ್ಯಕ್ತಿಯಂತೆ ವ್ಯಕ್ತಿಯಂತೆ ಅಸಂಖ್ಯಾತವಾದ ಹೊಂದಾಡಿದ ನೇಮಕಂಡ ಮಹಾವಿಭಾಷ್ಯಗಳು ತೋರಿಸುವ ಹೊಳಿಗದ

69. ನಿಂತವರು ಮುಂತಾದ ಅಕ್ಷಾಂಶಗಳು ವ್ಯಕ್ತಿಯಂತೆ ವ್ಯಕ್ತಿಯಂತೆ ಅಸಂಖ್ಯಾತವಾದ ಹೊಂದಾಡಿದ ನೇಮಕಂಡ ಮಹಾವಿಭಾಷ್ಯಗಳು ತೋರಿಸುವ ಹೊಳಿಗದ

Transliteration.

1. namas tunga-sitra-s-chumbi-chandra-chamara-chhavve traillw-yka-nagarawram-bha-mula-stambhaya Samhavve tatD dvAra [va]-

2. tinthabl PoyaJla dvipil-amchelhanah jatal Sasa puro teshu Vinyadita-bhupatiH || a Vinya [di] -

3. tyangam pavana-charitre Keleyabara-sigav akhiloVvvaran udayam geydam Srivara-pada-padma-hrimgan Ereya [nga]

4. nipam |eragadavapdira talegaH an eragipan eragipan arati-lakshmian idirimgergaHd balupimdam tanageragipan Ereyamgan atulavajeya-

5. shriyam ||a-nampatig ambhodhig anina-gabhiratye samanisirappantiH samanini Yechaladewi manonayana-pritti samanisire samani-

6. sidal ||ene negald girvvangam tanujar jjaniyisidar alte Ballam Vishnu-nripalakan Udayadityanemba mumurum uduar ahavadhiraar

7. vrittta ||avarol madhyamandagiyum purvva-paraambodhiyeyduvinam kude nimirechuvomdu nija-nih-pratyoha-vikramta-

8. dudbhavadind uttamanaHdan uttama-guna-bhrahishnu Lakshmivadhudhavan udvritta-virodh-daihya-mathanam || Sri Vishnu-bhupalakam l

Javanum tampaaya ganeda-

9. lachchaHam enippa misyaHam tirddalamjuvinam kamduguvemdu kalugurgal a namrajugalu suyalamjuvinam tejada somkinindav emeslgem-

10. duddhatar noddalamjuvinam vikrama-vibhramanog sofaysitt I-Vishnu-bhupalamol || DhanandaH dukshiravva-vayuvkeHtaHdetatto sititi-

11. llinnu vembingam vairi-karoti-koti-mukha-nasaramdhraH} mamdra-nisvaram ummal malayanilam sulidu kalakshepaHmaH Vishnu-bhut
12. pana jaitrōrvvareyalli māḍuvudu Kāvēri-nadīt-ttradōl. Inan ārvvam pōragāgli pēlu puduvē tējam kshatriyamārg Arkka-nāmādanān ārvvam pōragāgli
13. pēlu puduvē dānaṁ bhūbhujamārg Abja-garbbhanu vorvvvam pōragāgli pēlu puduvē cāṭuryyam nāripaṁgendu mechchan ivaṁ mattina bhūparam nripavaram
14. sṛt-ṛūpa-Nārāyaṇamsthirane kaiyole Dāhtriyaṁ nilisiḍam tējasviyē Vahniyaṁ koragirppam kudālārpanān Kanakaśailam dūrāvāgli-
15. rddamttarisiittusuchiyē nirikshisidavar nīh-pāpiγal cheluvanē Hanamā mōhisal āntuvārpanān adhikam sṛt Vīṣṇu-bhūpālakam modā-
16. lōl Poṣaḷārājya-lakshmiyodavam tōḷbalupinīn tāldi tannaḍayam ramjise tannā balupōḍave tannāṛje nīr sōli mete disāchakra-
17. man ottikonḍu Tāḷakāḍam Gangoṛājyakke tām modalāḍam Yaduvam-
18. sā-varddhanakaram Śrī Vīṣṇu-bhūpālakam moduVVā╖idharā-
19. dharēndra-kulīšām Śrī Vīṣṇu-bhūpāḷan ārdderbeṭṭalū chūpōṭōdpōγi bhayadiṇḍ ābāndan ēmdu nripāḷara kange lōkavanītum
20. tad-rūpaṁ āgirppadūṁ sarvvaṁ Vīṣṇumayyam jagatt ēnipudēm pratyak-
21. sūtramāγīrdduḍ padadolū Kūrmma-svarūpaṁ nayanayugaldol Ma-
22. tsyarūpaṁ ghan-grivadol Adikṛḍa-rūpaṁ nāḍuvînol Nṛsimhatvav ātma-
23. prabhāvāsppadolū Rāmatrayātaṁ mati-vikasanadolu
24. Buddhaṇūpāγi gujāγada Kalkiṫvakke meydorada Hariyenipam Vīṣṇu jīṣṇu-pratāpaṁ padadolū Kūrnma-svarūpaṁ nayanayugaldol Ma-
25. bāḍatāvāgniyan taladolāg irddaling posadikkuva Sēshana karṇānāla-
26. sāmpchalanade nimma naṁjanu mulippa āmparn āvagam
27. mulidaṛē tōṛugum vijayavardḍhanan i-kali Vīṣṇuvardḍhanam ivan-i-
28. dakshina-bāhuddandolū odambuttāγi tōṛīppa matte volā yādiva-
29. rāhan etita dhari-tri-mañḍalāṁ tējadindav araldambujadantirambadol-i-
30. rddatt uṣnaraṅgmaṇḍalāṁ savanē sāhasado Nāḷādi-ṇarāpāḷarv Vīṣṇubhū-
31. pāḷanol cle Kāvēriya vāri kūde polasadattendu hēvayutaṁ koḷadol kūp-
32. jaḷāsiyappingavā Rājēndra Chōḷam bhū-
33. ja-baladim Vīṣṇu-nripāḷa-sēneya pēnangal tan-nadi-pūradol kalasal
34. vikrama-kēliyaṁ mēṛed anugra-statāpōdayam balasū-
35. ttaṁ kūrtti suttam suliddu suliddu tekkeyisal kūde sēshājvala-kāγam tividā pēligeyol ire sarōjātajāṇḍam dhari-tri-tālavellam
36. tāṇna dirgghāyuvene parasi parddalpināṁ kshatra-dharmmojvala-ram-
37. yottunga-harmmyārppita-mani-kāḷasam Vīṣṇu pettam bedamgam
38. Dhārādha-
39. ṛō bujabalavatām Mālavādhiśvarāṇāṁ Bhōjēn ājau vijita-ripuṇā vard-
40. dhiṭā yā prasiddhā sā bhūtāpōṃsana-mahita-
41. bhū-bhōjanaṁ yaśa pūrvvaṁ Kabērāsā-vijaya-samayō varṇnyatē kīṃ sa
42. virāh bhū-simāchala-chakra-pūṭṇa-yaḥsāsā
50. बाधनिपुद अरकारोऽयेद बिनिभोवान के ना-तेजानां गुण-समाजनां अस्रिता-कल्प-भूखानां निरुपामा-चारित्राम मांदराड़हारीयां अपारानुगा-गानाधारां संकार-पाण-पादमा-भक्तां नारे अला बिनिभोव सुर्ना-तेजा । हरान अलाद अन्या-देव्यावा निरुत्तम तन अरिया धरममा-बुद्धिः।
51. यन अरिवां परमार्त्था बिनिभोवां धारेयोऽ सत-कर्त्तितयमेद देसाराम पाडेदां वर्ता दरासव-चित्राव अनेका-पत्रा पालवाम कुटाम्गालिम गोत्रा-साई ।
52. ला-समानन्नकानामक देवकुलामां तन इन्तिदां कुद मादिसिदां बेलुरादो विचित्राम एनाल इगारे बिनिभोवां करां मवसुह्वाचकरादो एनि-धु बांनिसुवार अला अनंददाइम संपताम । अला श्रिमान मवह बिनिभवार-न्देवानां शुभा-दिनाद दु-प्राप्तसंवित्तमां माद्वि अ-स्थाएः।
53. नाडा खंडां-स्पूलिता-जृप्नोड्डहारकां देवापुजेगां रांगा-भोक्कां नुमक-देव-परिचाराका-जनाकां ब्राह्मणा पारिव्राजा देसंतार असिरा ।
54. ताहरा-दानाकां सिरमात प्रतापा हवसाला नरसिंघा-देवां गादा पाडापुजेयां गोत्रु बिनिभोवां धाराद-पुर्ववकां बिदिसादा ।
55. दाति तेमिका-देसेयालु हाला मरयादे बादागालु कोत्येयालु गाडि मुदालु सुग्गलेसवारा-देवारा गादे वां बराम सिमे हादुवालु ।
56. हवसाला-समुद्राद बादागाना कोदियालु बिनिभोवां काला तुमचाले लेसों गेसी केरेरा हाले वोदावुगाल्म हुली।
57. साला साविरा होनां गोत्रु गोरिसारा मोडालेरी मरयादे नाना-दिविगे गाणव अरु हात ओकाला काला-तेरे देगुलाके बादागाले अगादि ।
58. यीम तेमिका चाहवातादलागाने एडु केरी देवारी राजा-विद्री प्रारम्भेयालु बिनिभोवां श्री-नाकरावां करेयालती तंबु- ।
59. लांग गोत्रु सेदेयाक्की-अमगादि दाम्बुला हेरिङे नूर एले धर्ममा पाट्टुळे इनटाधूदाम देवारी नदावांदागी बेदिकोंडा सेडये- ।
60. आने तेलिगर ओकलालु इ मूवर असारु श्री जगतेरराक्कां बिनिभवार- देवारगां सुवांतु या कार्य सासिर एम्बाताने या रभावास- ।
61. वास्तरादा पुष्या सुध्वा चातर्ददासी सोमावार उत्तरायाना- पंक्रमपादादं दु सवसी याना नियामा स्वाद्याया द्युनाड धराना।
62. मावनानुश्तहाना जपा सावादी शिलागु नाश्माननार अपा तेजोंदिहण्य पंडिताेगित्ता दराडरापुर्ववकां मादी बिनिभोव कोंगा।
63. स्रा-दात्तां ख्रा-दात्तां ए यो हरेता वासुंधरासा नासकों व्वाभुसा- साहसान्य विशिष्टयां जयते क्रिमिह द्वारा विश्वम्बिन प्रयुक्ते। ।
64. र दे[वां] स्वाम विश्वम उन्ह्याते विश्वम एक्किनां हंती देवस्वम पुत्रापुत्रिका्ं सामंयोऽयम धर्ममा-सेतुर नरिपानाम कैले कैले पालन्यो।
65. भवादभीिर सर्ववाने एण्णे बाहवनाे पार्ट्त्हिवेंद्राने भुयो भुयो याचाते रामाचार्यद्राह ॥ प्रियाचिमं इंद्य एण्डे काः।
68. va manujang Ayum jayaśriyum akke yidam kayade kayya pajige
Kurukshettamga[ol Varaṇasiyol ekkoti-munim-
69. draram kañeyam vēdañhyaram kond adom ayasam pordduguvendu
sāridapuv 1 sālaksharam dhātriyo1 1 Sūryāñnana maga Mahādevana
barapa 1

Translation.

Then the Poysalas, lords of Dvārāvati, with the tiger as their crest were born
in (ruled in) Śaśapura. Among them was the king Vinayāditya.

To that Vinayāditya and Keleyyabbarasi of pure character was born king
Ereyanga, lord of the whole world and a bee at the lotus feet of Vishnū.

King Ereyanga would pounce on the heads of those who would not bend before
him. He would subdue the goddess of prosperity (Lakshmi) of the enemies.
With a prowess which made him not to bow down before others he would force
the goddess of victory to come to him.

Like the sea getting great depth, that king got as his wife the good lady
Ēchaladēvi who brought delight to his mind and eyes.

To that famous couple were born the glorious sons Ballāla, Vishnū-nripālaka
and Udayāditya, generous, possessed of liberality and heroism in battle. Of them,
though the middle one, Vishnū-bhūpālaka became prominent by the play of the
unobstructed prowess of his arms which extended his kingdom from the eastern to
the western ocean. He was dazzling with good qualities and (like the God Vishnū)
was the husband of Lakshmi and the destroyer of the demons, the enemies. Even
Yama feared to straighten his (own) moustache, the sign of his manhood; enemies
prostrate at his feet feared to breathe lest his toe-nails might scorch up; the proud
feared to look lest the flame of his glory should consume their eyelids:—such was
the brilliance of his valour.

Kubera.—Why is the south wind delayed? Why has it not set in yet?
"Because the breeze from Malaya is impeded by blowing into the nostrils of the
myriad skulls of his enemies slain in king Vishnū’s expeditions along the banks of
the Kavēri."

Is there brilliance in any kshatriya excepting the sun? Is there liberality in
any kshatriya with the exception of Karnā? Is there wisdom in any king with
the exception of Brahma? Thus thinking this foremost king, and a Nārāyaṇa in
form does not appreciate other kings.

Is he constant? He has the earth in his arms. Is he bright? He makes
fire lose its brightness. Is he liberal? The Golden Mountain hid itself at a
distance. Is he pure? Those who behold him will be free from sins. Is he
handsome? He excels Manmatha who is able to infatuate Hara.

First holding by the might of his arms the wealth of the Poysaḷa kingdom
which was his inheritance, his prosperity increasing, his might and prowess rising,
his authority spreading he brought all the regions under his control and capturing Tañakad became supreme in the Ganga kingdom—the promoter of the Yadu-vamśa, the king Vishnu.

When king Vishnu, an irresistible thunderbolt to the mountains, the kings, roaring pursue them, kings fly panic-stricken crying with fear ‘there he comes, here he comes’ and the whole world seems filled with his form to their eyes, thus affording a clear illustration of the saying that all the world is pervaded by Vishnu.

The victorious king Vishnu is really Hari, having the form of Tortoise in his feet, and the Fish in his eyes, the primeval Boar in his big neck, Narasimha in his waist, the three Rāmas in the expanse of his glory and Buddha in the brightness of his intellect, but is not a Dwarf and has not assumed the form of Kalki (Cruel).

This heroic Vishnuvardhana, ever victorious, will whenever he gets angry exhibit his power of rage by telling Śesha that owing to the blood circulation in the veins of his ears, his poison is powerless:—Śesha who stirs (hosadikku) the dead embers of submarine fire which shakes the waters of the sea when they are full of mud. (The meaning of this stanza is not very clear).

In his right arm the earth which the Primival Boar lifted up sits at ease and looks like a lotus expanding by his brilliance and the sun remains (steady) in the sky. Are kings like Nala equal to king Vishnu in power?

Behold, in order that Rājendra-chōla, disgusted at the water of the Kaveri suddenly becoming polluted, should be driven to the use of water from wells in the vicinity, Vishnu by the power of his arm threw all the corpses of his army into the stream of the river and caused his valour to shine forth.

His fame spread everywhere and moving round and round embraced all regions. Thereby the universe looked like a box filled with the bright body of Śesha. The whole earth seemed to bless him that he might live long. Such was the greatness of Vishnu who was a finial set up with gems on the lofty, fine and bright mansion of kingly duties (dharma).

Dhara which was the stronghold of the Mālava kings and which had been brought to great fame by king Bhōja, a conqueror of enemies, he swallowed, as if the preliminary sip (āpōśana) before devouring the whole earth in his expedition to the north:—who can describe such a hero?

Vishnu excels moon in every way: his fame filling all the limits of earth up to the mountains, Vishnu is always fully bright and thus surpasses the moon who moves (only) in the sky. Vishnu has tiger as his crest while the moon has the deer as his ornament. Though filled with dazzling brilliance, Vishnu is a unique moon smiling always first (before speaking to others). Being the sole crest-jewel of the universe he excels the moon who is a crest-jewel only at one place (i.e., Śiva’s head).
Victorious is Vishṇudēva, favourite of the Goddess of victory, whose feet are borne over the heads of all the people in the universe, delighter in skilful talks in the assemblies of the learned men and deeply versed in the mysteries of the Bharatavidyā (dancing, dramaturgy, etc.) To that Vishṇuvardhana and the famous Lakshmādevi skilled in arts (bhāvodbhava) was born king Narasimha, possessed of fame extending over the whole earth. The court of this Narasimhadēva is such that as soon as a slight redness comes to his tremulous eyes (when he gets angry), immediately the lifeless heads of the hostile kings come to his hands, their horses come to his horse-stables, their elephants to his elephant stables, their money to his treasure-house, their kingdoms to his registers (kadita) and seal.

When hostile kings appeared before him would not king Narasimha show by the parts of his body that he was a Man Lion—the huge arms terrible on account of the nails piercing the breasts of the cruel chief of demons, the fierce mouth distended with protruding tongue, and the sharp tusks, the neck shining with bristling mane and the great fierce roar?

The foremost of kings, Narasimha is an embodiment of all the guardians of regions in himself and is worthy of praise:—He is an Indra in splendour, he is a dispenser of proper justice (Yama), destroyer of enemies (Agni), lord of protection (Nairuti), master of rich mines of gems (Varuṇa), succourer of those who bow to him (Vāyu), a wealth to learned men (Kubera) and a supreme lord (Śiva).

One should call king Narasimha who in the field of battle, cuts through the chests of powerful enemy kings by the play of his sharp sword and pierces through their entrails as (the god) Narasimha who with his sharp finger-nails rent asunder the breast and took out the entrails of the king of the demons (Hiranyakāśipu), his enemy.

Lines 42-43:—This stanza is full of lacunae and the meaning cannot be made out.

Lines 44—46.

While a huge serpent to the maṇḍalikas: a Manmatha in beauty: possessed of these and other attributes, the illustrious Tribhuvanamalla, conqueror of Tālekalada, Gaṅgavaṭi, Noṇambavāḍi, Banavase, Hānunagāl, Halasige, and Belvala, bhujabala Viraṅganga Pratāpa Hoysala Nārasimhadēvar was ruling the earth in his residence at Dārasamudra:—

Lines 46—52.

A dependant on his lotus feet, Bṛtīdēva's genealogy is as follows:—Son of Hoysala Bōva, and Mādikavve, the pure-minded Bṛtīdēva prospered on earth being spoken of as the abode of numerous good qualities. The clever Bṛtīdēva set up with great love several Śiva temples and constructed lakes and renovated temples and lakes in the whole earth. The world praises lovingly Bṛtīdēva possessed.
of the splendour of sun, full of good qualities and a Kalpa tree to dependants as a treasure of wisdom, eulogised by people, shelter of good conduct, elevator of his family, a Mēru in self-respect, the leader of good people, delighter in gifts, receptacle of virtues and free from faults. Biṭṭhibōva of great splendour is possessed of unrivalled good conduct, is a Mandara in courage, endowed with unfathomable assemblage of good qualities, a devotee of the lotus feet of Śāṅkara: Can men equal him? He does not ever know any god other than Hara, he is versed in the knowledge of dharma which is the highest object to be attained (in the world):—Biṭṭidēva won a name on earth with good fame.

**Lines 52—57.**

People constantly praise with great delight Biṭṭidēva for having built at Belvura a temple full of fine figures, numerous leaf-like designs (anēka-patra), several pinnacles, and lofty like a mountain and very beautiful on earth. Within that temple he set upon an auspicious day the god Biṭṭīśvara and for the repairs and renovations of that temple, for the worship of the god, for the illuminations, for the (livelihood of) the priests, attendants, etc., of the god, for the feeding of the Brahmans, ascetics, strangers, and dependants gave pāḍapūje to the illustrious Pratāpa Hoysaḷa Nārāsimhadēvar and with pouring of water got the following grant (for the temple).

**Lines 57-62.**

(The boundaries of the land granted):—To the south the channel (haḷa): to the north the moat of the fort: to the east the rice field of Suggalēśvaradēvaru: to the west the first bund in the northern weir of Hoysaḷasanudra, constructed by Biṭṭibōva at a cost of thousand hans, after setting up a well-made stone sluice and filling up old pits (vōḍavu) of the tank. He also set up six oil-mills to defray the expenses of a perpetual lamp (in the temple) and he also granted kāḷa-tēre (tax on threshing-floor) on six farmers and also two rows of houses in the square to the south of the shop to the north of the temple. (The meaning of this sentence is not clear). While the god was being consecrated (taken in procession for the first time) in the principal street of the town, Biṭṭibōva sent for the nakara and honouring them with betel leaves he requested that for every shop of rice the merchants should give to the gods Jagatēśvara and Biṭṭīśvara one seḍe of rice and for every load of betel-leaves the merchants should give the god 100 leaves and the oil-mongers should give one seḍe of oil for each separate family. This collection had to be given to the god whatever the total quantity might be. Three washermen..........

.................................(it is not specified what these washermen gave).

**Lines 62-64.**

On Monday, the day of Uttarāyana-sankramana and the 14th lunar day of the bright half of Pushya in the year Prabhava being the Śaka year 1086 Biṭṭibōva, in
order that these services might be offered to the gods Jagatēśvara and Biṭṭīśvara, bestowed with pouring of water this sthana (trusteeship of the temples) to Tējōnidhi-paṇḍita, possessed of the qualities of yama, niyama, etc.

**Lines 65-69.**

The usual imprecatory verses:—sva-dattām paradattām vā, na visham visham ityāhur, sāmānyō' yam dharma-sētur uṇipānām, priyadind intidan eyde kāva manujang, etc.

**Line 69.**

The writing of Mahādeva, son of Sūryaṇa.

*Note.*

This record gives an account of the setting up of the god Biṭṭīśvara at Bēlūr by a subordinate of the Hoysala King Nārasimha I named Biṭṭībōva. He is also said to have made a grant of lands for this and another temple Jagatēśvara and even induced the nakara (merchants) of Bēlūr to give a small tax in kind on the merchandise sold for the services of the above gods. It is interesting to note that in another inscription at Bēlūr, Biṭṭēśvara is said to have been set up by Biṭṭibōva within the precincts of the Viṣṇu temple of Chennakēśava at Bēlūr (M. A. R. 1934, p. 82).

Biṭṭībōva is said to be the son of Hoysalabōva and Mādikabbe and is said to have constructed and repaired several Śiva temples and tanks.

The date of the grant is given as Ś 1086 Prabhava sam. Pushya śu. 14 Sōma-vāra, Uttarāyaṇa Sankramaṇa day. Ś 1086 is Tāraṇa. The nearest Prabhava is Ś 1069. Pushya śu 14 of this year corresponds to Monday 5th January 1148 A. D. It is not a day of sankramaṇa.

The donee Tējōnidhi Paṇḍita is also referred to in the other inscription of Biṭṭibōva (M. A. R. 1934, p. 82).

**29**

At the village Kōnērīl in the hobli of Arehallī, on a viragal standing in front of the temple of Basavanna.

Size 2' x 1'.

Kannada language and characters.

![Kannada text](image)

| 1. ೈమాదునా నామి | 2. సైనవిమెను నామి  
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3. గిత్తి అది అసైనా నామి</td>
<td>4. మాట, మాట</td>
<td></td>
</tr>
</tbody>
</table>

*Note.*

This records the death of a warrior named Bēdagaṇa, aliya (nephew or son-in-law) of Masanaṅgaṇa of the village Kōνērīl during a cattle-raid after recovering
the cows. The event is stated to have taken place in the reign of Bīṭṭidēva same as Vishnuvardhana, Hoysala king (C. 1111-1141 A.D.).
No date is given. The characters belong to the 12th century A.D.

30

At the village Tagare in the hobli of Bikkōdu, on an inscription slab set up in the temple of Basavaṇnadēvaru and worshipped as god Śiva.

Size 3' × 1'-6".

Kannada language and characters.

1. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
2. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
3. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
4. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
5. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
6. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
7. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
8. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
9. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
10. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
11. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
12. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
13. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
14. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
15. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಠಿಗಳ ಸಮಾರೋಹ
16. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
17. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
18. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
19. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
20. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಠಿಗಳ ಸಮಾರೋಹ
21. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
22. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾ�ೋಹ
23. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
24. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
25. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
26. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
27. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
28. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಥಿಗಳ ಸಮಾರೋಹ
29. ಸತ್ತಾರಡು ಬಟ್ಟೆ ಕಸ್ತೇರ ವಿದ್ಯಾರ್ಠಿಗಳ ಸಮಾರೋಹ
Note.

This record was incised on a slab set up upright in a Basavanna temple and as the figure of a linga, and that of a priest with matted hair were also carved in thick relief above the inscription to indicate a grant to the god Śiva, the villagers were worshipping the stone as Śiva. The figure with the matted hair was ignorantly identified with Nilamma, wife of the famous Viraśaiva reformer Basavanna and an additional sanctity attached itself to the stone in the minds of the villagers. Hence it was coated with oil and worshipped. This practice has gone on apparently for several years and the letters of the inscription were covered with a thick coating of oily dirt and only the bottom lines were visible. It was with great effort that the villagers who belonged to the Viraśaiva sect could be persuaded to permit the stone to be cleaned. The process of cleaning took some time and caused considerable difficulty but a free use of soap, soapnut powder, and caustic soda for some hours removed the oily dirt thoroughly and the dirt inside the carvings of the letters was scraped out and an estampage of the inscription was taken and the letters were deciphered.

The record begins with the usual invocation to Śambhu and belongs to the reign of the Hoysala King Nārasimha I (C. 1141-1173).

Certain gaudis of the Tagare twelve division including Chinnagauda, Tippagauda, Chahadaugauda are said to have made a gift of lands for the services of daily worship and food offerings to the god Annapēsvara (called Annapateśvara in lines 22 and 29). This was probably the name of the deity in the temple wherein the inscription slab is set up.

The lands given are said to consist of 15 salages of rice land in the field called Lotus Field (Tavareyakey) in Tagare, three salages of rice land below the channel of Vojage, two salages of rice land below Hiriyake tank. The gift was made rent-free. It was laid down that 1 bundle of straw containing 5 kolas of paddy in Asandi should be given for mano (meaning not clear) in Tagare 12. These lands and the right of the management of the temple are stated to have been acquired by a priest named Rajaśīya for the payment of 50 gadyānas.

In connection with the daily services to the god Annapateśvara it was laid down that 10 betel-leaves and 4 arecanuts should be offered. For this Kusaboka's son Chandagauda is said to have made a grant. The details of the grant as
recorded cannot be clearly made out. He is said to have made over the 
gana of the 
biltugatane of 5 kolagas in Ásandì below Hiriyakere tank and from this the 
priest Rájajíya had to offer the betel-leaves and arecanut daily. Further Chandagaunda is said to have deposited a sum of 1 gadyância from the interest on which 2 oil-lamps were to be offered daily to the god. Two other persons, named Hāruva Rámayya of Saubhágyapura and Mākisétti are said to have given 5 panas and 1 gadyância and 5 panas, from the interest on which the priests had to offer more oil-lamps. Another person named Hiriyananeiya Chandagaunda is said to have deposited five panas for offering sandal paste to the god daily. The interest on this sum was to be utilised by the priests for the above purpose.

The usual imprecation that those who protect the charity would get the merit of protecting seven cromes of ascetics and tawny cows at Vāranāsi and those who violated would be guilty of five great sins is contained in the grant.

The date is given as Ś 1084 Chitrabhânu-samvatsara and corresponds to A. D. 1162. No other details of the date are found.

31

At the village Hâlebid, in the hobli of Hâlebid on a slab lying in the bund to the east of the old weir of the tank.

Size 5' × 2' 6''.

Kannada language and characters.

1.  
2.  
3.  
4.  
5.  

2.  
6.  
7.  
8.  
9.  
10.  

3.  
11.  
12.  

Transliteration.

I. Band.
1. svasti śrīmanu mahāmaṇ [da] ēśvaram Tāḷekāḍu Komgu Naṅgali Gaṅgavāḍi Noṇambavā-
2. ḍi Banavase Hāṇungalu-gomḍa bhu [jabaḷa] viragaṁga Saṇivārasiddhi giridurggaṁalla chala-
3. daṁka-Rāmaṇ asahāya-sūra nissāṅk-pratāpa Hoysaḷa Vīra Ballāḷa-
4. dēvaru besasi vīleyava koṭṭade Ṛ Samkamadēvan oddaṁ ma [gu] lēhi āneyan āneyameli-
5. kki kudureya kudureyamēlikki ālan āla mēlikki heṇamayavāgi

II. Band.
6. koṁḍa atṭegaḷan ādi tanna kayya hasa vopinam taridu nettara kaḷalām haṅsi Ba-
7. Ilāḷa dē [va] na benna meṭṭi nōḍi meechhi muypam koṁḍaṅe Maṇḍeḷḷiya kāḷagada
8. ranarangadali bilpāgalu Achchara-gaṅikeyaru vimānava koṁḍu bāmdu
9. suralōkakke ọṭṭēya-paṭṭa sāḥaṇi Achchaya- Sāḥaṇi suralō-
10. ka pṛāptanāḍanu Ṛ pesarimḍam kuladimḍav i-chaladolam vikhyāti-vett-

alumbada?

III. Band.
11. sanmāṇadāne tanna magam Māyidēvanene negaḷdalu paṭṭasāhan-
ad Achcha-
12. Sāḥaṇiy-amgane māḍisidalu vīra sāsanavan ā-chamdrārkka-tāraṇibaram Ṛ

Note.

This records a terrible battle at Maṇḍavalli between the forces of the Hoysaḷa king Ballāḷa III (1291-1342) and the army of the Sēvna king Sankama (1309-1312).

It is stated that the mahāmaṇḍalēśvara, conqueror of Tāḷekāḍu, Komgu, Naṅgali, Gaṅgavāḍi, Noṇambavāḍi, Banavase, and Hāṇungal, Bhujabāḷa Viraganga, Saṇivārasiddhi, Giridurggaṁalla, a Rāma in moving battle, unassisted hero, nisāṅka-

pratāpa Hoysaḷa Viraballāḷadēvar gave the order for battle and the betel-leaf (vīleyava koṭṭade) to his general.

The chief of the camel force in the Hoysaḷa side named Achchayasāḥaṇi is next stated to have distinguished himself in the battle. He drove back the army of Sankamadēva, threw elephants over elephants, horses over horses, warriors over warriors, strewed the battle field with corpses, played with the headless trunks, cut off the enemy troops, his hand looking beautiful in the act and made oceans of blood flow. His king Ballāḷadēva stroked his back (bennamuṭṭi nōḍi, meṭṭi being a mistake for muṭṭi in line 7), was pleased with his valour and praised it.
The above warrior is said to have fallen in the battle-field after thus displaying his prowess and celestial women are stated to have carried him to heaven in a vimīna (car).

We next learn that the dead warrior had a son named Māyidēva and a wife who was highly respected for her birth and firmness and fame and that liberality she set up this vītra-śāsana.

No date is given but the record may be assigned to about 1310 A.D.
The battleplace Maḍevarli cannot be identified.

32

At the same village Halebid, on a slab lying below the tank bund to the east of the old weir. [Plate XXIV]

Size 5' × 3'

Kannada language and characters.
STONE INSCRIPTION OF THE HOYSALA KING VISHNUVARDHANA AT HALEBID.

(No. 32—p. 176.)

Mysore Archaeological Survey.
23. ತುಂಗ ಕೃಷ್ಣ | ಸಮತುಲ್ಲಗೆ ಸಂದೇಶ | [೨] ಲಭಲ್ಲಿ, ನಿಜಪಡಿಸಿದ ಕ್ರಮಾವಧಿ | ಅಸ್ವಗ. 
24. ಕೃಷ್ಣು ಸಂತಾನೆಗಳು ಹಾಗೂ ಅಮೃತವನ್ನು ರಾಮಕೃಷ್ಣರು ಸರಕರುವುದು ಅಹಿತ. 
25. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
26. ಒಂದು ಕೃಷ್ಣು ಸಂತಾನೆಗಳು ಹಾಗೂ ಅಮೃತವನ್ನು ರಾಮಕೃಷ್ಣರು ಸರಕರುವುದು ಅಹಿತ. 
27. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
28. ಯುದ್ಧಕ್ಕೆ ಸಂದೇಶದ್ವಾರವನ್ನು ಸಂದರ್ಭದ ಮೂಲಕ ಸೃಜ್ಞಾನದಿಂದ ನೀಡುವ ಹಾಗೂ ದೇವರಾಮ. 
29. ಕೃಷ್ಣು ಸಂತಾನೆಗಳು ಹಾಗೂ ಅಮೃತವನ್ನು ರಾಮಕೃಷ್ಣರು ಸರಕರುವುದು ಅಹಿತ. 
30. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
31. ಕೃಷ್ಣು ಸಂತಾನೆಗಳು ಹಾಗೂ ಅಮೃತವನ್ನು ರಾಮಕೃಷ್ಣರು ಸರಕರುವುದು ಅಹಿತ. 
32. ಒಂದು ಕೃಷ್ಣು ಸಂತಾನೆಗಳು ಹಾಗೂ ಅಮೃತವನ್ನು ರಾಮಕೃಷ್ಣರು ಸರಕರುವುದು ಅಹಿತ. 
33. ಏಕೆಂದರೆ ಸಂತಾನೆಗಳು ಹಾಗೂ ಅಮೃತವನ್ನು ರಾಮಕೃಷ್ಣರು ಸರಕರುವುದು ಅಹಿತ. 
34. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
35. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
36. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
37. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
38. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
39. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 
40. ಕೃಷ್ಣರಾಮ ಕೃಷ್ಣು ಸಂದೇಶಗಳಿಗೆ ಮಂದಲಿ ಸೇರಿಕೊಳ್ಳುವ ಹಾಗೂ ಅಮೃತವನ್ನು ಹಾಗೂ ದೇವರಾಮ. 

Transliteration.

1. namas tuna-sira-chumbi-chandra-chamara-charave trailokyana-nagararambha-mula-stambhā-
2. ya Sabhaive svasti samadhigata-pañcha-mahā-sabda mahāmaṇḍalaśvara Dvārāvatī-pu-
3. ravarēśvaram Yādava-kulāmbara-dyununi samyaktva-chuḍāmani Chōla-ka-
4. ka-surekāram maṇḍalika-mriga-bentekāram Kēra[a]-kula-pra[layak]ālam Konga-kuranga-sā-
5. rddiṣaṁ Pāṇḍya-bala-jaladhi-bādavaṇaḷam Narasimhavarmanma-vamsavana-
6. dāvāṇaḷam Adiyam-
7. madēbhā-kaṇṭhaṇaṁ Kaḷapāla-kula-vilaya-Bhairavaṁ Chengiri-girindra-
8. vajraṇdaṁ Irungo-
9. la-bala-bahāla-tamō-vibhēdana-mārtandaṁ saptakomkana-bhayamkaraṁ Mālavanripāla-Madana-Śanka-
10. ram Pallava-rājya-Lakshmtvallabham bhaya-lōbha-durullabham Kādamba-mahi-nitambini-jiviteṁ sama-
11. kiya-kopā-pāvaka-kabaliṭ Andhra-dēśaṁ Virāṭapura-Tripura-Trilōchanam Uchchāmigirtir-
12. dra-Sahaśralōchanam Hiranyagarbhbbha-Tulāpurushādy-anēka-vidha-
13. dāna-santarppita-mahilō.
11. kam nija-karindra-karagra-chalana-matra-palayita-ripu-nripaṇika namādi
    samasta-praṣasti-
12. sahitam śrīnāt Kanchi-goṇḍa Vikrama-ganga Vishṇuvarddhana Hoysala-
    dèva pesar-goṇḍa-vāva dē-
13. saṅgaḷan enisuvadāva durggamgaḷam bāṇnisi pēḷutirppud āvāv-
    anipatigalām lekki-
14. suttirppud ebombd esakaṃ kaigaṇme nālkum kaḍala taḍivaram vikrama-
    kriyeyum sādhisidam bhū-
15. lōkamām kaṭatriya-kula-tilakāṃ vṛta-Viṣṇu-kshittēṃ antu sādhisi
    Gangavādi-tombhattaru-sāsirumūm
16. Naṃbavādī mūvattir-chchhāsirumūm Banavase-pannir-chchhāsirumūm
    Palasige-veraṇaru-
17. nūru-maṃ sukhadinādu rājyaṃ geyyttire tat-pāda-padmopajivi
    parabolakke bengudam pa-
18. rā (nā) mganegemogamgudam patige kaḍam paḍeya mokham noḍam
    manadolu machcharipar-
19. uramām mettī teaḷaṃ kilvaṃ birudaram bembkolvaṃ emba pesaral
    ceve Bēṇṭeyā Tippeyanāya-
20. kam Kamchigoṇḍa Vikrama-ganga Vishṇuvarddhanadēvaṃ nūru kuduregav
    ainurgalim-gaṃ koṭṭu
21. naḍape Bīṭṭidēvana nachchināl ātana muttayya Rechcheya-nāyakana Ha-
    ātana suputram
22. Kāmeya-nāyakamgaṃ ātana ardhdhamga-lakshmi Bammavve-nāyakitigam
    gotra-pavitraranumpanām-
23. rt-putranuṃ chatussaraya-saṃuddha [ra] naṃnum appa Bēṇṭeyā
    Tippeya-nāyakana ātana
24. striyau Sōvenāyakiti Māchavenāyakitiy avar-irvvara putriyara Sāntave
    Bamma-
25. veyuṃ Chakeyanāyakanuṃ Bammeya-nāyakanuṃ intu putra-kaḷatra-mitra
    sahati sukha-
26. din īṇḍu śrīnad-rājadhāni-Dōrasamudra-da Hiriyaκērya mūḍana kōdiyol
    uttunga-dē-
27. vāṭalayamaṃ māḍisi Vishṇuvarddhana Hoysaladēvaru Banavase-nāḍa
    Varadā-sangamada Hu-
28. lluniya divya-tirthadolu sakavarshaṃ 1063 neya Rudra-saṃvatsarad-
    Āēvīja paunrami Brihava-
29. radamdu Tulpapurusha-mahā-kratuvino Bēṇṭeyā Tippeyanāyakam meyiki
    bēde
30. Hiriyaκērya kelagana Tāvaregaṭṭada haduvana kōdiyolu gadde salage
    nālku dēva-
31. layada munādaṇa beddāla mattaru nālkumām Tippagaṭṭamumām dēvāla-
yada khamā saphūti-
32. ta jirnuō-ddhārkām dēvāra nivēdyaṅkaṃ matithigal uṣhāra-dānakkaṃ
pūjārigaṃ nandāddītive-
33. gam māgi Nāgarāśi-paṇḍitara kālaṃ karchchi dhārā-pūrvvakaṃ mādi biṭṭa
datti "
34. śāsanam idāvud elliya śāsanam ārittar ēke salisuve nān 1-śāsanaman emba-
pā-
35. takan ā-sakālaṃ Rauravakke galagaḷaniliguṃ sva-dattam para-dattam vā
yō harēti va-
36. sundharā shashṭhir-vvarsha-sahaśraṇi viṣhṭhāyāṃ jāyate krimi ॥ 1-
dharmmaman alīdavargge
37. Vāraṇaśiṣya Gangeya taṭiyalu sahaśra-kavileyum Brahmaṇaraumāṃ
vadhisi-
38. da dōsha 1 dharmmamman prati-pālīsidargge Gangeyalu sahaśra-
Brahmaṇargge sahaśra-
39. kavileyum dānaṃ mādida phalam ॥ Gagavura Tippeyaka tamna ganiṃdi-
keya ondāra mam-ṇṇaṃ Dē-
40. varige Jakkagau [dī] oḷagāgi Nā [ga]-rāsige biṭa mṛgaḷa mahā śri śri
śri.

Translation.
(Salutation to Śambhu).

Be it well. Obtainer of the band of five musical instruments, mahāmanḍalēvāra
lord of the excellent city of Dvāravati, a sun in the firmament the Yādava race
crest-jewel of righteousness, plunderer of Chōla army, hunter of the beasts the
manḍalikas, the god of death in the destruction of the Kēraḷa family, a tiger to the
deer the Konga, a submarine fire to the sea the Pāṇḍya army, a wild fire to the
forest Narasimhavarma, a lion to the rutting elephant, Adiyama, a Bhairava of
destruction to the family of Kālapāla, a thunderbolt to the great mountain
Chengiri, a sun in piercing the dense darkness the Irungōla army, a terror to the
Seven Konkaṇas, a Śiva to the Manmatha the Mālava king, favourite of the goddess
of fortune the Pallava kingdom, free from fear and greed, lord of the damsel the
Kāḍamba territory, swallower of Āndhradēśa by the fire of his anger, a Śiva to the
Tripura that is Viṣṇu, an Indra to the great mountain Uchchangi, causer of joy
to the world by numerous gifts including Hiraṇyagarbha and Tuḷāpurusha, putter
to flight of the army of hostile kings by the mere play of the tip of his great elephant’s
trunk:—possessed of these and other good attributes, the conqueror of Kanchi,
Vikrama-Ganga, Viṣṇuvardhana Hoysaladvē:—

The heroic king Viṣṇu, an ornament to the kshatriya race, conquered by the
play of his prowess the whole earth to the borders of the four oceans, winning the
glory of conquering all the countries of renown, all the hill forts which are extolled and all the kings that are considered important.

Thus conquering he ruled in peace the Gangavāḍi Ninety-six Thousand, Noṇambavāḍi 32,000, Banavase 12,000, Palasige 1,200:

His dependent: Bēṇṭeya (hunter) Tippeya Nāyaka, possessed of the titles of one who never retreated from the enemy troops, never gazed at others’ wives, never deceived his master, never cared for the army, trampled on the chests of those who hated him in their thoughts, plucked off their heads, and pursued the titled.

On Vikrama-Ganga Vishṇuvardhanadēva, conqueror of Kanchi, giving Bēṇṭeya Tippeya Nāyaka, command of 100 horses and five hundred infantry troops:

His grandfather a warrior of Biṭṭidēva was Rechcheya Nāyaka; his son Kāmeya Nāyaka, had by his wife Bammavve Nāyakiti, the son Bēṇṭeya Tippeya Nāyaka, purifier of his race, a son to others’ wives, protector of the four faiths.

While Bēṇṭeya Tippeya Nāyaka, whose wives were Sōve Nāyakiti and Māchave Nāyakiti and whose daughters were Sāntave and Bammave and (sons) were Chakeya Nāyaka and Bammveya Nāyaka lived in peace with all his sons, wives and friends:

Bēṇṭeya Tippeya Nāyaka built a lofty temple in the eastern waste weir of Hiriyaṅaka in his capital Dūrasamudra and after paying obeisance to the king Vishṇuvardhana Hoysaladēva while he was residing at the sacred place Hullah at the confluence of Varadā in Banavāsenaḍ prayed to him (for a grant to the temple); Thereupon in the Śaka year 1063 Raurdi, on Thursday 15th lunar day of Āśvija, while engaged in the great Tulāpurusha sacrifice, Vishṇuvardhana Hoysaladēvaru granted with pouring of water 4 salages of rice land in the west weir of Tāvaragaṭṭa below Hiriyaṅaka and 4 mattars of dry land in front of the land and Tippagaṭṭa for the repairs and renovations of the temple, for the food offerings to the god, for feeding guests, for the officiating priest and for perpetual lamps to Nāgarāṣi-paṇḍita after washing his feet.

The evil man who asks what is this śāsana, whence is this śāsana, who gave it and why should I continue it will drop down quickly into Raurava. He who takes away land given by oneself or by others will be born as a worm in ordure for sixty thousand years.

Those who violate this charity will incur the sin of slaying thousand tawny cows and Brahmans on the banks of the Ganges. Those who protect this grant will acquire the merit of giving away to thousand Brahmans, thousand tawny cows. Tippeya of Gagavūr gave away a maṇḍu of land belonging to her office of gauḍa along with Jakkagaudī to Nāgarāṣi for the god. Good fortune.

Note.

This belongs to the reign of the king Vishṇuvardhana of the Hoysala dynasty (C. 1111 to 1141) and is dated Ś 1063 Raurdi sam, Āśvija ū 15 Thursday. Ś 1062
is Raudri and § 1063 is Durmati. In neither of these years the tithi given coincides with Thursday. Taking the cyclic year as correct, the date corresponds to 28th September 1140 A.D., a Saturday.

The king is said to have been residing at Hulluniritha at the confluence of Varadá in Banavasena. Hulluni is also referred to in another record at Belgaum (E. C. VII Shikarpur 100) as the place where Somesvara Bhulokamalla, the Western Chalukyan king is said to have encamped in his southern expedition. The place has not been identified. The additional information in the present record that it is situated at the confluence of the Varadá river should help in locating it.

The king is also stated to have been engaged in the performance of the Tulapurusha gift.

The object of the record is to register a grant for a Śiva temple set up by a subordinate of the king named Beneteva Tippeya Nâyaka near the eastern weir of the tank called Hiriyakeśe in Dórasamudra. Hiriyakeśe is evidently the same as the tank Dórasamudra at Halebid and no Śiva temple is now found therein. But various dismantled remains of a Śiva temple are found strewn throughout the tank bund of Dórasamudra tank and this would indicate that a Śiva temple once stood at the spot referred to in the record but has now disappeared.

33

On the broken cross-beam lying by the side of the middle sluice of the tank at Halebid.

Size 2' x 1'

Kannada language and characters.

\[\text{Kannada 2' x 1'}\]

1. "\text{Somesvara Bhulokamalla Fellow of the Great King Somesvara Bhulokamalla.}"

2. "\text{Hiriyakeśe in Dórasamudra.}"

3. "\text{Hiriyakeśe is evidently the same as the tank Dórasamudra at Halebid and no Śiva temple is now found therein.}"

4. "\text{But various dismantled remains of a Śiva temple are found strewn throughout the tank bund of Dórasamudra tank and this would indicate that a Śiva temple once stood at the spot referred to in the record but has now disappeared.}"
10. ಮುಂದೆ ಕರ್ಮ ಮನಸ್ಸು | 14. ನಂತರ ಮನ
11. ತುಂಮುಂದ ಸಂವತ್ಸರ | 15. ಅಲೆಕೆ
12. ತೆರಬೀರಕ್ಕೆ | 16. ತತ್ಸೇರ ಮನ
13. ನಂತರ ಸಾಗರ

**Transliteration.**

1. balidode maledo malepara taleyol bali duvan uditabhaya-
2. rasavasa dham baliyada maleyada taleyolu kaiyyidu-
3. van ojane Vinayaditya togeyanitum kuiliyanitum kegey.
4. dama negalda Gangavadiya tombattaru-sasirm ulola bapp Ereyam-
5. gana janakanantu dharmigal olare ghana-sauryam Yadunandana-
   vanam pe-
6. la satyavakyad-Dinakrattanaya Vinayaditya-nripalakan anupaman i
7. tumban imbinim madisida Chalukya Vikramakana kalam adom adhi-
   kam-a-
8. da vihshati sale tat-kaladal Isvara-varshadoju jirmman(nxiva neseda (?)
9. madisidam Vinayaditya sthiram jyvat
10. anupama kirtti muraneeya Maruti a-
11. ydeneva samudra
12. san etaneya ku1a
13. [pattane] ya nidhi prabhava
14. Dasarattha bhuh
15. triguna
16. tragne bhuh.

**Note.**

The inscription is incomplete as several lines are lost between II. 3 and 4 and several letters are wanting in lines 10-15 and the rest of the inscription is completely lost as only a portion of the cross-beam has been found.

The record belongs to the reign of the Hoysala king Vinayaditya and states that he set up the sluice for the tank in the 21st year of the Chalukya Vikrama era being the cyclic year Isvara. This year corresponds to 1097 A.D. A similar record of his setting up a sluice for the same tank Dorasamudra at Halebid is found in the tank bund further off and is dated 1062 A.D. (See M.A.R. 1929, p. 73)

Vinayaditya is praised as one who would put his sword into the heads of opponents who grew insolent or opposed but would lay his hands over the heads of those who would not prove turbulent or hostile. All the streams and the pits dug are said to have become tanks in his reign.

He is praised also as the father of Ereyanga and the ruler of the 96,000 villages of Gangavadi. None is said to be so charitable as he. Further he is spoken of as possessed of great valour, delighter of Yadu, a Karna in truth-speaking and of matchless glory and a third (son of Vayu) and a fifth sea and eighth mountain and
the 10th treasure (nidhi) and is compared to Daśaratha (or Rāma). The number 96,000 occurring after Gangavādi is expressly stated here to indicate the number of villages in the kingdom.

At the same village Halebid, on a pillar lying near the bund of the tank in the middle.

Kannada language and characters.

| 1.  | ನಮಸ್ತುಗಣ ಸಿರಾಸ್-ಚಂಬನಿ-               | 17. | ವಿನೋದ ದುಧರು ಸಿಂಹತೂರಿನೇ       |
| 2.  | ಚಾಂಡಾ-ಚಮಾರ-ಚಾರಾವಳಬೆ ತ್ರಿತೀಯ-       | 18. | ನಮಸ್ತುಗಣರೆ ಸಿಂಧುವಾಸು ದೇವಿ     |
| 3.  | ಜೋಗುಮನ-ನಗರಾರಾಂಬಳ-ಮು-               | 19. | ಹಾನು ರೂಢು ಹೂರಂ ಶ್ರೀಮಂತೆ ದೇವಿ   |
| 4.  | ತುಂಬಾ ಹಾನು ದೇವಿ                   | 20. | ನಮಸ್ತುಗಣರೆ ಕಳಗಳು ಸಿಂಧುವಾಸು      |
| 5.  | ಶ್ರೀಮಂತೆ ದೇವಿ                     | 21. | ದೊರುಳ ಹಾನು ದೇವಿ ಶ್ರೀಮಂತೆ       |
| 6.  | ನರಮಹಾ ಕಳಗಳು ಸಿಂಧುವಾಸು           | 22. | ನಮಸ್ತುಗಣ ರೂಢು ಹೂರಂ ದೇವಿ       |
| 7.  | ಕಳಗಳು ದೇವಿ                       | 23. | ದೊರುಳ ದವ್ರಂ ಮುನಸ್ವಾಮಿ ದೇವಿ      |
| 8.  | ದೊರುಳ ದೇವಿ                         | 24. | ದೊರುಳ ದವ್ರಂ ಸಿಂಧುವಾಸು ದೇವಿ      |
| 9.  | ಶ್ರೀಮಂತೆ ದೇವಿ                      | 25. | ದೊರುಳ ದೇವಿ ಹೂರಂ ಸಿಂಧುವಾಸು       |
| 10. | ದೊರುಳ ದೇವಿ                         | 26. | ನಮಸ್ತುಗಣ ರೂಢು ಹೂರಂ ಸಿಂಧುವಾಸು      |
| 11. | ತರಂದು ಚಂದು ದೇವಿ                   | 27. | ನಮಸ್ತುಗಣ ದೇವಿ ದೊರುಳ ಸಿಂಧುವಾಸು   |
| 12. | ನರಮಹಾ ಕಳಗಳು ಸಿಂಧುವಾಸು           | 28. | ನಮಸ್ತುಗಣ ರೂಢು ಹೂರಂ ದೇವಿ       |
| 13. | ಕಳಗಳು ದೇವಿ                       | 29. | ದೊರುಳ ದೇವಿ ದೊರುಳ ಸಿಂಧುವಾಸು      |
| 14. | ದೊರುಳ ದೇವಿ                         | 30. | ದೊರುಳ ದೇವಿ ದೊರುಳ ಸಿಂಧುವಾಸು      |
| 15. | ಸಿಂಧುವಾಸು ದೇವಿ                     | 31. | ಸಿಂಧುವಾಸು ದೇವಿ                     |
| 16. | ದೊರುಳ ದೇವಿ                         | 32. | ದೊರುಳ ದೇವಿ                       |

Transliteration.

1. namas tumga-siraś-chumbi-
2. chandra-chamara-charavē trai-
3. jokyan-nagarāranbha-mu-
4. la-stambhāya Śambhave!
5. svasti samadhigata-pamcha-
6. mahā-sabda mahāmanā-
7. dālesvara Tribhuvanāma-
8. lla-bhujabala-chakravartti
9. Hōsala Nārasimha-dēvaru su-
10. ka-samkata-vinōdadi
11. rājyaamgaiūttire śrīma-
12. nmaḥ-pradhānām daṃdanāyaka
13. Kēsimayyaamgal daṃdanāyaka
14. Bharatimayyamgalu danḍa-
15. nāyaka Udayimayyamgalu
16. int-inimarūm dharmmakke sahāya-
17. rāgī Hoysila-dēvana dēhāraud
18. samayadaliddu Dundubhi-samva
19. tsara Chaitra suddha panchami Sōma-
20. vāradandu śrīmatu Mallikārjju-
21. na-dēvara naivedyaakkam āpghabhō-
22. gakkam śrīmatu Hoysala dēva-
23. ru śrīmatu Malleyamgalu Pāndi
24. ta-dēvarige dārapūrvvakam mā-
25. dī biṭṭa gadde Bidirakereya keḷag a-
26. yuṛu kambha ā dharmmamanā-
27. vanorbbaṃ pratī-pālisuvange
28. Vāraṇāsi Kurukshetra Praya-
29. ge Argghya-tīrthadalu kōti-kavile-
30. ya dānageyda phala ī dха-
31. rmmra . . . . . . . . . .
32. . . . . . . . . . .

Note.

This inscription records that certain subordinates of the Hoysala king Narasimha (I) named Mahāpradhāna Daṇḍanāyaka Kēśimayya, Daṇḍanāyaka Bhara-
tinayya, and Daṇḍanāyaka Udayimayya induced Hoysaladēva, at the time of dēhāra (worship of gods?) and also Malleya to make a grant for the services of the illuminations and decorations and food offerings of the god Mallikārjuna, the donee being Paṇḍitadēvaru. The grant consisted of 500 poles of rice land below the tank Bidirakere.

The grant begins with the usual verse in praise of Śambhu and ends with the usual imprecation.

The titles given to the king Narasimha I (1141-1173) are: obtainer of the band of five musical sounds, mahāmāndalēsva, tribhuvanamalla and bhujabalā-chakravarti.

Mahāpradhāna Bharata is also referred to in an inscription at Kambadahalli dated 1145 in the reign of Narasimha I (M.A.R. 1915, p. 51). He is evidently the same as the Bharatimayya of the present grant. The date of the present grant is given as Dundubhi sam. Chaitra śu 5 Monday. The only year Dundubhi occurring in the reign of Narasimha I is Ś 1064 and taking this year, the date corresponds to 4th March 1142 A.D., the week day being Wednesday and not Monday as stated in the grant.
At the same village Halebid, on a pillar in the room to the south of the garbhagriha in the same Hoysalesvara temple. (This was brought from the bed of the tank at Halebid).

Kannada language and characters.

1. 

2. 

3. 

Note.

This record is incomplete as several letters at the end of each line are lost.

It seems to record the gift of 3 salages of wet lands below the Bôlavagaṭṭa tank belonging to Hiriyakere of Jivamgala and three hundred measures of dry land in Gangavura for the services of worship, repairs and renovations of the god Sântinâtha set up in a pattaśāle by Kavaḍeyara Jakkavve on behalf of or under the direction of the Jaina guru Nayakirti-siddhânta-chandra. The donor is named Surabhi Kumudachandra alias Nêmichandrapandita, disciple of Nayakirti. The grant was to continue in priestly succession from the guru to his disciple.

No king is named nor any details of date given. The names Nayakirti, etc., of the Jaina gurus are very common and it is difficult to distinguish Nayakirti of this record from others of the same name.

The characters seem to belong to the 12th century A.D.

At the village Halebid, on a viragval kept in a niche in the Nandimaṇṭapa of the Hoysalesvara temple.

Kannada language and characters.

1. 

2. 

Note.

This records the exploits and death of a warrior named Benakaya Sāhanī, aliya (nephew or son-in-law) of Sōmeya Sāhanī in a battle at Hirikere belonging to Arīyara Kadur (or in a battle with the Āreyas). This viragal is stated to have been set up by Sōmeya Sāhanī.

The date is given as Vikāri sam. Phālguna ba 11 Monday. The characters seem to belong to the 13th century and Vikāri may be taken as S 1161 and the whole date as equivalent to Monday 20th February 1240 A.D.

37

On a slab in the dark room of the same Hoysalēśvara temple at Haḷebidū.

Size 4' × 1' — 6''

Note.

This inscription stone was originally preserved in a dark room used for the stores in the Hoysalēśvara temple. It bears the marks of discus and conch showing that it records a grant to a Vishnū temple. But it is very incomplete and some letters are lost being chipped off.

As it is it gives the names Vīra Ballāla, Vijeyappadasa Narayana and Chandramauliyanandēva. The letters yada-sime in line 3 would indicate that Vijeyappadasa Narayana (a Vaishnava devotee) obtained a grant of lands, probably from Chandramauliyanadēva, the minister of king Vīra Ballāla. Chandramauli, minister of Ballāla II is referred to in other inscriptions also (M.A.R. 1909, p. 21).

The characters of the record seem to belong to the close of the 12th or beginning of 13th century.
At the same village Halébdšt̄d on the lower side of the cross-piece in the doorway of the garbhagriha of the Ranganātha temple.

Kannada language and characters.

Note.

This records the gift of the above temple (the god thereof not being named) with the temple site by Baichaya Sāhanī, grandson of Lakeyasāhanī (who seems to have built the temple) to Vaijanātha, Ajjaya and Gummanṇa, grandson of Ankergurugal (?) . The boundaries of the temple court are specified as the rājadīdi (principal highway) to the east, west and north and empty space of 60 yards to south and another empty site to the north-west and all round boundary stones are said to have been set up.

The date of the grant is given as Ś 1161 Hēmālambī sam. Māgha ba 30, the holy occasion of Ardhodāya. Ś 1159 is Hēmālambī and taking this year the tithi given does not contain the elements necessary for Ardhodāya. But if we take Pushya ba Amārasya, viz., the New Moonday on which Māgha commences, the details will agree and the date corresponds to Sunday 17th January 1238. No king is named in the record. For Ardhodāya see M. A. R. 1931, p. 154.

At the village Hulikere in the hobli of Halébdšt̄d, on a stone to the north of the pond.

Kannada language and characters.

Note.

As the slab on which the record is engraved is broken and a portion of it is lost, the record is incomplete. It seems to register the repairs of the Jaina temple.
(basadi) at Homkunda, (a village near Halébid), by Bācheyyadaṇṇāyaka, brother-in-law (meyduna) of Meyduna Someyadaṇṇāyaka in the reign of the Hoysala king Narasimha. A tank is also said to have been repaired.

The characters seem to belong to the close of the 13th century. The date given, viz., Prajōtpatti sam. Chaitra śu 1 Brihavāra may be taken as belonging to Ś 1193 Prajōtpatti. It would then be equivalent to 12th March 1271 A.D., Thursday. This falls within the reign of Narasimha III.

40

On a slab set up in the field of Marigauda to the west of the village Hulikere.

Size 2'—6'' × 1'—6''

Kannada language and characters.

1. 
2. 
3. 
4. 
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14. 
15. 
16. 
17. 
18. 
19. 
20. 
21. 
22. 
23. 
24. 

\[ \text{Kannada text} \]
25. ಸಾಮ್ಬು ದೇವರು ಬರಿಯುವುದು ಹೂಡುವುದು ೧೦೧೮
26. ಸಾಮ್ಬು ದೇವರು ુ ೧೦೧೮

Translation.

PRAISE OF ŚAMBHU.

While the illustrious pratâpa-chakravarti, lord of the earth, king of kings, Paramēśvara, lord of the excellent city of Dvârâvati, a sun to the firmament of the Yâdava race, crest-jewel of righteousness, king over Male chiefs, punisher of Malepas, Gaṇḍabherupâ, terrible in battle, unassisted hero, single warrior, nissânâ- pratâpa-chakravarti, Hoysâla Bhujabalâ Vîra Nârasimhadêva was ruling the earth in peace and wisdom from his great capital Dôrasamudra.

On Monday 1st lunar day of the bright half of Bhâdrapada in the year Vyaya, 1149th Śaka year, Lehaka Heggade Manchâyya, son of Nilakantha Pândita, worshipper of the feet of Amritalingadêvaru, Mâdigauḍa of Raṇakigaṭṭa in Balagi- nâḍ thirty and his younger brother's son Ballayya acting in unison received 18 gadyânas together with presents of clothes and gave away with pouring of water and free of all imposts and as piṇḍâdâna, to last for as long as the moon, sun and stars continue, seven salages of earth called Kâreya-Manû, 2 salages of Mâvina- maṇṭu and 1 salage of Kummari, to Gandharbbarâsi guru for the god Viśvanâtha- dêvaru belonging to Âdi Gumméswara.

Note.

This records the grant of some land for Viśvanâtha temple, by Lehaka Manchâyya after receiving the price therefor of 18 gadyânas. The date of the record Ś 1149 Vyaya sam. Bhâdrapada śu 1 Sômavâra is equivalent to 24th August 1326 A.D., a Monday as noted in the grant.

The king named in the record is Hoysâla Nârasimha II.

41

MYSORE DISTRICT.

CHÂMARÂJANAGAR TALUK.

At Hañe Álûr in the hobli of Chandakavâdi, on a slab at the entrance of the Arkéśvara temple.

Size 6'—9"×2'—6"

Kannâḍa language and characters.
Note.

This record belongs to the reign of Vira NarasimName Mahārāṣṭrā śāravārāsṛu and is dated 5 1198 Dāñ̄gī māsi. 30 Thursday corresponding to 4th February 1277. The date falls within the reign of the Hoysala king Narasimha III (1254-1291) who is named Vira NarasimName Mahārāṣṭrā śāravārāsṛu in the record.

The inscription registers the grant of some lands, dry, wet and garden in the village Ālūr, free of taxes for services of the god Arkēśvara therein. Ālūr is called Tenkaṇayyeyāvalī, the southern Ayyāvalī. The names of the donors cannot be clearly made out owing to some letters in the middle of lines 6, 7 and 8 being quite worn out.

The usual imprecation occurs at the end of the inscription.

42

At the same village Hale Ālūr, on a slab in the navaranga of the Dēsēśvara temple.

Size 4′ × 2′—6″

Tamil and Grantha characters—Tamil language.

Transliteration.

1. svasti śrī aśaḥyaśāra nissa [nka pra-]
2. tāpa Poyśāla śrī Vira Valla [īdē]
3. var prithivi-rajiya paṇni yarulānīrka
4. kkoṇḍa Sōlamanḍalattu Kan [kai]
5. kkoṇḍa Sōlavaḷanāṭṭu Pitta.
6. maḍu Ālūr Tiru-mūḷstāṇamudāiyār
7. Tēsināṭharkku Kuṇangil Mārakāvu-
TAMIL SUPPLEMENT

42

At the village Halle Alur in Chunarajananagar Taluk, on a slab in the navarañga of the Deśevara Temple.

Size 4' x 2'6".

Tamil and Grantha Characters. Tamil Language.

1. வெளியில்கி முழுப்பரத்தில்...........................

2. கருமுட்டா சி வா க்கான............... 

3. அர்ணஞ்சியாக்கின் சமணவின்சுவாதி போன்று............................

4. செய்தன் பொறும் சூழுறுத்துவது என..............

5. செய்தன் செய்முன்னன்று போன்று..................

6. என புள்ளியில் கின்னுறுத்திக் குறைப்பர்.............................

7. முக்கியான் கத்திரின் மாராத்து................

8. மலபாசி மலசியர்னின் கூட

9. அ குறைப்பு பித்திவண்ட எ

10. மலபாசி கொரமாற்று கள்ளின் க

11. காற்றின்.................................

12. ....................செய்தோலிய கூட

13. நிலாகார சிற்று வரண்டு மிள்ளு

14. செய்தன் முழுப்பி செய்முன்னா கூட்டு

15. கீசெ செய்முன்னா அரந்த

16. பலகக் வரண்டு பறையும்

17. செய்தன் பகையாகும் இல்லை

18. செய்தன் செய்தோலிய பறையும்

19. மலபாசி கள்ளின்
At the village Narasamangala in the hobli of Haradanahalli on a stone slab buried in the earth to the north of the Rāmalinga Temple. [Plate XXV]

Size 4' x 2'-6'

Tamil and Grantha Characters and Tamil Language.

Front Side

1. நாரசமாங்கால நகரத்தில்
2. கரணாரவ மறை பிள்ளையாரு
3. நாரசமாங்கால நகரத்தில்
4. சுருக்கமாயில், மண்டல
5. அனுவாதமாயில் பிரபலர
6. சுருக்கமாயில் கணினி சார்
7. பாரன விளை வரவால்
8. மறை வெறும விளையாட்டு
9. பீக்கு எண்ணிக்கைக்காக
10. சுருக்கமாயில் பிள்ளை
11. தெளிவாயில் பிரபலர
12. சுருக்க ஆற்ற முன்னணி

Back Side

13. சுருக்கமாயில் பிள்ளை
14. சுருக்கமாயில் பிள்ளை
15. சுருக்கமாயில் பிள்ளை
16. சுருக்கமாயில் பிள்ளை
17. சுருக்கமாயில்
18. சுருக்கமாயில்
19. சுருக்கமாயில்
20. சுருக்கமாயில்
21. சுருக்கமாயில்
22. சுருக்கமாயில்
23. சுருக்கமாயில்
24. சுருக்கமாயில்
8. ṇḍan makan Ankakkāmuṇḍan Pabhā-
9. va-sammachcharattu Rishabha-māsattu a-
10. mavase Sômavarattu Kartti-
11. kkaināl . . . . . . . . . . . . . .
12. . . . . . selvadāga vaitta
13. tirunandāvilakk oṃru it-tha-
14. mmattai alivu-saivān Kenkai-
15. yiḍai Kumari-yiḍai kkurār
16. paśuvai kkoṇra brahmātik-
17. kelyan aṟam-aṟavarkkagam alla-
18. du tuṇai yillai Tēsīyāchāri-ma-
19. kan Nāraṇāchāri

Note.

This record is of the reign of Vītra Vallāla, probably the Hoysala king Vītra Ballāla II (1173-1220 A.D.) A certain gauḍa named Ankakkāmuṇḍan, son of Kuṇangil Mārakāmuṇḍan is stated to have set up a perpetual lamp in the temple of Dēśināthā at Āḷūr situated in Muḍikonoḍa-sōlamanḍala and Gangaikkoṇḍa Śoḷavaḷanāḍu. The usual imprecation is contained at the end of the record. The engraver of the grant is named Nāraṇāchāri, son of Dēsiyāchāri.

The date is given as Prabhava samvatsara, Vrishabhamāsa, Amāvāsyē, Monday, with the constellation Kṛittikā. No śaka year is given. Taking Vītra Ballāla II, Prabhava corresponds to 1207 A.D. The New Moon Day of Vrishabha or Vaiṣākha in this year corresponds to Saturday April 28, with the constellations Bharani and Kṛittikā. This would make the constellation correct but the weekday is wrong. It is difficult to account for the mistake in the name of the week day.

Even if we take Ballāla III’s reign, the year Prabhava corresponds to 1327 and Vrishabha Amāvāsyā is neither a Monday nor has the constellation Kṛittikā. Hence this day is not very probable. The former date, viz., April 28, 1207 may be taken as the date intended though the week day is incorrect.

At the village Udīgāla in the hobli of Harave, on a slab set up in front of the Maṇṭesvāmi shrine.

Size 2′-6′ × 1′-6″.

Kannada language and characters.
This inscription is incomplete as a portion in the right side and the bottom of the inscription slab are broken and lost.

The record belongs to the reign of the Vijayanagar king Sadāśivarāya when Rāmarājāyadēva or Rāmarāya was ruling the earth as stated in the record. It is dated Ś 1473 Virōdhikrit Jyēśita śu 10, equivalent to May 15, 1551 A.D.

It seems to register the grant of the village Uḍiyagāla (same as Udigāla) situated in Hadinādu-sīme with its hamlets as a kōdagi to a chief (whose name is lost except the initial letter Ś) of Arekoṭhāra (same as the present Chāmarājanagar in the Mysore District) by Timmarāja Arasu of Nandyāla who is stated to be the agent of the king Rāmarājāyadēva.

44

At the same village Uḍigāla, on a stone set up near the temple called Bommanaguḍi to the east.

Size 2' × 1'.

Kannāḍa language and characters.

| 1. ಸುದ್ರಾ | 2. ಭಂದಿ ಕಲ್ಲು |

Note.

This records the gift as kodagi (rent-free land granted to someone for services done) of a plot of land (probably the field near the inscription stone) to Lingeya. No further details are given. The characters seem to belong to the 17th century A.D.
45

At the village Uganedahundi in the same hobli of Harave, on a stone set up on the road to the south of the Basavēsvara temple.

Size 2½' x 1'.

Kannada language and characters.

Note.

This inscription records the setting up of the above slab called Haaumana-kallu (it has a figure of Ānjaneya above the inscription) for a person named Konaya by the chiefs of Uganekote. The usual imprecation that the destroyer of the above would be guilty of the sin of slaying cows on the banks of the Ganges is next given. No further details are found in the record.

The characters seem to belong to the 16th century.

The object of the record seems to be to grant some land rent-free to the donee and the relievo-figure of Ānjaneya carved appears to correspond to the Linga and Vāmana carved on stones set up in lands to mark the gifts of lands to gods or Brahmans.

46

At the same village, on a slab buried in the land of Madappa to the east.

Size 3' x 3'.

Kannada language and characters.
194

1. ರಜಾರುಧಿಯಾ ಕಲಾಶಿ ಎಳೆದ ಕಲಾಶ
2. ಮೇಲೆ ಮಾತಾ ಮಾತಾಚಿ ಕಲಾಶ ಮಮತಾ
3. ಮಾತಾಮಾತಾಚಿರುವಿನ ಪುಟ್ಟಿನ ಕಲಾಶ
4. ಕುಂದು ಮಾತಾ ಮಾತಾಚಿ ಪುಟ್ಟಿಗಳು ಪುಟ್ಟಿಗಳು
5. ಮಾತಾಮಾತಾ ಮಾತಾಚಿ ಮಾತಾಮಾತಾ ಮಾತಾಮಾತಾ
6. ಮಾತಾಮಾತಾ ಮಾತಾಮಾತಾ ಮಾತಾಮಾತಾ ಮಾತಾಮಾತಾ

ಕಾರ್ಯ.

ಭು೭, ಅನೇಕ ಅಭಿ ಮಣಗಳಿಗೆ ಅಂದಾಜಾಲಿಸಿದರು, ಮಕ್ಕಳ ಸಂಜಾಲಿಗಳೂ.

ಭು೭ ಕೆನೆ

ಭು೭ ಕೆನೆ

12. ಕಲಾಶಿ ಕಲಾಶಿ
13. ಮಾತಾಮಾತಾ ಮಾತಾಮಾತಾ
14. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ
15. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ

16. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ
17. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ
18. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ

ಕಾರ್ಯ

ಅಂದಾಜಾಲಿಸಿದರು.

1. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ
2. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ
3. ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ ಕಲಾಶಿ

Front side.
1. svasti samata prasasti-sahita śrīma-
2. man mahāmandalēsvara pruthivi-vallava
3. mahā-rājādhirlāja Vīraganga Vishnū-
4. vārdhāna-hoysāla-dēvaru Gangavādi Tom-
5. bāttaru-sāvira-rājya suka-santattā-vinōdadi
6. prītvī-ṛājyaṁ geyutamire Sakavarisha
7. gatēshū sāsirada aruṇātaidaneya Su-
8. bhakratu-samvēchchāra Sravāṇa bahuṇa
9. panchāmi Sōmavāradalu Eṇṇēnā-
10. da Uguneyada hēroḍeyaru Chavu-
11. nda-gavundana maga

Back side.
(Linga with a man with folded hands to its left)
Bāvaji
yara so-
rūpa
12. Chaṭi-gavuṇḍa Kāṭayya-ga-
13. vunḍana maga Déva-gavu-
14. Ṯanu Rāmadēvara dēvālya-
15. va māḍi ā ondu pala maṇṇu gaṇa-
16. deṣneyumāṛa Chālikya-vamśada Dévajī-
17. yara maga Rāmalinga-paṇḍitara kā-
18. lam karchchi dhāreyaneradu koṭaru

Back side (across).
1. svadattam paradattam ba yō ha-
2. rēti vasundharā śaṣṭi rū
3. varusa-sahasrāni vishtāyāṁ jāyate krimi

Translation.

Be it well. While the illustrious mahāmaṇḍalēśvara, prithvi-vallabha, mahā-
rājādhirāja, possessed of excellent attributes, Viraganga Vishṇuvardhana Hoysala-
dēvaru was ruling in peace and wisdom the Gangavāḍi Ninety-six Thousand
kingdom:—

On Monday, the 5th lunar day of the dark half of Śrāvana in the cyclic year
Śubhakrīt, 1065 years having expired in the Śaka era:

The senior masters (herodeyaru) of the village Ugune in Ėnnenāḍ named
Chaṭigavuṇḍa, son of Chavundagavuṇḍa and Dēvagavuṇḍa, son of Kāṭayyagavuṇḍa
set up a temple of Rāmadēvaru and after washing the feet of Rāmalingapaṇḍita,
son of Dévajiya of Chālikya-vamśa, gave him with pouring of water, one pala of
land? and the oil in the oil mill.

He who confiscates land given by oneself or by others will be born as a worm
in hell for sixty-thousand years.

Note.

This inscription belongs to the reign of the Hoysala king Vishṇuvardhana and
records the erection of a temple of Rāmadēvaru by the heads of the village Ugune
(same as Ugane-huṇḍi) and the grant of some land and a measure of oil extracted
from the oil mill set up in front of the village to the priest. Both the temple and
the oil mill have now almost completely disappeared. Although the temple is
called Rāmadēvara-dēvālya (temple of Rāmadēvaru) the figure of a linga is carved
on the back of the inscription and the local people also speak of it as a Śiva temple
gone to ruins recently. To the left of the linga is the figure of a person with folded
hands and the letters Bāvajīyarā surprpa in Kannāda are carved by the side of the
figure. Who this Bāvajīyaru was is not stated in the record. The donors are two
gaudas, Chaṭigaunḍa and Dēvagavuṇḍa. The donee is Rāmalingapaṇḍita, son of
Dévajiya. Apparently Bāvajīya was a relative, perhaps a cousin of Dévajiya.

25*
Another peculiar statement in the record is regarding the statement that Rāmalingapāṇḍita, the donee was of Chālikya-vamsa. Which was this Chālikya family? Had this any connection with the well-known dynasty of the Chālikya kings? Probably not, as the donee seems to have been a priest, perhaps a Saiva or Kālamukha Brahmāna as his name denotes and certainly not a kshatriya like the Chālikyas.

Regarding the date of the record there is some confusion, although it is expressed in words and not in figures. The date is given as Ś 1065 Śubhakrit sam. Śrāv. ba 5 Monday: but Ś 1065 is equivalent to Rudhirādgari and not Śubhakrit according to lunisolar calendar. Even if we take the Jupiter cycle, the year Ś 1065 corresponds to Kshaya and not Śubhakrit. The nearest Śubhakrit is Ś 1044 (A.D. 1122). Taking this year Śrāv. ba. 5 is equivalent to 24th Monday July 1122 A.D. though the tithi commences late at night. Perhaps this is the date intended.

The usual imprecatory verse occurs at the end of the record.

At the village Kottalavādi, on a slab set up in a platform to the south of the Basava temple (E.C. IV, Chamarajanagar Taluk 191 revised).

Size 5' × 2'–3'.

Kannada language and characters.

1. [Image of Kannada text]
2. [Image of Kannada text]
3. [Image of Kannada text]
4. [Image of Kannada text]
5. [Image of Kannada text]
6. [Image of Kannada text]
7. [Image of Kannada text]
8. [Image of Kannada text]
9. [Image of Kannada text]
10. [Image of Kannada text]
11. [Image of Kannada text]
12. [Image of Kannada text]
13. [Image of Kannada text]
Translation.

Victorious is Janárdana, who causes success to the Bhágavatas that love him, the master of Káanchi puri and the lord of Śri. The śásana of the auspicious Allálanátha which is the charter of righteousness is profound, sweet, clear, and brings happiness to those who bow to him.

Be it well. While the refuge of the universe, favourite of the goddess of fortune and of earth, king of kings, supreme lord, lord of the city of Dvāravāţi, sun to the firmament, the Yádava family, crest-jewel of righteousness, uprooter of the Makara kingdom, establisher of the Chōla kingdom, the upholder of the Pándyas—possessed of these and other attributes descending to him from his paternal ancestors, the illustrious Sóměśvara’s son Narasimhadēva was shining:—

His son: setter up of a stone pillar at Kāanchi, an Agastya to the ocean the eighteen (?) forts, possessed of a character shining everywhere with infinite lustre, pratápa-chakravarti Hoysala bhujabala śri Vira Ballálarāya was ruling the earth in Dórasamudra:—

A dependant on his lotus feet: the great son of Perumáladandaṇātha, who was a moon in causing delight to the blue lily the Modeya family, and was the son of
Bhimadeva, and the punisher of adulterers, conqueror of Nilagiri, Immaḍi Rāhut-
tarāya:—

While the establisher of the Hoysaḷa kingdom, a Rāma in battle, Death to Kongas, pursuer of Arasuganḍa-Rāma, plunderer of the wealth of Viśālamudre, an elephant to the lotus garden, the Pāṇḍya army, an adamantine cage to the refugees, favourite of the goddess of glory, worshipper of the holy lotus feet of the god Allālanātha, obtainer of boons from Parāśara, the great Bhāṭṭarāka, devoted to the vow of Ėkāḍaśi, lover of cows and Brahmans, bestower of camphor and gold incessantly, brother to strangers and to wives of others, lord of Svastikapura, mahā-
maṇḍalika, and lord of . . . nāḍu: was governing the Padinālkunāḍu in
peace and happiness from his residence at Terakaṇāmbi:—

Be it well. In the year Śaka 1225, the cyclic year Śobhaṇī, on the 1st lunar
day of the dark half of Chaitra with the constellation Svāti, the above Mādhava-
daṇṇāyaka and Kētaya-danṇāyaka set up the god Varadarāja Allālanātha at Terakaṇāmbi and granted with pouring of water for services of the god (some lands
the details of which are lost) after obtaining the same (land).

He who destroys the gift of land made by oneself or by others will be born as
a worm in ordure for sixty thousand years.

Note.

This record has been fully revised and re-published. Some letters however at
the end and beginning of many lines are lost due to carelessness while dressing the
slab for setting up in the platform in the village. Also one or two lines have
been lost at the bottom probably due to the same cause.

The inscription belongs to the reign of Ballāla III, son of Narasimha III, the
Hoysaḷa king. It is dated Ś 1225, Śobhaṇī Chaitra ba. 1 with Svāti constellation
corresponding to April 3, 1303 A.D. on which date we find the Svāti constellation
after 35 ghaṭikas ending at sun-rise.

The epigraph records the setting up of the god Varadarāja called Allālanātha
by Mādhava-danṇāyaka, governor of Padinālkunāḍ at Terakaṇāmbi, his headquarters.
This Mādhava-danṇāyaka was the son of Perumāḷudēva-daṇṇāyaka, who was the
governor of the same kingdom and minister under Narasimha III. The usual titles
are applied to the king. Kētaya-daṇṇāyaka, who is known to have been the son
of Mādhava-danṇāyaka is stated to have been associated with his father in
making a grant of lands to the god after obtaining the same probably from
the king. But the details of these lands are lost.

The usual imprecatory verse occurs at the end of the record. For Perumāḷa-
dēvadaṇṇāyaka and his son and grandson see E.C. IV, Gundlepet 58, 69, etc.
At the village Narasamangala in the habli of Haradanahalli, on a stone slab buried in the earth to the north of the Râmalinga temple. [Plate XXV]

Tamil and Grantha characters and Tamil language.

**Transliteration.**

Front side.

| 1.  | svasti śrī Pośaḷa Virava- | 7.  | dhāran śītakaragaṇḍan  |
| 2.  | llâlādēvan prithivi-râjya- | 8.  | Perumā [la] dēva-daṇṇā- |
| 3.  | m paṇṭi yarulâ nikka   | 9.  | yikkar Naraśinga-māṅγa- |
| 4.  | Muḍakkulaiyaril śrīman | 10. | lattīl Janârdhana- peru- |
| 5.  | maha-pradhânan immaḍi-râ- | 11. | māḷukku Râmasamudrattī- |
| 6.  | huttarâyan Nilagiri-sâ-   | 12. | 1 kile amudupâḍikkâga |

Reverse.

| 13. | Tâniṟamulaiyile viṭṭ-         | 20. | alippinavan Gaṅ-     |
| 14. | ṭa kalâni nālu śalakai         | 21. | gai-karaiyile gō-    |
| 15. | Jagatappâpâliyile maṇ     | 22. | vai vadhichcha pāvatte pō- |
| 16. | āyiramum viṭṭēn       | 23. | van                    |
| 17. | Perumâdēvanena              | 24. | śrī Alâlanatha (Kannaḍa characters). |
| 18. | idin vidaiyāṭṭam-         |       |                         |
| 19. | tai i-dhammattai           |       |                         |

**Translation.**

Be it well. While Pōsaḷa Vira Vallaḷadēva was pleased to rule the earth: Perumā[la] dēva-daṇṇāyakkar of the Muḍakkulaiyar, mahâpradhâana, immaḍi-râḥuttardaya, conqueror of Nilagiri, punisher of adulterers made a gift for the services of offering food to the god Janârdana in Narasingamangala of four śalakai of rice land below the tank Râmasamudra in Tâniṟamulai and 1,000 maṇṭu in Jagatappâpâli. I, Perumâdēva.

He who destroys this temple court (vidaiyāṭṭam) and this act of charity will incur the sin of killing cows on the banks of the Ganges.

Śrī Alâlanâtha

**Note.**

This belongs to the reign of the Hoysaḷa king Vira Vallaḷa-dēvan (Ballâla III) and records the grant of some wet and dry lands by his minister Perumâlādēvadâṇṇâyaka for services in the temple of Janârdana in Narasingamangala (same as Narasamangala). No Janârdana temple is now found at Narasamangala. But a
fine image of Janardana was found buried to the south of the Ramalinga temple, and was taken out during the tour. Apparently a small temple of Janardana stood to the south of the Ramalinga temple.

Though the inscription is in Tamil and Grantha characters the signature Allalanatha signifying the god Varadaraja, the family deity of the donor Perumala-deva is given in Kannada characters. This indicates that Perumala-deva was a native of the Kannada country and was accustomed to sign his name in Kannada characters. Ever since the bifurcation of the Hoysala kingdom in the time of Ramanatha, Tamil seems to have been often used for the inscriptions in the south and east of Mysore. Hence the use of the Tamil language and the Tamil and Grantha script for the record in a Kannada area.

No date is given. The record belongs to the reign of Ballala III (1291-1342) and its date may be put down at about 1300 A.D.

### 49

On the right side of the same temple. An inscription

<table>
<thead>
<tr>
<th>Kannada language and characters</th>
</tr>
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<tbody>
<tr>
<td>1. ಸನ್ನಾಧya</td>
</tr>
<tr>
<td>2. ಇತ್ತರೆಂಡ</td>
</tr>
<tr>
<td>3. ಎಲ್ಲೆ ದೇವದೇ</td>
</tr>
</tbody>
</table>

**Note.**

This records the grant of the sthana (place of a trustee) in the temple (of Janardana) to a person named Nambi Jiṭṭeyapabhaṭṭa.

No date is given nor is the donor named.

The characters seem to belong to the 14th century and the grant was probably made by Perumala-daṇḍayaka of the previous record.

### 50

On a stone oil mill to the south of the same Rāmalingēśvara temple at Narasamangala.

<table>
<thead>
<tr>
<th>Kannada language and characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ಕೃಷ್ನಾನ್ವ [ವ]</td>
</tr>
<tr>
<td>2. ಕೃಷ್ಣಾನ್ವ [ವ]</td>
</tr>
<tr>
<td>3. ಕೃಷ್ಣಾನ್ವ [ವ]</td>
</tr>
<tr>
<td>4. ಕೃಷ್ಣಾನ್ವ [ವ]</td>
</tr>
</tbody>
</table>
201

Note.

This is an inscription written on an oil-mill. Some letters at the end of each line are lost.

The epigraph seems to record the erection of the oil-mill by a person named Kāḍagaṇḍa, son of Kautagaṇḍa, who was the son of Kāṭadēva of Mēḷūr for services of the god Rāmanāṭhadevaṇu (same as the Rāmalīngēśvāra temple).

The characters seem to belong to the 14th century.

51

At the same village Narasamangala, on a slab in the ceiling of the mukhamanṭapa in the shrine of the Saptamātrikas to the south-west of the same Rāmalīngēśvāra temple.

Size 5' × 2' 6".

Kannada language and characters.

Note.

This records the gift of a rice land of the sowing capacity of 24 salages as koḍagi (gift of rent-free land) for the god Rāmanāṭha of Narasimhamangala (same as Narasamangala) by the minister mahāpradhāna Kēṭaya-dāṇṇāyaka, son of Māḍappa-dāṇṇāyaka in the year Bhāva.

Kēṭaya-dāṇṇāyaka, governor of Padinālkunāḍ and minister during the reign of the Hoysala king Ballāḷa III has been referred to in a previous grant.

Regarding the date only the cyclic year Bhāva is given and no other details. The characters seem to belong to the end of the 13th century or beginning of the 14th century. As Kēṭaya-dāṇṇāyaka is the donor, the year Bhāva may be taken as equivalent to 1334 A.D. when Ballāḷa III was king.

26
At the same village Narasamangala, on a slab south of the Râmalingéávvara temple (E.C. IV, Chamarajanagar 205) revised.

**Kannada language and characters.**

<table>
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<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
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<th>5.</th>
<th>6.</th>
<th>7.</th>
<th>8.</th>
<th>9.</th>
<th>10.</th>
<th>11.</th>
</tr>
</thead>
<tbody>
<tr>
<td>.</td>
<td>.</td>
<td>.</td>
<td>[লল্যা]</td>
<td>। ।</td>
<td>। ।</td>
<td>। ।</td>
<td>। ।</td>
<td>। ।</td>
<td>। ।</td>
<td>। ।</td>
</tr>
</tbody>
</table>

**Note.**

This inscription is in continuation of the inscription No. 204 of Châmarâja-nagar Taluk and is engraved on a slab adjacent to it. The characters are slightly worn out and the record as published before was full of lacunae. The inscription is now fully revised and re-published.

The record of which this is a continuation belongs to the reign of the Hoysala king Viraballâla (III) and refers to his military expedition to the north. Then it gives the titles of some daññâyakas named Bila Chokkayya Daññâyaka, Cha-nta Daññâyaka and Bôgayya Daññâyaka who are subordinates of the king and called mahâpradhâna and samasta-sênadhipati.

The present record registers that during their rule of Toşenâd the above persons made a grant of the village Narasimhamangala with all its revenues and rights including the siddhiyâ (fixed revenue), hodake, hombali, aduvâna magga (tax on looms), etc, for the services of the god Râmanâtha at Narasimhamangala. It is further recorded that the village was granted free of all impost and
the donors poured water into the hands of the chief citizens of the nadī (district) including the villages of Tagadūr and Saragūr to mark the gift. The village was given away as gift to the god Ramanātha with pouring of water and present of gold.

The date of the gift is next stated to be the holy day of Sivarātri corresponding to Thursday, 14th lunar day of the dark half of Māgha in the year Dhātu 8 1258 and the income of the village given away was to be utilised for the services on that day (and thereafter). This date corresponds to 30th January 1337 A.D. a Thursday on which day the 14th tithi commenced 20 ghatīkas (8 hours) after sunrise.

The usual imprecation is given at the end of the record.
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<td>Ś 1065, Subhakrit, Śrāv. ba. 5 Monday-24th July, 1122 A.D.</td>
<td>Do</td>
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<td>Do</td>
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<td>Śaka 1084 Chitrabhanu—1162 A.D.</td>
<td>Do</td>
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<td>Do</td>
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<td>Ś 1118 (1196 A.D.)</td>
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<td>Do</td>
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<td>Ś 1136 Bhāva sam. Vaisākha śu 10 Monday (21st April 1214 A.D.)</td>
<td>Do</td>
</tr>
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</table>
ARRANGED ACCORDING TO DYNASTIES AND DATES.

Contents and Remarks

Records the death of a warrior named Peggade Nāyaka, while fighting during a cattle raid in Kalgundipura.

States that the king set up the sluice for a tank and eulogises him.

Registers gifts to two Śiva temples, providing for the daily worship and other services including music both vocal and instrumental.

Describes the death of a warrior while fighting in Tagare-nād.

Records the erection of a temple of Rāma by the heads of the village Ugune and some endowment to the priest who belonged to the Chalikyavamśa.

Registers grant to a Śiva temple erected by Bēnteya Tippeya Nāyaka, a subordinate of the king. The king is said to have been residing at Hulluni-tirtha in Varadā-sangama in Banavasenaḍ.

Records the death of Bēda-gauḍa, son-in-law of Masana-gauḍa of Koneril during a cattle-raid.

Records that certain subordinates induced Hoysaladēva to make a grant for the services of the god Mallikārjuna below the tank Bidirakere.

Records that Bīṭṭībōva, a subordinate of Narasimha set up the God Bīṭṭiśvara at Bēlūr and made a grant of lands to this god and to God Jagatiśvara also.

Records that certain gauḍas made a gift of lands for the services and daily worship of the God Anantēśvara at Tagare.

Records the gift of a village in Bālavināḍu for the services of the God Chennakēśava at Bēlūr? by Vīra Ballāla II.

Records that Jayagoṇḍa Nāyaka, Mācheya Nāyaka and Chikka-gauṇḍa of Holalakere made a gift of lands for services of Mulaṭhāna Śiva temple at that village.

Records that Sāmanta Māra, a subordinate, created an agrahāra and also set up the God Chennakēśava at Yelahanka. He constructed two tanks called Sāvanta Samudra and Brahma Samudra and granted also 10 gadyānas from the income of the village Matti.

Records that a certain Ankakkāmūndan set up a perpetual lamp in the temple of Dēśinātha at Ālūr.

Records that Ghaṇṭeyya Śinga constructed a tank in the name of Māchi Dēva, his father. He got also a Sōmanātha temple constructed and made a grant of land for its services.
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</tr>
<tr>
<td>189</td>
<td>41</td>
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<td>Do</td>
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<td>49</td>
<td>C. 14th Century</td>
<td>(Ballāḷa III?)</td>
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<td>18</td>
<td>Ś 1211 Virōḍhi sam. Mārgaśira ba. 10 Śu (9th December 1289 A.D.)</td>
<td>Narasimha III</td>
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<td>Ballāḷa III</td>
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<tr>
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<td>47</td>
<td>Ś 1225, Śobhakrit Chaitra ba. 1 (April 3, 1303 A.D.)</td>
<td>Do</td>
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<td>31</td>
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<td>Do</td>
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<td>Bhāva, 1334 A.D.</td>
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<td>Vijayanagara.</td>
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<td>Sadāśivarāya</td>
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</tbody>
</table>
Contents and Remarks

Records a grant of land for the Viśvanātha temple.

Records the death of a warrior Sōviyanāyaka, Chief of the village of Chikkagondi.

Appears to record some grant of land.
Records repairs to a Jaina Basti by Bācheya Daṇṇāyaka.

Describes an attack on Dorasamudra, the Hoysala capital, by the Sevuṇa general Sāluva Tikama. A warrior named Khaṇḍeya Rāya Rāṇeya is stated to have fought hard on the side of the Hoysalas and died in the battle.
Registers some grant of land at Ālūr for services of God Arkēśvara.

Records the grant of the sthāna or place of a trustee in the Janārdana temple at Narasamaṅgala.

Records that the Mahājanas of Nāgavēdī along with Śivaneyadānṇāyaka made a grant of lands for services of illuminations, food offerings, and perpetual lamps of Bāmmēśvara at Nāgavēdī.

Records the gift of some wet and dry lands by the minister Perumāla Dēva Daṇṇāyaka for services in the temple of Janārdana in Narasamaṅgala.

Records the setting up of God Varadarāja by Mādhava Daṇṇāyaka, Governor of Padinālkunāḍ at Terakaṇāmbi.

Records a battle at Maḍavalli between the forces of the Hoysala King Ballāla III and the army of the Sevuṇa King Sankama.

Records the gift of a rice land for the God Rāmanātha of Narasamangala by the minister Mahāpradhāna Kêteya Daṇṇāyaka.

Registers that some subordinates of the King Vīra Ballāla III, during their rule over Toṛēnād, made a grant of the village Narasamaṅgala with all its revenues for the service of the God Rāmanātha of that place.

Records the setting up of the Garudastambha in the Chennakēśava temple at Bēlūr by a subordinate of Krishṇarāya named Jakkānripa, son of Timma.
Registers the grant of the village Uḍiyagāla, situated in Hadināḍu-sīme by Timmarāja Arasu of Nandyāla.
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<td>36</td>
<td>Vikāri, Phāl. ba. 11, Monday—20th February 1240 A.D.?</td>
<td></td>
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<tr>
<td>133</td>
<td>14</td>
<td>Vikrama Bhād. ba. 14th Tuesday—24th September 1280 A.D.?</td>
<td>....</td>
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<tr>
<td>134</td>
<td>15</td>
<td>Ś 1216 Vijaya, Māgha śu. 11, Vaṭṭavāra—Saturday, 9th January 1294 A.D.</td>
<td>....</td>
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<tr>
<td>134</td>
<td>16</td>
<td>Śōbhakritu, Mārg. śu. 1, Monday—9th December 1303 A.D.?</td>
<td>....</td>
</tr>
<tr>
<td>132</td>
<td>13</td>
<td>Sādhāraṇa, Phāl. śu. 5 Thursday—25th March 1311 A.D.?</td>
<td>....</td>
</tr>
<tr>
<td>121</td>
<td>3</td>
<td>C. 15th Century.</td>
<td>....</td>
</tr>
</tbody>
</table>
A viragal recording the exploits and death of a warrior named Benakaya Sāhani in a battle at Hirikere with the Āreyas.

Records the death of one Mallayya of Halkūr while fighting at the entrance of the village.

Records the death of Bayichayya while fighting against an attack by robbers on the road to Arasiyakege.

Viragal recording that a certain Māliya Jakkagauda fought and died during a cattle raid at Halkūr.

Records the death of Malli Setti and others of Hiriyabegere and while defending the cattle of the place.

Merely mentions the name of Śankara Bhārati, a Śringeri Pontiff (?) It shows that this guru resided at Kanikaṭṭe for some time.
APPENDIX 'A'.

CONSERVATION OF MONUMENTS.

During the year 1936-37.

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

The Government Architect and his Assistant toured in several districts and inspected in all 30 monuments. The local officers in charge of the monuments were instructed then and there to rectify the defects and damages noticed in the monuments and to keep the premises perfectly clean and tidy.

Renovation work of the temples at Bělūr and Hālebiḍ was carried on systematically and a sum of Rs. 35,000 was spent for the work during the year. Proposals for the renovation of the following monuments were also received during the year and were scrutinised:

(i) Temples and Bastis at Sāligrāma.
(ii) Venkaṭaramaṇasvāmi temple at Ālambgiri.

On the question of reclassification of monuments, Government ordered that suitable rules should first be framed under the Ancient Monument Preservation Regulation before any classification can be attempted, and directed that the Director of Archaeology, the Muzrai Commissioner and the Chief Engineer should form members of the Committee for this purpose. The Committee was not, however, able to meet during the year.

A statement of expenditure incurred during the year for the repairs and maintenance of Ancient Monuments is appended.

<table>
<thead>
<tr>
<th></th>
<th>Amount of estimate sanctioned.</th>
<th>Amount spent.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HASSAN DISTRICT.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arsikere</td>
<td>Iśvara temple</td>
<td>620 0 0 581 8 0</td>
</tr>
<tr>
<td>Hašebīd</td>
<td>Kēdārēśvara temple</td>
<td>100 0 0 92 6 0</td>
</tr>
<tr>
<td>Mañjarābād</td>
<td>Fort</td>
<td>1,000 0 0 411 0 0</td>
</tr>
<tr>
<td><strong>KOLAR DISTRICT.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nandi</td>
<td>Bhōga-Nandīśvara temple</td>
<td>181 0 0 176 0 0</td>
</tr>
<tr>
<td>&quot;</td>
<td>Yōga-Nandīśvara temple</td>
<td>170 0 0 170 0 0</td>
</tr>
<tr>
<td><strong>BANGALORE DISTRICT.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doḍḍaballāpur</td>
<td>Ghāṭi Subrahmaniya temple</td>
<td>4,409 12 6 3,824 9 0</td>
</tr>
<tr>
<td>Hoskote</td>
<td>Monuments</td>
<td>390 0 0</td>
</tr>
<tr>
<td>Anekal</td>
<td>Do</td>
<td>1,985 12 0 348 15 0</td>
</tr>
<tr>
<td>Dēvanhalli</td>
<td>Do</td>
<td>332 0 0</td>
</tr>
<tr>
<td>Nelamaṅgala</td>
<td>Do</td>
<td>120 0 0</td>
</tr>
<tr>
<td>Chennapatiṇa</td>
<td>Do</td>
<td>804 0 0 591 0 0</td>
</tr>
<tr>
<td><strong>SHIMOGA DISTRICT.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bhadrāvati</td>
<td>Lakshminarasimhasvāmi temple</td>
<td>5,554 0 0 2,669 0 0</td>
</tr>
<tr>
<td>Keladi</td>
<td>Rāmaśvara temple</td>
<td>3,300 0 0 2,515 0 0</td>
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<tr>
<td>Ikkēri</td>
<td>Aghōrēśvara temple</td>
<td>1,814 0 0 493 0 0</td>
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<tr>
<td>Belgāvi</td>
<td>Gaṇḍabhihṛūga Pillar</td>
<td>2,500 0 0 1,135 0 0</td>
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<tr>
<td>Tālgunda</td>
<td>Praṇavēśvara temple</td>
<td>1,500 0 0 1,448 0 0</td>
</tr>
<tr>
<td>Udri</td>
<td>Lakshminarasimha temple</td>
<td>900 0 0 831 0 0</td>
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<tr>
<td><strong>KADUR DISTRICT.</strong></td>
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<td></td>
</tr>
<tr>
<td>Amritāpur</td>
<td>Amṛṭeśvara temple</td>
<td>115 0 0 110 0 0</td>
</tr>
<tr>
<td>Devanūr</td>
<td>Lakshmikāntasvāmi temple</td>
<td>280 0 0 105 0 0</td>
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<tr>
<td><strong>CHITALDRUG DISTRICT.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heggere</td>
<td>Jain Basti</td>
<td>20 0 0 20 0 0</td>
</tr>
<tr>
<td>Moḷakālmūru</td>
<td>Asōka Inscriptions</td>
<td>60 0 0 60 0 0</td>
</tr>
</tbody>
</table>

28
MONUMENTS, ETC., INSPECTED BY THE DIRECTOR OF ARCHAEOLOGY AND HIS ASSISTANTS.

_During the year 1936-37._

(Asterisk denotes Protected Monuments.)

**MYSORE DISTRICT.**

<table>
<thead>
<tr>
<th>Taluk.</th>
<th>Village.</th>
<th>Monuments, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heggadadévanakôte</td>
<td>Malakēri</td>
<td>Rāmēśvara temple</td>
</tr>
<tr>
<td></td>
<td>Heggadadévanakōte</td>
<td>Ancient site</td>
</tr>
<tr>
<td></td>
<td>Kittūr</td>
<td>Sōmēśvara temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Varadarājaśvāmi temple</td>
</tr>
<tr>
<td></td>
<td>Sargūr</td>
<td>Rāmēśvara temple</td>
</tr>
<tr>
<td></td>
<td>Mullūra</td>
<td>Jain Bastī</td>
</tr>
<tr>
<td>Gundlupet</td>
<td>Köṭekere</td>
<td>Ancient site of Kirtipura</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sōmēśvara temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lakṣminarasimha temple</td>
</tr>
<tr>
<td></td>
<td>Raghabāpura</td>
<td>Lakṣminikāntaśvāmi temple</td>
</tr>
<tr>
<td></td>
<td>Haṅgala</td>
<td>Vēṇugōpāla temple</td>
</tr>
<tr>
<td></td>
<td>Himavad-Gōpālasvāmi Hill</td>
<td>Other temples</td>
</tr>
<tr>
<td></td>
<td>Gundlupet</td>
<td>Lakṣminārāyaṇa temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rāmēśvara temple</td>
</tr>
<tr>
<td></td>
<td>Triyambakapura</td>
<td>Varadarāja temple</td>
</tr>
<tr>
<td></td>
<td>Terakaṭāmbi</td>
<td>Gōpālasvāmi temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Vijayanārayaṇa temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Rāmēśvara temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Paravāsudeva temple</td>
</tr>
<tr>
<td>Chāmārājanagar</td>
<td>Narasamānagala</td>
<td>Triyambakēśvara temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lakṣmi Varadarājaśvāmi temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gōpālasvāmi temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ānjaneya temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Venkataramaṇaśvāmi temple</td>
</tr>
<tr>
<td></td>
<td>Huliganamaradi</td>
<td>Rāmēśvara temple and surrounding</td>
</tr>
<tr>
<td></td>
<td></td>
<td>structures</td>
</tr>
<tr>
<td></td>
<td>Haradanasalli</td>
<td>Anilēśvara temple</td>
</tr>
<tr>
<td></td>
<td>Vegkāṭayananachatra</td>
<td>Gōpālakṛishṭa temple</td>
</tr>
<tr>
<td></td>
<td>Haralakōte</td>
<td>Venkataṭeśa temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ancient site of Manipura Fort</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ānjaneya temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Janārdana temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Virabhadra temple</td>
</tr>
</tbody>
</table>
Chamarajanagar ... *Janana Maṭṭapa
Honnama ... Chamarajēśvara temple
 ... Janārdanasvāmi temple
 ... Rāmēśvara temple
 ... Bhimēśvara temple
Hāle-Ālūr ... Dēśēśvara temple
 ... Arkēśvara temple
 ... Vishṇu temple
Seringapatam ... Seringapatam ... *Swimming Aragh

SHIMOGA DISTRICT.
Shimoga ... Bhadrāvati ... *Lakshmīnarasimha temple
Chennagiri ... Chennagiri ... Kētēśvara temple
 ... Hill Fort
 ... Kallu-māṭha
Sūlēkere ... Siddhēśvara temple
Kere-Bilachi ... Ancient site
Sante-Bennūr ... Old and Modern temples
 ... *Musafirkhana
 ... *Hoṇḍa
Honnāli ... Honnāli ... Mallikārjuna temple
 ... *Fort
Kuruvadagaḍḍe ... Rāmēśvara temple

CHITALDRUG DISTRICT.
Harihār ... Naḍī-Ṭāvare ... Amṛitalīṅgamāṇḍikēśvara temple
 ... Naḍigudi ... Īśvara temple
 ... Harihār ... *Harihāṛēśvara temple
### APPENDIX 'B'.

List of Photographs taken during the year 1936-37.

<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>8(\frac{1}{4})(\times)6(\frac{1}{4})&quot;</td>
<td>Rāmēśvara temple</td>
<td>Pārvati</td>
<td>Matakeri</td>
<td>Mysore</td>
</tr>
<tr>
<td>2</td>
<td>6(\frac{1}{2})(\times)4(\frac{1}{2})&quot;</td>
<td>Do</td>
<td>Gaṇēśa</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>3</td>
<td>Do</td>
<td>Do</td>
<td>Interior view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>4</td>
<td>Do</td>
<td>Do</td>
<td>Śaṅkaranārāyaṇa</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>5</td>
<td>Do</td>
<td>Do</td>
<td>Durgā</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>6</td>
<td>8(\frac{1}{4})(\times)6(\frac{1}{4})&quot;</td>
<td>Varadarāja temple</td>
<td>Varadarāja</td>
<td>Heggaradavekōte</td>
<td>do</td>
</tr>
<tr>
<td>7</td>
<td>6(\frac{1}{4})(\times)4(\frac{1}{2})&quot;</td>
<td>Do</td>
<td>South-west view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>8</td>
<td>Do</td>
<td>Do</td>
<td>North wall</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>9</td>
<td>8(\frac{1}{4})(\times)6(\frac{1}{4})&quot;</td>
<td>Rāmēśvara temple</td>
<td>South-west view</td>
<td>Kittūr</td>
<td>do</td>
</tr>
<tr>
<td>10</td>
<td>Do</td>
<td>Do</td>
<td>Interior view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>11</td>
<td>Do</td>
<td>Do</td>
<td>Mahishāsurasamardhini</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>12</td>
<td>Do</td>
<td>Do</td>
<td>West doorway</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>13</td>
<td>6(\frac{1}{2})(\times)4(\frac{1}{2})&quot;</td>
<td>Do</td>
<td>Annapūrṇā figure</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>14</td>
<td>Do</td>
<td>Do</td>
<td>Metallic images</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>15</td>
<td>Do</td>
<td>Do</td>
<td>Front doorway</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>16</td>
<td>Do</td>
<td>Do</td>
<td>Bull</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>17</td>
<td>8(\frac{1}{4})(\times)6(\frac{1}{4})&quot;</td>
<td>Do</td>
<td>Lion pillar</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>18</td>
<td>Do</td>
<td>Do</td>
<td>Garagasa</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>19</td>
<td>Do</td>
<td>Do</td>
<td>Lakṣmikānta</td>
<td>Mullūr</td>
<td>do</td>
</tr>
<tr>
<td>20</td>
<td>6(\frac{1}{4})(\times)4(\frac{1}{2})&quot;</td>
<td>Do</td>
<td>South-west view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>21</td>
<td>Do</td>
<td>Do</td>
<td>Dipastamba</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>22</td>
<td>Do</td>
<td>Do</td>
<td>Utsavavigraha (Metallic figure)</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>23</td>
<td>8(\frac{1}{4})(\times)6(\frac{1}{4})&quot;</td>
<td>Lakṣmīnārāyaṇa temple</td>
<td>Lakṣmīnārāyaṇa</td>
<td>Rāghavāpura</td>
<td>do</td>
</tr>
<tr>
<td>24</td>
<td>Do</td>
<td>Do</td>
<td>Vishvakṣena</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>25</td>
<td>6(\frac{1}{4})(\times)4(\frac{1}{2})&quot;</td>
<td>Do</td>
<td>South-west view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>26</td>
<td>Do</td>
<td>Do</td>
<td>North-west view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>27</td>
<td>Do</td>
<td>Do</td>
<td>Water spout</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>28</td>
<td>Do</td>
<td>Do</td>
<td>Stone steps</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>29</td>
<td>Do</td>
<td>Varadarāja temple</td>
<td>Varadarāja</td>
<td>Harāgala</td>
<td>do</td>
</tr>
<tr>
<td>30</td>
<td>Do</td>
<td>Do</td>
<td>North wall</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>31</td>
<td>8(\frac{1}{4})(\times)6(\frac{1}{2})&quot;</td>
<td>Gōpālasvāmi temple</td>
<td>Gōpālasvāmi</td>
<td>Himavatā-Gōpālasvāmi hill</td>
<td>do</td>
</tr>
<tr>
<td>32</td>
<td>Do</td>
<td>Do</td>
<td>Metallic image</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>33</td>
<td>6(\frac{1}{4})(\times)4(\frac{1}{2})&quot;</td>
<td>Rāmēśvara temple</td>
<td>Side view</td>
<td>Gundlupepurapura</td>
<td>do</td>
</tr>
<tr>
<td>34</td>
<td>8(\frac{1}{4})(\times)6(\frac{1}{2})&quot;</td>
<td>Triyambakēśvara temple</td>
<td>South-east view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>35</td>
<td>Do</td>
<td>Do</td>
<td>Subramāṇya and Hanumān</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>36</td>
<td>6(\frac{1}{4})(\times)4(\frac{1}{2})&quot;</td>
<td>Venkataramaṇaśvāmi temple.</td>
<td>South-east view</td>
<td>Hulīgana-maṅgala</td>
<td>do</td>
</tr>
<tr>
<td>37</td>
<td>12(\times)10&quot;</td>
<td>Rāmēśvara temple</td>
<td>Do</td>
<td>Narasamaṇgala.</td>
<td>do</td>
</tr>
<tr>
<td>38</td>
<td>10(\times)8&quot;</td>
<td>Do</td>
<td>West view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>39</td>
<td>Do</td>
<td>Do</td>
<td>South view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>40</td>
<td>Do</td>
<td>Do</td>
<td>North view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>41</td>
<td>8(\frac{1}{4})(\times)6(\frac{1}{2})&quot;</td>
<td>Do</td>
<td>Back view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>42</td>
<td>Do</td>
<td>Do</td>
<td>Side view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>Serial No.</td>
<td>Size</td>
<td>Description</td>
<td>View</td>
<td>Village</td>
<td>District</td>
</tr>
<tr>
<td>-----------</td>
<td>----------</td>
<td>----------------------------------</td>
<td>---------------------------</td>
<td>---------------</td>
<td>----------</td>
</tr>
<tr>
<td>43</td>
<td>$8\frac{1}{2}'' \times 6\frac{1}{2}''$</td>
<td>Rāmēśvara temple...</td>
<td>South-east view</td>
<td>Narasaman-gala</td>
<td>Mysore</td>
</tr>
<tr>
<td>44-45</td>
<td>Do</td>
<td>Do</td>
<td>Mahishāsaramardhini</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>46</td>
<td>Do</td>
<td>Do</td>
<td>Ceiling</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>47</td>
<td>Do</td>
<td>Do</td>
<td>Vīshṇu figure</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>48</td>
<td>Do</td>
<td>Do</td>
<td>Pāraśurāma figure</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>49</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>Pillars in Navarāṅga</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>50</td>
<td>Do</td>
<td>Do</td>
<td>Stone image in Navarāṅga</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>51</td>
<td>Do</td>
<td>Do</td>
<td>Doorway (front)</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>52</td>
<td>Do</td>
<td>Do</td>
<td>North view of tower</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>53</td>
<td>Do</td>
<td>Do</td>
<td>Stone figure</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>54</td>
<td>Do</td>
<td>Do</td>
<td>Bull</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>55</td>
<td>Do</td>
<td>Do</td>
<td>Linga</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>56</td>
<td>$8\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Saptamātrikā temple...</td>
<td>Images</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>56-63</td>
<td>Do</td>
<td>Do</td>
<td>Gōpālakrīṣṇa temple</td>
<td>Haradana-halli</td>
<td>do</td>
</tr>
<tr>
<td>64</td>
<td>$8\frac{1}{2}'' \times 6\frac{1}{2}''$</td>
<td>Gōpālakrīṣṇa temple...</td>
<td>Gōpālakrīṣṇa</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>65</td>
<td>Do</td>
<td>Do</td>
<td>Metallic figures</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>66</td>
<td>Do</td>
<td>Do</td>
<td>Doorway</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>67</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Anilēśvara temple...</td>
<td>Dipastambha</td>
<td>Haralakote</td>
<td>do</td>
</tr>
<tr>
<td>68</td>
<td>Do</td>
<td>Venkaṭārāmaṇaṭa temple</td>
<td>Virahbadra temple</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>69</td>
<td>$12'' \times 10''$</td>
<td>Arkēśvara temple...</td>
<td>Central ceiling</td>
<td>Hale-Alūr</td>
<td>do</td>
</tr>
<tr>
<td>70-76</td>
<td>$10'' \times 8''$</td>
<td>Do</td>
<td>Pillar in Navarāṅga</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>77</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>78-79</td>
<td>Do</td>
<td>Do</td>
<td>Doorway</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>80-95</td>
<td>Do</td>
<td>Do</td>
<td>Panels</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>96</td>
<td>Do</td>
<td>Do</td>
<td>Pillar in front of maṭṭa-paṇa</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>97-98</td>
<td>Do</td>
<td>Do</td>
<td>Front view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>99</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>Pillar in front of maṭṭa-paṇa</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>100</td>
<td>Do</td>
<td>Do</td>
<td>Metallic figures</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>101</td>
<td>Do</td>
<td>Do</td>
<td>Doorway</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>102</td>
<td>$8\frac{1}{2}'' \times 6\frac{1}{2}''$</td>
<td>Do</td>
<td>Panels</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>103</td>
<td>Do</td>
<td>Do</td>
<td>Pillar in front of maṭṭa-paṇa</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>104</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>Metallic figures</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>105</td>
<td>$12'' \times 10''$</td>
<td>Do</td>
<td>Doorway</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>106</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>View</td>
<td>Sulekere</td>
<td>do</td>
</tr>
<tr>
<td>107</td>
<td>Do</td>
<td>Do</td>
<td>South-east view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>108</td>
<td>$10'' \times 8''$</td>
<td>Do</td>
<td>Interior view</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>109-110</td>
<td>$6\frac{1}{2}'' \times 6\frac{1}{2}''$</td>
<td>Do</td>
<td>View from North-east</td>
<td>Santebennur</td>
<td>do</td>
</tr>
<tr>
<td>110</td>
<td>Do</td>
<td>Do</td>
<td>Honṛya</td>
<td>Honnali</td>
<td>do</td>
</tr>
<tr>
<td>111</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>Saints</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>112</td>
<td>Do</td>
<td>Do</td>
<td>Central ceiling</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>113</td>
<td>Do</td>
<td>Do</td>
<td>Sūrya</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>114</td>
<td>$8\frac{1}{2}'' \times 6\frac{1}{2}''$</td>
<td>Do</td>
<td>Saints</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>115</td>
<td>Do</td>
<td>Do</td>
<td>Central ceiling</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>116</td>
<td>Do</td>
<td>Do</td>
<td>Kēśava figure</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>117</td>
<td>Do</td>
<td>Do</td>
<td>Doorway</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>118</td>
<td>$6\frac{1}{2}'' \times 4\frac{1}{2}''$</td>
<td>Do</td>
<td>Dvārapāla</td>
<td>Do</td>
<td>do</td>
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### APPENDIX B.—concl.

<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Size</th>
<th>Description</th>
<th>View</th>
<th>Village</th>
<th>District</th>
</tr>
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<tbody>
<tr>
<td>119</td>
<td>8½&quot;×6½&quot;</td>
<td>Hariharēśvara temple.</td>
<td>Harihara</td>
<td>Harihar</td>
<td>Chitaldrug.</td>
</tr>
<tr>
<td>120</td>
<td>Do</td>
<td>Chennakēśava temple.</td>
<td>Kēśava</td>
<td>Bēlūr</td>
<td>Hassan.</td>
</tr>
<tr>
<td>121–122</td>
<td>Do</td>
<td>Do</td>
<td>New image of Garuḍa, front view.</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>125</td>
<td>10&quot;×8&quot;</td>
<td>Do</td>
<td>Plan (portion)</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>126</td>
<td>Do</td>
<td>Do</td>
<td>Plan</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>127–128</td>
<td>6½&quot;×4½&quot;</td>
<td>Bhūrudēśvara image (new).</td>
<td>Do</td>
<td>Back</td>
<td>do</td>
</tr>
<tr>
<td>129</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>do</td>
<td>do</td>
</tr>
<tr>
<td>130</td>
<td>12&quot;×10&quot;</td>
<td>Halmidi stone inscription of Kākutstha-varma.</td>
<td>Do</td>
<td>Back</td>
<td>do</td>
</tr>
<tr>
<td>131</td>
<td>10&quot;×8&quot;</td>
<td>Do</td>
<td>Vijayanagar Centenary pillar.</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>132</td>
<td>6½&quot;×4½&quot;</td>
<td>Stone inscription of the Gaṅga king Satyavāyana, Tāṇḍya, Nanjungud Taluk.</td>
<td>Do</td>
<td>Back</td>
<td>do</td>
</tr>
<tr>
<td>133–136</td>
<td>12&quot;×10&quot;</td>
<td>Swinging arch at Se- ringsapatam.</td>
<td>Do</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>137</td>
<td>10&quot;×8&quot;</td>
<td>Stone inscription of the Gaṅga king Satyavāyana, Tāṇḍya, Nanjungud Taluk.</td>
<td>Do</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>138</td>
<td>8½&quot;×6½&quot;</td>
<td>Punch marked coins.</td>
<td>Obverse</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>139</td>
<td>Do</td>
<td>Do</td>
<td>Reverse</td>
<td>Do</td>
<td>do</td>
</tr>
<tr>
<td>140</td>
<td>10&quot;×8&quot;</td>
<td>Photograph of Tippu Sultan (in Zanana).</td>
<td>Do</td>
<td>Do</td>
<td>do</td>
</tr>
</tbody>
</table>

### APPENDIX “C”.

List of Drawings prepared during the year 1936-37.

1. Rāmanāthapūr | Ṛāmēśvara temple | Ground plan.
2. Kūḍli | Ṛāmēśvara temple | Do
3. Gorūr | Trikūṭēśvara temple | Do
5. Nagar | Hill fort | Do
7. Do | Siddhēśvara temple | Do
8. Mulūr | Lakshmi-kānta temple | Do
11. Santebennūr | Pond | Do
12. Chennagiri | Kēṭēśvara temple | Do
13. Gopālasvāmi hill | Gopāla temple | Do
14. Nagar | Devagāna ponds | Do
## APPENDIX “D”.

List of books acquired for the Library of the Office of the Director of Archaeological Researches in Mysore, Mysore, during the year 1936-37.

<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Title of the book</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ārōgya, its Jñāna and Sādhana by J. A. Isvaranumti</td>
<td>Received from the Registrar, University of Mysore, Mysore. Purchase.</td>
</tr>
<tr>
<td>2</td>
<td>The Mahābhārata by Dr. V. Raghavan M.A., Ph.D.</td>
<td>Purchased. Sent in exchange by the Secretary, Karn Institute, Leyden.</td>
</tr>
<tr>
<td>5</td>
<td>Annual Report of the Travancore Archaeological Department, 1110 M. E.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>8</td>
<td>The Mysore University Calendar for 1935-36, Vol. I.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>9</td>
<td>Do Vol II.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>11</td>
<td>Question Papers of the Mysore University Examinations for 1936.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>12</td>
<td>The Story of the Stupa by A. H. Longhurst</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>13</td>
<td>Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum by N. K. Bhattasali.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>14-16</td>
<td>Annual Report of the Mysore Archaeological Department for the year 1935.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>16</td>
<td>Acoustics by R. K. Visvanathan, B.A.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>17</td>
<td>Tattvabindu with Tattvabhibhāvana by V. A. Ramanwamy Sastri.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>18</td>
<td>Svarasiddhānta Candrika by Srinivasayajvan</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>19-20</td>
<td>Picturesque Mysore (Printed at the Government Press, Bangalore 1936).</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>21</td>
<td>India Pictorial Art as developed in Book-Illustrations by Dr. Hirananda Sastri, M.A., M.O.L., D.Litt.—Gaekwad’s Archaeological Series, No. 1.</td>
<td>Do do do do do do</td>
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<tr>
<td>22</td>
<td>Epigraphia Indica, Vol. XX, Part VI (April 1934)</td>
<td>Do do do do do do</td>
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<td>23</td>
<td>Epigraphia Zeylanica by S. Paranasitan, Vol. IV, Part 3.</td>
<td>Do do do do do do</td>
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<tr>
<td>26</td>
<td>Epigraphia Indica, Vol. XXII, Part VII, July 1934</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>27</td>
<td>The Report on the Twelve Copper-plate inscriptions found at Ghumli, Nawananagar State.</td>
<td>Do do do do do do</td>
</tr>
<tr>
<td>Sl. No.</td>
<td>Title of the book</td>
<td>Remarks</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------</td>
<td>---------</td>
</tr>
<tr>
<td>30-31</td>
<td>Annual Report of the Mysore Archaeological Department for 1934</td>
<td>Presented by the Director of Archaeological Researches, Mysore.</td>
</tr>
<tr>
<td>32</td>
<td>Karnāja Mahābhārata, Drōga Parva Vol. VIII (Kumaravyāsa).</td>
<td>Presented by the Curator, Government Oriental Library, Mysore.</td>
</tr>
<tr>
<td>34</td>
<td>Annual Report of the Archaeological Survey of India, for 1930-34 Part II, Sections IV—IX.</td>
<td>Presented by the Government of India Archaeological Department.</td>
</tr>
<tr>
<td>35</td>
<td>Dr. S. Krishnaswami Aiyangar’s Commemoration volume.</td>
<td>Purchased.</td>
</tr>
<tr>
<td>36</td>
<td>Memoirs of the Archaeological Survey of India, No. 49, Bijapur Inscriptions by Dr. M. Nazim.</td>
<td>Presented by the Government of India Archaeological Department.</td>
</tr>
<tr>
<td>37</td>
<td>The Museums of India by S. F. Markham and H. Hargreaves</td>
<td>Presented by the Museums Association, London.</td>
</tr>
<tr>
<td>39</td>
<td>The Mysore Tribes and Castes, Appendix (Index and Bibliography).</td>
<td>Presented by the Curator, Government Oriental Library, Mysore.</td>
</tr>
<tr>
<td>40</td>
<td>Śrī Mahābhārata of Kalale Virarajiah by N. K. Venkatesam Pantulu of Anantapur—Sabhaparvamu</td>
<td>Presented by the author.</td>
</tr>
<tr>
<td>41</td>
<td>Śrī Mahābhārata of Kalale Virarajiah by N. K. Venkatesam Pantulu of Anantapur—Bhishmaparvamu</td>
<td>Do</td>
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<tr>
<td>43</td>
<td>Gawkad’s Archaeological Series, No. II-The Asokan Rock at Girnar by Dr. Hirananda Sastri.</td>
<td>Do</td>
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<tr>
<td>48</td>
<td>Publications of the Washington University in Anthropology—Vol. I, No. 4 Klallam Folk Tales.</td>
<td>Do</td>
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<td>49</td>
<td>Publications of the Washington University in Anthropology—Vol. I, No. 5 Klallam Ethnography.</td>
<td>Do</td>
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<tr>
<td>50</td>
<td>Publication of the Washington University in Anthropology—Vol. II, No. 1—Adze, Canoe, and House types of the North-west coast.</td>
<td>Do</td>
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<td>51</td>
<td>Publications of the Washington University in Anthropology—Vol. II, No. 2—The ghost dance of 1870 among the Kalmath of Oregon.</td>
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<td>Sl. No.</td>
<td>Title of the book</td>
<td>Remarks</td>
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<td>----------------------------------------------</td>
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<td>53</td>
<td>Publications of the Washington University in Anthropology—Vol. II, No. 4—The middle Columbia Salish.</td>
<td>Do</td>
</tr>
<tr>
<td>54</td>
<td>Publications of the Washington University in Anthropology—Vol. II, No. 5—A further analysis of the first Salmon Ceremony.</td>
<td>Do</td>
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<tr>
<td>58</td>
<td>Publications of the Washington University in Anthropology—Vol. III, No. 3—Wishram Ethnography.</td>
<td>Do</td>
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<tr>
<td>59</td>
<td>Publications of the Washington University in Anthropology—Vol. IV, No. 1—The Indians of Puget Sound.</td>
<td>Do</td>
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<tr>
<td>60</td>
<td>Publications of the Washington University in Anthropology—Vol. IV, No. 2—A sketch of Northern Sahaptin Grammar.</td>
<td>Do</td>
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<tr>
<td>61</td>
<td>Publications of the Washington University in Anthropology—Vol. IV, No. 3—Plains Indian Parfleche Designs.</td>
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<td>62</td>
<td>Publications of the Washington University in Anthropology—Vol. V. The Sanpoil and Nespelem; Salishan Peoples of North-eastern Washington.</td>
<td>Do</td>
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<td>64</td>
<td>Publications of the Washington University in the Social Sciences—Vol. I, No. 2—Causation and the Types of Necessity.</td>
<td>Do</td>
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<tr>
<td>67</td>
<td>Publications of the Washington University in the Social Sciences—Vol. II, No. 3—A scale of individual tests.</td>
<td>Do</td>
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<tr>
<td>Sl. No.</td>
<td>Title of the book</td>
<td>Remarks</td>
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<td>71</td>
<td>Publications of the Washington University in the Social Sciences—Vol. V, No. 1—Suicides in Seattle, 1914 to 1925 (An Ecological and Behavioristic study).</td>
<td>Do</td>
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<td>74</td>
<td>Publications of the Washington University in the Social Sciences—Vol. V, No. 4—County Finances in the State of Washington with particular attention to the financial problems of county welfare activities and unemployment relief.</td>
<td>Do</td>
</tr>
<tr>
<td>75</td>
<td>Publication of the Washington University in the Social Sciences—Vol. VI, No. 1—History of Common School Education in Washington.</td>
<td>Do</td>
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<tr>
<td>76</td>
<td>Publications of the Washington University in the Social Sciences—Vol. VII, No. 1—Utah and the Nation.</td>
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<tr>
<td>78</td>
<td>Publications of the Washington University in the Social Sciences—Vol. VIII, No. 2. (A plan for regional administrative districts in the Washington State.)</td>
<td>Do</td>
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<tr>
<td>80</td>
<td>South Indian Inscriptions (texts), Vol. VIII, Miscellaneous inscriptions from the Tamil, Malayalam, Telugu and Kannada Countries.</td>
<td>The Government of India.</td>
</tr>
<tr>
<td>81</td>
<td>The Coinage and Meteorology of the Sultans of Delhi by H. Nelson Wright.</td>
<td>The Registrar, University of Mysore.</td>
</tr>
<tr>
<td>83</td>
<td>Archaeological remains and excavations at Bairat by Rai Bahadur Daya Ram Sahni, C.I.E., M.A.</td>
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</table>
# APPENDIX ‘E’

## Statement of Expenditure for the year 1936-37.

<table>
<thead>
<tr>
<th>Description</th>
<th>Rs.</th>
<th>a.</th>
<th>p.</th>
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</thead>
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<tr>
<td>Salaries—</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director’s Allowance (Rs. 50 per month)</td>
<td>600</td>
<td>0</td>
<td>0</td>
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<td>Assistant to the Director (200-20-300)</td>
<td>3,600</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Architectural Assistant (200-20-300 half)</td>
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